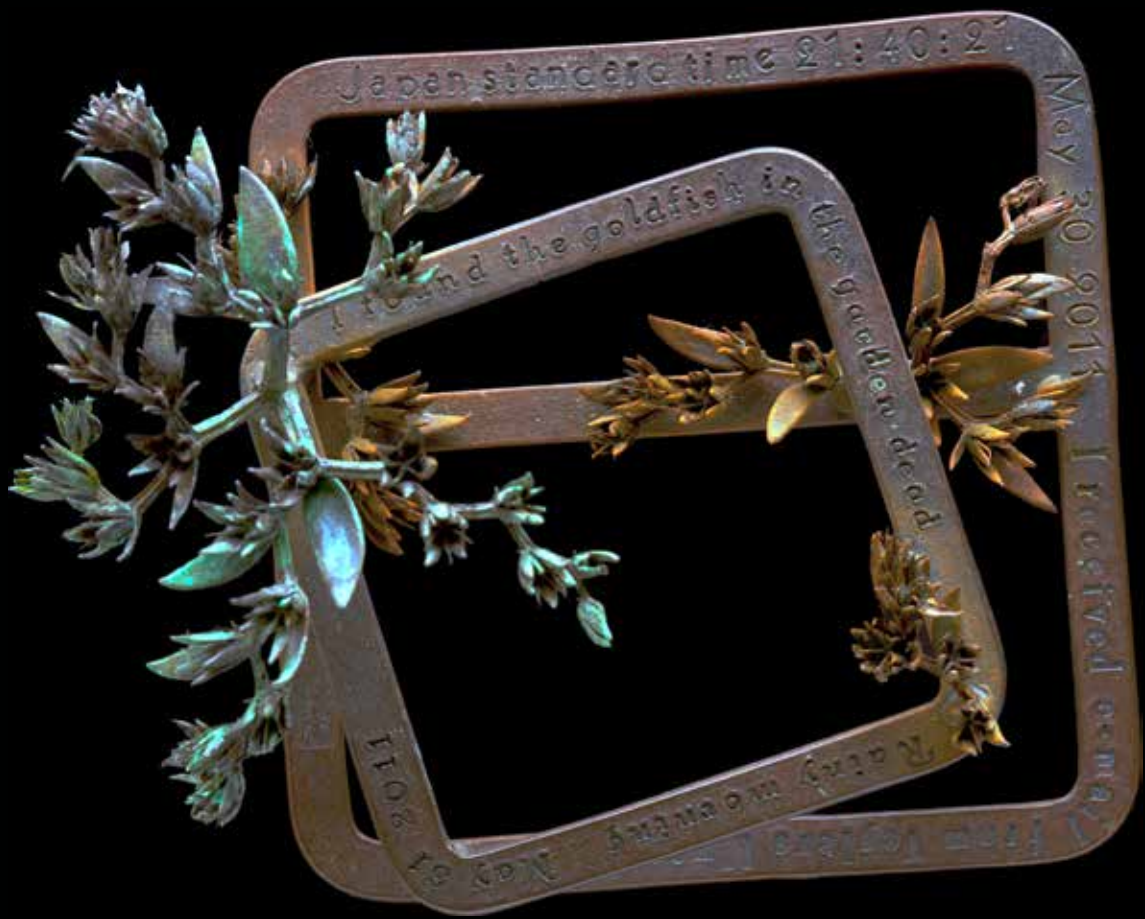


MÉDAILLES



MÉDAILLES


Magazine of the
International Art Medal Federation
FIDEM

FIDEM XXXII ART MEDAL WORLD CONGRESS

GLASGOW 2012



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INTERNATIONAL ART MEDAL FEDERATION

WHAT IS FIDEM?

FIDEM, the International Art Medal Federation, was established in 1937. Its aims are to promote and diffuse the art of medals at international level, to make the art known and to guarantee recognition of its place among other arts by increasing awareness of the art, history and technology of art medals, mainly through publications and the organisation of international events. FIDEM also organises a congress every two years and an international exhibition of the art of medals in order to promote exchanges among artists and to make their work known internationally.

FIDEM operates in over 40 countries worldwide. It is represented by a delegate and a vice-delegate in every country, who maintain regular contact with the artists, FIDEM members and other people interested in the art of medals from their own country.

FIDEM publishes the magazine *Médailles*, which contains information on FIDEM activities and the minutes of each congress. Members receive this free of charge.

FIDEM members also receive *The Medal* magazine, which is normally published twice a year.

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XXXII FIDEM ART MEDAL WORLD CONGRESS GLASGOW, GREAT BRITAIN, 2012



FIDEM XXXII in Glasgow — What is next? Ilkka Voionmaa

FIDEM XXXII congress 2012 was held for the first time in Glasgow, Scotland – for the second time in Great Britain, though. This congress, which also celebrated the 75th anniversary of FIDEM, lasted for four days 10-14 July and was hosted by the University of Glasgow and organized by the Hunterian Museum, in collaboration with FIDEM. After the congress days, the participants could choose the post-congress tour themselves according to the alternatives suggested by the organizer or on their own. For the first time FIDEM had decided to support the congress financially, which had been agreed on at FIDEM XXXI Tampere, in 2010. About 110 participants from almost 25 countries attended the congress. Kelvin Gallery at the Hunterian Museum provided us with the surroundings for both the extensive FIDEM XXXII exhibition, for most of the lectures as well as for the General Assembly. In the course of the congress we became soon convinced that Glasgow is a city with many-sided culture and with a lot of splendid architecture and history to offer. The Hunterian Museum, the oldest public museum in Scotland, as well as the City Chambers where the City of Glasgow received us and the Bute Hall where we had the final dinner of the congress on Saturday were excellent proofs of this splendour. If only we had had more time to study e.g. the Gothic architecture of this fantastic city in more detail. Not even the slight summer drizzle on most days could prevent us from enjoying the atmosphere of the congress. Indoors, so to speak, our special thanks go to the persons in charge of the arrangements i.e. to Dr Donal Bateson, the chair of the organizing committee, to Dr Sally-Anne Coupar, the secretary of the committee and to Roslyn Chapman the administrator of organizing committee. Dr Coupar was also the editor of the exhibition catalogue. The other three members of the committee were Philip Attwood, Ron Dutton and myself. The congress medal (about 40 mm in diameter) had been designed by Malcolm Appleby, Scotland's leading silversmith and engraver. It had been cast in bronze.

The programme of FIDEM XXXII followed the FIDEM traditions. The committees and the delegates met on Tuesday i.e. the day before the congress started, which gave us a good opportunity to get acquainted with each other and with the matters that would be dealt with during the congress. The traditional reception of the FIDEM American delegation was held after these meetings. On this occasion we could also get acquainted with the first parallel congress medal designed by Jim Licaretz. At the opening ceremony of the congress on Wednesday we were welcomed by professor David Gaimster, the director of the museum, with a short history of the Hunterian Museum. The congress was then opened by Sir Kenneth Calman, chancellor of the university. The exhibition was opened on Wednesday evening and it was sponsored by the University Museum of Bergen, Norway.

This time FIDEM had two General Assemblies: at the first one we dealt with and accepted the few changes to the FIDEM statutes, which was followed by the traditional Assembly. The new Executive Committee has now eleven members representing nine countries. The new FIDEM president is Mr Philip Attwood. The names of the other members of the Executive committee as well as the ones of the Consultative Committee can be found in this magazine and on the FIDEM website www.fidem-medals.org.

The FIDEM Grand Prix 2012 was awarded professor Tetsuji Seta, University Nogoya Japan, for his four medals at display. The winner of Mr Aimo Viitala prize was Mr Andrei Bakharev from Finland. Mr George

Cuhaj gave his “young artist’s” prize to Ms Kate Ive and Ms Phoebe Stannard (the UK), and his medal to Mr Masaharu Kakitsubo (Japan). In addition, FIDEM had awarded 11 young artists a scholarship to support them with the travel and congress fees. The recipients were Lindsay Fisher (The USA), Carys Greenwood (Great Britain), Elian Kaczka (Israel), Nodoka Narita (Japan), Biser Neialkov and Vencislav Shishkov (Bulgaria), Hanna Piksarv (Estonia), Andreia Pinelas and Rita Quieroga (Portugal), and a shared scholarship to Natasha Ratcliffe and Kate Ive (Great Britain).

The lecture programme had been put together carefully and with expertise. The original three-day programme consisted of 30 lectures in two lecture halls. The abstracts had been printed in advance, which made it easier for us to choose the lecture. Good pictures/slides and good technical equipment were needed at Kelvin Gallery where the acoustics caused continual problems to speakers. The plenary lecture was given by Sir Mark Jones on the life and work of William Wyon, the most successful British medallist working in the early 19th century. The time given to each lecture (in English or in French) and the questions was only 30 minutes. The lecturers were medallists, museum curators, researchers, art historians, numismatists, or collectors. One of themes of the programme dealt with the medal in history where we heard about a current topic on the British connection through medals. We also learnt about the medallic world and sculptural impressions of a few artists, even about “Airport medals” (a humorous connection between the medal and the customs), different views on the medal as an object, the student medal project in Britain, and about an international artists’ workshop. The ways and means to attract the general visitor today and the future of art medals as an art form illustrated with plenty of examples the problems museums are facing. The lecturers have been asked to have their lectures published with a chosen number of pictures in *Médailles* magazine.

The art medal exhibition had this time 995 medals by 446 artists representing 29 countries. The exhibition was open till mid-August and was the only medal exhibition at the Hunterian during that time. The medals had been chosen country-wise according to the quotas each member country had been given. In order to make it easier for the organisers, the FIDEM delegates had been asked to send all the forms containing information on the artists and the medals electronically. The catalogue (222 pages, with hard covers) was in colour displaying a photo of a medal by an artist. Non-FIDEM members had to pay an extra fee to have their medals displayed. An interesting and continuing trend was that cast and non-commissioned medals seem to have maintained their popularity: experimenting with colours, materials and forms is continuing successfully. The medals in the long vitrines/glass cases on the long walls of Kelvin Gallery were numbered and did not have any text below, which meant that one had to have the information from the catalogue. The lighting of the medals in the vitrines had succeeded well with the exception of the top rows. The FIDEM website has got a lot of picture material on the exhibition.

At Glasgow we also discussed the future FIDEM congresses. It seems that all going well, Bulgaria will be the host of FIDEM XXXIII congress in 2014. Professor Bogomil Nikolov, the sculptor, and his team will give us more information about the congress as soon as possible. The possibility of having another FIDEM congress in Europe in 2016 was also dealt with. The future will show whether there will be a possibility to have a FIDEM congress arranged outside Europe or the States, especially now that art medals have aroused so much interest in e.g. China or Japan. Updated information on our future congresses can be found on the FIDEM website. Let us hope for the best. At the moment, FIDEM aims at having a two-year interval between the congresses, which is a positive matter from the artists’ as well as from the lecturers’ point of view. A problem with a short interval between the congresses is the time it takes to have everything organized: collecting the medals for the exhibition, photographing them and building up the exhibition among other things. Without forgetting the fact that nowadays the congress fees do not always cover the expenses of this kind of great art medallic event. During my five years as president of FIDEM we have promoted medallic art internationally in many ways. My special thanks for the work you have done, for your support and cooperation go to the Executive Committee, to Cory Gilliland, Ron Dutton, our vice presidents and to Maria Rosa Figueiredo, our General Secretary, to

Marie-Astrid Pelsdonk, our webmaster and editor of *Médailles*, and to Ines Ferreira, our treasurer. It has been most pleasant to cooperate with you all! And good luck to Philip Attwood, a long-time executive committee member and now my successor as president of FIDEM and to the new executive committee of eleven members with Marie-Astrid as the FIDEM general secretary and webmaster as well as the editor of *Médailles*. The consultative committee has now six members, two of whom are new. At Glasgow FIDEM had two new honorary members: Mr Carlos Baptista da Silva from Portugal and Mr Aimo Viitala from Finland. My very best congratulations! FIDEM would not be what it is now without its members and delegates in particular. The amount of the delegates’ voluntary and many-sided work for FIDEM is worth a most positive support. As we know there are many good reasons to join FIDEM and support medallic art globally. As a member you will e.g. receive *Médailles* and *The Medal* magazines; in recent years we have also had a weekend event between the congresses. The FIDEM artist members may link their own homepages with those of FIDEM for free. www.fidem-medals.org will tell you more about the history, activities and events of FIDEM.

Congress report

Melanie Vandembrouck

FIDEM congresses are, by definition, exceptional events: they occur every other year, are truly international in nature, and draw together a motley crew of that rare species of medal lovers, from makers and issuers to collectors, curators and scholars. FIDEM XXXII was even more so, for it celebrated the Fédération's 75 years of existence, and its return to UK soil for the first time twenty years after FIDEM London. Glasgow was a fitting setting for a superlative gathering: a centre of the Enlightenment and the industrial revolution, the city bears the signs of prosperity and work, culture and history, urban growth and preservation. Perched atop a hill, the city's university, founded in the fifteenth century, set the scene for four very full days of learning, sharing and rejoicing. The congress was hosted by the Hunterian Museum, founded with Dr William Hunter's bequest in 1783 and the oldest public museum in Scotland. Much of the time was spent in the museum's main building, which bears the distinctive Gothic style of its architect, Sir George Gilbert Scott.

The theme of the congress, "the medal as object, the medal as idea", notably in relation to sculpture and printed media, was suitably open and allowed for a rich array of interventions, which looked at medals of the past, today and tomorrow. A sign of the quality of the programme was the frustration felt at parallel sessions, a standard FIDEM setup but one that demands some soul-searching about one's priorities. Tough decisions were to be made if equally interested in historical and contemporary medals, scholarly papers or practical workshops. For those who attempted to hop from one session to another in the hope of hearing talks scheduled in succession in different rooms, it was not only a matter of being fit and running fast between venues, but to pray that session chairs ruthlessly keep within timings. In future years, congress organisers might find it worth rethinking the format of simultaneous sessions.

The majority of the lectures were delivered in the Hunterian's Kelvin Gallery where the congress exhibition of some 950 medals was also displayed (see Marcy Leavitt Bourne's review pp.24-32). The variety of these – in shapes, materials, subjects or concepts, from resolutely traditional to self-consciously avant-garde – was dazzling and a proof, if any is necessary, that the medal can be a truly multifarious form of art. A wonderful setting perhaps, but the lectures were not served by challenging acoustics and a rather loquacious elevator, which made listening to the speakers an arduous undertaking, particularly on the first 'marathon' day, with nine talks scheduled in succession. The misgivings stop there however, for the congress was, in every other respect, a resounding success.

Fittingly for a society which saw the light in 1930s Paris, several papers dealt with late-nineteenth to mid-twentieth century French medals, from Alain Weil's introduction to the medallic collection of the Musée d'Orsay to Ian d'Alton's reflections about the failings of the Société des Amis de la Médaille Française and Frances Simmons' focus on the Société Française des Amis de la Médaille's attempts to revive the form. Of similar scholarly calibre were Ira Rezak's and Henrik von Achen's talks dealing with the status and function of medals in matters of faith. Philip Attwood offered a brief history of British Olympics and Paralympics medals, from the precursor of the modern games in the British towns of Much Wenlock and Stoke Mandeville, to the London 2012 Games. In a parallel session, some of the heavyweights of contemporary medalmaking performed their role of inspiring the younger generation. James MaloneBeach's talks are known to be real "happenings" and attendants were not disappointed by his wittily thought-provoking account of the creative process and reception of his Airport Medals. Bogomil Nikolov fulfilled the Herculean task of summarising 40 years of prolific medalmaking



Fig 1. James MaloneBeach talks about his Airport Medals
photo: Marie-Astrid Pelsdonk

into a 20-minute presentation. Throughout the congress, several makers chose to talk about other makers (João Duarte spoke about Martin Correia and Hugo Maciel spoke about João Duarte, to cite two examples), a practice of honouring and recognising influences which is in itself interesting.

The second day started with a plenary lecture by Mark Jones about the life and work of William

Wyon, arguably one of Britain's greatest medallists and an inspiring figure for makers and amateurs alike. The day continued with papers considering the relationship of the medal to sculpture and touch, printmaking and iconography. If throughout the congress, due attention was given to the achievements of the past and the current state of medallic art, this was also the place to look ahead. Marcy Leavitt Bourne talked about a new generation of medallists creating objects that speak louder than words in transcending boundaries and censorship: medals that do not suffer muzzling. But the last word was Margarita Lazarova's, who offered a refreshingly candid talk about the public perception of medals and the responsibility of medallists and issuers to produce objects that do justice to an artform about which readers of this journal feel so strongly. She concluded with a humorous rendition of the Fédération as a comic hero *à la* Marvel, a "Super FIDEM [which] has the power to protect the world from crappy medals".

An aim of FIDEM is to promote the renewal of medallic art by nurturing emerging medallists. If there had been concerns about the high fees of the congress, which prevented many from being able to be there, the Fédération ensured that this would not penalise the new generation. Eleven young artists received a scholarship to attend (see Ilkka Voionmaa's editorial), the medal fair proved to be a great opportunity to show their work to other medallists, collectors



Fig 2. Marcy Leavitt Bourne talks about the medallists of tomorrow
photo: Hunterian Museum, University of Glasgow



Fig 3. Margarita Lazarova's Super FIDEM
photo: Hunterian Museum, University of Glasgow



Fig 4. Workshop in Malcolm Appleby's studio
Grandtully, Perthshire
photo: Hunterian Museum, University of Glasgow



Fig 5. Workshop in Malcolm Appleby's studio
Grandtully, Perthshire
photo: Hunterian Museum, University of Glasgow



Fig 6. David Frazier demonstrates the fundamentals of forging steel
photo: Hunterian Museum, University of Glasgow

and curators and the workshops offered practical wisdom and food for thought. Malcolm Appleby, Scotland's leading silversmith and engraver, gave an insight into his working practices, while the artist-blacksmith David Frazier offered an impressive demonstration of forging steel. In both instances, the workshop participants could then have a go at trying out the techniques demonstrated.

FIDEM congresses are also the occasion to meet old friends, make new ones, and deepen existing relationships. For this, excursions and social events are important and the delegates were spoilt for choice. Aesthetes and architecture enthusiasts could encounter one of Glasgow's best known figures, the architect Rennie Mackintosh, with visits to his famous School of Art or the domestic realm of Hill House, outside of Glasgow. For the epicureans, there was the possibility to see the beautiful distillery of Glengoyne, near Loch Lomond, where they tasted whiskey. An ill-fated trip to Ian Hamilton Finlay's Little Sparta was traded for a visit to the exquisite Burrell Collection and Pollok House in leafy surroundings in the south of the city.

Would a FIDEM congress be a success without celebrations and the exchange of medals? The festivities started early on the Tuesday evening under the beautiful vaults of the university's Cloisters, where the US delegation



party's host Mashiko distributed Jim Licaretz's USA FIDEM Delegation Medal. The following day, the inaugural reception of both congress and exhibition was held in the Kelvin Gallery. On the Thursday evening, a civic reception was held in the magnificent City Chambers, overlooking George Square. On the Friday, another reception was the occasion to open the BAMS Medal Student Project exhibition in Glasgow School of Art, and to award Bogomil Nikolov with the 2012 BAMS President Medal and

Fig 7. USA party
photo: Hunterian Museum, University of Glasgow



Fig 8. Bogomil Nikolov awards the Medallis Honoris Causa to Ron Dutton
photo: Hunterian Museum, University of Glasgow

Marsh Award for the Encouragement of Medallist Art, for his lifelong role in the medium. On the last evening, in the newly refurbished galleries of the Hunterian Museum, Nikolov presented Ron Dutton with the Medallist Honoris Causa from Sofia's Medallist Sculpture Studio, for Special Merits in the Field of Medallist Art. This was also the night of the congress dinner, in the grand atmosphere of Bute Hall. More distinctions were awarded, this time by newly elected FIDEM President Philip Attwood (see editorial). For those who had not had enough, the Sunday afternoon was the opportunity to visit the state-of-the-art facilities of the Edinburgh Sculpture Workshop with BAMS New Medallist Kate Ive.

Such events are propitious to rich collecting, as one comes home with one (or more!) medals in one's pockets, sparks of inspiration and new ideas, delightful memories and the assurance of having made new friends.



Fig 9. Congress dinner in Bute Hall
photo: Hunterian Museum, University of Glasgow

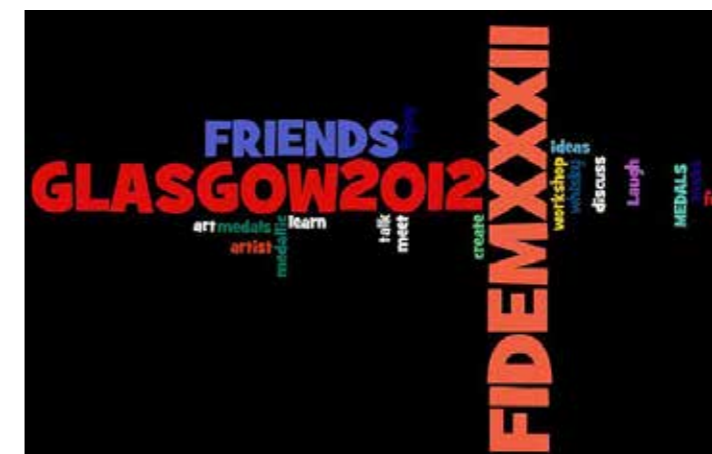


Fig 10. Wordle™ poster
by Sally-Anne Coupar

This Exhibition of Contrasts

Marcy Leavitt Bourne



Fig 1. The Exhibition, FIDEM XXXII, The Kelvin Gallery
photo: Hunterian Museum, University of Glasgow

‘This surprising and dazzling exhibition, a gem, a small army of artworks from all corners of the globe’, is how the Glasgow Herald chose to describe the FIDEM show of medals at the Hunterian Museum’s Kelvin Gallery, at the University of Glasgow, Scotland, which coincided with the XXXII Congress in July 2012. The Hunterian Curator, Sally-Anne Coupar, explained that the existing cases had to be used for the display, which dictated how it would be arranged. With 959 medals from 446 artists in 29 countries, it was a curatorial challenge, met with enthusiasm and ingenuity by Dr Coupar and her assistants, Roslyn Chapman and Sophie Kromholz. The Hunterian’s own extensive collection numbers some 70,000 coins, medals and tokens, and is one of the world’s finest numismatic collections: the ideal setting for the FIDEM exhibition. The Senior Curator at the Hunterian, Donal Bateson, is Reader in Numismatics, and acted as Chair of the Organising Committee.

In addition to FIDEM XXXII, examples of the 2012 Olympic medals were on loan to the museum for twelve days before the Olympics began, a juxtaposition of some serendipity. The designer of the Olympic medals, David Watkins, was for many years head of Jewellery and Silversmithing at the Royal College of Art in London, where Royal Mint medal-making competitions at the college inspired students to include medals

in their work after graduating. Indeed, several have become teachers themselves, taking medals on to new pastures. Lin Cheung, designer of the Paralympic medals, is a Senior Lecturer in Jewellery Design at Central Saint Martins College of Arts and Design, also in London. It is a tribute to the quality of teaching at art colleges worldwide that many young makers are exhibited in Glasgow, and it is hugely to the credit of FIDEM that scholarships are given to young medal makers to attend the Congress.

The Kelvin Gallery, which was also the venue for lectures, is a vast, galleried hall in the Victorian building designed by George Gilbert Scott, with exhibition cases along the two long walls (fig 1). The exhibition itself was designed by Chris MacLure of the Hunterian’s Exhibition and Design team. Dr Coupar, who was also responsible for the organisation of the Congress and for the Catalogue, commented: ‘We displayed all of the medals which were submitted, but could not accommodate some requests from the artists for specialised mounting, mirrors, electronics, etc. We did have some problems, with some work being challenging to work with, and we had to open the cases during the Congress to make adjustments. One piece was the wrong way round, but it was an abstract work and sometimes language barriers added difficulty to the interpretation of the artists’ wishes.’ What this goes to show, which all medal-makers, collectors and curators know, is how difficult it is to display medals.

The sensation on entering the Kelvin Gallery was that of passing into an Aladdin’s cave: deeply coloured stained glass, darkness above in the high vaulted ceiling and gallery, with light emanating from long glass-fronted cabinets in which were row upon row of medals. Rather than group countries in blocks, each country began at one end and ran laterally, with a space before the next started, thus one could read the country’s medals rather as a book, from left to right. The feedback from the public, as always, was somewhat mixed – this unique, mysterious art form - but Dr Coupar said that on the first day it was open they had several hundred people within the first hour: ‘unheard of’. Families came, with children finding medals intriguing, a lunchtime talk was well attended, there were radio interviews, and after the Congress permission was given for many of the works to be handled by a blind student. As well as being enticing, the exhibition was accessible and inclusive. All of this helps to make the modern art medal less bewildering to the public. In his review for *Médailles* 2010 of the exhibition in Tampere, Michael Meszaros clarified for the uninitiated how and why an artist might make medals, and took a broad historic overview of the exhibition, which cannot be bettered.

This review will therefore be different, and it requires from its readers a bit of research and a willingness to explore the past. Twenty years ago, 1992, when FIDEM took place in London, I wrote a review of the exhibition



Fig 2. Gatekeepers, 2011
Yoshiko Sunahara,

100mm x 85mm, sterling silver, titanium, porcupine quills
photo: Hunterian Museum, University of Glasgow

at the British Museum, ‘In the Round’. Little did I imagine that history would repeat itself; however, this time it will be on a micro scale, a consideration of contrasts. Drawing on that review in *The Medal* (Spring 1993), and comparing the list of names to those in Glasgow, I found that a good many of the medallists whose work I selected to illustrate at that time were exhibiting in 2012, and have continued to explore this wonderful medium. How have they explored it, and how do their works contrast with twenty years ago: these were the questions I asked myself. Some were just starting out, considered to be ‘new medallists’ at the time, and some were already well known. Taking this list from two decades ago seemed a fair way to chart a course through the Glasgow show. Following on from that, in contrast to those established artists, a selection of today’s new medallists will step into the limelight, alongside teachers who have been inspirational.



Fig 3. Buildwas Abbey, 2011

Ron Dutton,

110mm x 130mm, bronze

photo: Hunterian Museum, University of Glasgow Hunterian Museum, University of Glasgow

Perforce, choices must be made – and it should be said at once that every country produced medals for Glasgow of high quality and fascinating content - but this specific choice of medallists stems from those who had work shown at ‘In the Round’ in London. I admit at once that they are in no particular order, though perhaps one might detect a certain chronology. From Canada, Yoshiko Sunahara continues to examine the natural world, though *Gatekeepers* is less traditional than the work selected by me in 1993, and incorporates a mixture of materials, rather than being cast in bronze, as is the lone heron on Fleuve Saint-Laurent.¹ Colour and porcupine quills, elongated and stylised figures, sentinels, as was the heron, all contribute to a piece that is very much of the moment, both in terms of technique and in terms of an environmental subject (fig 2). Ron Dutton’s medal for ‘In the Round’ took the fear of world drought as its subject.² Like Sunahara, Dutton in 2012 has moved away from the circular to a shape that incorporates its subject, here *Buildwas Abbey* (fig 3). On one side, the exterior colonnade of the abbey leads the eye onward to an arch of cloudy sky, which on the other side becomes the high arcades of the nave, receding into the distance down the abbey aisle. Dutton’s work has in the past included a variety of materials, and it seems he has returned to his mastery of modelling landscape and architecture, especially in the UK.

Another medal maker whose interest in architecture is evident, both in the past and in the present is Slovakia’s Marian Polonský.³ *Image of the Ages* is in much greater relief than his work *The Exchange of the Masks*, yet it employs similar motifs: steps, columns, curves, all of which draw the eye around each small detail. This referencing of the past has been maintained in Polonský’s carefully considered work. The medal called *Heritage* (1992) by the Hungarian Géza Balogh sourced religious iconography, and though a wholly different subject matter, Glasgow’s *The Silence of the Letter*, also echoes the artist’s style in the position of imagery: an almost empty half-moon of plane draws the eye towards the focal point. The circle is broken in both medals with textural devices that give the medal almost the power of movement.⁴ This suggests that Balogh is still attentive to placement, but in a more robust, experimental way.

In this limited selection, I do want to draw attention, as far as I am able, to these medallists who have been teaching during their careers. As well as Ron Dutton and Géza Balogh, Bruno Strautins is a professor of art. Once a professor, always a professor. The Latvian Academy of Arts is lucky indeed. The *Dalí* medal by Strautins⁵, shown in 1992, is boldly modelled in high relief, with surreal overtones. *Pasquino’s Coronation & Pasquino’s Dethronation*, two uniface medals from 2010, however, are carefully contained in two neat rectangles, with a texture so consistent that it seems simply to rise up and roll over the low-relief figure. (fig. 4) There appears to be a narrative here, in which the fall is set out from the start, with the headless Pasquino half out of the picture already. Alas, his upturned feet tell the rest of the story, as he disappears from view. Even Dalí was somewhat obscured, a desire not to give it all away at once may be the hallmark of Strautins. Heinz

Hoyer, from Berlin, is another medallist whose two medals, two decades apart, contrast in a way one would not expect, or perhaps it is that an artist returns to first loves, be it modelling, drawing or constructing. *Europa from 1992* dealt with continental politics, applying humorous and abstract imagery in a high relief with significant perspectival depth. His later work from 2010, a portrait medal of *Ernst Ludwig Ehrlich*, is a sensitive portrait head in very low relief: middle aged, bespectacled, a man one feels one would recognise at once.⁶ In this there is the feeling of a drawing transposed to bronze.



Fig 4. Pasquino’s Coronation & Pasquino’s Dethronation, 2010

Bruno Strautins

123mm x 45mm, bronze

photo: Hunterian Museum, University of Glasgow

essentially the same. It is also by the eye of the subject, and thus once more draws the viewer to consider the living creature, be it human or amphibian. The space she creates is as if an arrow were drawn in space to direct our thoughts to what is important. How fortunate the students at the University of Technology in Bratislava.

Stanisław Cukier at Zakopane in Poland has encouraged many students of medallic art. His medal for FIDEM 2012, *Judo – the noble way* (one of a series), continues to bring figures to life from the medal’s plane.⁹ Here, in the round, and with a bronze loop to suggest the medal as an award, are two combatants, knees bent, feet flying, bodies twisting. It contrasts with the stillness of his medal from 1992, of enigmatic, obscure figures barely emerging from the surface. Nevertheless, the plane on both acts as a backdrop, and the modelling leaves the viewer much to imagine.

Finding links over the decades reinforces the position of the medal as an

Fig 5. Focused to Concert in Marsh Waters III, 2009

Gabriela Gasparová-Illésová, 55mm x 55mm, tin

photo: Hunterian Museum, University of Glasgow



art form in its own right. Makers' marks, personal approaches and a continuity of ways of working carry over, not always, but when looked for, they are there to be found, as they would be in any artistic endeavour. Painters' brushstrokes, which lead experts to identify an obscure painting; methods of welding; particular materials; subject matter; all of the clues are there to be examined in medals as well. János Kálmar, for example, who sent *East European small inventory* to London in 1992, chose cast and painted iron at the time.¹⁰ His four medals in a group for Glasgow, entitled, *Before the window, II, III, IV and V*, are of cast bronze. (fig. 6) However, it is the space he creates within each piece that remains familiar. Within a distorted rectangle (as before) space is cut out, contained by the forms devised to divide it, an aspect of each acting as an echo of another. This affords the viewer plane, perspective and shape, all in one.

In 1992 Alexei Parfyohnov was cited as 'the young Russian medallist', and was awarded the prize for Young Artist under Thirty. At that time a sense of place was the distinguishing theme in his three medals: the view from a terrace, an urban interior with figure, and a mysterious house, all of which invited conjecture.¹¹ *Still life with a thimble*, 2011, is also of cast tin, also circular, but in a much higher relief. (fig. 7) The air of mystery remains, for the central figure in the 'still life' could easily be a subverted form of a profile portrait medal (perhaps not with a thimble on her head, or is it a seamstress). In previous medals, Parfyohnov created a convincing sense of depth, whereas the still life, with egg, shell and insect, invades the viewer's space instead. Is this the direction the artist is taking, or a diversion? We look to the next decade or so to reveal the answers where, like Parfyohnov, an artist seems to have changed tack.



Fig 6. Before the window II, III, IV, V - 2011
János Kálmar
55-90mm x 50-90mm, bronze
photo: Hunterian Museum, University of Glasgow

finds material for medals in everything.

As well as being a maker and collector, George Cuhaj presents a prize each year at FIDEM to reward excellence in young medallists. Now, a brief look at some of those in Glasgow, the next generation of medallists. The Cuhaj prize this year was shared by Phoebe Stannard and Kate Ive, both of the UK, and both previously recipients of the BAMS bursary for 'New Medallists'. Stannard's medal, commissioned by BAMS in 2011, is called *Minotaur*, and is cast in bronze, with gilding. (fig. 9) This is a muscular piece, in its modelling and in its subject: the trapped power of a creature that cannot escape its bonds. Stannard likens this, in fact, to how we human beings can be ensnared by our own misguided instincts. Kate Ive's piece, *Modern Pearl*, is imbued

with humour, perhaps irony, at the folly of modern values: chewing gum, masquerading as precious pearl. (fig. 10) The Viitala prize for young exhibitors went to Finland's Andrei Bakharev, whose medal, *The Death of Pinocchio*, fits the puppet tightly into a square format, with one broken, extended gesture outside the frame.' (Fig.11) It seems as sad as the end of childhood, and deserving of its award. These medals by a new generation of medal makers all acknowledge the parameters of the medal, yet not slavishly. They are contemplative, yet playful, careful yet experimental. They continue to place the medal within the realm of sculpture in relief, further proof that the medium can make its own way in the modern artistic world.

Before moving on to look at some of the 21st century's new medallists, the last of this survey of a dozen medallists will also be one who has veered off in a different direction: George S. Cuhaj, from the United States.¹² His cast bronze *Peace Pipe* of 1990 has been succeeded by a work in wood, glass and egg: *Mary Wrublewski's Pysanka Memory*, 2010, shown in Glasgow. (fig 8) It is as if he has received the baton from James MaloneBeach, or perhaps picked up the gauntlet, as MaloneBeach is still running strong. Cuhaj was inspired by the work at the Colorado Springs FIDEM, and



Fig 7. Still life with a thimble, 2011
Alexei Parfyohnov, 110mm, tin
photo: Hunterian Museum, University of Glasgow



Fig 8. Mary Wrublewski's Pysanka Memory, 2011
George S. Cuhaj, 60mm, wood, glass, egg
photo: Hunterian Museum, University of Glasgow

with humour, perhaps irony, at the folly of modern values: chewing gum, masquerading as precious pearl. (fig. 10) The Viitala prize for young exhibitors went to Finland's Andrei Bakharev, whose medal, *The Death of Pinocchio*, fits the puppet tightly into a square format, with one broken, extended gesture outside the frame.' (Fig.11) It seems as sad as the end of childhood, and deserving of its award. These medals by a new generation of medal makers all acknowledge the parameters of the medal, yet not slavishly. They are contemplative, yet playful, careful yet experimental. They continue to place the medal within the realm of sculpture in relief, further proof that the medium can make its own way in the modern artistic world.



Fig 9. Minotaur, 2011
Phoebe Stannard, 115mm x 93mm, bronze
photo: Hunterian Museum, University of Glasgow

way in which they have each chosen to focus on the surface of the material they use. Pinelas has made *Medal I* from highly polished copper concentric circles, so that light, shadow and reflection combine to create a 'texture' upon the warmly coloured surface.¹³ It would look continually different, moment to moment. Queiroga's *Tribute to Gaudi* is in metal and acrylics. (fig. 12) She is a student of jewellery and sculpture, and one could see this medal belonging to either: a brooch, or a small standing piece. The soaring sensation of Gaudi's towers is captured with the rising arches, topped off by small extrusions, resembling the towers themselves, much as Gaudi built shape on shape.



Fig 10. Modern Pearl, 2011
Kate Ive, 79mm x 43mm, bronze
photo: Hunterian Museum, University of Glasgow



Fig 11. The Death of Pinocchio, 2011
Andrei Bakharev
87mm x 85mm, bronze
photo: Hunterian Museum, University of Glasgow

Another piece in copper comes from the Israeli FIDEM ‘scholar’, Elian Kaczka, whose medal *Mujeres* is a wonderful take on, it would seem, two women meeting in the street to have a good chat. (fig. 13) It is quite a flattened object, built up of copper strips and pieces to give it texture and body, and a cartoon-like quality. Kaczka is studying at Basis school of sculpture. Lindsay Fisher from the United States and Hanna Piksarv from Estonia were two others who received the FIDEM bursary. Nodoka Narita, from Japan, whose medal *Merienda* was exhibited at Glasgow, was also a ‘scholar’.¹⁴ From the UK, Kate Ive and Natasha Ratcliffe shared a ‘scholarship’ between them and Carys Greenwood, who is a student at Loughborough University, received another. Greenwood’s medal, a small, abstract, polished piece entitled *Infinite*, will be issued by BAMS in an edition for sale to members.¹⁵ It is the way in which the artist manages to make bronze appear soft enough to fall into folds that is so intriguing. It has echoes of the folds of the earth, or clouds in the sky. Natasha Ratcliffe had previously won the FIDEM Young Artist’s Award, and is now quite an established medallist, as well as a designer of UK coins. *Prison of Things Unsaid* is first of all a tactile, rounded shape, which like Greenwood’s invites handling.¹⁶ Through the gesture of the hand on the head, and the wrapped position of the figure, one appreciates the psychology of her piece: ‘I should have said...’. Also interesting, and something of a departure from previous medals, is the way in which shapes are cut from the surface, creating spatial patterns. Natasha Ratcliffe, Kate Ive and others have valued the extraordinary experience of attending the workshop in Veliko Turnovo, Bulgaria, taught by Professor Bogomil Nikolov, which has had a liberating effect on them all, perhaps partly the result of surviving the intensity of the course.



Fig 12. Tribute to Gaudí, 2011
Rita Queiroga 120mm x 80mm, metal and acrylics
photo: Hunterian Museum, University of Glasgow



Fig 13. Mujer de Formas, 2011
Elian Kaczka,
95mm, bronze
photo: Hunterian Museum, University of Glasgow

Two students of Professor Nikolov, from the Metal Department at the National Academy of Arts in Sofia, were FIDEM ‘scholars’. Bisser Nedialkov’s *Heaven-Hell*, in brass, with patination, is an abstract piece in which it is the surface markings that draw the eye and give texture to the piece.¹⁷ Ventsislav Shishkov contrasts different areas on the surface of his medal, *Woman I*, by setting a glowing gold against an almost matte black. (fig. 14) There is a hint of art brut in this, with its two distorted golden legs, narrowing impossibly to ankles and invisible feet, and probably an element of chance in the making, always good for surprises. Both young artists work experimentally with ideas of presence and absence, sometimes with abstracted human figures, the space against which they are set of equal importance to the ‘subject’.

As previously mentioned, this review also pays tribute to the teachers, some already cited and, here, to Bogomil Nikolov, who was awarded the BAMS President’s Medal during the Glasgow Congress, for his promulgation of medallic art: through his own practice, the quality of his teaching, and his enduring enthusiasm. His work is always pertinent to our times, and *Recession* is no exception, with its spoon shaped void, suggesting hunger and want, crossed by, if not a silver spoon, at least one which would be usable: the haves and the have nots. (fig. 15)



Fig 14. Woman I, 2011
Ventsislav Shishkov, 155mm x 95mm, brass
photo: Hunterian Museum, University of Glasgow

The Grand FIDEM Prize was won by artist and teacher Tetsuji Seta from Japan.¹⁸ Already an experienced caster, he was introduced to the art of the medal through an invitation in 2007 from BAMS to the University of Nagoya to join the Student Medal Project, and since then he has established medal making as part of the metalwork course. The UK sculptor Philip Booth, also exhibiting at FIDEM, was at the time a Professor at Nagoya.¹⁹ Seta-san has inspired successive years of students, and his own work continues apace. He was shortlisted for the Jaap van der Veen/Teylers Museum Prize in 2011, and one of his medals reflects on the day he received this news. *Sedum Sarmentosum: In My Garden or, Japan Standard Time 21:40:21, May 30, 2011, I received e-mail from Teylers Museum.* (fig. 16) It is accompanied by a short, almost poetic, note the following day: ‘Rainy morning, May 31, 2011/ I found the goldfish in the garden dead.’ These phrases, as if in a diary, are inscribed around the open interlocking squares of the beryllium copper medal, where delicate branches of the plant sprout at the corners. These works act as a documentation to his life, travels, and mundane yet significant occasions, such as gardening or eating lunch. When we read them, we identify with and share the life of another human being: ‘It was a warm day. I weeded in my garden’.



Fig 15. Recession, 2010
Bogomil Nikolov, 115mm, brass
photo: Hunterian Museum, University of Glasgow

FIDEM also means outings, and an excursion that the young ‘scholars’ especially enjoyed was the visit to the studio of the artist-engraver-silversmith-teacher Malcolm Appleby, where they discussed all aspects of medal-making, were entertained by the artist himself, and were thoroughly inspired. The *FIDEM XXXII Medal*, by Malcolm Appleby, incorporates many of the skills that students learn in order to become accomplished in medallic art: stamping for the casting, engraving, modelling, lettering, use of small dies that can be incorporated as motifs. (fig. 17) Cast in bronze, the obverse of the medal carries the unicorn, a Scottish symbol contained on the Scottish coat of



Fig 16. JST 21:40:21, May 30, 2011[I received e-mail from Teylers Museum]/Rainy morning, May 31, 2011 [I found the goldfish in the garden dead] Tetsuji Seta, 107mm x 95mm, beryllium copper photo: Hunterian Museum, University of Glasgow

arms; the fish is on the coat of arms for Glasgow, as are the bell and tree on the reverse. The deep letters echo the archers' window slots on ancient castles, as well as providing a 'stand' for the medal so that it does not lie flat and can easily be picked up. The crystalline structure of the medal take inspiration from the exposed and very old outcrops of Scotland, known as 'Scotch rocks'. As a memento of FIDEM XXXII, it combined all the elements with enormous care, consideration and style, and the same can be said of this stunning exhibition.



Fig 17. Large FIDEM XXXII Medal, 2011 Malcolm Appleby, 90mm x 90mm, bronze photo: Hunterian Museum, University of Glasgow

NOTES

Page numbers below relate – first - to *The Medal* No. 22, Spring 1993. (In addition, one could look up the artists in *In The Round: Contemporary art medals of the world, FIDEM XXII, 1992.*) Page references marked 'Glasgow' refer to the FIDEM XXXII Catalogue because the 2012 medal is not illustrated in this review.

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|--|--|
| 1. Yoshiko Sunahara, page 106 | 7. Sumio Saito, page 112; Glasgow, 101 |
| 2. Ron Dutton, page 106 | 8. Gabriela Gasparová-Illésová, page 119 |
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FIDEM Grand Prix

The jury

The jury were impressed by both the lyrical poetry and the superb craftsmanship of the medal by Tetsuji Seta entitled *JST 21:40:21, May 30, 2011 [I received e-mail from Teylers Museum] / Rainy Morning, May 31, 2011 [I found the goldfish in the garden dead]*. In this work - as in others by this sensitive and thought-provoking artist - moments in time are translated into a medallionic form, which, though cleverly deconstructed, yet remains very recognisable as a medal. The imagery taken directly from the natural world and the laconic inscription combine to give the medal an extraordinary intensity and together offer a revelatory insight into the eternal significance of personal experience. As Benedict Carpenter has written in *The Medal*, this medal celebrates 'those brief moments of clarity or stillness that give daily life its texture'.



Fig 1. JST 21:40:21, May 30, 2011[I received e-mail from Teylers Museum]/Rainy morning, May 31, 2011 [I found the goldfish in the garden dead] 107mm x 95mm, beryllium copper photo: Tetsuji Seta

Aimo Viitala Prize

Gunnel Sievers

Aimo N.K. Viitala from Finland has since FIDEM 1994 in Budapest awarded a prize to a promising young medal artist, less than 35 years of age, whose work has been exhibited at the FIDEM exhibition. This year the prize went to an artist from Finland, Mr Andrei Bakharev. His medal on display in Glasgow, *The Death of Pinocchio*, has won the annual medal competition of the Guild of Medallic Art in Finland in 2011.



Fig 1. Andrei Bakharev with his diploma in August 2012
photo: Gunnel Sievers

Andrei Bakharev was not present in Glasgow, but the prize was received on his behalf by Mr Tapio Suominen, the Finnish delegate, at the Congress Dinner.

Andrei Bakharev was born in St. Petersburg, Russia, in 1981. He studied first at Logansson Art School, Repin Art Institute in St. Petersburg, but after that he moved to Finland and graduated from the Academy of Fine Arts in Helsinki in 2007. He has won several prizes in Finland, e.g. the 1st prize at the Guild's art medal competition for art students in 2007 and the 1st prizes at the Guild's annual competitions in 2008, 2011 and 2012. He has also received several other awards. He has taken part in FIDEM exhibitions since 2007.



Fig 2. The Death of Pinocchio
photo: Katri Päiväranta

Cuhaj Prize

Marie-Astrid Pelsdonk

First awarded at the 2002 FIDEM in Paris, the George Cuhaj Prize recognizes promising artists under the age of 30, with a \$250 prize and a diploma. The Prize is sponsored by George Cuhaj and his mother Eileen Cuhaj. During the XXXII FIDEM congress in Glasgow it was awarded to two young British talents: Kate Ive and Phoebe Stannard.



Fig 1. Modern Pearl, 2011
Kate Ive
79mm x 43mm,
bronze
photo: Hunterian
Museum,
University of
Glasgow



Fig 2.
Minotaur,
2011
Phoebe Stannard
115mm x
93mm, bronze
photo:
Hunterian
Museum,
University of
Glasgow



LECTURES



**PLENARY
LECTURE**

William Wyon (1795-1851)

Sir Mark Jones

William Wyon was the best known, most highly regarded and most successful British medallist working in the nineteenth century. He was and remains the only artist to have been elected to the Royal Academy of Arts for his medallic work, he competed successfully with the enormously talented gem engraver and medallist Benedetto Pistrucci and he created portraits of Queen Victoria which acquired iconic status and global recognition.

My purpose here is to try to understand something about his practice: what he thought, how he worked, who his clients were, how he made a living, why people wanted his medals and what kind of reputation he had with his contemporaries.

Wyon came to be seen as a very British artist, in contrast to his rival Pistrucci, but originally the Wyons were German: William's great grandfather Peter George Wyon [1710-44] was a German silver chaser from Cologne who came to England with George I and died on the island of St Kitts in the West Indies.¹ His grandfather George Wyon [d 1797] also trained as a goldsmith. Family tradition² has it that he was apprenticed to Thomas Heming, goldsmith to George III, although there is no record of this in the Goldsmiths' Company records³. From about 1775 he worked at Matthew Boulton's Soho manufactory in Birmingham, so he will have been there for the introduction of steam engines in 1777 and the creation of the Soho Mint, initially devoted to the production of a new copper coinage, in 1788. George's second son Peter [1767-1822] also worked for Matthew Boulton and did a large medallic portrait of him after a wax by Peter Rouw in 1809.

William [1795-1851], Peter's eldest son and the subject of this paper, was apprenticed to his father's die-sinking business at the age of 14 in 1809. In 1812, after breaking his arm while turning a large oval die, he was sent to London to visit his Uncle Thomas [1767-1830],



Fig 1. Ceres, 1812/13

whose son Thomas [1792-1817] was an engraver at the Royal Mint from 1811 and Chief Engraver from 1815. While in London, William entered the Society of Arts, Manufactures and Commerce's competition for an engraved medal. This improving society, founded in the mid eighteenth century in the belief that innovation could be stimulated and good practice disseminated through the award of prizes, had created a new prize of a gold medal in 1807 'for the best die engraving of one or more heads after the engraver's own model'.

Wyon's entry *Ceres* [fig. 1] won the Society's large gold medal⁴ and was, rather amazingly given his youth, adopted by the society as its prize medal for agriculture.⁵ Wyon went on to win the society's other medal prize for 'one or more figures' the following year with 'A Compliment to the British Navy'. Even though still in his teens Wyon was already developing a business. In March 1814 the archives of the Society of Arts record that 'a letter was read from Mr W Wyon, respecting his Dies of Ceres and requesting as he had to insure them for two years, that he might have the coining of the Medals, which was agreed to.'⁶

In 1815 William left Birmingham for London where he assisted Thomas Wyon senior, who was working under Nathaniel Marchant as Seal Engraver at the Mint. William is said to have engraved the great seals for Scotland and Ireland. The following year, after the then Master of the Mint, William Wellesley-Pole [1763-1845], brother of the Duke of Wellington and a member of the Cabinet, had submitted trial pieces to Sir Thomas Lawrence for his judgement, Wyon was appointed Second Engraver to the Mint, working under the direction of his cousin the Chief Engraver. At the Mint, as in Birmingham where he worked from models by Peter Rouw⁷, he will have been expected to engrave dies from models originated by others. His 1820 medal of Sir Joseph Banks, for example is after a bust by Sir Francis Chantrey⁸ whose highly regarded portraits Wyon translated into miniature low-relief with great sympathy and skill. But as his *Ceres* medal demonstrated Wyon also possessed compositional talents and ambitions of his own, in pursuit of which he enrolled as a student at the Royal Academy in 1817. There he was a pupil of the great neo-classical sculptor John Flaxman⁹ who had, by Wyon's own account, a great impact on his development as a sculptor. Among his fellow students were Joseph Bonomi¹⁰ and Decimus Burton¹¹.

Sadly Thomas Wyon died in 1817, leaving William too young and little-known to be his obvious successor as Chief Engraver. To his great chagrin the Italian neo-classical sculptor and gem-engraver Benedetto Pistrucci¹² was appointed in his place by William Wellesley-Pole¹³, the Master of the Mint. Wyon, who was very knowledgeable about and aware of the history of his art, modelled his protest against this decision on that of Thomas Simon [c1623-1665], who had similarly been passed over in favour of a foreign rival under Charles II in 1662.¹⁴ Like Simon he produced a pattern crown, two in fact, one directly inspired by Simon's famous 'Petition Crown' and another representing the three kingdoms as three graces [fig. 2], in the manner of Canova, whose 'Three Graces', executed for the Empress Josephine, had captivated the Duke of Bedford.¹⁵

These crowns were shown in an exhibition in Cork, presumably at the instance of Richard Sainthill¹⁶, a Cork-born wine-importer, antiquarian, and collector who had a particular interest in coins and medals and who became great supporter of William Wyon. Even more important to Wyon was his friendship



Fig 2. Three Kingdoms as Three Graces

with another antiquarian and numismatist Nicholas Carlisle [1771-1847]. Carlisle was Secretary of the Society of Antiquaries from 1807 and Under Librarian of the Royal Library, which he accompanied to the British Museum when it was transferred thence in 1828. It is presumably Carlisle who was responsible for the manuscript catalogue of George III's collection of medals and coins, now in the British Museum. Certainly Carlisle, who was to publish a biography of Wyon in 1836, knew a great deal about the history of medals. Through him Wyon will have had access both to the Royal collection and to the collections of the British Museum. Prominent in these were the great medallic histories of Louis XIV and their recent imitator Vivant Denon's medallic history of the reign of Napoleon, which was avidly collected by British visitors to France from 1814 onwards.

James Mudie¹⁷, former lieutenant in the Marines, decided that Britain needed its own 'national' series of medals and in 1817/8 commissioned Wyon to work on those of Earl Howe [fig. 3], Admiral Duncan and the Marquis of Hastings. Like the medallic histories on which this project was based these were collaborative productions. Wyon worked with another medallist, Thomas Webb who did the portrait of Duncan, the sculptor and wax-modeller Peter Rouw [1771-1852], who he had known in Birmingham¹⁸ and who modelled the portrait of Hastings and the painter and draughtsman Henry Howard¹⁹ who was responsible for the design of the reverse of the Hastings and Howe medals. Wyon was himself skilled at composition and a gifted modeller in wax, but his willingness to work collaboratively, in contrast to Pistrucci whose pride and an artist would allow him to work only from his own models and compositions, helped him to develop as an artist and to build a network of acquaintance and friendship among the influential artists of his day. Rouw, for



Fig 3. Earl Howe

example was close to the neo-classical sculptor and gem engraver Joseph Nollekens [1727-1823], long resident in Rome, and owned some of his work. Henry Howard had also lived in Rome 1791-4, where he became a friend of two other great British neo-classical sculptors, John Flaxman and John Deare. His practice fitted him ideally for medal design: he was known for his drawings of sculpture, executed for Charles Townley and John Flaxman and from 1806 lived in what had been Thomas Banks' house.²⁰ The subject matter too will have been familiar to him: in 1814 he had painted large transparencies commemorating the defeat of Napoleon to be shown in the 'Temple of Concord' erected in Hyde Park for the visit of the allied sovereigns.²¹

These medals were well received. A critic writing in the *Morning Post* about the Howe medal observed that 'as a whole, this Medal challenges competition with any that have yet appeared in MUDIE'S British Series of National Medals. The impression, which the first sight, of the Medal gave us, was the strength and freedom of the Artist's style, and a minute inspection convinces us of his deep knowledge of Anatomy, and impresses us with a conviction, that he has formed his Taste on pure and classical models.

The reverse, both for composition and execution, has our unqualified admiration, - and, for spirit and effect, yields to none that have preceded it. The Monarch of the Ocean is represented in his Car, drawn by two Sea-Horses, his right arm is extended, as in the act of giving command, and the expression of the countenance is in union with the energy of the whole attitude, - while the impetuosity of the Horses, and the truth and the finish of the whole, are equally entitled to our highest commendation, - and we contemplate from this Medal, an Artist, who will rank in the first Class of Excellence, whether of

powers natural or acquired.'²²

In 1820 the Cymmrodorion, or Royal Cambrian Institution commissioned Wyon to engrave a prize medal, after a design by John Flaxman, who was given one in 1824 'in acknowledgement of the honour conferred by him upon the Institution, by presenting it with the beautiful design now exhibited upon its medals'. It seems likely that it was Flaxman, William Wyon's Professor at the Royal Academy Schools, who recommended him for the job. Certainly Wyon will have been pleased to have had this opportunity to work with the sculptor whose work he most admired.

We have already seen the importance of the Society of Arts to Wyon's early career. In 1818 a new opportunity had arisen. The minutes of the Committee of Polite Arts record that 'The Secretary stated to the Committee that the legend of the Society's Minerva medal was in part obliterated, and that it was expedient to take some measures for repairing the Die' and that 'the die being at present at Mr Boulton's Mint office at Birmingham' it was ordered that the Secretary do write to Mr. Boulton requesting him to send the die to the Society's house as soon as convenient.' At a subsequent meeting, on June 10th, 'a letter was read from Mr. Wyon, respecting the Minerva Medal Die'

'The Minerva Medal Die from which I struck the Prizes this year being badly broken and otherwise excessively injured, I beg leave to offer my services to engrave a new one of the same subject, which gratefully considering the liberal treatment I have received from the Society in having had awarded to me two gold medals I shall beg respectfully to present to the Society; and being convinced that the Society cannot have a more appropriate design I shall be glad to have the original Model from which this medal was taken, made by Mr. Flaxman, placed in my hands immediately in order that I at my leisure may engrave a new one in time for next year's distribution.'

It was agreed that the offer should be accepted and Flaxman's model delivered to him. But, interestingly, when in May 1820 an impression of the medal arrived, the accompanying letter made no



Fig 4. Society of Arts Prize Medal, 1820

mention of Flaxman's model. Instead Wyon wrote 'As agreeable to my promise I have executed a new medal for the Society of Arts from an original design of my own, and I beg that you will do me the favour of submitting the enclosed impression before the Society, and if it is worthy their acceptance I shall consider myself more than amply repaid for the trouble of engraving it.' [fig. 4]

Clearly Wyon had learnt from Flaxman the prestige value of work freely offered. His reward was immediate: 'A motion was made that Mr. William Wyon having presented the Society with Dies for their principal Medal after an original design modeled and engraved by himself, the Society to mark their sense of its excellence as a work of art to present him with the first medal struck from them in gold and return their thanks to him for his present.'²³

Richard Sainthill's response to Wyon's work is quoted by Carlisle 'There are some collectors in England...who can see no beauty nor worth in medals, unless they come from Greece. Such admirers of the fine arts we invite to the examination of this medal, which although English in creation, is yet purely Greek, in design and workmanship.'²⁴

In 1823 Thomas Wallace was appointed Master of the Mint.²⁵ Unlike Wellesley-Pole Wallace liked Wyon and admired his work. Since Pistrucchi had declined to take Francis Chantrey's bust of George IV as his model for the King's portrait on the coinage Wallace asked Wyon to do a new set of coins [fig. 5]. But Pistrucchi continued to receive the £500 salary attached to the Chief Engraver's post, leaving Wyon to subsist on the £200 a year allocated to the Second Engraver, no doubt part of the reason he was so eager to secure work from private clients.

An interesting example of the way in which Wyon



Fig 5. Five Pounds, George IV, 1826



Fig 6. Richard Duppa, 1828

acquired commissions is provided by the Harrow School Latin Prize endowed in 1826 by Sir Robert Peel²⁶, for the best essay or oration in Latin [fig. 6]. Peel had been at Harrow 1801-4, and was known for his exceptional command of Latin: he and Byron declaimed Latin verse together in 1804. He wrote in July 1825 to Dr Butler, then headmaster, proposing 'an annual Gold Medal for the encouragement of Prose composition in Latin at Harrow School'.²⁷ Dr Butler then called on W H Hamilton²⁸, who was out, but who wrote to him at once:

'I was very sorry to hear last night that you had called on me at Stanley Grove when I was from home, and not less flattered to learn that you had expressed a wish to consult me on the choice of the artist who is to execute the Peel Medal for the prize of Harrovian eloquence. I have no hesitation in saying that for this purpose you can apply to no one so capable of doing justice to the objects you have in view, as Pistrucchi. His great ability in engraving either on stone or on steel, is unequalled by any modern artist and there is no one in England who has so much feeling for, and such knowledge of the antique. Mr. Wyon is a very inferior artist. I wish Mrs. Hamilton had shown you when here Pistrucchi's medallion of the king. You would at once have appreciated his great merit as an artist.

....If it was possible for you to leave Harrow on Sunday next I can engage that you should meet



Fig 7. Harrow School Latin Prize, 1826/7



Fig 8. Cheselden Medal, 1829

Pistrucchi at my house - for he scarcely ever fails spending that day with me and he is at present engaged in copying a beautiful Greek fragment, of which I possess a rare cast. If you can come to dinner on Friday, I will send to Pistrucchi to meet you....'

Presumably Pistrucchi was offered the commission. But the following year Peel was clearly growing impatient. In a letter to Dr Butler dated July 1 1826 he wrote:

'I had a design prepared some time since which I would have sent to you had I approved of it. I ordered another - and have just ascertained that the Person charged with the preparation of it has been involved in difficulties which have prevented its execution - and which compel me to place it in other hands. I prefer the Head of Cicero to anything which has occurred to me. Should there be on the Reverse a very simple Latin inscription?

The Master of the Mint (Mr. Wallace) will be in town in a few days and I will again write to you when I have seen him. The character of the different artists is well known to him. It would I apprehend not be difficult to find one of equal merit with Pistrucchi and on whose dispatch at least more reliance might be placed.'

Wyon's reputation as a portrait medallist was

growing. In 1828 he did a beautiful and original portrait of the artist and author Richard Duppa²⁹ [fig. 6] which takes its inspiration from Greek coins and in some ways anticipates the work of Ponscarne and others in France later in the nineteenth century.

His medal of John Fuller, noted eccentric and a philanthropist was also modelled from the life, in 1828, and later distributed to mourners at his funeral.

Perhaps the most beautiful medal from this period in Wyon's career, and one of the loveliest made in England in the nineteenth century was a prize medal of St. Thomas's Hospital commissioned c1829 by two lecturers at the St Thomas' Hospital medical school [fig. 7]. It shows the naked body of a young man, propped up on a mortuary table awaiting dissection, with a skull and a skeleton in the background. It acts as a meditation on mortality as well as a reward to the living and was rapturously received by Richard Sainthill - 'This noble Medallion places Mr Wyon decidedly above any artist in Europe...'³⁰

It was at about this time that Wyon began to be put forward as a candidate for associate membership of the Royal Academy. Proposed every year from 1828 he was elected in 1831 out of a field of 55 candidates, 14 of whom were sculptors. Among those defeated that day were his old master Peter Rouw and the coming sculptor of his own generation, John Gibson.³¹

George Tierney,³² the new Master of the Mint had finally appointed Wyon to the office of Chief Engraver in 1828 so the accession of a new king, William IV, in 1830 plunged Wyon into a frenzy of activity. Besides the new coinage he had also to engrave and strike the coronation medal, with new portraits of the king and queen after models by Chantrey, in less than a month.

It is not surprising that the strain began to tell. A pained letter from Wyon to Chantrey written in May, 1832 about progress on the Wollaston medal for the Geological Society [fig. 8], reads:

'I return the letter from Mr. Murchison which I think sufficiently harsh considering that I have engraved the head twice over as well you know,

with the desire of doing justice to so interesting a subject.

You will doubtless recollect that at the time I undertook this work I stated to you my engagement at the Mint consequent upon a new redesign, prevented my commencing the Medal so early as I otherwise should have done.

I shall feel greatly obliged if you will have the goodness to state these circumstances, and inform the President and Council that if it is their pleasure to employ any other artist, I have not the slightest objection and if you will grant me your permission to use the head on which you have taken so much pains, I shall be perfectly satisfied.

If perfectly convenient to you I will call upon you on Monday to know whether I am to proceed or stop the work.'

The Secretary of the Geological Society wrote a few days later to excuse himself.

'I regret that Mr. Chantrey should have forwarded you, a note of mine to him, which was written in total ignorance of the circumstances attendant upon the execution of the Wollaston medal.

Had Mr. Chantrey replied to my first letter on the same subject, written some months ago, any further correspondence would have been unnecessary, as I should then have known, that the artist selected by unanimous wish of the Council of the Geological Society, was, notwithstanding so many public duties, proceeding with the Medal.

I have therefore only to thank you for the exertions you are making, and in expressing the high admiration which in common with every lover of the arts I entertain of your powers, to hope that you may be enabled to complete the Medal, so that it may be produced on the 13th June being on last day of Meeting that session.

I beg you to feel assured that neither myself nor any Fellow of the Geological Society could for a moment have formed an intention of consigning this interesting work to other hands, without you

had found it incompatible with your more urgent official duties to have complied with our desires.

P.S. Perhaps you will have the goodness to send me two lines in answer to this letter directed to Geological Society Somerset House, that I may be enabled to state to the Council held there tomorrow at three o'clock whether we may hope to have the Medal on the 13th.

If I may be allowed to express an opinion on the drawing of the wreath which I will exhibit to the Council tomorrow I should highly recommend its simplicity and good taste.'

Indicative of Wyon's increasing reputation was his commission to do a wax portrait of Princess Victoria in 1833. Her newly started diary rather makes it sound as though sitting to Wyon was the most interesting event in her, at that stage rather quiet and secluded, life.

Friday 12th April 1833 Kensington Palace 'I awoke at 7 & got up at ½ past 7. At ½ past 7 came the Dean till ½ past 11. At ¼ past 12 we went out walking. I fed Rosy when we came home at a 1/4past 1 we lunched. From a ¼ past 2 till a ¼ to 3 I sat to Mr Wyon to have my profile taken for a medal. At ½ past 4 we went out in the carriage. At a ¼ to 7 we dined. At ½ past 8 came Aunt Sophia I stayed up till ½ past 9. I was soon in bed asleep.'

Saturday 27th April 1833 Kensington Palace 'The Duchess of Northumberland was present...At a ¼ past 1 we lunched. At ½ past 2 came Mr Westall, till ½ past 3. At 20 minutes to 3 I sat to Mr Wyon to have my profile taken for a medal, till 10 minutes to 5. At 6 we dined. Sir John dined here.'

Tuesday 30th April 1833 Kensington Palace 'We had a good many long canters which was delightful.....At 20 minutes to 3 I sat to Mr Wyon to have my profile taken till 4.'

Tuesday 7th May 1833 Kensington Palace 'At a ¼ to 3 came Mr Barez till 25 minutes past 3. At ½ past 3 I sat to Mr Wyon till a ¼ past 4.'



Fig 9. Wollaston Medal, 1832

Friday 10th May 1833 Kensington Palace 'At 20 minutes to 3 came the Duke of Orleans. At ½ past 3 I sat to Mr Wyon till 20 minutes past 4.'

The portrait in question has not hitherto been identified, but it is very likely the wax portrait in the British Museum dates from this period [fig. 10]. It shows Victoria as a girl in her teens and it was clearly much valued by the Wyon family who passed it down from generation to generation to Mrs Judith Fergusson whose daughter sold it in ?.

Wyon was, as I have already suggested, very interested in and knowledgeable about the history of coins and medals. In May 1834 he gave a lecture to the Society of Arts 'On coins and Medals'. In this he quoted Jonathan Swift,

'The improvement of The British Coins was a favourite subject with Dean SWIFT, — who, in 1712, proposed a PLAN to The Lord Treasurer for that Purpose, — in which he observes. —

"By this means, MEDALS that are at present only a dead Treasure, or mere Curiosities, will be of use in the ordinary Commerce of Life,—and, at the same time, perpetuate the Glories of Her Majesty's reign, reward the Labours of her greatest Subjects, keep alive in the People a Gratitude for Publick Services, and excite the Emulation of Pos-terity. To these generous purposes nothing can so much contribute as MEDALS of this kind, which are of undoubted Authority, of necessary Use and Observation, not perishable by Time, nor confined to any certain Place,—Properties not to be found in Books, Statues, Pictures, Buildings, or any other Monuments of Illustrious Actions."

This, interestingly is taken from the introduction to



Fig 10. Wax portrait of Princess Victoria, 1833.

the 1702 edition of the Medallie History of Louis XIV which in turn derived it from the Provençal antiquarian Rascas de Bagarris, who was keeper of Henri IV's coins and medals at the beginning of the 17th century. It is clear that Wyon understood his work as a strengthening Britain's contribution to the long tradition of medallie commemoration.

In 1834 the architects of England decided to honour Sir John Soane, by commissioning William Wyon to do a portrait medal of the architect paired with a representation of the north-west corner of the Bank of England, based on the Temple of Vesta at Tivoli. Soane was presented with examples in gold, silver and bronze by the architects and Wyon himself gave Soane his original model in wax. [fig. 10]

Queen Victoria, came to the throne on 20 June 1837. She sat regularly to Wyon in August and September³³ and though Pistrucci executed the coronation medal it was to be Wyon's elegant, classical portraits of the young Queen that were most admired and most reproduced.

In December Wyon was commissioned by the City of London to make a medal to commemorate the Queen's first visit to the city on 9th November [fig. 11].

The committee concerned was delighted with the result 'Resolved unanimously that this Committee



Fig 11. Sir John Soane, 1834



Fig 12. Queen Victoria's Visit to the City of London, 1837/8

cannot separate without expressing the high gratification they feel at the success of the medal executed by Mr William Wyon for the Corporation of this City in honour of Her Majesty's visit... and the great admiration they entertain of the fidelity with which Mr Wyon has portrayed Her Majesty and of the beauty, chasteness and perfection of the Workmanship which they deem to be a work of such character as will redound to the skill, taste and judgement of the artist.³⁴ It was this portrait was later used as the model for the Penny Black and it, with others for the coinage, spread Victoria's image, as icon of Empire, around the globe.

Following the death of a number of academicians, including John Constable and Sir John Soane, elections were held at the general assembly of the Academy on 10th February 1838. Wyon was elected a full academician in the place of William Daniell by an assembly that included Francis Chantrey and Richard Westmacott, the first and last time that a medallist was so honoured.

In 1840 Queen Victoria recorded her husband Prince Albert³⁵ sitting for Wyon who in 1845 was to do one of his finest medals of the Prince Consort, with a George and the Dragon reverse which deliberately challenged Pistrucci's famous and much admired reverse for the coinage [fig. 12].



Fig 13. Wyon and Pistrucci, George and the Dragon

Wyon had become a significant and respected member of the art establishment. He was much involved in the creation of the medals for the Great Exhibition of 1851, consulted by Prince Albert and the Royal Commissioners, and responsible with Edward Hawkins of the British Museum for organising a display of the competition entries for the Exhibition medals at the Society of Arts in June 1850. In August Queen Victoria's diary records another sitting at Osborne House 'for the reverse of one of the prize medals for next year's Exhibition, on which both our heads appear' [fig. 13]. This was to be Wyon's last medal for, as the Queen writes sadly in November of the following year

'After luncheon Messrs. Wyon brought the medals of the children, as well as the excellent ones for



Fig 14. Great Exhibition, 1851

the prizes of the Exhibition in which my beloved Albert's and my heads are together, & very like. I grieve to say that the excellent, talented man, Mr Wyon, who modelled the medals, is no longer alive. He was Medallist to the Mint & will be a serious loss.³⁶

NOTES

1. Nicholas Carlisle *A Memoir of the Life and Works of William Wyon* 1837.
2. Carlisle 31.
3. Information from David Beasley, Librarian at Goldsmiths' Hall, London.
4. Decision of the Committee of Polite Arts, 9 March 1813.
5. Sir Henry Wood *A History of the Royal Society of Arts* London 1913, 318.
6. H B Wheatley *RSA Journal* 28 October 1881.
7. For the Pitt medals among others.
8. Sir Francis Chantrey (1781-1841) was the greatest portrait sculptor of his day. As a young man in Sheffield he worked with the medallist Jonathan Wilson. *Oxford Dictionary of National Biography*.
9. 1755-1826, Professor of Sculpture at the RA 1810-1826.
10. The *Egyptologist*.
11. Architect, 1800-1881, who studied under John Soane at the RA and who inherited Robert Adams collection of plaster casts, some of which are now in the V&A.

12. 1783-1855. Came to London, from Paris, in 1815.
13. Brother of the Duke of Wellington and Cabinet member.
14. Wyon believed Simon had produced 'some of the most beautiful specimens that are to be found on our coinage, combining with the most exquisite workmanship the mechanical advantages of the mill and the screw'. Carlisle, 75.
15. The Duke's own version, which he was to display at Woburn, was completed by Canova in this same year.
16. Author of *Olla Podrida* 1844, which included discussions of medals and coins.
17. 1779-1852. Mudie had been dismissed from the Marines in 1810, and was later to have a chequered career in Australia. *Australian Dictionary of Biography*.
18. He had modeled the portrait of Mathew Boulton for Peter Wyon's medallion in 1809 and the portrait of Pitt for the various Pitt medals Wyon did when young.
19. 1769-1847 Elected to the Royal Academy in 1808 and its Secretary from 1811.
20. Another well-known neo-classical sculptor.
21. ODNB.
22. Carlisle, 147. *Morning Post*, Nov 1818. MUDIE'S National Medals, p. 17, pl. 1.
23. Minutes of the Committee of Polite Arts, Society of Arts.
24. Carlisle, 174
25. Thomas Wallace 1768-1844, b. Brampton, lived at Fetherstonehaugh, Master of the Mint 1823 to 1827.
26. Sir Robert Peel. Home Secretary from 1823-7 and 1828-30. Prime Minister 1834-5 and 1841-6.
27. Whitehall, July 18 1825.
28. William Richard Hamilton [1777-1859] went to Harrow. He captured the Rosetta stone from the French and collected the Elgin marbles, when Elgin's secretary in Constantinople. Minister in Naples 1822-4. Trustee of the BM from 1838.
29. Richard Duppa [1770-1831]. Artist and author. Wrote on Michelangelo and Raphael.
30. Carlisle, 165,6.
31. Elected ARA in 1833.
32. Tierney, George (1761-1830) took office as Master of the Mint, with a seat in the Cabinet, under Canning in 1827.
33. August 25 1837. Windsor Castle. 'Sat to Mr Wyon for my Medal. Read Despatches. Played and sung....August 26th 1837 Windsor Castle 'Today is my dearest cousin Albert's 18th birthday, and I pray Heaven to pour its choicest blessings on his beloved head!Played and sung. Sat to Mr Wyon. August 28th 1837 Windsor Castle 'Played and sung. Sat to Mr Wyon. Played and sung.' Friday 15th September Windsor Castle 'At 20 minutes p12 came Lord Melbourne and stayed with me till 25m

to I. Talked over many very important things, he is so moderate and sound in all his opinions. Sat to Mr Wyon and dearest Aunt Louise was with me and we talked so nicely together.' Saturday 16th September 'Went with Dearest Aunt Louise (who remained with me) and sat to Mr Wyon. Tuesday 19th December 1837. Got up at ¼ p.9 and breakfasted at ¼ p. 10 by myself. Sat to Hayter and Mr Wyon at the same time.'

34. City Record Office.

35. March 30 1840. 'Walked in the garden with dear Albert & when I came in wrote and signed and saw Albert sitting to Patten & Wyon.'

36. November 8 1851 Windsor Castle



THE MEDAL IN HISTORY

The Matter of Faith: Numismatic Extrapolation of Biblical Traditions

Ira Rezak



Fig 1. Early Depiction of Shekels. Arias Montanus 1572
(Illustrations from Kisch, Plate I, with permission of Mrs Rivka Spanier, Jerusalem)

It is often said that a major impetus for the invention and development of the medal in the Renaissance was the frequency with which humanists encountered ancient Roman coins commonly found in the soil of Italy. The iconography glorifying the imperium on ancient coinage was typically paired with portraits of the God-Emperors who were touted as the guarantors of prosperity and power. That portraiture on 15th and 16th Century medallic art coincided with and was emblematic of a new focus on the identity of the individual as a fulcrum of culture, power and prestige has been linked to this ancient Roman numismatic tradition of prestigious personal portraiture. Yet, the



Fig 2. A Genuine Ancient Shekel and a Typical Shekel Medal

Germany, cast silver shekel medal, 17th Century, 33 mm
Jerusalem, struck silver shekel, Year 2 (67-68 CE), 21 mm

more immediate numismatic, that is coinage-based, predecessors of the Renaissance medal, in Italy as throughout Europe, were anything but vehicles for the proclamation of individuality or personal achievement. Rather, coins, which were and still remain a far more widely distributed and effective vehicle for propaganda than medals were or probably ever will be, emphasized impersonal, one might even say anti-individual sources of authority and potency during the Middle Ages and long after them. Saints, religious or civic symbols in general, as well as suitable supporting texts represented the concept of authority on coinage, and even where portraits of sovereigns were used to symbolize hegemonic power these were rarely recognizable depictions of individuals, but rather were abstracted figures representing the office rather than the personality.

The prevailing system of iconography and epigraphy on late medieval European coinage almost always referred to the presumptive source of all legitimacy

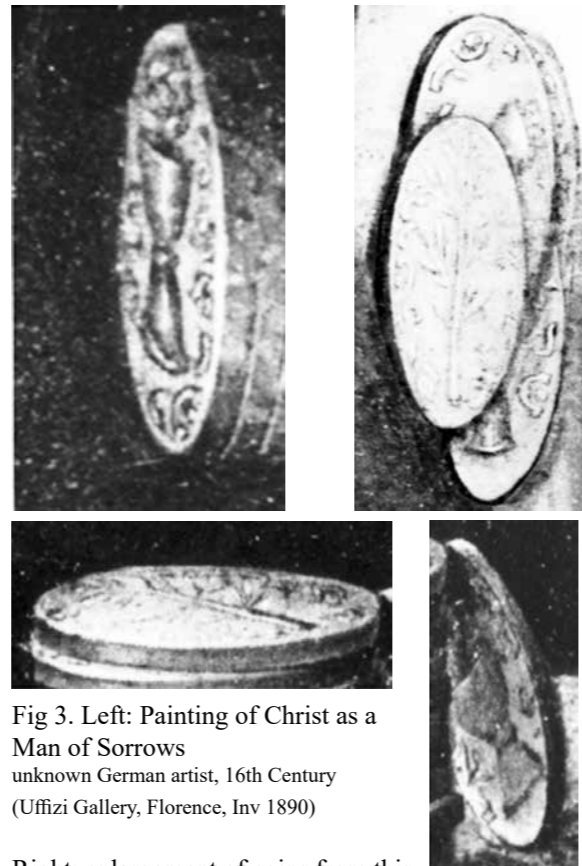


Fig 3. Left: Painting of Christ as a Man of Sorrows
unknown German artist, 16th Century
(Uffizi Gallery, Florence, Inv 1890)

Right: enlargement of coins from this painting
(Illustrations from Haim Gitler, Rome and Jerusalem, with permission)

- the Bible and its associated traditions - which were considered pre-eminent vehicles for the transmission of transcendent divine authority. This paper deals with a category of coin-like objects that never circulated as currency, and indeed were often understood as medals, but which conveyed a sense of authority based not on living persons but by direct reference to hallowed religious texts. Catholics, Protestants, Jews, and even secular groups, from the Renaissance onward and as recently as the 20th Century, produced such objects to support the authenticity of their systems of belief, utilizing them variously as relics to be adored, protective talismans, ritual paraphernalia, educational aides and tokens of sectarian identity and adherence.

Perhaps the most familiar, and certainly the most common of such pseudo-coins are the so-called “false shekels”. This pejorative designation was applied by generations of numismatic writers whose primary intent was to distinguish these objects from the genuine coinage of antiquity. While doing so, however, such authors almost always failed to address the actual religious or social functions such

objects had performed. “Shekel” is the biblical term for a unit of weight that was established centuries before coins were invented (c. 700-650 BCE), a fact of which most medieval and many early modern scholars were unaware. Therefore, when the Bible spoke of Abraham (c. 1600 BCE) paying 400 shekels for the cave he bought in Hebron in which to bury his wife, later readers of the Bible imagined those shekels as coins though it is virtually certain that he made his purchase with 400 shekels-weight of uncoined silver. During the revolt of the Jews of Judea against the Romans in 66-70 CE, however, an actual Jewish coin was issued, denominated on its face as a shekel. Though a true circulating coinage, these first shekel coins were something of a celebratory issue and were deliberately minted using obsolete Hebrew letter forms by way of evoking a time centuries earlier when this archaic alphabet had been current within a Jewish kingdom ruled by biblically attested kings. A medieval Jewish scholar, Nachmanides (1195-1270), migrated from Spain to the Holy Land shortly before his death. When shown such a genuine ancient shekel coin he was unable to read it though he was a learned Hebraist. He recorded the fact that he had to



Fig 4. Two Shekel Pseudo-coins
Left: Central Europe, struck silver, 18th Century, 31 mm
Right: Unknown location and date, cast copper, 32 mm

have it read by Samaritans, sectarians long separated from the main Jewish religion, who had retained the archaic script, and indeed who still utilize it to this day. Nachmanides in his widely disseminated work published the Samaritans’ reading of the coin’s legends- “shekel of Israel” on the obverse, and “Jerusalem the Holy” on the reverse, which enabled later Jewish and Christian scholars to understand the ancient epigraphy. Thus, when in 1572 the Spanish theologian Arius Montanus published a clear image of an ancient shekel in Antwerp, and in 1573 a when the Jewish scholar Azariah de Rossi published another in Manuta, they were both able to transcribe the ancient Samaritan inscription into modern square Hebrew letter forms. At about this time, or perhaps even somewhat earlier in the century, there appeared the first iterations of the “false shekels” also known as “shekel medals”, that is, struck or cast pseudo-coins purporting to be ancient Jewish coins but now featuring transcriptions into modern square Hebrew letters. These letters, however, were not infrequently malformed since they were undoubtedly the work of gentile die engravers or modelers with limited experience of Hebrew. The iconography was typically misunderstood as well; where the ancient Jewish shekel had a chalice-like image on the obverse over which were two letters signifying the ancient date, the Renaissance copies understood and depicted these elements as smoke rising from an altar or an incense burner. On the reverse side, where a sprig with three branches ending in pomegranates had appeared on genuine ancient coins, the later pseudo-coins displayed a central rod with multiple leafy branches, an image that was interpreted as the rod of Aaron, the high priest, which, as the Bible records, had miraculously branched and budded (Numbers 17:23). In both cases, icons based on biblical texts, one descriptive of a temple ritual and



Fig 5. Drawing of a Shekel Medal as One of the Thirty Pieces of Silver. England, late 18th Century

the other of a miracle involving God’s favor for the priestly class, the actual ancient iconography then otherwise unintelligible.

These shekel-denominated pseudocoins endowed with modern square Hebrew letter forms were now legible to Hebraists, Christian and Jewish alike, were produced in dozens of variant forms over succeeding centuries, and carried diverse meanings for different users. A principal meaning was as a relic, a form then thought by Catholic Christians to be representative of the thirty pieces of silver that would have been received by Judas Iscariot for his betrayal of Christ (Matthew 26:15). This usage is well attested for such pseudo-coins which, along with occasional genuine shekels and other ancient coins, were preserved alongside other presumed instruments of the passion displayed and adored in many church treasuries throughout Europe. An anonymous painting of the crucifixion in the Uffizi Gallery clearly shows a pile of coins bearing the appearance of our pseudo-shekel - evidence that this meaning was established in the Netherlands or Germany by the early 16th Century, the locus and date ascribed to this painting. That such pieces were not only adored officially as relics but also served as souvenirs for pious pilgrims is attested by the tens of thousands of shekel medals that have survived from the early to mid 16th Century to the late 19th century, by reports of their sale at pilgrimage sites, and by evidence that they were produced in Hamburg, Prague, Nuremberg, and Audenaerde (Oudenaarde) in eastern Flanders, among many other European locations.

Of particular interest is the case of Goerlitz, a city



Fig 6. Shekel Imagery on Small Medals
Germany, struck silver medal of the Holy Roman Emperor, Ferdinand I, c1550, 20 mm. (Katz 335)
Saxony, struck silver medal for the bicentennial of the Reformation, 1717, 27 mm



Fig 7. Masonic Shekel Tokens of the United States
two struck Masonic tokens, bronze and silver, 19th Century



Fig 8. Jewish Shekel Pseudo-coins
Germany (Goerlitz) with extra Hebrew mint mark on obverse, cast bronze, 18th Century, 32 mm

in Eastern Germany, today on the German-Polish border. A mayor of that town, Georg Emmerich, following his pilgrimage to the Holy Land in 1465, returned after several years and is understood to have begun by 1480 to construct a replica of the sepulcher of Christ in Goerlitz in fulfillment of a vow he had made to assure a safe passage home. This edifice, which has survived for over 500 years, became a site of pilgrimage and by the 18th Century there is attestation that shekel copies were being both manufactured and sold in Goerlitz. Indeed, so many varieties are believed to have originated from that town that the entire genre of pseudo-shekels under discussion, irrespective of variable forms or their actual site of origin, were designated “Goerlitzer shekels” in the numismatic marketplace.

It was not only in Catholic realms that shekel imitations were both adored relics and pilgrimage souvenirs. The very same items, and many variants that were later produced and distributed widely, appeared within Protestant religious environments as well. This is known to have occurred in Germany, for example in Goerlitz which was episodically Protestant during the religious wars of the 16th and 17th Centuries, in England, in the Netherlands and

in the United States. Prague, Hamburg, and the Netherlands in particular were sites of manufacture that supplied mixed Christian communities. While not specifically objects of adoration for Protestants, such pseudo-shekels were sometimes believed by them to be actual historical objects but more commonly were identified as replicas or copies. They served as objects of religious contemplation, as educational aids in religious schools, or even as tokens in children’s games. Shekel iconography was further adapted and adopted by Protestants and Catholics alike for small medals with no pretense to being coins that were produced in the Erzgebirge in the 16th Century in honor of the Catholic Holy Roman Emperor, Ferdinand I, and in Protestant Saxony at the time of the Reformation’s bicentennial in 1717. By the 18th Century there were even shekel medals manufactured in Russia, though whether these were used in Orthodox, Catholic or Protestant contexts is not known.

Another ramification of pseudo-shekel usage is apparent in the very large number and variety of such forms associated with Freemasonry. Though this heterogeneous group admitted people of all



9. Redemption of the Firstborn Son Ceremony
Engraving, Dutch 18th Century



Fig 10. Jewish Shekel Pseudo-coin
Germany (? Breslau), struck silver, 17th Century, I.B. (? Iohann Buchheim), 35 mm



Fig 11. Jewish Fantasy Pseudo-coin
Germany, coin of Kings David and Solomon, struck silver, 16th Century, 25 mm

faiths and were beholden to no specific religion, they identified their origins with the masons who had built Solomon’s Temple in Jerusalem. Consequently, generations of masons have carried as personal tokens small medals bearing Hebrew inscriptions and symbolic images that validated their presumptive biblical institutional heritage. These may include a simple tetragrammaton (the four-letter Hebrew name of God), depictions of the Temple, the Holy Ark and of ritual objects but, overwhelmingly, the most common images adapted by masons for their tokens were derived from the shekel. Many such items copied the ancient shekel format with its Samaritan script often almost unrecognizably corrupt; others mimicked pseudo-shekels with their smoking altars and budding rods of Aaron and featured completely modern square Hebrew letter forms. In several cases the Masonic pseudo-shekels of the 19th Century English-speaking world even copied specific pseudo-shekels of the 17th and 18th Century continental Europe.

Jews too had uses for and reproduced varied types of shekel replicas. Some closely imitate the standard model, such as a rare copy which is a casting indistinguishable from the normal type but for two small but well formed Hebrew letters in an Ashkenazi, that is German-Jewish, form which

appear at the base of the obverse (fig. 8). These letters, *gimmel* and *tsadi*, are the first and last letters in the word Goerlitz an indication that the informal term “Goerlitz Shekel” had currency within the Jewish community when this was made. Another combines a standard pseudo-shekel obverse with a reverse textually indicating that this coin was issued by King Solomon. Generally speaking, pseudo-shekels may be reasonably be ascribed to Jewish sources when their inscriptions conform closely to proper Hebrew letter forms of the early modern period rather than displaying the corrupt irregularities of the more usual false shekels. Additionally, many such shekels of Jewish provenance display an iconography that shows greater fealty to the original antique coins than to the false shekel models.

There are several explanations for the function of such shekel medals in Jewish contexts but, of course, none of them correspond to the Christian notion that these were the type of coin used for Judas’ betrayal of Jesus. There is a religious Jewish requirement that on the thirtieth day after a first-born son’s birth the parents must redeem him from a general obligation that all first-born males must be dedicated to God’s service, that is, to the priests of the Temple. In the post Temple era this redemption is to be accomplished by paying a Cohen –a Jewish priest- five shekels at a



12. Hebrew Medal of Jesus
Typical Jesus medal, cast silver, 16th-17th Century, 37 mm



Fig 13. Hebrew Medal of Moses
Germany, struck silver, 16th Century, 39 mm



14. Illustrations of genuine ancient Jewish coins alongside pseudo-coins in Cippi Hebraici, by Johann Heinrich Hottinger, Heidelberg 1662

ceremony, called *Pidyon HaBen* (redemption of the son) (fig. 9). In the absence of ancient coinage this rite has traditionally been carried out either by using current silver coins of the realm, or by producing special silver shekel coins. The most elaborate and well manufactured shekel medal of the entire series, which is actually signed I.B, may have been made for this purpose in the 17th Century, by Johann Buchheim of Breslau (1664-1683). It is thought by some to have been commissioned by Samuel Oppenheim (1630-1703) of Vienna, a wealthy factor or Court Jew of the Hapsburg House, for use in the *Pidyon HaBen* ceremony of his own child (fig. 10).

Several other such pseudo-shekels, very different iconographically from the usual type, have been identified as of probable Jewish origin. In addition to their superior Hebrew letter forms these eschew the smoking altar and Rod of Aaron motives in favor of the chalice and triple branched sprig seen on authentic ancient shekels. Also, in the 18th and 19th Centuries Jews produced shekel coins that lack all iconography that would suggest imitation of ancient coinage, of the false shekels we have been considering, or of book illustrations of either type.

Rather these silver specimens, which simply have a text denominating them as shekels, are presumably local creations probably for use in the *Pidyon HaBen* ceremony and were based not on graphic models at all but directly upon literary, that is, biblical or rabbinic sources which frequently cite the shekel as a denomination but give no description of what it might have looked like.

Moreover, Jews made other pseudo-coins which were not at all based on the shekel theme either iconographically or textually. Such fantasy pieces were derived directly from talmudic and other rabbinic sources that cited speculations about what the coins of various biblical personages might have looked like. Genesis Rabba 39, an aggadic text, that is one which preserved homiletic or narrative oral traditions, and which probably dates to the 6th Century of the Common Era, states that Abraham, Joshua, David and Mordechai issued coins, and then proceeds to describe them. The coin of Abraham is said to have on one side “an old man and an old woman, and on the other side, a youth and a maiden”. A silver pseudocoin, probably of the 16th Century whose illustration is seen in books of the

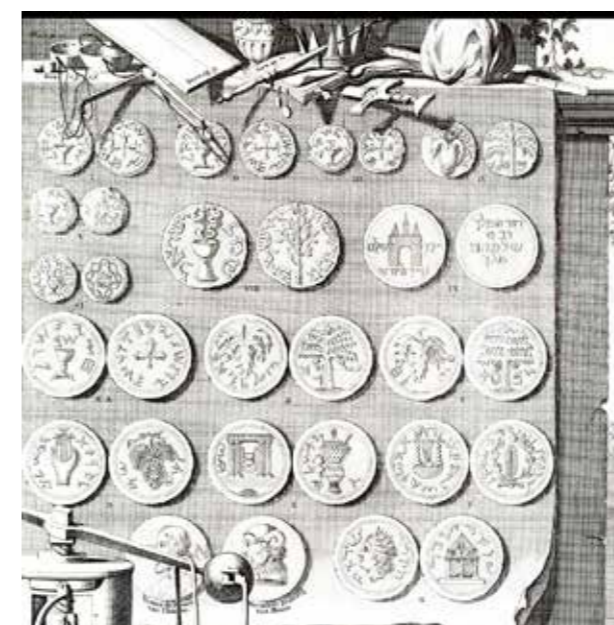


Fig 15. Illustrations of genuine ancient Jewish coins mingled with pseudo-coins. Dutch engraving, mid 18th Century

17th Century, has no actual pictorial content, but transcribes the descriptive citation and adds by way of explanation the initials of Abraham and Sarah (the old man and woman) on one side, and of Isaac and Rebecca (the youth and maiden) on the other. Joshua’s coin is said to have a bull on one side and a wild ox on the other, and such a pseudocoin, likely of the 17th Century also exists. That of David is said to have a shepherd’s satchel and a staff on one side and a tower on the other – here too a pseudocoin of indeterminate date answering this description and with David’s name upon it is also known. The Babylonian Talmud (Baba Kama 97b), c. 7th Century CE, cites an earlier authority confirming the description of Abraham’s coin, but adds that coins of David and Solomon depict Jerusalem on one side, and have the names of David and Solomon on the other. Well-made silver coins, likely of the early 16th Century, have these names and a late medieval tower design to represent Jerusalem (fig. 11). By virtue of similarity to the triple tower arms of Hamburg and early textual references to shekels having been made in that city it has been posited that these pseudo-coins may have originated in Hamburg. Other Jewish-themed pseudo-coins exist which, not illogically, associate the idea of a coinage with the royal figures of King David and King Solomon. None are datable, nor are their locations of origin or even the regions of their circulation known. It bears emphasis, though,

that the pseudo-coins just described are all based on Jewish textual references that were not translated into European languages until after these items were made, making it likely once again that their creators were Central European Jews.

What purpose such pseudo-coins in the names of the Abraham the patriarch, the prophet Joshua, and kings David and Solomon served is not clear. Those of silver might have played a role in redeeming the first born, but a more likely scenario is that such pieces, like the images of Cleopatra’s coins and others that appear in tomes such as Fulvio’s *Illustrium Imagines* of 1517, were conceived as necessary to fill in the otherwise incomplete numismatic record of antiquity. In other words, it’s probable that scholars of the early modern period craved such evidence of the past and were obliged by artists and medalists who created such tangible, collectable and displayable antiquarian items.

Turning once again to Christian fantasies we encounter two series of biblically inspired medals that lacked marks of denomination but were of modest size and hence at least coin-like. These are medals with Hebrew inscriptions depicting Jesus and Moses. Those of Jesus, have resisted attempts to adequately explain either their origin or their purpose though they have been well researched by George Hill and others. The most familiar Jesus medal type (fig. 12), which exists in many subtypes, was published as early as the early 16th Century and has been reproduced anonymously over succeeding centuries, even in the 19th and 20th Centuries by the Paris mint. The letters on the portrait side are clear enough: an *aleph* representing *Adonai*, that is God, and Jesus’ name in its Hebrew form, Yeshu, to the right. The letter forms of the reverse are correct on early specimens but are corrupted on later copies that were undoubtedly crafted by workmen who were minimally if at all literate in Hebrew. The very reading of the text common to this type of medal has been controversial because the words are irregularly joined and separated. My own reading is:

משיח מלך בא בשלום ואור מאדם עשוי חי
 that is: “The messiah, the king, come in peace, and light from a man resurrected”. A glance at some copies frustrates even a preliminary reading and one specimen has even misunderstood the *aleph* as

a hair curl and Jesus' name as a clenched fist, thus leading to the insertion of a normally entirely absent forearm. Theories about the function of these medals, which seem for the most part to have originated in Italy, have ranged from adoration as actual relics, to testimonies of faith, to gifts designed to promote the conversion of Jews.

Medals of Moses have a more precise locus and a date of origin though no precise functional purpose. The prototype is quite obviously the struck silver medal produced in the Erzgebirge c.1550 as part of an extensive series of biblically themed medals that were circulated widely in Protestant as well as in Catholic lands and were worn as religious icons or amulets (fig. 13). While this medal has a Hebrew text (translated into German as well on the original model) there is no reason to suspect that it was intended for sale among Jews. Crude cast medals, which are far more common and undoubtedly later than the 16th Century prototype, have more corrupt Hebrew letter forms and varieties of Moses' bust both with and without the horns.

In summary, then, this overview has sought to indicate the wide range of geographic origins, iconography and epigraphy, and meanings both secular and religious that are associated with religiously-themed pseudo-coins made in the 16th-19th Centuries. Many examples were based on misreadings of the iconography and transliterations of texts found on genuine shekels produced during the revolt of the Jews against the Romans in 66-70 CE. Others were based on anachronistic interpretations of biblical texts, and yet others on folklore found in homiletic texts current among Jews from late antiquity to the modern age. Their functions were wide ranging, from objects of veneration believed to be ancient, through collectible numismatic pseudo-antiques, to ritually or symbolically meaningful copies of such coins, to plainly modern objects evoking presumptive ancestry, to souvenirs and even gaming pieces. Because earlier scholars either mistakenly recorded such pseudo-coins as authentically ancient (fig. 14 & 15) or, conversely, were intent on denigrating them as fakes, relatively little information has been recorded as to their contemporary intended functions or usages. Collectively, however, they demonstrate the evolutionary divergence of forms and meanings

possible, indeed characteristic, not only of numismatics, but indeed of virtually all objects of material culture.

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Restoring the Church: The context of a papal medal used in Bergen in 1865

Henrik von Achen

In July 1865, a Barnabite priest kneels on the marble floor before pope Pius IX and receives from the hand of the pontiff a bronze medal. The pope wants this particular medal to be placed beneath the foundation stone of a particular Catholic church about to be built in the distant diaspora of totally Lutheran Norway. The priest is a Norwegian convert, Fr. Johan Daniel Paul Stub (1814-1892) and the church in question is St. Paul's Catholic church in the city of Bergen.

Building a Catholic church in this quite prominent, second largest city of Norway was much more than just a building project, much more than just securing a local congregation a liturgical space. It was a significant *demonstratio catholica* in a Lutheran country, a religious statement of rank; in fact, when finished in 1876 the church was much larger than actually needed in the next hundred years. It was a monument to the true faith - an act of restoration of the Church with capital C. The medal to be buried in the foundations of the building articulated all this. Or so it is suggested in this paper, even though no living eye has seen this medal buried so long ago. Nevertheless, in the following we shall deal with precisely this medal and the entire

19th century concept of restoring church buildings as a powerful symbol of the restoration of the Church itself. It concerns the connection between literal and institutional restoration.

In January 1865, Fr. Stub, a Barnabite priest for almost 30 years and a rather famous preacher, (fig. 1) was summoned to Rome to report to the Congregatio de Propaganda Fide on the situation of the Church in the apostolic vicariate of Sweden-Norway.¹ Travelling to Rome, he was invited by his order to deliver the Lenten homilies in Milan, and preside at the May devotions in its church in Rome, San Carlo ai Catenari. He would have arrived in the eternal city at the end of April 1865 and seems to have left Rome on August 9th.² During these months he was received three times in audience by the pope, Pius IX. As prefect of propaganda Fide overseeing the mission areas, Alessandro cardinal Barnabò would have been present at these audiences, introducing the Norwegian to His Holiness.³

However, apart from delivering his reports Fr. Stub had his own agenda as well, trying to obtain papal support for his fervent wish of having a proper Catholic church built in Bergen. The Barnabites, *Clerici regulares S. Pauli decollati*, was an order founded during the Counter Reformation to preach and educate people in the truth of the Roman church. The law permitting the Catholic church an existence in Norway had passed the Norwegian parliament, Stortinget, on 16th July 1845, making the public appearance of the Church in the Lutheran country an issue. Not only did § 1 of the new law permit public display of Catholic faith, but according to § 4 it was prohibited that the liturgy was celebrated behind closed doors. Catholic clergy had no intention of celebrating behind closed doors, on the contrary, the church interior and the liturgy itself had always been an important way in which the grandeur and truth of the Church were made visible.



Fig 1. Fr. Daniel Stub
photograph from c. 1860
Unknown photographer

In August 1858, the priest kneeling before the pope had visited his native Bergen and was appalled to experience the tiny, unassuming Catholic chapel, one room in the attic of a wooden house. How could the grandeur of the Roman Church gain a visible face under conditions as such? There was barely room for the faithful, and no room for Lutheran visitors, who, if they came, would hardly be impressed. Fr. Stub was convinced that Bergen needed a church where the ancient and dignified Roman Church could be truly experienced. This was supported by the local hierarchy; in 1872 – as the new church in Bergen was still under construction - the apostolic prefect in Norway, Fr. Bernard, expressed his opinion that precisely when surrounded by Protestants the church building itself was an important sign. It should cover the local pastoral needs, of course, but also serve as a point of contact with Protestants. If Norway was ever to become Catholic again, every town where Catholics lived should have its own Catholic church, that the Faith be accessible and expressed.⁴ Displaying the liturgy of the Church was regarded a missionary opportunity in itself, yet such contact with locals was impossible without a suitable church – they would not attend services in a room, the prefect stated.

So, after a small Catholic parish had been established in December 1857, and a small flat rented to serve as rectory and chapel, a proper church was badly needed in Bergen. Having experienced this first hand, Stub wanted to have one built as soon as possible. In a very poor mission area this was no easy task. At the very beginning, shortly after the project had been initiated by Stub, the Vicar Apostolic in Stockholm had to inform Stub that in the autumn of 1864 it would be impossible to raise the last third of the 25.000 francs promised to the project in Bergen.⁵ The Catholics in Bergen were not capable of realizing the project themselves, they were so few, and they belonged to the poorest inhabitants of the city.⁶ Building St. Paul's in Bergen really depended on help from the outside.

Church restoration in the 19th century

Both exterior and interior of the actual church building could and should serve the propagation of the Roman church as the true Church, an idea of the Counter Reformation attached to the visual

representation of the Church since the introduction of a denominationally divided Europe in the 16th century. In the 19th century, visualizing the true Church remained as important as ever, even if the main enemy was no longer Protestantism, but secularization as a new self confident and powerful secular society emerged and progressed, relegating Christianity to the nebulous and outdated regions of superstition. That progress in scientific research would undermine the authority of the Church was stated directly by the parish priest in Bergen in his monthly magazine. Only one of them could prevail.⁷ A deep and ever widening gap between the religious institution par excellence in Europe, The Catholic Church, and secular society, ran through the entire century. The Church acknowledged the fact that she was engaged in a war between good and evil, between secular progress, politics, science, moral depravation etc., and the Christian virtues traditionally upheld by the Church. As she was loosing her influence



Fig 2. Daniel in the lions den, 1861 (BMM 2699) reverse of a papal silver medal by Carl Friedrich Voigt, 43,5 mm. photo: Svein Skare Universitetsmuseet, Bergen

in almost every area, the organisation of a self confident secular society developed according to new and alien values like democracy, science and entertainment. Progress seemed to be synonymous with secularism.⁸

In all this the Church felt surrounded, besieged by the enemy, the sentiment adequately expressed in a drawing on the front page of a mid 19th century



Fig 3. The restoration of the Catholic religion in France, 1802 Reverse of a bronze medal by Bertrand Andrieu, 50,4 mm photo: © The Trustees of the British Museum

Irish Catholic magazine showing the indestructible rock of Peter in a stormy sea, or, indeed, by a papal medal issued in 1861, as the papal states were fighting for their survival. (fig. 2) The reverse of this medal shows how the Church saw itself as Daniel in the lions den, referring to Dan 6, 22.⁹ The pope was convinced that the attack on the Papal States and his role as a sovereign prince was guided by the wish to destroy the Catholic religion.¹⁰ It must be remembered that less than a year earlier than the solemn laying of the foundation stone in Bergen, Pius IX had published his encyclical *Quanta Cura*,

containing a harsh critique of modern society. As an attachment the pontiff published a list of 80 modern fallacies, the notorious *Syllabus*. In addition to the war lost in Italy, the political pressure on the Church from modern society was mounting in Italy, France and in Germany. This development was the reason behind the words of Fr. Stub at the event in Bergen when the foundation stone was placed under the walls of St. Paul's. The local paper referred the last part of his homily: 'In French the speaker then turned to those present from foreign nations exhorting them to bring the message back home, that Norway by this



Fig 4. The restoration of the cathedral in Cologne, which started in 1842, 1851 (BMM 754) Jacques Wiener, bonze, 60 mm photo: Svein Skare, Universitetsmuseet, Bergen



Fig 5. The reintroduction of public processions with the most holy sacrament in Lille, 1852 (BMM 2248)
A. Lecomte, bronze, 36 mm
photo: Svein Skare, Universitetsmuseet i Bergen

event had delivered proof of true freedom, extending justice to the Catholic universal church'.¹¹ Since her dominion of the medieval society, the Church had lost her role, prestige and political as well as material support. Therefore, in the 19th century the Church herself regarded a restoration to her former glory crucially important, and this restoration, then, became intertwined with the physical restoration of her ancient temples. If this was generally the case, this was – a fortiori - even more so in the mixed or predominantly Protestant areas of Northern Europe.

From the start of that century, in 1802, the very same year as Chateaubriand published his *Génie du christianisme*¹², a Napoleonic medal by Bertrand Andrieu presented the idea of the intimate connection between restoring a church and restoring the Church. The medal celebrated the concordate between Napoleon and Rome, signed on 8th April 1802 - the *RÉTABLISSEMENT DU CULTE* as the inscription on the reverse reads. (fig. 3) It displays la France standing before the façade of Notre Dame in Paris with the mirror of prudence in her left hand, extending her right to Religio Catholica sitting as a destitute woman in the ruins of a gothic church. The medal clearly depicts these two kinds of restoration as two aspects of the same phenomenon. Some restorations of medieval churches to their former (or indeed originally intended) glory became events of major national and ecclesial significance, most

prominent in northern Europe undoubtedly the completion from 1842 to 1880 of the cathedral of Cologne according to its original plans. The project was celebrated in a number of medals. (fig. 4) The reigning architectural idea of the revivalism so closely linked with the 19th century was founded in the romantic notion of the simultaneous revival of style and phenomena like piety, taste and religion, mutually supporting each other. Indeed, it amounted to a fundamental critique of contemporary society, not just of a few cultural phenomena.¹³

Yet, there were two views simultaneously guiding 19th century revivalism: a nostalgic longing for the Middle Ages, lamenting the inadequacy of contemporary culture, and the idea that contemporary architecture could compete with the Romanesque and Gothic styles. To some extent any church erected in a medieval style made the Middle Ages live forth, securing their virtues a new life, developing their styles. To build in such a style, architects maintained, was to bring to an even higher perfection the development regrettably cut off by Reformation and Renaissance.¹⁴ The restoration of medieval churches expressed both these views, the inscription on a papal medal of 1865 saying it directly when mentioning that the pope had restored the façade and narthex of San Paolo fuori le mura 'nobilius', made it more noble, than before.¹⁵ The completion of a number of medieval churches all



Fig 6. The future appearance of the cathedral in Trondheim, Norway, 1862
Jacques Wiener, bronze, 60 mm
Photo: © The Trustees of the British Museum

over transalpine Europe testified to the wish to reach what even the Middle Ages had not achieved.

As the Church was fighting off enemies everywhere it became of paramount importance to remain a powerful, recognized public institution of beauty and wisdom, able to guide nations to greater happiness and prosperity. A number of tactics were employed to reach this goal: rebutting modern school medicine and science through visions and healings, complaining about the immorality of modern societies, herself upholding Christian virtues and returning to ancient practices, like establishing new pilgrimage sites, reviving traditional and popular devotions, or reintroducing public display of piety and devotion through processions like those in Lille 1852, the event duly celebrated by a special medal. (fig. 5) The 19th century saw an explosion in the number of religious medals as the Church really exploited to the fullest all means of modern production; so much that the bishop in Norway in 1892 had to lament the veritable flooding of religious life by devotional objects.¹⁶

The visible face of the Church was, then, mirrored by the church buildings themselves. In a homily, delivered by the parish priest in Bergen in 1860, the Church as an institution was called God's 'earthly church building', thus in the terminology itself directly linking these two aspects of the Church.¹⁷

There was another reason for underlining the symbolic value of church restorations, namely the national perspective. While the completion of the cathedral in Cologne from 1842 onwards combined the religious and the national dimensions of the monument, the restoration of the severely dilapidated cathedral in Trondheim, the medieval Norwegian archiepiscopal see, became an integrated and important part of the construction of Norway as a nation, culminating with the independence from Sweden in 1905. (fig. 6) In 1851 the restoration architect, Heinrich Ernst Schirmer, had stated that the condition of the nation could be measured by the condition of the cathedral.¹⁸ The restoration works were planned for many years, but the project, which naturally deserved a medal, did not really start



Fig 7. The project St. Paul's church and rectory in Bergen. Small picture after the latest drawings from the architect, printed for Fr. Stub in 1865 to hand out to the congregations he visited to collect money for the project.



Fig 8. The reintroduction of Peter's Pence, 1862 (BMM 2678) reverse of a papal bronze medal by Carl Friedrich Voigt, 43,5 mm
Photo: Svein Skare, Universitetsmuseet, Bergen

until 1869 and was not completed until the end of the 20th century.¹⁹

The building project in Bergen

As the Norwegian priest knelt before His Holiness on that Roman summer's day, he intensely wanted papal support for his building project, and, indeed, the situation in Europe made such an endeavour appealing to the pope. He saw this as a unique chance of erecting a Catholic monument in this distant country, thereby offering tangible as well as spiritual support to the mission there. At his three audiences with the pope during the summer of 1865, reporting on the conditions in Norway, it was quite natural that Fr. Stub should mention the project in Bergen, and, as we have seen, not strange at all that his plans should meet with instant approval from pope Pius IX.

At that time, the work in Bergen was already in progress: Drawings by an Italian architect, count Eduardo Mella (1808-1884), had been delivered, (fig. 7) in August 1864 a suitable building site had been purchased, and in October that year foundation works began. Now the project only needed money – something which was much easier to collect if it had explicit papal support. Fr. Stubb obtained both money and support. From his own purse the pope



Fig 9. The eastern part of the foundations of St. Paul's church in Bergen at a very early state, accidentally appearing in a photograph by Knud Knudsen of the garden of the Workers' society. It was probably taken in the summer of 1865.

Universitetet i Bergen, UBBs billedsamling UBB-KK-NS-0332

donated around one thousand scudi, a substantial sum at the time. In this way the building project in Bergen really benefitted from the reintroduction of Peter's Pence a few years earlier. The reintroduction was duely commemorated by a papal medal by Voigt, showing the faithful offering their money to St. Peter, a significant inscription placed in the exergue of the reverse: ANTIQVA PIETAS RENOVATUR, the restoration of ancient piety. (fig. 8) This inscription sums up the endeavours of the Church during the entire 19th century! 'Peter's pence' was meant to compensate the Holy See from the loss of all incomes from the Church State, but at the same time it became an important gesture showing how the faithful from around the globe rallied to the support of a threatened papacy. Every church built supported and strengthened the piety of which it was both sign and result.

It was obvious, then, that pope Pius IX was

personally interested in the project.²⁰ He explicitly expressed his wish that once completed this new Catholic church in Bergen, the first since the Reformation, be dedicated to Saint Paul, apostle of the gentiles. Like Saint Paul it should be a beacon of truth and tradition surrounded by Protestants in the far north. Therefore, Fr. Stub received from the pope a medal, probably in a red leather box with embossed golden ornaments.²¹ This was not unusual, visitors to the pope often received medals as token of papal benevolence. Often, such medals were blessed then and there by the pontiff himself. So, ending the audience, the pope handed Fr. Stub a medal which was to be placed beneath the foundation stone of the new church in Bergen. Most certainly, the medal was blessed by Pius IX himself at that moment.

On Sunday the 17th of September 1865 the foundation stone was placed under the wall of the church²² (fig. 9) by Fr. Stub who had returned from Rome to Christiania on the 7th September, arriving in Bergen with the medal four days later. On the following Thursday, the local paper, Bergensposten, described the event and 'The solemn placing of the foundation stone, under which a silver plaque and a bronze medal was buried'.²³ His own account of the event explicitly mentions the medal: 'With devotion we laid down beneath a stone a medal representing St. Paul's church outside the walls of Rome which His Holiness pope Pius IX had given me for this purpose'. In his homily Fr. Stub 'talked about St. Paul and the medal received from the pope as a symbol of the union between the church in Bergen and in Rome, between north and south'. In spite of the papal support it took almost 11 years to finish the church in Bergen.²⁴ It was used for the first time on the feast of the apostles Peter and Paul, on June 30th

1876.²⁵ Since 1865, the medal has rested close to the foundation stone of the church, a tangible symbol of the connection between the two building projects, both dedicated to St. Paul and both serving the same purpose.

Since the 17th September 1865 no human eye has seen this medal, today nobody even knows where the stone was placed.²⁶ Hence, the question which this text tries to answer is: what medal did pope Pius IX give to Fr. Stub in the summer of 1865 to bury under the walls of St. Paul's in Bergen? As a point of departure there exists four pieces of important information about it: It must have been a papal medal, it was made of bronze, it cannot have been produced later than the summer of 1865, and on one side it showed the basilica of San Paolo fuori le mura in Rome.

Medals showing the basilica San Paolo fuori le mura in Rome

The obvious reason for the choice of a medal carrying a depiction of St. Paul outside the walls was that the new church in Bergen was to be dedicated to the apostle of the gentiles as well, but this immediate connection between the two churches was supplemented by something even more significant: they were both part of the 'restauratio' ecclesiae in the 19th century.

By 1865, the basilica San Paolo fuori le mura, one of the four main basilicas of Rome, had become the very symbol of the restoration of the Church, of her endurance through the ages despite any hardship, and an articulation of the grandeur and tradition of the Roman Church. The reason for this was the very fact that the ancient basilica, earlier sometimes referred



Fig 10. Pope Pius IX and the ruined nave of San Paolo fuori le mura, based on a Rossini-etching from 1823. (BMM 2514)
Adverse by N. Cerbara, reverse by G. Girometti. Papal bronze medal for the holy year 1850, 50 mm
Photo: Svein Skare, Universitetsmuseet, Bergen



Fig 11. Pope Pius IX and the new façade and narthex of San Paolo fuori le mura, finished in 1865. (BMM 2703)
I. Bianchi, bronze, 82 mm
Photo: Svein Skare, Universitetsmuseet, Bergen



Fig 12. Pope Pius IX and the restored San Paolo fuori le mura, the reverse depicting the nave towards the triumphal arch, 1861. (BMM 2537)

I. Bianchi, bronze, 82 mm

A medal like this lies buried beneath the foundation stone of St. Paul's church in Bergen.

photo: Svein Skare, Universitetsmuseet, Bergen

to as Basilica Ostiense, almost perished when struck by fire in the night between 15th and 16th July 1823. What remained on the 16th of July was a smoking ruin. For the pope, Pius VII, it was a traumatic event and not just locally, but for 'tutti i popoli cattolici'. He died two months later. Almost immediately 'snapshots' from the disaster appeared, not least a number of relatively large copper engravings and etchings by Luigi Rossini, rendering the ruined interior from various angles.²⁷ In his letter 'Ad plurimas easque gravissimas', published in January 1825, the new pope, Leo XII, turned the terrible event into something positive. The letter was meant to 'eccitare il cuore dei fedeli', enflame the hearts of the faithful, and the pontiff exhorted all Catholics to contribute to the restoration of the basilica. If one did not have all the columns and ornaments once possessed, the church was to be erected with all the magnificence collected means allowed.²⁸ Leo XII ended his letter by expressing his hope that the basilica would rise from the ruins with all the splendour attached to the name and memory of the 'teacher of the gentiles'.²⁹ A special commission was established to take care of the work, Commissione Speciale deputata alle reedificazione della Basilica di S. Paolo. So, the project launched in the letter was much more than just a restoration, it amounted to a veritable *restauratio ecclesiae* both institutionally

and spiritually. The erection of a new Catholic St. Paul's church in Bergen 40 years later served the same purpose, being part of the restoration of the Roman Church by giving her a visible presence in the North. Thus, each Catholic monument was in itself 'a teacher of the gentiles'.

The pope had hoped that the ruined church could remain one of the four basilicas to visit by pilgrims during the holy year 1825, but this turned out to be too dangerous. Instead Leo XII wished the church 'completamente riedificata', as soon as possible.³⁰ To obtain financial support from Catholics for this costly endeavour, it was only natural that it was rendered in its miserable condition; what better way to promote the collection of funds for the restoration works? For the holy year 1825 a medal by Giuseppe Girometti (1780-1851) was issued; on the adverse it shows the ruined church, copying a Rossini-etching. The inscription reads: BASILIC. S. PAVLI EX INCENDIO / XV. IVL MDCCCXXIII, 'the basilica of Saint Paul's [thus devastated] by the fire [on the] 15th July 1823'. The reverse displayed text lines.³¹ In 1837 Pope Gregory XVI, who took great interest in the restoration of the basilica, issued a medal whose reverse was a reuse of the Girometti adverse of 1825.³² For the holy year 1850, pope Pius IX issued yet another medal marking the disaster



Fig 13. The lower wall of St. Paul's, detail from the exterior of the southern aisle, showing the rough foundations of natural stones (cf. fig. 7 and 9) upon which a c. 1 m. high socle of hewn stones with a simple chamfered moulding has been placed to carry the wall.

photo: Henrik v. Achen

of 1823. (fig. 10) The portrait of the pontiff on the adverse was made by Giuseppe Cerbara, and for the third time the old adverse of Girometti was used, as in 1837 now as reverse.³³ Even though the medal of 1850 does meet the criteria of 'pre-1865', 'bronze', 'papal' (Pius IX) and 'featuring San Paolo fuori le mura', it is improbable that a representation of a devastated namesake in Rome should be regarded proper for a medal laid down beneath the foundation stone of a new church.

Even if their depiction of the lamentable state of San Paolo made the earlier medals unsuited in Bergen, there are among the papal medals of that period still some possible candidates for being the one actually handed from pope Pius IX to Fr. Stub in 1865. The oldest candidate would be a large medal approved by the Commissione Speciale³⁴ in 1854 and issued as a celebration of the triumphant reconsecration of the basilica – the event cleverly synchronized with the annunciation of the dogma of the immaculate conception of the Virgin Mary two days earlier. On the adverse the portrait of pope Pius IX is found, the

reverse this time showing the interior of the restored basilica.³⁵ A letter of 10th August 1854 describes 'la grande medaglia rappresentante in prospettiva le cinque navi rette di essa Basilica'.³⁶

When making the 1854-medal, an already executed portrait of Pius IX was used, namely the portrait of the pope by Nicola Cerbara (1796-1869)³⁷ on the adverse of the large papal medal commemorating Pius IX in the seaport town of Gaeta in Lazio, where he stayed from November 1848 to September 1849.³⁸ In 1854 this medal was fairly recent, perhaps issued in 1851-52, and since its size was the same as the new medal, it could be directly used. The reverse, however, was new, made in 1854 by Ioseph Bianchi (1808-1877) after a drawing by the architect Alfredo Poletti in charge of the restoration.³⁹ It shows the magnificent interior of the restored nave with a view to the chancel arch through which, above the high altar and under a larger canopy, one catches a glimpse of Arnolfo di Cambio's gothic canopy from 1285 having survived the fire. The legend reads as follows: PIVS IX P M BASILICAM PAVLI APOST AB INCENDIO REFECTAM SOLEMNI RITV CONSECRAVIT IV ID DEC MDCCCLIV., meaning: 'Pius IX, pontiff, by a solemn rite on the 10th of December 1854 consecrated the basilica of Paul the Apostle which had been remade after the fire'. Since 1852 Ioseph Bianchi had been chief engraver at the Papal Mint, but as we have seen, he only played a modest role when it came to the actual design of the 1854-medal.⁴⁰

The monumental medal of 1854 was probably handed out in a considerable number, not only to church dignitaries and prelates already in Rome for the proclamation of the dogma of the immaculate conception, but also to the many others attending the reconsecration of San Paolo fuori le mura two days later. It is not known how many copies were actually struck, but it appears that by 1861 there were no more left for the pope to hand out. This would explain the fact that an almost identical medal was issued in 1861. We shall return to that particular medal later.

Two more large medals were made, depicting San Paolo fuori le mura in restored condition, both featuring the narthex, and both issued in 1865. One has the portrait of Pius IX on the adverse, showing

the restored, or rather the new, façade and narthex on the reverse. (fig. 11) The adverse is similar to the one made by Bianchi in 1861, but now the papal stole displayed the crest of the Mastai-Feretti family, while the reverse was executed after a drawing by Poletti – like in 1854.⁴¹ The adverse of the other is simply the reverse of the 1854-medal showing the restored interior, its reverse, then, being identical with the reverse of the medal mentioned above.⁴² These two medals both meet the demands of being papal bronze medals and depicting the basilica of San Paolo, yet their date, 1865, is a problem: None of these medals could have been given to Fr. Stub, simply because there were not made yet. A letter dated 10th October 1865 mentions that the dies had been exhibited in the papal mint, and now one wanted permission to use them. Permission was granted, but struck medals from these dies cannot have been available until late October at the earliest. Since the medal in question must have been handed to Fr. Stub no later than the first week of August that year, these medals must be ruled out as candidates. As mentioned above, Fr. Stub seems to have left Rome on August 9th, and on the 17th of September 1865 the medal was most definitely in Bergen.

The medal given to Fr. Stub in the summer of 1865 by Pope Pius IX

Since the motif itself probably ruled out all medals depicting the ruined San Paolo in Rome, and since the two medals issued in 1865 could not have been in the possession of pope Pius IX by July or early August that year, only two medals qualify as the one actually handed to the Norwegian priest by the pontiff, one made in 1854 celebrating the reconsecration of San Paolo, as we have seen, and an almost identical medal made in 1861. By 1865 it seems that the pope would not have had any of the medals issued in 1854 to hand out, but in 1861 he had had a new, almost identical medal made.⁴³ To issue a new and for all practical purposes identical medal only made sense if the older medal was no longer available.

The new medal, ‘nuova medaglia’, which was available to the pope at least before June 1862,⁴⁴ was entirely the work of Ioseph Bianchi. (fig. 12) While the reverse of this new medal had already been executed for the reverse of the 1854-medal,

no change needed, the opportunity was taken to modernize Cerbara’s now approximately 10 years old portrait of Pius IX. This time, then, Bianchi was charged with the adverse as well. But there was no need to change much; like Cerbara, Bianchi rendered the pontiff as a bust, wearing mozzetta, zucchetto and a decorated stole. On the stole, most appropriately, the allegorical figure of ‘Fides Catholica’ is clearly visible. The inscription reads: PIVS IX. PONT[ifex] MAX.[imvs], and below the bust I.[oseph] BIANCHI F.[ecit]. The reverse was the reverse of 1854 simply reused here.

This bronze medal struck in 1861, probably in a red leather box with embossed ornaments in gold, and celebrating the reconsecration of San Paolo fuori le mura in 1854, was the medal received from the pope himself by Fr. Stub as he knelt on the marble floor in Rome during an audience in late July 1865. This medal, then, was the one placed beneath the foundation stone of St. Paul’s church in Bergen, Norway, on Sunday 17th September 1865. (fig. 13) It still lies buried there as a symbol of the connection between these two churches dedicated to the Apostle of the gentiles, and of the connection between the pope and the local Catholic Church, its presence now restored and visible in the far North.

NOTES

1. Fr. Johan Daniel Paul Stub (1814-1892) was sent from Bergen to Genua in 1826 as an apprentice to become a merchant. He became a convert to the Catholic Church on 31st December 1829, og entered the order of the Barnabites three years later. In 1837 he was ordained a priest. Having returned to Norway in June 1864, he was in September that year appointed parish priest in Christiania (since 1925 Oslo) until 1870, then parish priest in Bergen until his death 1892.

2. According to an account of these years by an Italian priest, Fr. Cesare Tondini (1839-1907), who spent two years in Christiania (now Oslo) from November 1864 to October 1866: *Historia circa Ecclesia S. Olavi Christianiæ 1864-69*, in the archive of the diocese of Oslo, pp. 31seq.

3. Cardinal Barnabò (1801-1874) had been secretary of the Sacra Congregatio de Propaganda Fide 1848 to 1856 in which year he became its prefect. A painting in the Victoria & Albert Museum, London, inv.no. F.33, shows him kneeling in prayer in a church, see Aleksandr Antonovich Rizzoni: *Church of S. Onofrio, Rome, the Interior with a Cardinal* 1872.

4. Eidsvig, Bernt: Den katolske kirke vender tilbake, in: *Den katolske kirke i Norge. Fra kristningen til i dag*, John W. Gran og Lars Roar Langslet ed.s, Oslo: Aschehoug 1993, p. 212-222.

By 1869 there were 316 adult Catholics in Norway!, *ibid.* p. 221.

5. Letter from the vicar apostolic of Sweden-Norway, bishop Laurentius J. Studach, to Fr. Stub, dated 9th August 1864. In a new letter of 16th August, Studach explained that the mission in Christiania (Oslo) had priority. Both letters are still extant in the archive of the diocese of Oslo.

6. Dyrvik, Ståle: Eit familieportrett. St. Paul menighet i året 1900, in: *St. Paul menighet 1858-2008*, (Hommedal, A.T. and Sandberg, B. ed.s), Bergen: Efreml forlag 2008, pp. 55 and 57. In 1900 there were 189 individuals in Bergen registered as Catholics.

7. Fr. Holfeldt-Houen, Christian: *Katholsk Intelligensblad for christelig sindede Læsere*, Bergen 1859-60, p. 2, January 1859: ‘Autoritet og fri Forskning ere jo de to hinanden imodsatte Poler, som det ville være forgjæves at søge at faa til at konvergere’.

8. Achen, Henrik von: Fighting the disenchantment of the world: the instrument of medieval revivalism in 19th century art and architecture, in: *Enid anthology 2: Devotional Cultures of European Christianity, 1790-1960*, H. Laugerud & S. Ryan (ed.s), Dublin: Four Courts Press 2012, pp. 131-152.

9. The medal was made by Carl Friedrich Voigt. The inscription on the reverse reads: DEVS MEVS CONCLVDAT ORA LEONVM, may my God shut the mouths of the lions (Garibaldi and Victor Emmanuel, who at the time were devouring the Papal States).

10. Cf. E.g. his letter *Iamdum cernimus*, published in March 1861, section 6: ‘Ma la battaglia che si fa contro il Pontificato Romano non tende solamente a privare questa Santa Sede e il Romano Pontefice di ogni suo civile Principato, ma cerca anche di indebolire e, se fosse possibile, di togliere totalmente di mezzo ogni salutare efficacia della Religione Cattolica’...

11. *Bergensposten*, 21st September 1865.

12. Francois-Auguste Chateaubriand: *Génie du christianisme*, Paris: Migneret 1802. The 2nd edition by the same publisher in the following year had a dedication to the first consul, Bonaparte, as proven protector of the Church in France.

13. Zeitz, Joachim and Lisa: *Napoleons Medaillen*, Petersberg: Michael Imhof Verlag 2003, no. 24, pp. 76-77.

14. Schinkel, Heideloff, Rosenthal, and in France Eugène Viollet-le-Duc who saw restoring a building as ‘le rétablir dans un état complet qui peut n’avoir jamais existé à un moment donné’, in his *Dictionnaire raisonné de l’architecture française du XIe au XVIe siècle*, Paris : Bance et Morel, 1854-68, vol. 8, 1866, p. 14.

15. The medal is dealt with below. The inscription on the reverse says ‘Pivs IX P.M. (...) FRONTEM ET PRONVVM (...) AB INCENDIO NOBILIVS RESTITVIT’ ...

16. Msgr. Fallize in *Kirkelige Bekjendtgjørelser for Norges apostoliske vikariat*, no. 7, Kristiania (Oslo) 1892, p. 30.

17. *Katholsk Intelligensblad for christelig sindede Læsere*, Bergen 1859-60, p. 119, March 1860.

18. At the time, the German born Schirmer (1814-1887) was actually drawing the Catholic church in Christiania (Oslo) which was built 1852-56. In his proposition of 30th April

1851 concerning the restoration of the cathedral he stated that ‘Trondhjems Domkirke har saaledes været et sandt Billede af Nationen selv, har deelt og afspeilet dens Glands og Velmagt, dens Forfald og Vanmagt’, cf. Danbolt, Gunnar: *Nidarosdomen, fra Kristkirke til nasjonalmonument*, Oslo: Andresen & Butenschøn 1997.

19. The medal was made in 1862 by Jacques Wiener (1815-1899) in Brussels. See Kvist, Kjetil og Martin: *Medaljekatalogen 1804-1905*, Oslo: Norsk numismatisk forlag, 2002, no. 39. It did not show the cathedral in its almost ruinous condition, but the magnificence of the restored building. The diameter of the medal is 60 mm. The adverse carries the inscription ST OLAFS DOMKIRKE I TRONDHJEM. The reverse refers to the building history and mentions the plan for the restoration: GRUNNLAGT 1160 / STANDSNING I ARBEIDET / 1180. FORTSAETTELSE / OG FULDENDELSE / 1260 TIL 1280. BRAND 1324. 1531. 1719. PLAN TIL GJENOPBYGGELSE 1859.

20. There was even a certain interest elsewhere in Italy: The north Italian weekly *L’Unita Cattolica*, no. 81, 1865, *Opere nelle missioni norvegesi*, II, had a short account of the project to build a church and a rectory after the drawings of Mella, ‘chiesa secondo il disegno dell’ egregio conte Edoardo Mella di Vercelli, e vi si annette una piccola casa parrocchiale da missione’.

21. We might assume that the medal was handed to Fr. Stub in this way. Such a box, with the medal in silver, was sold on an auction on the 6th November 2010 as no. 985 by the Thesaurus s.r.l., via Bernardo Strozzi, 6, 47895 Domagnano, San Marino. A copy in bronze might well have come in precisely the same box.

22. In the photo collection of the University library in Bergen there exists two photographs by Knud Knudsen which accidentally shows some of the foundations for the eastern part of the church at a very early stage, perhaps in 1865, UBB-KK-NS-0332 and UBB-KK-M-069. There is at least one other photograph, by Marcus Selmer, showing the church during construction and with an almost finished rectory, probably dating from c. 1868, UBB-S-077.

23. *Bergensposten* 21st September 1865, ‘den høytidelige Nedlægning af Grundstenen, under hvilken en Sølvplade og en Broncemedaille nedlagdes’ (then erroneously referring to the event taking place on Monday 18th, and that Stub had not arrived in Bergen until the day before the event).

24. Pius IX did not forget the project in Bergen. In 1871, during another audience, Fr. Stub received the sum of 5000 Lire to continue the building of the church, Eidsvig 1993, op. cit., p. 499.

25. *Bergensposten* Wednesday 28th June had an advertisement, dated 26th, telling the representatives of foreign states present to bring their flags to display the universal importance of the Catholic Church. And so the consuls did according to the account in the paper Saturday 1st July.

26. The entire project encompassed a rectory as well, and in 1866 one realized that due to lack of money, one had to finish the rectory first. In 1868, the parish priest could move in, and not later than in October that year a provisional chapel was built in the attic. See Eidsvig 1993, op. cit., p. 216, and a lecture held in 1951 on the early history of the parish, <http://bergen.katolsk.no/historie.htm>, accessed 23.08.2012. Cf. also Bjarne Johannessen: *St. Pauls kirkes og menighets historie Bergen*, a written account

of the years 1857-1926, dated June 1926, Statsarkivet i Bergen.p. 7. As one started with the foundations of the church at the same time, it is most likely that the foundation stone was placed in the more important building, namely the church. Today, the church is virtually unchanged, the rectory was demolished in 1990 to give way for the new parish school.

27. Luigi Rossini's (1790-1857) etchings were published 1826 in the volume *Le Antichità dei contorni di Roma*.

28. See <http://www.totustuustools.net/magistero/>, accessed 19.02.2011, >Leone XII > Ad plurimas. Here one finds the letter in Italian. The text was published in *Bullarii Romani Continuatio* (Barberi ed., Roma), XIII, 8: 278-280. section 6, and further in the same section: ... 'ergerà di nuovo una Chiesa a Paolo, (...) Se non avrà più quelle colonne e quegli altri ornamenti d'inestimabile valore che un giorno aveva, la chiesa sarà costruita con quella magnificenza che le offerte raccolte permetteranno' ...

29. *Ad plurimas*, section 7, 'Noi speriamo pertanto che la Basilica risorga dalle macerie con quella magnificenza che conviene al nome e alla memoria del Dottore delle genti'.

30. *Ad plurimas*, section 2, ... 'speravamo di far aprire nel prossimo Anno Santo la porta d'oro di quella Basilica, come al solito. Questa speranza Ci ha fatto nominare la Basilica Ostiense nella Nostra lettera di indizione del Giubileo universale insieme alle altre Basiliche patriarcali che si dovevano visitare per ottenere l'indulgenza. Se non che, dopo le prime rovine, se ne scopersero tante altre e così grandi che abbiamo chiaramente riconosciuto che non vi si potevano celebrare le sacre cerimonie del Giubileo, com'era Nostro desiderio, senza grave pericolo. Abbiamo pertanto dovuto abbandonare il Nostro pensiero, ed ordinare che la Chiesa venisse completamente riedificata'.

31. Mazio-Jencius: *A Pictorial Catalog of Papal Medals 1417-1942 As Struck by The Mint of Rome for The Vatican*, no. 584. The reverse displays the following text: SVBSTITVTA / A LEONE XII PONT. MA. / S. MARIA TRANS TIBER / IN EA SACR. RITVS IMPLEVIT / PRO IVBILEO A. MDCCCV / CARD. EPISC: PORTVENSIS / BARTHOLOMEVS / PACCA. Bronze, diam. 51 mm. See Mazio 632 and Patrignani, 46. Bartolomeo card. Pacca (1756-1844), archpriest of the basilica, cardinal-bishop of Porto and Santa Rufina since 1821. In 1828 Leo XII also issued a medal marking the beginning of the restoration works, see Patrignani 77. It was issued in bronze and silver, had a diam. of 47 mm., and was made by Francesco Putinati (1775-1853). This medal, however, did not have any depiction of the basilica, see Patrignani, 77.

32. *A Pictorial Catalog*, no. 632, see also Mazio 632. The medals was struck in bronze and silver, diam. 51,5 mm.

33. Giuseppe Cerbara (1770-1856), brother of Nicola. See Bartolotti SD 43, the diam. is 50 mm. Two variants were made, one with the pope facing left, struck in both bronze and silver, and one where he faces left, in bronze and gilt bronze, cf. Bartolotti SD 43/a. Cf. *A Pictorial Catalog of Papal Medals*, no. 664; and Spink: *A descriptive catalogue of papal medals*, ed. Spink & Son, University of California 1962, no. 2221. According to *Numismatica Italiana*, <http://numismatica-italiana.lamoneta.it/>, accessed 28.08.2012, the medal was struck in 1846.

34. Bartolotti, Franco: *Le medaglie pontifice di massimo modulo da Pio IX a Pio XI*, (Rimini: Garattoni 1971), document no. 12, p. 95.

35. Bartolotti 1971, no. 6, p. 26. The diameter is 82 mm. According to a letter from Bianchi to the papal mint, the reverse was made 'sotto il direzione del Sig. Prof. Cav. Poletti Architetto, see *ibid.*, document no. 11, p. 95. The contract was probably signed in August 1854, cf. *Ibid.* document no. 13, p. 96. A letter of 10th August refers to a small sketch in wax which must have been made during the summer of 1854, cf. *ibid.* document no. 12, p. 95. The legend of the reverse uses the Julian calendar for 10th December: IV Idus December. The medal was also struck in silver.

36. Bartolotti 1971, p. 95.

37. See *Dizionario Biografico degli Italiani*, Roma: Istituto della Enciclopedia italiana 1961seq., here vol 23, 1979, > Cerbara. Sometimes his first name is rendered Niccolò. Cerbara had worked with Girometti earlier, when making the series of portrait medals, *Serie iconografica numismatica dei piu famosi Italiani*, 1842.

38. Bartolotti 1971, no. 3, p. 24, and p. 22 under the year 1848. Anno III, June 1848-June 1849. The portrait showed the pope facing left. The pope had copies in gold of this medal struck in 1852 and 1853.

39. The contract is found in Bartolotti 1971 p. 96, document no. 13. § 2 of the contract stated that Bianchi was to execute the reverse of the medal.

40. Forrer, Leonard: *Biographical Dictionary of Medallists*, vol I-VIII, London: Spink & Son 1904-30, here >Bianchi, Ignazio(!), vol. I, p. 184seq. Most likely, Forrer mistook the I of Ioseph (Guiseppe) for Ignazio. Forrer does not mention any of the Bianchi medals showing San Paolo fuori le mura. No medallist called Ignazio Bianchi seems to be known, but the mistake is repeated in the supplement volume (VII, 1923, p. 81).

41. Bartolotti 1971, no. 14, diam. 82 mm.

42. Bartolotti 1971, no. 15, diam. 82 mm.

43. Bartolotti 1971, no. 7, p. 26.

44. Bartolotti 1971, document no. 16, p. 98 og no. 26, p. 101.

The Olympic and Paralympic movements: the British connection through medals

Philip Attwood

The idea of giving this paper was suggested by work I did last year in putting together a small display on this subject at the British Museum. This display remains on view until 9 September 2012. When it opened in September 2011, the focus was on the design and manufacture of the London 2012 Olympic and Paralympic medals, but in February 2012 this was extended to include their historical context.

The story of Britain and the Olympic and Paralympic movements has recently been told by Martin Polley in a book published last year by English Heritage, and Frances Simmons has discussed the subject with particular reference to medals in talks given to the



British Art Medal Society and elsewhere.¹ I will therefore concentrate more on the historical content of the British Museum display and on my own personal experience of the story behind the London 2012 medals.

The Museum display includes a quotation from William Shakespeare's *Henry VI, Part 3*, written around 1591: 'And, if we thrive, promise them such rewards As victors wear at the Olympian games'. This is one of two references in Shakespeare's plays to the Olympic Games.² These references seem to mark the first appearances of the games in English literature. The use of one of them in the display is wholly appropriate for the British Museum in 2012, as the Museum's major exhibition over the Olympic period is *Shakespeare: staging the world*, while at the same time a smaller show, *Crowns and ducats: Shakespeare's money and medals*, includes medals of the sixteenth to the twentieth centuries relating to the playwright. Both these exhibitions are on view until 25 November.

By the time Shakespeare was writing his plays, there was a growing interest in Britain in the ancient Olympic Games, which had been abolished at the end of the fourth century AD but never wholly forgotten. Pindar's *Victory Odes* to Olympic and other athletes were translated into English in the sixteenth century, and then in the early seventeenth century the games were revived in the form of the Cotswold Olympicks, held annually in the Gloucestershire village of Chipping Campden. These games were, however, Olympic only in name and were essentially

Fig 1. William Penny Brookes, 1875
Wenlock Olympian Society

a continuation of the sorts of activities associated with country fairs, with their ‘sports’ including shin-kicking and stick-fighting.

The story outlined by the British Museum display – the story of the revival of the Olympic spirit in Britain – begins more properly in 1850 with the foundation of the annual Wenlock Olympic Games in the Shropshire town of Much Wenlock. These were the brainchild of a local doctor and philanthropist William Penny Brookes (1809-1895), whose quintessentially Victorian aim was the physical and moral improvement of the condition of the town’s working classes (fig. 1). Medals were among the prizes handed out to the victorious contestants at the Wenlock games, along with an assortment of other awards that included laurel wreaths, cash, books and trophies.

So successful were these games that Penny Brookes soon broadened his horizons, and in 1860 he founded the Shropshire Olympic Association, which began to organise annual games at a county level. An element of these games that was to be adopted by the modern Olympics was their itinerant nature, with each one held in a different location. The Shropshire games lasted only a few years, for Penny Brookes

soon turned his attention to an even wider arena, and in 1865 he was a founder member of the National Olympian Association, whose first games, held in the Crystal Palace in south London, attracted ten thousand spectators. The young cricketer W.G. Grace was among the winning athletes. National games were subsequently held in other towns, but they were never as successful as those first London games, and ultimately it was only the Wenlock Olympic Games that survived.

The British Museum display includes medals and other objects from the Wenlock, Shropshire and National games. From the Shropshire games, there is a medal of 1864 lent by Howard and Frances Simmons, the earliest medal in the display (fig. 2). That year the last of the Shropshire games were held in Shrewsbury and this particular medal was awarded to S. Thomas for rowing. From the Wenlock games, there is a medal awarded to Alfred William Oldfield in 1873 for the pentathlon (fig. 3).³ This medal remains in the possession of the recipient’s family and was lent by the winner’s descendant Peter Oldfield. A studio photograph shows the victorious Oldfield wearing the medal (fig. 4). From its shape it is recognisable as the same type of medal as one of the two worn by Penny Brookes in the photograph



Fig 2. Shropshire Olympic Games prize medal, 1864
silver, 42mm
Simmons Gallery



Fig 3. Hunt & Roskell: Wenlock Olympic Games prize medal, 1873
silver, 93 x 68mm. (excluding upper bar)
Peter Oldfield

reproduced as fig. 1. Penny Brookes was presented with that medal by the Wenlock Olympic Society in 1867 as a token for all that he had done for it, but the primary function of the medal was to serve as a prize for the pentathlon.

This prize medal is an elaborate piece made by the London jewellers Hunt & Roskell. It has as its central image a figure of Nike (or Victory) surrounded by some words from one of Pindar’s *Victory Odes* and a laurel wreath of the sort with which Wenlock victors, following ancient precedent, were crowned. On the bar above, the motto ARTE ET VIRIBVS (Through skill and strength) is accompanied by symbols of the arts and sport including a lyre, a sculpted bust, a palette, a cricket bat, a ball, a quoit, a fencing weapon and a rifle. The arts are included here, as Penny Brookes’s Olympian endeavour also involved competitions for such activities as sewing, drawing, singing and reciting, mainly for children. Above this bar is a hand holding another laurel wreath, and above that a second bar inscribed FOR GENERAL COMPETITION (as the pentathlon was otherwise known) and decorated with branches of oak, a symbol of England since the seventeenth century. Taken as a whole, the imagery can therefore be seen to draw together ancient Greece and modern England and physical and intellectual endeavour, and in this way to encapsulate the spirit of the Wenlock Games.

In the following year, 1874, Oldfield was victorious in the National games, which that year were held back in Much Wenlock, and the certificate and silver trophy with which he was presented are also still



Fig 4. Alfred William Oldfield wearing the medal shown in fig. 3
Wenlock Olympic Society



Fig 5. National Olympic Games certificate, 1874
Peter Oldfield

with the Oldfield family, the former with Peter and the latter lent to the British Museum display by his brother John. The trophy, made by the Birmingham silversmith Francis Evetts in 1872, was specially engraved for the 1874 games. The certificate (fig. 5) is signed by the president of the National Olympic Association, the Earl of Bradford, and the secretaries, Penny Brookes and Ernst Ravenstein, director of the London-based German Gymnastic Society. Penny Brookes's role as prime mover of the games is underlined by the fact that the certificate is filled out in his hand. The certificate, printed in Shrewsbury, is an elaborate affair, with the heavy border supplying the principal decorative effect. Above is a coat of arms with the legend *NEC TEMERE NEC TIMIDE* (Neither rashly nor timidly). To each side are the monograms of the National Olympic Association and the Wenlock Olympic Society. And below is a reproduction of the medal that was used at the National games. The status of the games as a national event is underlined by the presence of Britannia, with lion and union flag shield, who

crowns a competitor. The legend is *CIVIVM VIRES CIVITATIS VIS* (The strength of the citizens is the strength of the state), words that also appear towards the top of the certificate and had been adopted as the motto of the National Olympic Association in 1865. This patriotic symbolism is taken up in the decoration linking the coat of arms, monograms and medal, which is made up of branches of English oak, an echo of the wreath of oak that formed the Association's badge. The message of the certificate then is that physical education and sport are essential for the wellbeing of the country.

The symbolic importance of the medal within the games is indicated by its appearance also on the programme for 1874, as shown in an example in the possession of the Wenlock Olympic Society and again bearing Penny Brookes's handwriting (fig. 6). The reverse of the actual medals (fig. 7) features an oak wreath, the National Olympic Association badge, while more branches of oak adorn the bar above. In the photograph reproduced as fig. 1, the

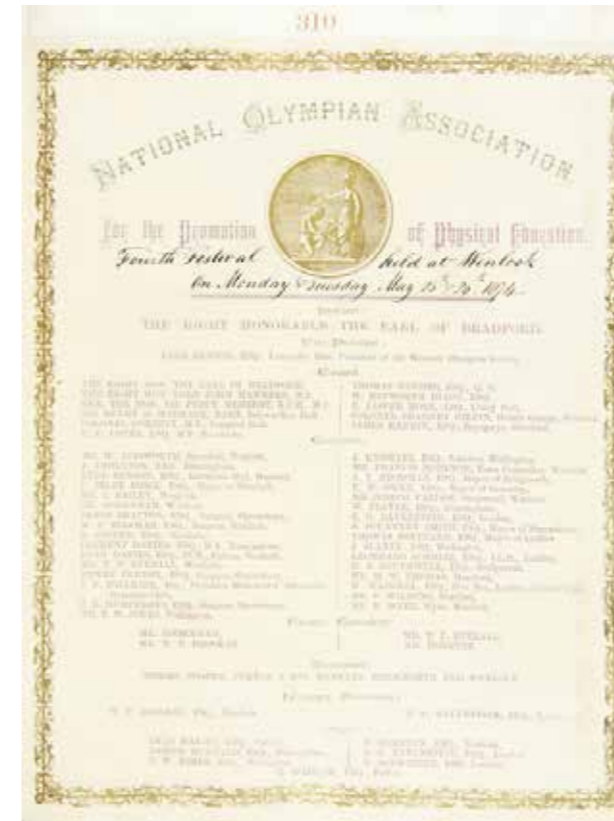


Fig 6. National Olympic Games programme, 1874
Wenlock Olympic Society

second medal worn by Penny Brookes is an example of this medal, presented to him in 1866 as the first president of the National Olympic Association,⁴ but the example included in the British Museum display and illustrated here is from the Museum's own collection. This was won by William Braithwaite at the National Olympic Games of 1877, which were held in Shrewsbury.⁵ The inscription on the bar indicates that the medal was won **FOR HURDLE**



Fig 7. M & K: National Olympic Games prize medal, 1877
silver, 43mm.
British Museum



Fig 8. William Braithwaite wearing the medal shown in fig. 7
Wenlock Olympic Society

TILTING. In a contemporary photograph Braithwaite is shown accompanied by various trophies and wearing his medal along with the costume especially devised for competitors in the event known as tilting at the ring (fig. 8). This had been introduced into the games in 1858 and soon became the highlight. In it a mounted horseman attempted to spear a small ring suspended from a cross-bar, having, in the case of hurdle tilting, cleared a succession of jumps.

Clearly, this particular sport owed more to late medieval knightly pastimes than it did to the ancient Olympics. However, there were many aspects of Penny Brookes's games that consciously looked back to the ancient Olympics – and many also that looked forward to the modern Olympics. The Wenlock games always began with a ceremonial procession, just as the modern Olympics begin with a specially devised opening ceremony. There were victory ceremonies too. In a photograph of 1887 (fig. 9), Charles Ainsworth is being crowned with a laurel wreath by the daughter of a local rector. To the left a man waits with a victory cup. Penny Brookes stands to the right, wearing even more medals, and by his side is a young herald whose role was to proclaim

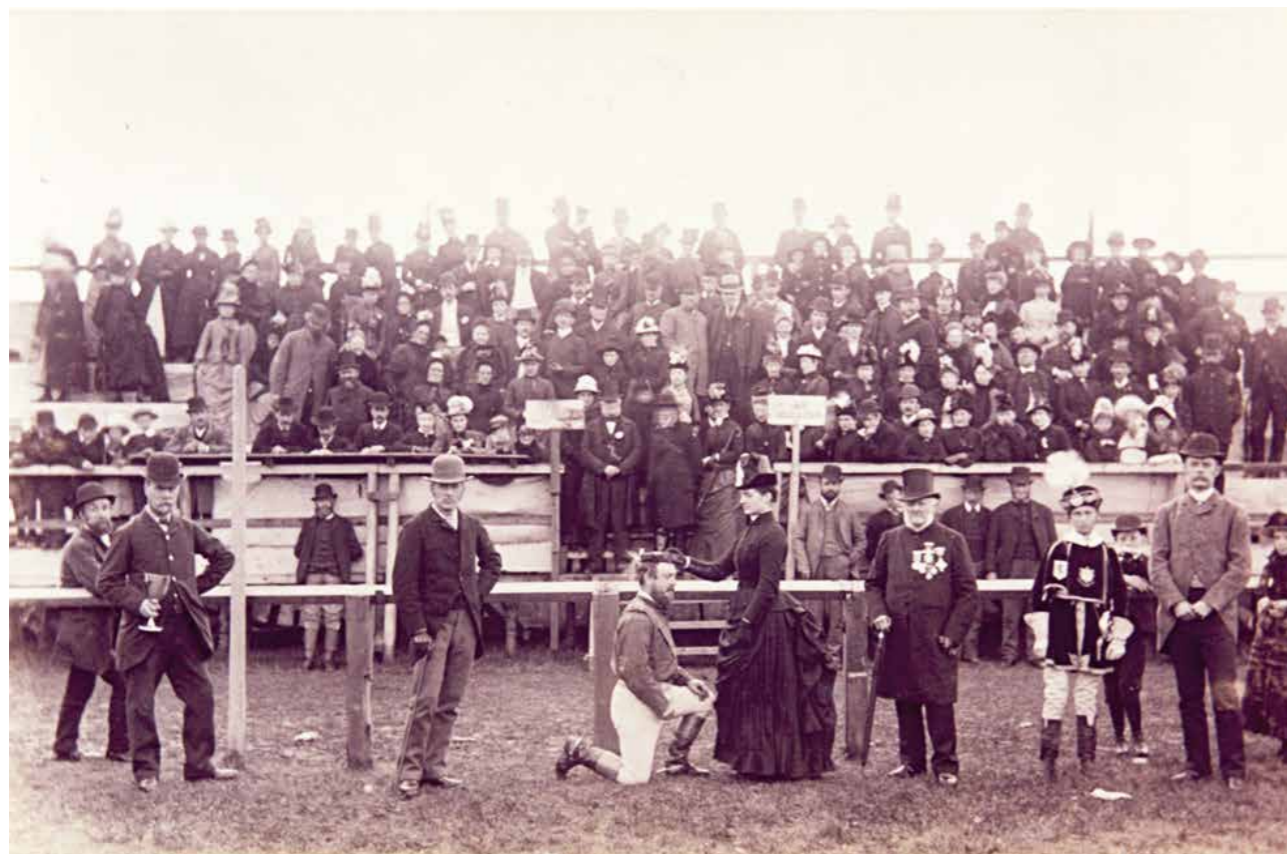


Fig 9. Wenlock Olympian Games victory ceremony, 1887
Wenlock Olympian Society

the tilting. Moreover, many of the events are common to both the Wenlock games and the modern Olympics: athletics, cycling, archery, and, as noted above, the pentathlon, introduced in 1868, albeit with different activities from the modern version. (In the Wenlock games these were hurdling, high jump, long jump, stone putting and rope climbing.) And then there were the changing locations for both the National and the Shropshire games. This was never a feature of ancient games but was something that was taken on for the modern Olympics in the face of an early feeling that Athens should be made the games' permanent home. The use of medals – also unknown in the ancient games – was another aspect of Penny Brookes's games that would be adopted for the modern Olympics, and the winged Nike of his pentathlon medal would appear on various Olympic medals, including those of 1908 and 2012.

These examples suggest various ways in which the nineteenth-century British games may have been influential. However, one object included in the British Museum display highlights a very immediate and tangible link between Much Wenlock and the modern international games and is perhaps the most

important object in the display (fig. 10). This is a medal of the Union des Sociétés françaises de Sports athlétiques, but it is what is engraved on it that makes it especially significant. On one side is PRESENTED BY BARON PIERRE DE COUBERTIN PARIS and on the other AWARDED TO EDWD MARSTON FARMER OF BRIDGEWALTON, CHAMPION TILTER. WENLOCK OLYMPIAN GAMES 19TH MAY 1891. As mentioned above, Penny Brookes's ambitions expanded from the purely local to encompass a national sphere, but his activities did not end there and this indefatigable man took every opportunity to foster an international dimension to his Olympic activities. In 1859 he gave a prize of ten pounds for running to an Olympic Games held that year in Athens, and eighteen years later he secured the donation from King George I of Greece of a silver trophy as a prize for the 1877 National Olympian Games pentathlon competition. Another opportunity came in 1889 when he read in *The Times* a letter from the French aristocrat Baron Pierre de Coubertin (1863-1937), requesting information on the state of physical education in British schools.⁶ A correspondence between the two men ensued, and in 1890 de Coubertin accepted Penny Brookes's



Fig 10. Union des Sociétés françaises de Sports athlétiques prize medal, 1890
silver, 50mm
Wenlock Olympian Society

invitation and attended a Wenlock Games held especially for him. It is clear from de Coubertin's published writings that he was impressed by what he saw. Moreover, while he was in the town he promised that the Union would donate a medal as a prize for the following year's games. Other commitments compelled him to decline an invitation to return to Much Wenlock in 1891, but the promise of the prize medal was honoured. Written on Union des Sociétés françaises de Sports athlétiques notepaper, the letter in which de Coubertin tells Penny Brookes that the medal is ready remains in the Wenlock Olympian Society archive. The man who won it, for tilting at the ring, was Edward Marston Farmer.⁷ Just over a century later, in 1994, the medal was presented by the winner's daughter, then aged ninety-two, to the Wenlock Olympian Society, which has now lent it to the British Museum for its display.

It seems that Penny Brookes saw in the much younger and well-connected Frenchman a way forward for his Olympic beliefs. The level of de Coubertin's commitment to the Olympic cause before his encounter with Penny Brookes is uncertain, but there can be no doubting his espousal of it after his visit to England in 1890. In 1894 he organised a congress in Paris, which led to the foundation of the International Olympic Committee (IOC). Then in 1896 came the first Olympic Games of the modern era. Sadly, Penny Brookes had died in December 1895 and therefore failed to see the realisation of his dreams.

Britain had a strong presence within the modern Olympics from the very beginning. Two members of the original IOC were from Britain: Baron Amptill, rower and diplomat, and Charles Herbert, secretary of the Amateur Athletic Association. And at the Athens Olympic Games of 1896 Britain was among

the fourteen participating nations. Although Athens was the obvious location for the 1896 games, it was by no means a foregone conclusion, for this was a period of political instability in Greece and there was also the logistical question of travel (the railway had yet to arrive in Athens). De Coubertin originally favoured Paris, and London was also suggested as a venue. Ultimately, however, London had to wait until 1908, as the 1900 games were held in Paris to coincide with the Exposition Universelle and the 1904 games in St Louis at the same time as the World's Fair. Neither of these games was regarded as a success, as both were overshadowed by the events that they accompanied. It was the intercalated games held in Athens in 1906 that revived the fortunes of the modern Olympics, and this success was built upon in London two years later, although the London games were not without controversy.

The 1908 games had originally been destined for Naples but an eruption of Vesuvius led to their transfer to London, where the Franco-British Exhibition celebrating the recent Entente Cordiale between the two nations was already being planned. Many of the events were held in a newly built stadium constructed in west London's White City, named after the marble veneer that covered the exhibition buildings. Although many aspects of the 1908 games may seem strange today – for example, their duration spread over six months – various newly introduced elements have since become standard practice. One of these was the adoption for the first time of the system of gold, silver and bronze medals for first, second and third place.

The medals themselves were designed by the Australian sculptor Bertram Mackennal (1863-1931).¹⁰ Mackennal had first come to London as an



Fig 11. Mackennal: London Olympic Games prize medal, 1908
gilt bronze, 34mm
British Museum

art student in 1882 and subsequently also received training in Paris. Some notable exhibition successes and a series of prestigious sculptural commissions from Britain and Australia secured his fame. He later went on to design the official coronation medal of George V and produced the portrait of that king for the new coinage. His 1908 Olympic prize medal (fig. 11) shows on one side an athlete being crowned ('one of the most successful designs ever made by the young sculptor,' was *The Daily Telegraph's* verdict),¹¹ whilst on the other St George, led by a figure of Nike, and a vanquished dragon add a patriotic element. Mackennal's commemorative medal (fig. 12) has a figure of Nike, the outline of her wings echoing the circumference of the medal, and a victorious athlete in a chariot. The sides of the two medals that show the athletes were reused for the 1912 Stockholm Olympic prize and commemorative medals, in combination with designs for their other sides appropriate for Sweden provided by Erik Lindberg.



Fig 12. Mackennal: London Olympic Games commemorative medal, 1908
gilt bronze, 50mm
British Museum

As had been the case in 1908, for the 1948 London Olympics there was again little time to prepare, for the IOC decision to hold the games in London was taken only in March 1946, with London winning over four US cities and Lausanne in Switzerland.



Fig 13. After Cassioli: London Olympic Games prize medal, 1948
gilt bronze, 51mm
British Museum

The games were known as the 'Austerity Games', as London – like the country as a whole – was still suffering from the ravages of war, and the medals associated with them are not of great interest.¹² The prize medal (fig. 13) was a competent adaptation of designs by the Italian artist Giuseppe Cassioli for the 1928 Amsterdam games, which had also been used in 1932 and 1936, and were to remain standard up to 2000. They show a figure of Nike and the chairing of a victorious athlete. For the commemorative medal (fig. 14), Mackennal's charioteer was revived for one side. The other side shows the Houses of Parliament, a building that also provided the principal motif for the lapel badge issued to all competitors for identification purposes.¹³ Parliament also appeared on Walter Herz's iconic poster for the games, where it provides the backdrop for the British Museum's celebrated *Discobolus*, an ancient Roman copy of a lost Greek work by the sculptor Myron.¹⁴ Ian Jenkins has recently pointed out the significance of the juxtaposition of the *Discobolus*, as an allusion to



Fig 14. Pinches: London Olympic Games commemorative medal, 1948
bronze, 51mm
British Museum

the earliest democracy, that of ancient Greece, with Parliament as an embodiment of modern British democracy.¹⁵ A contrast is implied with the previous Olympics, held in Berlin in 1936 under the Nazis, a regime against which Britain and its allies had just

fought for six gruelling years. The same celebration of democratic freedom appears on the medal.

On the day that the 1948 Olympics opened, an archery contest was held at Stoke Mandeville Hospital, which in time was to lead the games we now know as the International Paralympic Games.¹⁶ If the degree to which the Olympic Games owe their origins to British precedent is disputed, the genesis of the Paralympic Games in this country cannot be doubted. The 1948 contest was organised by Dr Ludwig Guttman, a Jewish neurologist, who had emigrated from Wroclaw (in what is now Poland) in early 1939 and in 1944 had set up a Spinal Injuries Unit at Stoke Mandeville Hospital. Guttman understood that, contrary to standard practice at the time, exercise was desirable for servicemen and women and others with spinal injuries – and sport was an excellent way to exercise. The 1948 contest was the first of the annual games held at the hospital, which, like the Wenlock Olympian Games, continue to this day.

Like Penny Brookes, Guttman also wished to give his games an international dimension, and in 1952 a contingent from The Netherlands joined in. More nationalities took part in subsequent years, links were forged with the IOC, and in 1959 an International Stoke Mandeville Games Committee was formed. The first Paralympic Games to be held abroad were staged in Rome in 1960 a week after

the games in a recently published book, describing how contestants were lifted up to the plane on a forklift platform and housed in 'hopelessly unsuitable' accommodation up flights of stairs.¹⁷ Now recognised as the first International Paralympic Games, these games were at the time known as the International Stoke Mandeville Games, as the medal makes clear.

The designer of the medal is unknown, but, according to Margaret Maughan, the medals were made by George Butler, engineering instructor in the Occupational Therapy Department of Stoke Mandeville's Spinal Injuries Unit, with the help of patients, who cut them from bars of brass and turned and polished them. Butler then engraved each medal, including on each a symbol of the relevant sport, and gave each a gold, silver or bronze coating – a labour intensive process indeed.¹⁸ The design may not be the work of a professional, but for a winning sportsperson this may not be all that important, and it is salutary to remember the words of Olympic athlete Peter Radford, who, writing in *The Medal* in 2007, ended his article with two undistinguished medals, noting, 'As medals they may seem somewhat ordinary to anyone else, but every time I handle them I am transported back to those hot days in Paris when I was eighteen and felt invincible.'¹⁹ Aesthetics are but one aspect of the power of medals.

The other Paralympic medal in the display is from



Fig 15. Butler: International Stoke Mandeville Games prize medal, 1960
brass, 50mm
Margaret Maughan

the Rome Olympic Games. The British Museum display includes a medal from these games (fig. 15). This gold medal for archery was won by British contestant Margaret Maughan, who has kindly lent it to the British Museum display. Margaret gives a vivid account of her visit to Italy and participation in

the 1984 games (fig. 16). This is the gold medal for discus, which was won by another British contestant John Harris. Whilst the 1984 Olympic Games were held in Los Angeles, that year's Paralympic Games were hosted by New York, but the plan to stage the wheelchair events in Champaign, Illinois,



Fig 16. World Wheelchair Games prize medal, 1984
white metal, 58mm
John Harris

fell through at the last minute, and so these were transferred to Stoke Mandeville in the UK. The games are referred to on the medal as the World Wheelchair Games, and the emblem on the reverse consists of three interlocked wheelchair wheels. From the 1988 Seoul Olympics, the Paralympics, organised by the International Paralympic Committee, have been held in the same city as the Olympics, and so these 1984 Paralympic Games were the last to be held in the UK until 2012.

Turning to the London 2012 Olympic and Paralympic medals, I can speak from personal knowledge, for I was involved in the process of selecting the designs. My first involvement came just ten months after the announcement that the games would be held in London, when in May 2006 a civil servant seconded from the Home Office came to the British Museum to discuss medals with Ron Dutton and myself as representatives of the British Art Medal Society. The three of us talked very generally about medals, but it was made clear soon afterwards that no decisions would be made until after the official hand-over at the Beijing 2008 Games.

Sure enough, in 2009 things began to happen, and, as curator of medals at the British Museum, I was asked to act as advisor to the London Organising Committee of the Olympic and Paralympic Games, known as LOCOG. My first task was to communicate something of the history of the medal to the ceremonies team from LOCOG, who were clear from the beginning that they wanted the best

medals possible for the Games, and to convey to them something of the characteristics that go to make a successful medal, in terms of both manufacture and design. One of the first ways I did this was to give them a guided tour of the *Medals of Dishonour* exhibition, which was then on at the British Museum.²⁰ I also began to have regular discussions with Niccy Hallifax, LOCOG's executive producer of the victory and welcome ceremonies, as to the best means of securing medals that would be worthy of the extraordinary achievements of the athletes who were to win them.

It was decided that the best way forward would be to hold a limited competition. Throwing the net wider might have dissuaded established artists from joining in (moreover, the Royal Mint had turned to the general public for many of its special Olympic and Paralympic coin designs), but simply going ahead and selecting one particular artist would have been to turn our backs on a huge range of creative talent. Accordingly, national and regional arts bodies were asked to suggest names of artists and designers who might be approached, and of those who were contacted around fifty came up with initial designs. These designs were considered by a special panel put together by LOCOG,²¹ with Niccy and myself acting as advisors. Six were short-listed.

Each of the six artists were then invited in to the British Museum, where Niccy and I discussed with them their designs, communicated any points made by the panel, and decided on the best way

forward. Working with the Royal Mint, which had won the contract for manufacturing the medals, the artists went on to produce 3D models, which were considered by the panel at a final meeting held at the V&A. It had always been assumed that one artist would produce both the Olympic and Paralympic medals, but at this meeting it became apparent that David Watkins' design would be especially appropriate for the Olympic medal and Lin Cheung's for the Paralympic. Both these medals have been reproduced in recent issues of *The Medal*;²² examples are included in the FIDEM exhibition in Glasgow; and, as I indicated at the beginning of this talk, they are the central objects in the British Museum's display. There they appear in the context of the longstanding links between Britain and the Olympic and Paralympic movements that are the subject of this paper – the 19th-century Wenlock, Shropshire and National Olympian Games, the London Olympic Games of 1908 and 1948, and the Stoke Mandeville Games for people with disabilities. But of course, as this display is located in the British Museum, they also appear in the context of the ancient Olympic Games. A specially created Olympic tour currently winds through the Museum, beginning with the ancient sculpture of the *Discobolus* and ending with London 2012.

The story outlined above makes it particularly appropriate that the UK's capital should be the first city to host the modern Olympic Games on three occasions.

ACKNOWLEDGMENTS

I am grateful to the following for allowing objects in their possession to be included in the British Museum's display and to be reproduced here: the Wenlock Olympian Society, Simmons Gallery, Peter Oldfield, Margaret Maughan, and John Harris; and to John Oldfield for generously lending the silver trophy. For assistance with the display, thanks also go to the London Organising Committee of the Olympic and Paralympic Games (LOCOG), Rio Tinto, the Royal Mint, Shropshire Museum Service, the Centre for Buckinghamshire Studies, and WheelPower. Chris Cannon of the Wenlock Olympian Society kindly read and commented on the present text.

NOTES

1. Martin Polley, *The British Olympics. Britain's Olympic heritage 1612-2012* (Swindon: English Heritage, 2011). See also John MacAloon, *This great symbol. Pierre de Coubertin and the origins of the modern Olympic Games* (Chicago and London: University of Chicago Press, 1981), pp. 147-51; Christopher R. Hill, *Olympic politics* (Manchester: Manchester University Press, 1992); David C. Young, *The modern Olympics. A struggle for revival* (Baltimore and London: Johns Hopkins University Press, 1996); Catherine Beale, *Born out of Wenlock. William Penny Brookes and the British origins of the modern Olympics* (Derby: Derby Books Publishing Company, 2011); Janie Hampton, *London Olympics 1908 and 1948* (Oxford: Shire Publications, 2011); Mike O'Mahony, *Olympic visions. Images of the games through history* (London: Reaktion Books, 2012). For a recent introduction to the ancient games, see Judith Swaddling, *The ancient Olympic games* (London: British Museum Press, 4th edn, 2008). For Olympic medals, see Peter G. van Alfen, *A simple souvenir. Coins and medals of the Olympic Games* (New York: American Numismatic Society, 2004).

2. *Henry VI, Part 3*, ii, 3; *Troilus and Cressida*, iv, 5.

3. For Oldfield, see Beale, *Born out of Wenlock*, p. 173.

4. This example is reproduced in Polley, *The British Olympics*, p. 68. The medals give the manufacturer as M & K.

5. For Braithwaite, see Beale, *Born out of Wenlock*, p. 162.

6. *The Times*, 28 May 1889, reproduced in Polley, *The British Olympics*, p. 92.

7. For Farmer, see Beale, *Born out of Wenlock*, p. 166.

8. Muriel Furbank, Helen Cromarty, Glyn McDonald and Chris Cannon, *William Penny Brookes and the Olympic connection* (Much Wenlock: Wenlock Olympian Society, 2007), p. 16.

9. For the level of Coubertin's interest in the revival of the Olympic Games before his Much Wenlock visit, see MacAloon, *This great symbol*, p. 147; Young, *The modern Olympics*, pp. 74, 81-3; Beale, *Born out of Wenlock*, pp. 119, 121, 125; Polley, *The British Olympics*, pp. 94, 95. Coubertin's first public call for the revival of the Games came in 1892.

10. Juliet Peers, "'A gift to us from Australia': Bertram Mackennal's Olympic medals 1908", *The Medal*, 23 (1993), pp. 29-33; Laurence Brown, *British historical medals 1760-1960*, iii (London: Spink, 1995), pp. 64-5, nos 3963-4; van Alfen, *A simple souvenir*, pp. 77-8. The medals were manufactured by the Birmingham firm Vaughton, as is indicated by the boxes in which they were distributed (van Alfen, *A simple souvenir*, p. 77), not Fattorini as stated in Polley, *The British Olympics*, p. 113.

11. *The Daily Telegraph*, 4 May 1908, where line drawings of the medals were reproduced.

12. Brown, *British historical medals*, iii, p. 184, nos 4421-2; van Alfen, *A simple souvenir*, p. 126. The medals were manufactured by the London firm John Pinches.

13. Reproduced in Polley, *The British Olympics*, p. 160.

14. Van Alfen, *A simple souvenir*, p. 124; Margaret Timmers, *A*

century of Olympic posters (London: V&A Publishing, 2008), p. 55; Swaddling, *The ancient Olympic Games*, p. 111; Polley, *The British Olympics*, p. 129; Mahony, *Olympic visions*, p. 132.

15. Ian Jenkins, 'Patriotic Hellenism: a poster for the 1948 London Olympics', *Print Quarterly*, xxviii (2011), 4, pp. 451-5; also Ian Jenkins, 'Changing metaphor', *British Museum Magazine*, 72 (2012), p. 31.

16. For the Stoke Mandeville Games, see Polley, *The British Olympics*, ch. 11.

17. Kate Battersby, 'The golden arrow', in Andrew Longmore, ed., *Heat of the moment*, pp. 189-95, at p. 193.

18. Personal communication from Margaret Maughan, February 2012.

19. Peter Radford, 'Medalling in athletics', *The Medal*, 50 (2007), pp. 36-41.

20. Philip Attwood and Felicity Powell, *Medals of dishonour*, exh. cat. (London: British Museum Press, 2009).

21. The panel consisted of Sir John Sorrell (chair), designer and co-chair of the Sorrell Foundation; Ade Adepitan, Paralympian athlete and television presenter; Iwona Blazwick, director of the Whitechapel Gallery; Sir Mark Jones, director of the Victoria and Albert Museum; Catherine Johnson, writer; and Martin Green, LOCOG head of ceremonies.

22. *The Medal*, 59 (2011), p. 65; 60 (2012), p. 56. Both Watkins and Cheung are primarily jewellers; for the former, see Graham Hughes, *David Watkins Wendy Ramshaw. A life's partnership* (Alfriston: Starcity, 2009).

Behind the curve? Why the Société des Amis de la Médaille Française was a failure¹

Ian d'Alton

The year is 1899, and the medal in France appears to be flourishing. The great medallists Roty, Chaplain, Charpentier, Vernon, Daniel-Dupuis and Dupré are at the height of their powers and popularity.² Medals had figured prominently in the Paris Universal Exposition of 1889 and would do so again in 1900, with 110,000 sold.³ But the medal's very popularity, it seems, is militating against it taking its place alongside other branches of the purely artistic – painting and sculpture in particular. The aim of the founder of the *Société des Amis de la Médaille française* is to change this, and claim the medal as an object of fine art.⁴ Ultimately, though, he fails. The thrust of this paper is to ask why, particularly concentrating on its perceived artistic and aesthetic weaknesses.

Nothing exemplifies the SAMF's trajectory better than where its first medals were positioned in the French artistic pantheon of the time. In deciding the medals for the Society's launch, its initiators were of course informed by the works of contemporaneous medallists. They may also have looked to wider references, following Giorgio Vasari, the sixteenth century Italian painter, writer, historian, and architect who spoke of medals as the link between sculpture and painting. And if they did so, the French Salons would have been a natural source. But those of the very late 1890s⁵ exhibited a somewhat archaic emphasis on technical virtuosity, classical reference and bucolic sentimentalism, and contained little that was radical in either style or subject, with a parade of the usual suspects – unclothed ladies, elderly worthies, mildly impressionist landscapes, implausibly pleasant peasants, and so on.⁶

As regards the early SAMF medals at any rate, it



Fig 1. Jeunesse, 1899
J. P. Legastelois, 1899. 60 x 40 mm.
photo: Ian d'Alton

appears that the Salons largely won out. But there *was* an avant-garde in contemporary French art which might have provided another inspiration, from such as Matisse and Cézanne in painting, Rodin and Claudel in sculpture. These not only had technical virtuosity, but also passion, thought, experiment.⁷ As against these, the most enthusiasm that Leonard Forrer could muster about the first SAMF medal, by Legastelois, was that the 'effect is charming, and the patina very clever.'⁸ (Fig. 1)

So, what was the SAMF? It was in existence for little more than a decade.⁹ The brainchild of the arts administrator and critic Roger Marx¹⁰ it was to be

a society on the lines already in existence in other branches of art; that is, subscribers would pay an entrance fee and an annual subscription. In return, they would receive two medals annually (although five were in fact issued in most years). These were to be in bronze, although they could be provided in other metals at appropriate expense. A Council of 25, comprised of the good and the great from the numismatic and medal establishment along with others in related fields, was elected for five years and was to commission the medals. De Foville, director of the *Monnaie de Paris*, was there, with the medallists Roty and Daniel-Dupuis, the art nouveau jewellery designer Gustave-Roger Sandoz, and the Impressionist collector-painter Moreau-Nélaton.¹¹ Marx himself took on the task of general secretary.¹²

The SAMF commenced issuing medals in 1900, and was officially wound up in 1910; delays in production meant that the last issues were not made until 1920. Sixty-three medals – 23 in the round, 40 plaquettes – were produced, mostly in silver and bronze, but with a very few in gold and silvered bronze. With hindsight, the SAMF appears to have been founded just at the point when the medal's popularity was at its zenith.¹³ The Society's statutes allowed for 500 members, but it never had much more than half that number. In fact, its subscriber base declined almost continuously from the first. In 1900, about 290 medals per issue were struck. By 1914, the year after Marx's death, that had more than halved, to around 127. Although we must be a little cautious here – for the Society's record-keeping was somewhat patchy, especially in its later years – in terms of the crude



Fig 2. L'accalmie, 1903
J. H. M. Cazin, 66 x 81 mm
photo: Ian d'Alton

numbers the Society can hardly be said to have been a resounding success.

Why was this? Well, first there were issues quite specific to the way the SAMF was organised, or rather disorganised. Its record-keeping was somewhat dishevelled. As an example, it seems unclear how the medals were numbered, leading to a difficulty in ascertaining the actual number struck for each issue. One (unlikely) theory suggests sloppy workmanship or even illiteracy at the *Monnaie de Paris*. Another is that the number on each medal represented a particular subscriber;¹⁴ but this is somewhat contradicted by an order sent by the Society to the Mint in 1909 for a new subscriber who required all the medals struck since inception, and which indicated that the numbering system was, quite clearly, sequential for each issue.¹⁵



Fig 3. Le Printemps, 1903
L. Dejean, 60 mm.
photo: Ian d'Alton

There were aesthetic shortcomings. These vulnerable pieces did not come in showable and robust cases. The Society apparently did not fully exploit the framing potential offered by decent cases, although this may have been because collectors would have been expected to have had cabinets. A letter in the SAMF archives from a M. Masson, member of the *Académie de Médecine*, states that: 'Les médailles sont contenues dans de petits écrins en carton bleu qui quoique très simples sont du meilleur gout.'¹⁶ We know little about how the medals were stored and

displayed by their owners. The late Victorian period was rather good at ingenious mechanical Heath Robinson-like devices – mirrors, revolving cabinets, and the like – to aid display. But it was hard to beat the traditional case. Cased medals were not at all unusual at this time, and it did protect them against inappropriate handling, knocking and rubbing. Many of the SAMF medals were particularly vulnerable in that regard, with rimless edges and deep relief. Both for aesthetic reasons – a frame invariably enhances a picture – and utilitarian considerations, decent cases would have seemed a good idea. Indeed, one of the SAMF medals – *La Glyptique* by Georges Dupré, 1902 – itself shows two allegorical figures studying a cased medal.

More seriously, the SAMF never issued cast medals, probably for cost reasons,¹⁷ despite Paris being home to one of the best casters in the business, Antonin Liard, himself an SAMF subscriber. Casts would have allowed the sculptural to contest the pictorial and, in Gauguin's words, would have been more 'in harmony with the raw material'.¹⁸ Given that so many of the SAMF medallists were sculptors, and radical sculptors at that, this might have encouraged a more adventurous catalogue.¹⁹ Indeed, it could be held that some of the struck medals – such as *L'Accalmie* by Michel Cazin, 1903²⁰ and *Le Printemps* by Louis Dejean, in the same year – are, in effect, ersatz casts.

In this regard, it is noteworthy that in a sort of reaction against the earlier society the successor to the SAMF, the SFAM (founded by Jean Babelon in 1925), produced **only** cast medals.²¹

Perhaps critically, the initial 'big bang' from the then aristocracy of French medal-making failed to materialise. Daniel-Dupuis, who had been expected to produce one of the first medals, died tragically in November 1899.²² Of the first six medals, five – by Legastelois, Charpentier, Niclausse, Roiné and Roty – were reissues of one sort or another.²³ Chaplain had been asked for a medal in the first year, but ironically because of pressure of work on the 1900 Paris Exposition medals did not produce one – and never did. We cannot say if this rather disappointing start had any direct effect on the Society's potential. What we can say is that the French society had only half the numbers of its sister society in Belgium and

Holland by 1913, even though it had a catchment several magnitudes larger and a much more developed medallic infrastructure.²⁴

Such essentially managerial issues may go some way to explain why the Society developed as it did, or did not. But they are not the whole story. Its failure was on a broader front, and intimately involved a disconnectedness with contemporary French painting and sculpture. Modernism was on the go, an appropriate aesthetic context within which the SAMF medals can be referenced. The movement-that-wasn't-a-movement, it can be defined in Charles Harrison's phrase as 'a sceptical *unfixing* of those kinds of stable relations between subject and spectator that works of art had previously tended to assume'. One subversive characteristic of this modernism was that the medium was an integral part of the message.²⁵ In painting, for instance, modernism



Fig 4 & 5. Les Singes, 1906
P. Jouve, 53 x 60 mm
photo: Nicolas Maier

took painting's unique property – its flatness - and oriented itself to that property, as distinct from trying to disguise it or compensate for it.²⁶

What, then, was the analogous innate quality of the medal?²⁷ You might expect me to say, again following Vasari, that it is quasi-sculptural. But actually, I suggest that it is its two-sidedness. The critical characteristic is, of course, that both sides cannot be seen directly at the same time. Obvious: so obvious, perhaps that it is treated as axiomatic. It is, though, this relationship between the visible and invisible which defines a medal differently to



Fig 6. Caresse d'enfant, 1904
O. Yencesse, 45 mm
photo: Ian d'Alton

dualities in other art media, such as the dialogue in literature, the diptych in painting and the duet in music. To be truly modern, to unfix Harrison's 'stable relations', the medallists could have utilised to a much greater extent the possibilities of counterpoint and surprise inherent in the two-sided nature of the medal. Modern medallists do this: by and large the SAMF medallists didn't. In 1899 this would have been as exceptional (and as incomprehensible) as Schönberg's contemporaneous atonal and discordant music and (later) James Joyce's prose. Instead, the SAMF medallists did the opposite, although it has to be said that they did it superbly. The device of showing the two sides closely together makes the point, I think, as here in Paul Jouve's *Les singes* of 1906 (fig. 4 & 5).

Some few medallists – Roty, Yencesse, Legastelois - were conscious of the diluting effect of two strong sides, and went in a slightly different direction, using the device of a subsidiary reverse, as illustrated in figure 6.

The problem here was that the medal then perilously approached the bas-relief and its concomitant association with decorative, rather than fine, art. But full utilisation of two-sidedness caused another, rather obvious, difficulty. If each side of the medal is essential to the other, whether as complement or counterpoint, to allow for maximum artistic appreciation the appreciator requires two of each. I am not aware, though, of any arrangements made by the SAMF for the purchase of multiple medals by individual collectors.²⁸ This is again in contrast to the Dutch-Belgian society, which permitted its top-level subscribers to acquire one each of bronze and silver.²⁹

Ultimately, though, the choice of artists, styles and subjects, and how they related to the artistic, social and cultural moods of the time would determine the success of the SAMF.³⁰ Here is a categorisation of the 63 medals somewhat different to that drawn up by Weil and Coullaré in 1996:

<i>Ordinary people and human activities</i> (fig 7.)	15
<i>Sculptural; studies of the human form</i>	12
<i>Sentimental</i> (fig 8.)	9
<i>Symbolist</i> ³¹ (fig 9.)	9
<i>Classical subjects</i>	7
<i>Commemorative of specific events</i> (fig 10.)	6
<i>Specific to medals and the SAMF</i> (fig 11.)	3
<i>Nature</i>	2

Space doesn't permit an extensive discussion in this essay. Suffice it to say that realism and sentimentalism – in the form of workers, peasants and soldiers to musicians, mothers, children and cats – are dominant. Surprisingly, in view of Marx's artistic preference, pure symbolism is by no means in the ascendant. Overall, it is safe stuff.



Fig 7. Le Vin, 1910
P. Morlon, 58 x 100 mm
photo: Nicolas Maier



Fig 8. Le Goûter, 1907
G. Granger, 50 x 75 mm
photo: Ian d'Alton



Fig 9. Le Rêve du Travailleur, 1905
V. Ségoffin, 68 mm
photo: Ian d'Alton



Fig 10. Les Mineurs, 1906
H. Gréber, 72 mm
photo: Ian d'Alton

Even then, there were those who thought it too avant-garde – for instance, the elderly conservative Austrian medallist Rudolf Mayer was a Rotyite who decried what he called the 'Impressionist kitsch' of the SAMF's later years.³² But he was about two steps back. The medal, as exemplified in the SAMF series, did not develop during the decade as other artistic media began to. It was uninterested in playing host to the sort of edgy art represented by the painters Picasso and Braque, and the sculptors Gaudier-Brzeska, Epstein and Duchamp-Villon.³³

Granted, many of these artists - and the schools of Cubism, Fauvism and Vorticism that they represented – were only coming out of the woodwork just as the

SAMF was folding. These were the stalwarts of the *Salon d'Automne*,³⁴ the advance parties, scouts ahead of the army, stirrings in the undergrowth. But at least they were stirrings. It might be said that the nearest the SAMF got to Cubism was the shape of the blocks in Charpentier's SAMF medal *La Pierre* of 1905!³⁵ As a later catalogue put it: '...the designs presented no imaginative scope, and so great artists like Renoir, Toulouse-Lautrec, or Gauguin made no contribution to the art of the medal...'³⁶

Truly radical elements in the SAMF series are rare; few match Camille Lefèvre's *Le vent* of 1906 and Albert Marque's³⁷ *Caresse maternelle et Jeux d'enfants* of 1907 (fig. 12).



Fig 11. Société des Amis de la Médaille française, 1901
A. Charpentier, 65 x 71 mm
photo: Ian d'Alton

This was frustrating to some. It is worth noting that there *was* an attempt to found an explicitly modernist medal society in the early 1900s – *La médaille d'art moderne*, by Fraissant, a champion of the contemporary medal – but it never came to anything.³⁸

The problem was that, had the SAMF marched down this road, and thus had we been celebrating it too as in the vanguard of modernism, it might have been even less appealing to its conservative subscribers than it already was. The Society forbore to take up this option, anyway. In its declaration that ‘no one would have the right to exclude any trend or reject any school’³⁹ it perforce became a sort of artistic eunuch, a demilitarised zone, standing for little other than mannered excellence. In putting a structured organisational, but not artistic, unity on a group of medallists – it could have been called ‘medallism’ – the SAMF paradoxically carried within itself the seeds of its own destruction. The medallists – individually brilliant – were artistically incoherent as a group. There was, in fact, no ‘medallism’. Technical dazzle, pictorial empathy with the common man, scholarly classical reference and intellectual cleverness were all very well, but there wasn’t any obvious shared purpose. Maybe this didn’t matter to the subscribers. But if any had expected some sort of serial coherence to emerge, they would have been disappointed.



Fig 12. Caresse maternelle et Jeux d'enfants, 1907
A. Marque, 70 x 44 mm
photo: Ian d'Alton

Contemporary critical discussion didn’t help, avoiding the ‘modern’, treating the genre in primarily romantic and representational terms. Following *art nouveau*, and its foremost advocate Siegfried Bing’s entirely modest ambition ‘to eliminate what is ugly and pretentious in all things that presently surround us’,⁴⁰ what mattered to many critics was technical competence, decorative attractiveness and emotional impact. For instance, Charpentier, of all people, was discussed by the critic Gabriel Mourey in 1898 merely in terms of power and intensity of expression, ‘grace and flexibility’, poses that are ‘most harmonious and delightfully true’ and so on.⁴¹ Charpentier’s idiosyncratic use of the physicality of the medal outside of the SAMF, and why he was unable (or unwilling) to use such possibilities within the avowedly ‘artistic’ Society, were largely ignored. This was an important dimensional loss.

While Marx, too, may have on occasion couched the argument in the language of romanticism, he was possibly more subversive that he has been



Fig 13. Aux Poètes sans gloire, 1905
L. Bottée, 90 mm
photo: Nicolas Maier

given credit for.⁴² As an early cheerleader for the painters Cézanne and Gauguin, the glass designers Gallé and Lalique, and the sculptor Rodin, for instance,⁴³ he implicitly accepted the premises of the new modernism in his awareness of the dangers of stasis. ‘We are always begging the artist not to go back on himself’ he wrote in 1902; ‘we demand that he shall not keep within a certain familiar groove, that he shall not remain stationary, anchored to some settled formula’. If this was not particularly carried through into the medals generally, some exotics did find their way into the SAMF lists, notably Frémiet’s *Cléopâtre* of 1902, and Bartholmé’s *Tendre Amants, heureux Epoux* of 1905. Yet the SAMF *oeuvres*, taken as a whole, are broadly conservative in design and execution. The medallists are, usually, looking in the rear-view mirror rather than scanning the road ahead. The most expensive medal commissioned by the Society, even beating the budget for a Rodin medal that was never produced, was Louis Bottée’s *Aux Poètes sans gloire* (1905) (fig. 5) – beautiful, but an unashamed classical symbolist piece.⁴⁴

If one description fits the SAMF medals it is ‘decorous’. The dogs in the night were very quiet. The SAMF medals do not, in the main, address such obsessions in the Third Republic’s social and cultural life as religion, the foreign enemy at the gates and imagined enemies within, the shadowy areas of sexuality, occultism and mysticism.⁴⁵ Marx would have been no stranger to this dark side – after all,



Fig 14. La Joie de vivre, 1906
R. Lamourdedieu, 57 mm
photo: Nicolas Maier

he owned one of Toulouse-Lautrec’s racier lesbian paintings⁴⁶ – but his day-job as a prominent public servant may have caused him to apply the brakes when it came to the decadences of *fin-de-siècle* France. Great art produces a quantum of unease in the observer: the SAMF medals rarely did that; it would have discomfited the bourgeois taste on which the Society largely rested.⁴⁷ Take eroticism, for instance. Lamourdedieu was a fine artist. But his name – which, of course, translates as ‘For the love of God’ – might have been the epithet that sprung to the lips of some of the recipients of his 1906 medal *La Joie de vivre* (fig. 14).

But even this is an example of how the SAMF medals, apparently daring, were actually well behind the curve. These lovers have at least six inches between them. When it came to the erotic, this medal had nothing on the *joie de vivre* of two of Roger Marx’s favourite artists, Auguste Rodin and Félix Vallotton!⁴⁸ All the SAMF medallists were also sculptors, and there is ample evidence that they were more dangerously brave as the latter than as the former. Rupert Carabin’s bondage chairs⁴⁹ and erotic cane-handles sit startlingly against his very sedate *La Danse* for the SAMF in 1901 (fig. 15).

Seen in that context, the SAMF medals were neither influential nor ground-breaking – nor were they particularly in the artistic ‘swim’ of the time.



Fig 15. La Danse, 1901
F.-R. Carabin, 50 mm
photo: Nicolas Maier

In 1911, the year after the SAMF's official demise, the *Encyclopaedia Britannica* published a magisterial article on the medal, by the English art critic and scholar Marion Spielmann. While savaging the British school, he ringingly endorsed the French⁵¹:

It is in France that it has risen to the greatest perfection. Its popularity there is well-nigh universal; it is esteemed not only for memorials of popular events and of public men, but also for private celebrations of all kinds. No other nation approaches in excellence in artistic feeling, treatment, and sensitiveness of execution the artists and the achievements of France.⁵²

His critique, though, is notable for being almost entirely internal to the interior world of the medal, and couched solely in terms of the decorative and utilitarian. This sort of self-imposed *pardah* may have had an equal and opposite effect, in that the medallic arts were virtually invisible to, and absent from, general art criticism. They still are. We do not appear to have moved on, much. Even a century later, analyses of the SAMF contained very little reference to the broader aesthetic within which it moved.⁵³ Sometimes, indeed, it seemed as if the Society had never existed - Jean Babelon, viewing an exhibition of medals in 1924, despairingly complained 'What was there that was new here, that Chaplain and Roty have not already said?'⁵⁴ Babelon

was perhaps a little premature; only the next year, Pierre Turin produced the groundbreaking octagonal plaque for the 1925 *Exposition internationale des Arts Décoratifs et Industriels Modernes*.⁵⁵ That art deco piece, though startlingly different to the SAMF series,⁵⁶ nevertheless sprung from the same gene-pool as the earlier works - that is, both were children of the essentially utilitarian and domestically decorative arts-and-crafts movements.⁵⁷ It takes a new 'medallism' from the 1960s onward for the medal to be increasingly accepted, like painting and sculpture and poetry, as an object of high art, and to justify Sir Mark Jones's words to the FIDEM congress in 2000 that it may now be counted as one of '...the useless things that make life worthwhile.'⁵⁸

At the last, the SAMF was not successful, whether measured either by longevity and numbers of subscribers or by the production of influential and thought-provoking art. While many of its medals were beautiful and striking, the SAMF did not come up to Marx's expectations of placing medallism on a footing with the other branches of the fine arts.⁵⁹ It may have been because the SAMF medals reflected too much a middle-of-the-road, mildly socialist and rather nostalgic France. If there are no Singer Sargents, there are no Toulouse-Lautrecs either. The novelist Elizabeth Bowen, in another context, may have divined the reason why this was: 'the twentieth century governed only in name; the nineteenth was still a powerful dowager.'⁶⁰ In that sense, the SAMF trailed, diffidently, well behind the wild, wilful and wayward turn-of-the-century Paris that spawned it - the contradictory realities of licensed brothels and police censorship, of respectable public art and rather raffish private art, of sensuality and constipated religion, of national angst and self-confidence.⁶¹ Many of the SAMF's medallists did try to free themselves from being the sentimental prisoners of the ghosts of the great medallists and the Prix de Rome; the tragedy is, perhaps, that they did not try hard enough.

NOTES

1. I am particularly indebted to the generosity of Nicolas Maier, author of what is now the standard reference on the subject, *French Medallic Art 1870-1940* (Munich, 2010) [hereafter, Maier], without whose work this essay could not have been written, and without whose pictures it could not have been adequately illustrated. Eldon Allison, FRNS, supplied a forensic eye and an arched eyebrow when most needed. Professor Tom Dunne and Felix Larkin

furnished helpful comments on earlier drafts of this paper. Patricia Orr made thoughtful suggestions. Frances Simmons supplied useful information. My thanks to them all.

2. Not least because of the medallists' work in designing currency and stamps for the Third Republic, and beyond; for example, Roty's coins for Chile.

3. Maier, 34.

4. As set out in the Society's Statutes, Article II: 'The aim of this Society is to promote the medallist's art'; and Marx's comment in the preface to his 1897 book - '...regular commissions will promote an art form that is clear, logical and concise.' - Maier, 45-6; R. Marx, *Les Médailleurs Français depuis 1789* (Paris, 1897), ii.

5. See H. Dorra, *Symbolist art theories: a critical anthology* (Berkeley, 1994), 255-60, for a discussion of the Salons at the end of the nineteenth century and, in particular, extracts from Roger Marx's critique of the Salons of 1895. In December 1890, the leader of the *Société des Artistes Français*, W.-A. Bouguereau, propagated the idea that the Salon should be an exhibition of young, yet not awarded, artists. Ernest Meissonier, Puvis de Chavannes, Auguste Rodin and others rejected this proposal. They created the *Société Nationale des Beaux-Arts* and its own exhibition. In 1903, in response to what many artists at the time felt was a bureaucratic and conservative organisation, Georges Rouault, André Derain, Henri Matisse, Angele Delasalle and Albert Marquet organised the *Salon d'Automne* as a reaction to the conservative policies of the official Paris Salon. The exhibition almost immediately became the showpiece of developments and innovations in 20th-century painting and sculpture.

6. Société Nationale des Beaux-Arts, *Catalogue Illustré du Salon de 1899*, dixième année (Paris, 1899), passim.

7. As examples, see the following images, which space does not permit to be reproduced here:

(i): P. Cézanne: *Young Italian girl resting on her elbow* c. 1900 (<http://www.ibiblio.org/wm/paint/auth/cezanne/portraits/>) - compare with the SAMF plaquette by Jules-Prospér Legastelois, *Jeunesse*, 1899 (fig. 1).

(ii): H. Matisse: *Notre-Dame, une fin d'après-midi*, 1902 (<http://www.ibiblio.org/wm/paint/auth/matisse/>) - compare with the SAMF plaquette by Jules-Edward Roiné, *Souvenir de l'Exposition de 1900*, 1900 (<http://objets.enobrac.eu/medailles/samf/index.php>)

(iii): A. Rodin: *Homage to Balzac*, 1898 ([http://www.moma.org/collection/browse_results.php?criteria=O%3ADE%3A1%3A5\[G%3AHO%3AE%3A1&page_number=12&sort_order=1&template_id=1](http://www.moma.org/collection/browse_results.php?criteria=O%3ADE%3A1%3A5[G%3AHO%3AE%3A1&page_number=12&sort_order=1&template_id=1)) - compare with the SAMF plaquette by Louis Oscar Roty, *La Toilette*, 1879/1899 (<http://artmedal.be/>)

(iv): C. Claudel: *The mature age*, 1897 (<http://schoolworkhelper.net/2011/08/camille-claudel-french-sculptor-graphic-artist/camille-claudel-the-mature-age/>) - compare with the SAMF medal by Ferdinand Levillain, *Junon et Psyché*, 1899 (http://www.musee-orsay.fr/fr/collections/catalogue-des-oeuvres/notice.html?no_cache=1&numid=057255&cHash=84f35d5fef).

8. L. Forrer, *Biographical Dictionary of Medallists* (London, 1907), vol. III, 373. Forrer was an SAMF subscriber - Maier, 49.

9. The Society has attracted some heavyweight scholarly attention. Two pieces particularly stand out - a thoughtful one by A. Weil and B. Coullaré, 'Un exemple de défense de la médaille artistique: la Société des Amis de la Médaille française', *The Medal*, Autumn 1996, 54-61 [hereafter, Weil and Coullaré]; and the recent and detailed examination by Nicolas Maier, in *French Medallic Art*, 45-127, which updates the former work.

10. It was first suggested by Roger Marx in *Les Médailleurs Français depuis 1789* and again in an article in the London-based international art magazine *The Studio* in October 1898. Charles Holme, editor of *The Studio*, became a member of the SAMF - Maier, 49. Roger Marx (1859-1913), art critic and historian, gave

Cézanne some of his earliest acclaim and in 1900 lobbied for three of Cézanne's paintings to be included at the *Exposition Universelle* in Paris. In 1904 he wrote a positive review of Cézanne for the *Salon d'Automne*. See Musée des Beaux-arts et Musée de l'École de Nancy, Roger Marx, *un critique aux côtés de Gallé, Monet, Rodin, Gauguin* (Nancy, 2006); also a review of the exhibition - 'Gabriel P. Weisberg reviews Roger Marx' in *Nineteenth Century Art Worldwide*, vol. 6, issue 1, Spring 2007. Marx is portrayed in a 1904 lithograph by Odile Redon - at http://www.artoftheprint.com/artistpages/redon_odilon_theartcriticrogermarx.htm (accessed 9 March 2010).

11. Weil and Coullaré, 56. For Moreau-Nélaton, see V. Pomarède, *Etienne Moreau-Nélaton: un collectionneur peintre ou un peintre collectionneur* (Paris, 1988); Moreau-Nélaton, Etienne in *Grove Dictionary of Art* (Online), Oxford University Press, 2007-2009; for Gustave-Roger Sandoz, see <http://www.hancocks-london.com/content/sandoz> (accessed 15 May 2012).

12. Maier, 41, 48-9.

13. Orders for medals at the Monnaie de Paris rose strongly between 1895 and 1900, but fell sharply in the following five years - Maier, 34, 55.

14. There is little evidence to support this theory.

15. Nicolas Maier kindly furnished me with a copy of the order referred to.

16. I am indebted to Nicolas Maier for this information. The author has recently acquired one which, it was claimed by the seller, is in its original (green velour) case. This seems doubtful.

17. In 1901, the Council agreed to cast *Cléopâtre*, by Frémiet though, ultimately, it too was struck - Maier, 80.

18. Dorra, *Symbolist art theories*, 108.

19. Of the 53 SAMF medallists, all were active as sculptors and 35 were medallists - Weil and Coullaré, 60-61.

20. It is said that he personally cast some of his relatively small output of medals - Forrer, vol. I, 374-6. Like Charpentier, Cazin came from an artistic family. He was active not only as a medallist, but also as a sculptor, ceramicist and printmaker, showing an early precocity.

21. See www.artmedal.be, SFAM medals (accessed 22 May 2012); Maier, 140-1; and the paper by Frances Simmons in this volume, 147-154.

22. In 1901 the Society produced a self-portrait as a tribute.

23. Later SAMF medals by Gardet, Yencesse and Lechevrel were, in effect, re-issues.

24. The Dutch-Belgian Society had about 300 members in 1913 - Maier, 43.

25. C. Harrison, *Modernism* (London, 1997), 27.

26. The art critic Clement Greenberg wrote in 1960 that 'The limitations that constitute the medium of painting - the flat surface, the shape of the support, the properties of the pigment - were treated by the Old Masters as negative factors that could be acknowledged only implicitly or indirectly.' Greenberg maintained that, with modernism, 'the same limitations came to be regarded as positive factors, and were acknowledged openly' - *ibid.*, 19-20.

27. See also R. Shattuck, *The Banquet Years: the origins of the avant-garde in France 1885 to World War I* (New York, 1968, rev. ed.), 107.

28. Of course, the two-sides conundrum could have been solved by the production of uniface medals; but, in the context of the time, this would have rendered them definitively as a miniature form of bas-relief, and thus further tainted with being more domestic decoration than high art.

29. Maier, 43.

30. Unfortunately, the SAMF's records give virtually no insight into how the commissions were decided upon; all we have are the *oeuvres*. We have one discussion: in 1903, the Council chose between designs submitted by Abel Lafleur, Victor Ségoffin and a young Paul-Léonard Drousseau. Lafleur – his *Le Bain* is a rather conservative sculptural piece – was selected ahead of the more adventurous others; but they were eventually published by the SAMF, in 1905 and 1908, respectively – Maier, 50.

31. *The Studio*, 15 Feb. 1902, 20, 24; Weisberg, 3. Symbolism – Roger Marx's favoured style – is in medals where one might not expect to find it. Georges Gardet's *Combat de cerfs* (1900) is not just another 'animal' plaque: given the high-minded ideals of the SAMF, the juxtaposition of the rutting stags on one side, and the tranquillity and harmony of the does and kids on the other is surely a metaphor for the human condition. See an image at <http://artmedal.be/>

32. Maier, 55. Rudolf Mayer (1846-1916), Austrian medallist and engraver, active in Germany.

33. See Picasso, *Les Femmes d'Alger*, 1907; Braque, *Violin and Candlestick*, 1910; Gaudier-Brzeska, *Red Stone Dancer*, c. 1913; Epstein, *The Rock Drill*, 1913; Raymond Duchamp-Villon, *Maggy*, 1911.

34. D. Cottingham, *Cubism* (Cambridge, 1998), 16, 18, 28; Shattuck, *The Banquet Years*, 61.

35. See an image at www.artmedal.be/

36. *L'Art de la médaille en France* - Exhibition catalogue (Dublin, n.d.) probably 1960s, p.4.

37. Albert Marque (1872 – 1939) was a French sculptor and doll maker.

38. Maier, 44.

39. Maier, 50.

40. Siegfried Bing of Paris, whose shop '*La Maison de l'Art Nouveau*' gave that movement its name - Julius Purcell, 'The forgotten hero of Art Nouveau', *Financial Times*, 14 Sep. 2005, 19.

41. *The Studio*, 15 March 1898, 85. See also M. Charpentier-Darcy, 'Introduction à l'art d'Alexandre Charpentier: Catalogue sommaire de l'oeuvre (Sculpture-Art decorative)', *Bulletin de la Société de l'Histoire de l'art français, année 1996* (Paris, 1997), 185-248.

42. See Harrison, *Modernism*, 20, where he quotes Greenberg as averring that the role of the avant-garde was 'to keep culture moving in the midst of ideological confusion and violence' and in the face of kitsch – 'the epitome of all that is spurious in the life of our times'.

43. Weisberg, 3, 4.

44. The use of the archaic 'ë' in the title emphasises its classicist intent.

45. K. Anderson, 'The occult revival in nineteenth century France', at http://independent.academia.edu/KatieAnderson/Papers/1415461/The_Occult_Revival_in_Nineteenth_Century_France (accessed 22 May 2012); Dorra, *Symbolist art theories*, 387.

46. R. Thomson, *The Troubled Republic: visual culture and social debate in France, 1889-1900* (Yale, 2004), 27, 37; also a review by R. Esner in *Nineteenth Century Art Worldwide*, Spring 2007, 138-40.

47. An essay by J. Péladan, *L'Art ochrocratique* (Paris, 1888), 211-3, rails against the democratisation and vulgarisation of contemporary art, including, for good measure, a swipe against the Germans.

48. See Rodin's *Iris, Messenger of the Gods*, c. 1895 – at <http://www.flickr.com/photos/23551937@N05/4092361076/>; and Vallotton's *Intimité*, 1898 – at <http://tableau.cool-arts.com/Personnages/Intimit%E9::6747.html>.

49. Images are at <http://www.ditext.com/chairs/carabin/carabin.html> (chair); and in Thomson, *Troubled Republic*, 59 (cane-handle). Also J. Thompson, 'The Role of Woman in the Iconography of Art

Nouveau', in *Art Journal*, vol. 31, no. 2 (Winter, 1971-1972), pp. 158-167.

50. The phrase is Professor Roy Foster's, in another context – 25 May 2012.

51. Marion Harry Alexander Spielmann (1858–1948) was a prolific Victorian art critic and scholar, editor of *The Connoisseur and Magazine of Art*.

52. 'In England, although the Royal Academy seeks to encourage its students to practise the art, the prize it offers commonly induces no competition. The art of the medallist is not properly appreciated or understood, and receives little or no support. The prevailing notion concerning it is that it consists in stamping cheap tokens out of white metal or bronze, on which a design, more or less vulgar, stands out in frosty relief from a dazzling, glittering background. These works, even the majority of military and civic medals, demonstrate how the exquisite art of the Renaissance had been degraded in England almost without protest or even recognition so that they are, to a work of Roty or Chaplain, what a nameless daub would be to a picture by Rembrandt or Velasquez.' Whew! – Spielmann, *Encyclopaedia Britannica* (London, 1911), vol. xvii. This was a tad unfair, perhaps, to a British medal school that included the likes of the admittedly French exiles Légros and Lanteri, but also Pomeroy, Onslow Ford, Drury and the Casella sisters, and that saw a *Society of Medallists* formed some fifteen years before the SAMF – P. Attwood, *Artistic Circles: the medal in Britain, 1880-1918* (London, 1992), 6, 11, 23-4, 27, 33.

53. *The Medal*, 1996, 58-9.

54. Maier, 140.

55. An image is at <http://artmedal.be/>

56. Shattuck, *The Banquet Years*, 325.

57. As an indication of the integration of the decorative and fine arts, note that the reverse design for Roty's SAMF medal *La Toilette* (1899) appears as an oval medallion for the back of a mirror – *Musée d'Orsay*, Paris, MEDOR 1402.

58. Mark Jones, author of *The Art of the Medal* (London, 1979) and former president of FIDEM on the occasion of the FIDEM Congress 2000 in Weimar, Germany. Or, as Oscar Wilde put it in 1891, eight years before the SAMF was founded – 'The only excuse for making a useless thing is that one admires it intensely' – *The Picture of Dorian Gray*, preface.

59. See Weisberg, 3, for what Marx expected of medallists.

60. E. Bowen, *Seven winters: memories of a Dublin childhood* (London, 1943), 31.

61. Thomson, *Troubled Republic*, 1-16, 223-5.

Two portrait plaques by the medallist Ivan Jeger modeled after the prints by the Old Masters

Tatijana Garelić

The medal-maker Ivan Jeger (Milwaukee, 1911 – Zagreb, 1973) dedicated the whole of his professional career to small-scale relief sculpture. He belonged to a small group of students of the Academy of Fine Arts in Zagreb who, during the course of regular studies (1932-1936, in his case) took up medal-making as their career choice. After the end of his course, from 1936 to 1938 he took a post-graduate specialisation directed by Ivo Kerdic. A gifted artist, he stayed on in Kerdic's studio as an assistant (1938-1945) when he had taken his master's exam. From 1946 to 1953

he worked in the Marko Oreskovic Industrial Mint, known as IKOM. From 1947 he was a lecturer at the Academy of Fine Arts, then assistant, dozent and was finally promoted to associate professor in 1969. He created an oeuvre of over sixty medals and plaques. His medals range from realistic and psychologically analysed portraits to freely stylised compositions. He exhibited at many collective shows at home and abroad. The posthumous Ivan Jeger exhibition in the Modern Gallery in 2009 was his first solo exhibition.

RANGE AND TRADITION OF MEDAL MAKING

Ivan Jeger was Kerdic's successor, and the first works were created under the influence of this great master, which is clear on the single-sided plaque called *Ivan Kitonic*¹ (1561-1619) of 1940.² (fig. 1) On the obverse is a high bust of an elderly, rather corpulent man, half-right; he has a luxuriant beard and long moustaches, high whiskers and forehead, dressed in a coat of which the edge is very marked and horizontal loop fasteners structured in relief on the chest. In the background, on both right and left, is

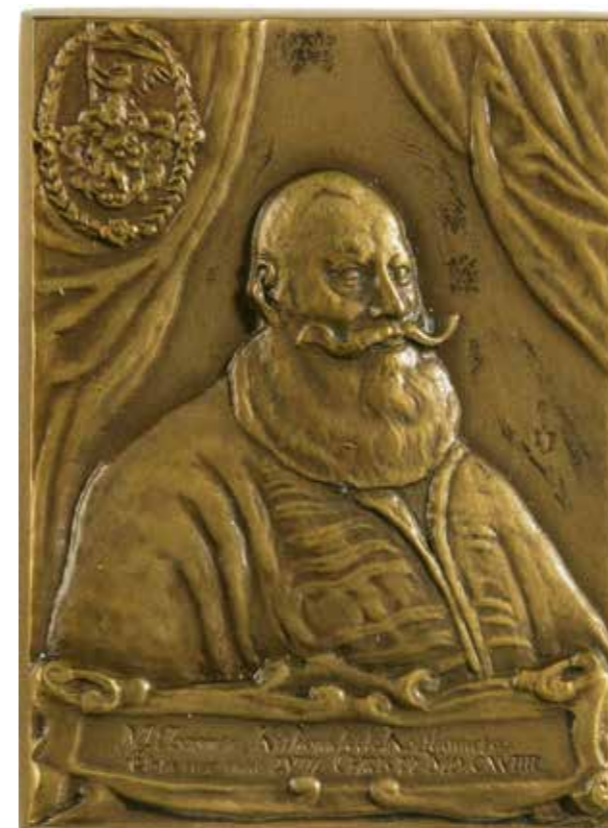


Fig 1. Ivan Jeger, Ivan Kitonic, 1940, silver, die-struck single-sided plaque 50.2x37 mm; weight 18 g signature middle r. MG 2892-1748 photo: Goran Vranić



Fig 2. After the original: unidentified author, Ivan Kitonic of Kostajnica, 1619, engraving, 175 x 132 mm Lit. *Bregovac Pisk, Marina. Portraits in the Print Collection of the Croatian History Museum, HPM, Zagreb, 2008, p. 286.* photo: Goran Vranić

the pleated drapery of curtains. In the curtain top left, in an oval wreath of laurel branches, a family coat of arms. In a field to the right, in the centre, the initials: I. J. In a field at the bottom in a rectangular cartouche an inscription in two lines (in Latin): M. JOANNES KITHONICH DE KOZTHANICZA. / AETATIS SUAE ANNO LVIII CHRISTI MD CXVIII³ The artist faithfully conveys the likeness of the lawyer and celebrated legal writer and retains in its entirety the visual composition from an engraving cut to mark the death of this distinguished man in 1619, the work of an artist who has not been identified.⁴ (fig. 2) Jeger executed the scene in shallow relief, smooth in its surface, transferring from the early Baroque engraving the features and stance of the subject, an identical inscription, the folds of the curtain and the basic shapes of the family coat of arms and clothing.⁵

TRANSLATION OF AN ORIGINAL

The successful transfer of a visual motif from medium to medium is illustrated in two works of Renaissance engravers. The Italian sculptor and medal-maker Antonio Abondio (1538-1591) did his *Medal with Portrait of Bishop Antun Vrancic*, in 1570. (fig. 3) The high bust of a mature man in profile, left, with long beard, in the clothing of a church dignitary, with an inscription around it, served as original for the first portrait of engraver Martin Rota Kolunic (ca



Fig 3. Antonio Abondio, Medal with Portrait of Bishop Antun Vrancic, 1570
Lit. Pelc, Milan. Martin Rota Kolunić and Natale Bonifacio: *works in Croatian collections*. Croatian Academy Department of Prints and Drawings, Zagreb, 2003, pp. 36
photo: Goran Vranić

1540-1583), which he did for his fellow townsman Antun Vrancic, also created in 1570.⁶ (fig. 4)

COMMISSION WITH A SPECIFIED ORIGINAL

In 1944 the members of the Croatian Numismatic Association commissioned from Jeger the making of a single-sided plaque of this famed Šibenik Humanist, prelate of the church, diplomat, poet, archaeologist and writer, Antun Vrancic (1504-



Fig 4. Martin Rota Kolunić, Antun Vrancic, 1570 engraving
Lit. Pelc, Milan. Martin Rota Kolunić and Natale Bonifacio: *works in Croatian collections*, Croatian Academy Department of Prints and Drawings, Zagreb, 2003, pp. 37
photo: Goran Vranić

1573), stipulating that the figure should be done after the second engraving of Martin Rota Kolunic of 1571.⁷ (fig. 5) On the obverse is the high bust of an elderly man, half-left. In the high relief of the richly structured surface, at a table (on which are, on the left an hourglass, and on the right, under the bent left arm leaning on the table, beneath the forearm, a closed and an open book, the hand holding a twig in leaf), sits an old man, with a long beard and moustaches, with sunken cheeks, expressive nose and eyes, medium-length hair with a short fringe,

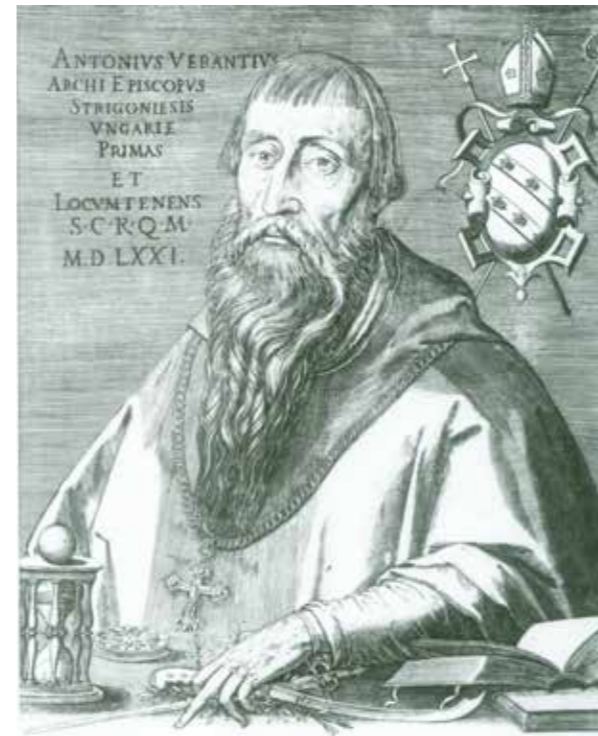


Fig 5. From the original: Martin Rota Kolunić, Antun Vrančić II, 1571 engraving, 230x182 mm, signature b.r.c.
Lit. Pelc, Milan. Martin Rota Kolunic and Natale Bonifacio: *works in Croatian collections*, Croatian Academy Department of Prints and Drawings, Zagreb, 2003, p. 41
photo: Goran Vranić

dressed in a cloak with highly prominent folds, and on his chest a chain on which there is a large cross. In the field top right a coat of arms of a church dignitary. Under the coat of arms the signature: IJ. FEC (it). In the field top left an inscription in ten lines of Latin: ANTONIVS VERANTIVS / CROATA SIBENICENSIS / ARHIEPISCOVVS / STRIGONIENSIS / VNGARIE / PRIMAS / ET / LOCVM TENENS / S. C. R. Q. M. / M.D.LXXI. Along the lower edge the inscription: HRVATSKO NVMISMATIČKO DRVŽTVO.(fig. 6)

PERSUASIVE TRANSFER OF THREE-DIMENSIONAL EXPRESSION

Jeger reproduced masterfully what is seen, successfully transferring one medium into another.⁸ All details of the engraving are transferred to the high relief. Irrespective of the faithful transposition of the iconography of the engraving of the great Renaissance engraver, Martin Rota of Šibenik, the convincing three-dimensionality of the medal maker's expression remains the dominant feature. The structure of the visual scene, with its granulated application of material and emphatic plasticity, is



Fig 6. Ivan Jeger, Antun Vrančić, 1944 bronze, cast single-sided plaque (the original) 305x320 mm
signature middle r. MG 2892-592
photo: Goran Vranić

restless. The artist's maturation in the search for a freer understanding of the work of material, form and more expressive modelling comes to the fore. It was the sculptor Vanja Radauš who in 1943 in the medal *Croatian Numismatic Association* that brought an expressive and agitated expression in high relief into Croatian medal-making. (fig. 7)

Just as portraits are an important segment of the kind of graphics meant to convey information, in which the engraver Martin Rota Kolunic achieved a high level of artistry⁹, so the portrait medal-making works of Ivan Jeger are the central part of his artistic creativity.¹⁰



Fig 7. Vanja Radauš, Croatian Numismatic Association, 1943 zink, cast medal (the original obverse) 290 mm
photo: Goran Vranić



Fig 8. Ivan Jeger

10. Among the best works of Jeger is the medal with the portrait of a great Croatian printmaker Tomislav Krizman (1882-1955), 1945, T. Gareljčić, *Zaboravljeni medaljer Ivan Jeger / The Forgotten Medal-Maker Ivan Jeger*, Moderna galerija, Zagreb, 2009, pp. 3, 11-12.

NOTES

1. Lawyer and celebrated legal writer (author of the work *Methodical instruction in judicial proceedings according to the customary law of the famous Hungarian Kingdom*), Croatian representative at the parliament of Bratislava in 1605-1607.

2. G. Krasnov, Medaljer Ivan Jeger, *Numizmatičke vijesti*, no. 20, Zagreb, 1963, pp. 72, 74.

3. In the Modern Gallery's Collection of Medals and Plaques there are four versions of the Ivan Kitonić plaque: bronze, die-struck single-sided plaque, 50x37 mm, MG 2892-597; copper, die-struck single-sided plaque, 50x36.6 mm, MG 1892-1747; silver, die-struck single-sided plaque, 50.2x37 mm, weight 18 g, MG 2892-1748; copper, cast single-sided plaque, 49x36 mm, MG 2892-1749.

4. After the original: unidentified author, Ivan Kitonić of Kostajnica, 1619, engraving, 175 x 132 mm // Lit. Bregovac Pisk, Marina. *Portraits in the Print Collection of the Croatian History Museum*, HPM, Zagreb, 2008, p. 286.

5. On the engraving one can see a coat trimmed with fur, and it is possible to describe in detail the family coat-of-arms (on the plaque only the crest of the coat of arms has a distinguishable shape).

6. M. Pelc, Martin Rota Kolunić and Natale Bonifacio: *works in Croatian collections*, Croatian Academy Department of Prints and Drawings, Zagreb, 2003, pp. 36-39

7. After an original by Martin Rota Kolunic, Antun Vrancic II, 1571, engraving, 230x182 mm. sign. b.r.c. // Lit. Pelc, Milan. *The life and works of the Šibenik engraver Martin Rota Kolunic*, National and University Library, Zagreb, 1997, pp. 191-192; M. Pelc, Martin Rota Kolunić and Natale Bonifacio: *works in Croatian collections*, Croatian Academy Department of Prints and Drawings, Zagreb, 2003, pp. 36-39

8. The difference is in the inscription that the clients required: on the plaque in the field left a second line is added, and an inscription along the lower edge (without the signature of the author of the engraving).

9. Ibid (6), pp. 7-8.



THE MEDAL
AS IDEA

Medals depicting Catalonia and the Guerra dels Segadors (1640-1652): a confrontation between countries, hostile iconographies, diverse media*

Cristina Fontcuberta i Famadas

The *Guerra dels Segadors* (1640-1652), or *War of the Reapers*, the major Catalan revolt, in which part of the population rose up against the Hispanic monarchy, led to the formalisation of a republic under the protection of the Kings of France. The principal mission of the French Viceroy was to oversee the military operations while the Catalan institutions continued functioning, including those concerned with monetary policy. As such the Catalan republic was not a momentary mirage, but a solid reality. Yet for the French it was another conflict in the Thirty Years War, a struggle for an important territory, which along with other engagements pitted the forces of the two empires against each other.

To explore the historical importance of these events, I have analysed the role played by the image in this conflict and analysed the messages articulated through art.¹ In this article I want to focus on the use of the medal in comparison with that of the print.

MEDALS

To begin it may seem surprising that that in Catalonia no event from the *Guerra dels Segadors* is commemorated in the form of a medal. Nothing is to be found until the French produced the *Histoire metallique* some years later, as will be shown. This historical “lacuna” may be broadly explained in terms of the limited local means of production, which was linked to the fragility of a territory on the periphery of a centralising empire. According to Miquel Crusafont, the leading specialist on Catalan medals, during the seventeenth-century Catalonia

was still dependent on foreign printmakers and cultural initiatives. As a result, “wholly Catalan medals, which is to say, those produced in Catalonia by local engravers would not begin to appear until a later date”.²

However, the Catalan mints did produce pro-French coins. As Michel Dhénin explains, this was not an occupation coinage issued by the French troops, and it was not controlled by the supreme judicial authority, the *Cour des Monnaies* in Paris. It was, rather, a semi-independent coinage, issued by the local communities with the authorisation of the military authorities, but not under their control.³ There are coins with the name of the Louis XIII and Louis XIV that date from 1642 to 1651.⁴ On the other hand they also made prototype designs of French silver coins bearing the name of Louis XIII intended for circulation in Catalonia. Two series of these prototype designs may be distinguished, one that bears the inscription

CATALONIAE COMES and another with the inscription CATALONIAE PRINCEPS, accompanied by a Shield with the Fleur de Lis. Both series have the monarch’s effigy on the reverse side. They were minted under the supervision of Jean Varin (fig. 1).⁵ The Catalan-



Fig 1. Cataloniae Comes, 1642
coin of an écu blanc, silver, 27.42 g
Monnaie de Paris

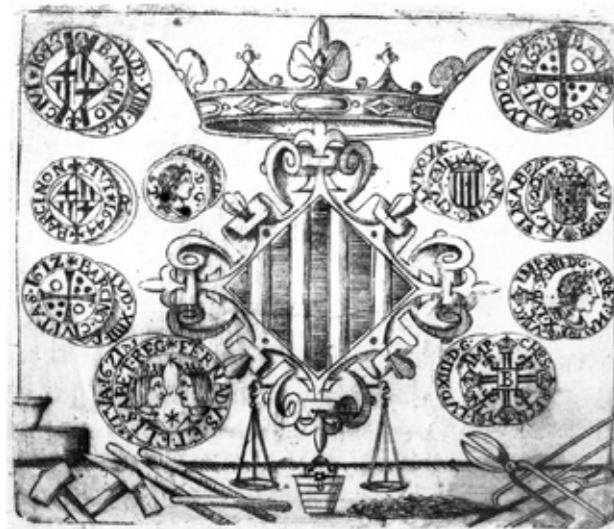


Fig 2. Ramon Olivet (atr.), 1646
Engraving decorating the cover of Fontanella i Lauger, *Memorial a favor dels alcaldes de la seca en iustificació dels privilegis y jurisdicció de aquells*, Barcelona, impressed by Pere Joan Dexen, 8,4 x 9,7 cm. Biblioteca de l'Il·lustre Col·legi d'Advocats de Barcelona.

French relationships related to coin production are reaffirmed by this print, which is the title page of the request of the *College of mint workers and official of Barcelona* attached to Barcelona's Royal Mint addressed to the viceroy of Catalonia during the *Guerra dels Segadors* (fig. 2). The image is an allegory that seeks to represent and celebrate their loyalty to the French while stating what they expected in return, as a just recompense, an equitable exercise of justice and benevolence. Amongst other elements in this print the coins bearing the effigy of the French king may be seen.⁶ Turning now to the medals; as has been said above, with the *Histoire metallique*, the French illustrated a number of events from the Catalan war. This major propagandist exercise to glorify the deeds of the king was undertaken by the *Petite Accadémie* from 1663 and it became a form of open vindication of the victories of the reign of Louis XIV. There are some medals related to the *Guerra dels Segadors*, which were clearly intended to honour the French monarchy. Their commemoration of Catalonia coloured by the fact that they were produced after the events and that France had already signed a peace treaty ending the war with the Hispanic Empire, as well as having settled agreements regarding the possession of a number of cities in Northern Catalonia. Leaving aside those medals related to the Peace of the Pyrenees (1659), which brought an end to the war between the two empires, those that are of especial interest for this study concern a number of events.

The capture of Perpignan in 1642 is the subject of two jetons inscribed with the date 1643, just a few months after the conquest. The obverse of the first of these bears the effigy of Cardinal Richelieu, the mastermind of the first military operations in Catalonia who died two months after the capture of the city. It could be the work of Jean Varin. The obverse of the other jeton shows the French arms and is inscribed ORDINAIRE DES GUERRES. Both have the profile of Perpignan on the reverse side, with its name below. Furthermore, in the background a relief of the south Pyrenean territories are delineated with the names of Catalonia, Aragon and Navarre marked. The capture of 6 Spanish vessels near Barcelona by Admiral Brézé in 1643, is commemorated by two further jetons dated 1646, slightly later than the events. They are the same: Brézé's arms are shown on an anchor on the obverse with a battle scene on the reverse side. Only the inscriptions are different.⁷



Brézé's subsequent victory over the Spanish navy at Cartagena on the 4th of September 1643 is commemorated by 5 medals and 2 jetons. All these items show the bust of Louis XIV on their obverse side. The

Fig 3. Mauer and Buch, 1643
Medal on Cartagena, bronze, 41 mm

reverse side of six of the seven items is practically equal: a crown with a trident, a palm tree and an olive branch appear with the port of Cartagena in the background.⁸ The medal which has different reverse side shows the figure of Neptune crowing



Fig 4. Mauger and Du Vivier, 1645
Medal on Roses, bronze, 41 mm
Gabinet Numismàtic de Catalunya, MNAC

the personification of France (fig. 3).

The capture of Roses by the Count of Plessis-Breslin in 1645 is the subject of four medals and two jetons. The reverse side of five of these six items is almost alike: they show a ship's bow overlaid with a rose,



Fig 5. Mauger, 1645
Medal on Balaguer, bronze, 41 mm
Gabinet Numismàtic de Catalunya, MNAC

and the inscription RHODA CATALON CAPTA. There are differences in terms of their dates, which is apparent due from the fact that on some of the portraits of King Louis XIV depicted him as older.⁹ The item which has a different reverse side shows a figure of the god Mars capturing the city of Roses, which is personified by a kneeling female figure (fig. 4).

The capture of Balaguer by the Count of Harcourt in 1645 provided a subject for three further medals.



Fig 6. Mauger, 1645.
Medal on the capture of 34 cities, bronze, 41 mm
Gabinet Numismàtic de Catalunya, MNAC

Their obverse side repeats the bust effigy of the king seen in the previous medals.¹⁰ The reverse side shows the figure of Victory bearing a crown and a palm leaf, who receives the key to the city from a kneeling figure personifying Balaguer; in the background there is profile of the city (fig. 5).

A less historically specific medal, produced in 1645, refers to the capture of 34 cities. On the basis of the documentation regarding the manufacture of these



Fig 7. Medal on Tortosa, 1648
Mauger, bronze, 41 mm
Gabinet Numismàtic de Catalunya

items it is known that this refers to the military operations undertaken in Catalonia (fig. 6). On the obverse side the bust of the king is shown and on the reverse France victorious is personified by a seated figure, surrounded by trophies with a shield bearing the Fleur de Lis.¹¹

The capture of Tortosa by Marshall Schöemberg, Viceroy of Catalonia, in 1648, is celebrated by 3 similar medals. On the obverse side there are busts of Louis XIV. The reverse side shows the female personification of the city of Tortosa who appears in a state of affliction. She is seated upon a pitcher from which flows water and that symbolises the river Ebre. She holds an anchor and a ship is seen behind her (fig. 7).¹²

With regard to iconography, it is worth noting briefly that as can be seen in these medals, the French victories are represented by allegorical elements, personifications of cities, attributes and ancient gods, topographical backgrounds of cities and royal effigies. A classicising and idealised iconography predominates, as was privileged by the French Academy; models were taken from ancient medals and the classical principles that the Academy followed with rigour are evident, as Mark Jones has explained in his studies on the *Histoire metallique*. According to Jones, "classical order and restraint, rigorously enforced by the Petite Académie and epitomised by the medallion history, clearly conveyed to the rest of Europe the message that France under Louis represented an ideal of order and stability".¹³

Since the French produced medals of the Catalan war presenting their victories, it may be asked whether the Spanish developed any similar items. The answer is no. During the reign of Philip IV

(1621-1665) few medals were produced and none related to the war, Barcelona, or any other Catalan city. In fact the use and culture of medals in Spain would not significantly develop until the rule of the Bourbon dynasty; with Philip V there would be a marked increase in the use of Medals as medium of propaganda. The influence of the Louis XIV's *Histoire metallique* would be very important. These developments in Spain would lead to the creation of the Royal Academy of History during the reign of Ferdinand VI, in the mid-eighteenth century.¹⁴ This late development has led experts to question whether there was an interest in medals in Hispanic territories. As Cano has stated, "the uncertainty that arises is whether or not there was any interest in medals in Spanish society, or if their dearth was caused by to a lack of artists dedicated to their production, or was it both these factors at once."¹⁵

On the one hand this lack of interest does not correspond with the fact that some members of the Spanish nobility such as Olivares and also the viceroys would have recourse to Flemish and Italian artists to engrave their effigies and commemorate their deeds on metal. However, despite the custom of exchanging medals on solemn occasions established by European sovereigns and the magnificent propagandistic exemplar provided by the *French kings with the works of Guillaume Dupré and Jean Varin*, it is evident that the Spanish Kings, from Philip III to Charles II, appear to have had no interest in this use of medals, which resulted in the absence of medal specialists at the court and led to



Fig. 8. Réduction de la ville de Perpignan au Roy de France Louis XIII, 1642
Anonymous, engraving,
Bibliothèque Nationale de France, Paris

medals for the Spanish nobility being manufactured exclusively outside the peninsula territories.¹⁶ Thus, due primarily to the late emergence of the Spanish Monarchy's interest in medals, the lack of tradition, and an absence of local artists there are no Hispanic medals that commemorate or represent the War of the Reapers.

Obviously, on the basis of the absence of commemorative medals, it is scarcely necessary to ask if the Spanish produced medals criticising Louis XIV. By contrast, in other territories that were in conflict with France, such as the Low Countries, produced medals that would belittle their enemy by especially vehement forms of attack, such as were shown in the 2009 British Museum exhibition titled "Medals of Dishonour".¹⁷



Fig 9. Siege of Balaguer, 1645
Anonymous, engraving
Bibliothèque Nationale de France, Paris

ENGRAVINGS

During the *Guerra dels Segadors*, the French also used the engraving as further artistic medium to disseminate their achievements. It may be argued that there are two types of engravings. Firstly, those that were narrative or had a military focus on sieges, battles or views of conquered cities, such as in some engravings on the sieges of Perpignan, Cotlliure, Flix, Roses and Lleida, or this battle scene also related to the victory of Perpignan (fig. 8). Secondly, there are many engravings that show the triumphs, and lampoon the enemy at the same time. It is important



Fig. 10. La courante espagnole, 1642
Anonymous (Huart excu. avec privilège), engraving, Bibliothèque Nationale de France, Paris

to emphasise that all these images were produced contemporaneously to the events they depict.

Simone Bertière, who has studied these works many of which are held in the Department of Prints in



Fig. 11. L'espagnol depouillé, 1642
Anonymous, edited by Alexandre Bouan, engraving
Bibliothèque Nationale de France, Paris

the *Bibliothèque Nationale de France*, has stated that on the basis of the quantity that has survived there is no doubt that the production of this imagery was a profitable enterprise.¹⁸ Although many are anonymous, some are signed by artists like Abraham Bosse. Bertière argues that their aim was to inform and convince, which explains their use of the celebration of the French monarchy as a rhetorical strategy, rather than the denigration of the enemy.

Of these images a number of them represent the victories in Catalonia during the *Guerra dels Segadors* and which are of interest for this study. In *The siege of Balaguer* (fig. 9), the conquered city is at the centre dividing two clearly distinguished groups, the conquerors and the vanquished shown at either side of the plate. The contrast between the good and the wrongdoers is made evident: Louis XIII and his troops are shown as elegant, idealised and triumphant. The Spanish appear quite the opposite and their stereotyped figures offer a compendium of the types of ridiculous figures that would be repeated in other works with a similar critical tone. The traditional allegorical figures also appear offering further clarification to the work's message: the dog and cockerel of the French side and the lion and eagle of the Spanish, and in the upper central section a feminine figure representing the "Fortune of France".¹⁹

Perpignan also appears in the background of this 1642 composition titled *La Courante espagnole* (fig. 10). It takes its name from a fashionable dance of the period in which the ladies of each pair of dancers represented regions of Spain disputed by the gentlemen who represented the enemy coalition: a Frenchman, a Catalan, a Portuguese and a Galician, a Dutchman and a Fleming, a Swede and a German. In the image the Spaniards watch and wait at the corners awaiting the French who lead the dance and will make the Spaniards dance as they wish to the tune of the *courante*.²⁰

The capture of Salses alludes to the *L'Espagnol depouillé* (*The Spaniard stripped bare*), (fig. 11) in which a number of figures representing Spanish strongholds remove their garments, such as Portugal (its hat), Thionville (its suit), Breda (its cloak), Catalonia (its trousers), and these are then handed



Fig. 12. *L'espagnol sans coeur*, 1645
Anonymous, engraving
Bibliothèque Nationale de France, Paris

over to the allies. The town of Salses is represented on the right hand side and it offers the opportunity for the following pun: the French version reads: “*pouvaient-ils, n’ayant ni chair ni pain pour tremper dans le plat, trouver leur SAUCE bonne?*” (*Having neither meat nor bread to dip in their plate, can they find their good SAUCE*). This same engraving is found in Germany, which suggests that cross-frontier dissemination.²¹

The capture of Roses also provided the French presses with a subject for ridicule. In the 1645 *L’Espagnol sans coeur* (*The Heartless Spaniard*) (fig. 12), the surgeons examine the Spaniard in search of the absent heart, bearing in mind that *coeur* (heart) hear means *courage* (courage). The body is on the ground being unclothed by the French. Of particular interest is the rose that the Catalan offers the Spaniard to smell and that makes reference to Roses, which was by then in French hands.²² It is evident that the French used every medium to depict the enemy in a less than flattering manner. However, the question remains as to whether similar images were produced in Catalonia? There the situation was markedly

different. Certainly, the Catalans wrote pamphlets, accounts and gazettes to justify their rebellion, and these according to John Elliott are a display of their commitment to follow the same path as the Dutch in the Eighty Years War. As reported by Elliott, “one of the better company commanders, Don Diego de Brizuela, wrote ominously to the viceroy ‘Holland is not more rebellious than Cerdanya; only the preachers are missing, to make them lose their faith along with their obedience’”.²³ However, in the Low Countries a wide ranging and severe condemnation was made with images, while in Catalonia this would be undertaken primarily in writing. The importance of propaganda was fundamental and historians such as Ettinghausen have spoken of a “*guerra de papers*” (paper war) parallel to that of the military struggle, on behalf of the Catalan flag as well as the Castilian.²⁴ The Catalan revolt relied on “militant presses” and had the support of the governing classes, lawyers and jurists, who provided well-reasoned material for publication. The printers as well as the translators of French gazettes active during the conflict have also been identified.²⁵ Neither the content nor the forms of this literature can be analysed here; and only the

images that sometimes appeared can be addressed in this article.²⁶

Accounts of events or texts produced subsequently refer to the victories mentioned above, such as the capture of Balaguer, which was illustrated with just a woodcut of a shield with the Fleur de Lis that appeared above the text. Another text reviews a range of Spanish defeats, and here the text is preceded by an image of a crenellated tower.²⁷ Another example addresses the capture of Salses; the French king is praised and the Castilian forces and their leaders are caricatured. However this mockery is expressed in writing, and in contrast it is accompanied visually by two engravings that represent a Knight and a Lady holding a banner, which is a fragment of a larger engraving.²⁸ Other texts of the period that recount the affronts made to Catalonia are accompanied by images that are somewhat more elaborate such as this one of Saint Eulàlia, the patron saint of Barcelona (fig. 13).²⁹

In general these are rudimentary, innocuous images in which the revolt against the Spanish King and the support for France are transmitted in words and the woodcuts –many of which were reused– serve only as headers for the text. The comparison with the French shows very clearly the disparity in of the use of images to foster debate, in terms of both their quantity and quality. The reasons for this are diverse, but it is worth underscoring the limited production of prints in Hispanic territories in comparison with other places in Europe. In Catalonia, while the import and commerce in foreign prints and engravings was common –above all with France, but also Italy and Flanders–, the local production is rare. Finally, the peripheral situation of a territory that confronts the authority that governs it must again be considered. As such censorship and the particular nature of the conflict –as well as a little developed local graphic tradition– were other causes for this asymmetry.

As in the case of the medals, it should also be asked whether the Spanish produced images in opposition to the French, as might be expected. The reply is once more negative, and this further absence of a visual engagement demands further study, but cannot be addressed here as it leads away from as it diverts attention from the focus of this paper.³⁰



Fig. 13. Engraving with Santa Eulàlia, in Gaspar Sala, *Proclamacion Catolica a la magestad piadosa...*, Barcelona, Jaume Matevat, 1641
Biblioteca de Catalunya

CONCLUSION

It is evident that during the Catalan revolt the French deployed the image in a range of ways while in Catalonia it was scarcely used and with inferior resources. However, the functions and uses of engravings and medals must be distinguished.

Engravings, which were produced contemporaneously to events, were used in France for propagandist purposes and for the celebration of their victories, as well as a weapon to lampoon their enemy. The dissemination of engravings as an artistic medium which enabled low cost reproduction and easy transportation are important advantages that the French knew how to consciously exploit. By contrast in Catalonia the image is a simple decorative element or an allegorical allusion to a subject and marked by a significant degree of innocuousness.

The same victories were shown some years later in the jetons and medals of the *Histoire metallique*. The tone and iconography are markedly different from the engravings. The delicacy of these items, the solemnity of the classicised figures and the emphasis placed on the almost divine triumph of the monarch contrast with the engravings’ ironic tone, raw satire, and open attack on the enemy. In fact the idea of the *Histoire metallique* had its origins in the ideas of Pierre Antoine de Rascas, Keeper of the *Cabinet de Médailles* (Medals Collection) under Henry IV, which defended the absolute glory

of King as the glory of the state. In a pamphlet, he defended medals, given their many advantages, as a means to help establish the glory of king and state, and render eternal the remembrance of the Monarch. Thus they combined text and image, the portrait of authority, and a textual declaration to accompany it. Furthermore, the inalterability of the medal was a further appeal of the medium as it rendered these “truths” as unchangeable and facilitated their recollection by spectators. In 1662 Colbert continued to defend the use of the medal for propagandist purposes, declaring that they should emulate the ancients who used medals to perpetuate the achievements of their heroic endeavours. The king not only gave his approval but affirmed that he entrusted them with “for me, the most precious thing in the world, my *glory*”.³¹ Fundamentally, medals were used to present to foreigners, as recorded in many royal households. These items of great beauty demonstrated monarchs’ good governance rather than their victories over their enemies; a wholly different use to that of the contemporaneous engravings which had a different function and purpose and were intended for a different audience. Just as the artistic media –engravings or medals– fulfilled different functions depending on their specific strengths and characteristics, the range of uses that images served in each territory in this conflict should also be emphasised. In the case of Catalonia, while neither commemorative medals nor elaborate engravings were produced, at least their ally, France, depicted the War of the Reapers using both these arts.

NOTES

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1. Cristina Fontcuberta i Famadas, “Art i conflicte: la imatge a la Guerra dels Segadors”, in *Pedralbes. Revista d’Història Moderna de Catalunya*, vol. II, 23, 2003, pp. 147-171.

2. Miquel Crusafont i Sabater, *Medalles commemoratives dels Països Catalans i de la Corona Catalano-aragonesa* (s. XV-XX), Societat Catalana d’Estudis Numismàtics, Institut d’Estudis Catalans, Barcelona, 2006, p. 124. See also R. Borràs i Costa, “Medalles i guitons de la Guerra de Separació i de la Pau dels Pirineus”, *Acta Numismàtica*, 16, 1986, pp. 415-431. The author confirms the lack of medal production during the Catalan war of 1640 and in his study presents medals related to the Peace of the Pyrenees (1659).

3. M. Dhénin, “La Guerra dels Segadors et la numismatique française. Études et collections”, *Acta Numismàtica*, 16, 1986, pp. 336-352, at p. 336. Another study that discusses pro-French Catalan coins is that by F. Droulers, *Les Trésors de monnaies royales de Louis XIII à Louis XIV découverts en France et dans le monde depuis le XIXe siècle*, Paris, Feydeau numismatique, 1980. The principal and most extensive study is by Miquel Crusafont i Sabater, *Història de la moneda de la Guerra dels Segadors: Primera República Catalana: 1640-1652*, Societat Catalana d’Estudis Numismàtics, Institut d’Estudis Catalans, Barcelona, 2001.

4. See the reproductions and technical descriptions in Dhénin, “La Guerra dels Segadors”, fig. 1-56; Crusafont, *Història de la moneda*, pp. 25-68 and catalogue pp. 353-536.

5. Dhénin, “La Guerra dels Segadors”, p. 347, fig. 57-65. According to this author these items were minted at the “Moulin”, which was established in the Louvre and overseen by Jean Varin. Unfortunately there is no documentation relating to this and the author follows the same hypothesis as Mazerolle presented in F. Mazerolle, *Jean Varin*, Paris, Ét. Bourgey: J. Schemit, 1932, p. 115.

6. On this work, see the meticulous study d’Albert Estrada-Rius, “Monedas y útiles monetarios en un grabado inédito catalán de 1646: propuesta de identificación (1)”, *Nymisma*, núm. 250, enero-diciembre 2006, pp. 537-554; “Consideracions iconogràfiques a l’entorn d’un gravat atribuït a Ramon Olivet (1646)”, *Bulletí de la Reial Acadèmia de Belles Arts de Sant Jordi (RABASJ)*, XX, 2006, pp. 35-49.

7. Crusafont, *Medalles commemoratives*, p. 288-289, fig. 94-97. Dhénin, “La Guerra dels Segadors”, p. 347-348, fig. 66-69. Pastoreau commented on the use of cartographical elements, which had very recently been introduced. See M. Pastoreau, “Numismatique et cartographie: un jeton commemorant la prise de Perpignan en 1642”, *Bulletin de la Société Française de Numismatique*, 34, 1979, pp. 544-546.

8. Crusafont, *Medalles commemoratives*, pp. 288-291, fig. 98-102. Dhénin, “La Guerra dels Segadors”, pp. 349-351, fig. 70-76.

9. Crusafont, *Medalles commemoratives*, pp. 290-293, fig. 103-108. Dhénin, “La Guerra dels Segadors”, pp. 350-353, fig. 77-83.

10. Crusafont, *Medalles commemoratives*, p. 292-295, fig. 109-111. Dhénin, “La Guerra dels Segadors”, p. 352, fig. 84-86.

11. Crusafont, *Medalles commemoratives*, p. 294, fig. 112. Dhénin, “La Guerra dels Segadors”, p. 352, fig. 87-89.

12. Crusafont, *Medalles commemoratives*, p. 294, fig. 113-115. Dhénin, “La Guerra dels Segadors”, p. 354, fig. 93.

13. Mark Jones, *Medals of the Sun King*, London, British

Museum Publications, 1979, p. 6. See especially pages 2-12, in which the author explains both the origins and the purpose of the *Histoire metallique*, as well as the principles that underpinned its creation; these included the importance accorded to the selection of a “pictorial vocabulary” drawn from antique models as well as figures and elements taken from mythological sources. See also Mark Jones, *El arte de la medalla*. Madrid, Cátedra, 1988 (1979).

14. On Spanish Medals, see Martín Almagro-Gorbea, María Cruz Pérez Alcorta, Teresa Moneo, *Medallas españolas*, Madrid: Real Academia de la Historia, 2005. Regarding the importance of the creation of the Academy and the rise of a school of medallists during the reign of Fernando VI, see pages 32 and ff. See also F. Gimeno, “El Barroco y la Medalla en España”, in *La medaglia barroca in Italia e in Europa. Atti del terzo convegno internazionale di studio sulla storia della medaglia*, Udine, CIAC Libri, 1981, pp. 148-178; María Ruiz Trapero (dir.), *Catálogo de la colección de medallas españolas del Patrimonio Nacional*, Madrid, Patrimonio Nacional, 2003.

15. Marina Cano Cuesta, *Catálogo de medallas españolas*, Madrid, Museo del Prado, p. 36.

16. Cano Cuesta, *Catálogo*, p. 36. Some notable exceptions have been the subject of study. Such as the Count-Duke of Olivares, who not only commissioned a medal by Gaspare Mola, but as his library catalogue reveals he also owned a collection of medals. See Jean Babelon, “Felipe IV y el Conde Duque de Olivares en el arte de la medalla”, *Cuadernos Hispano-americanos*, agosto-septiembre, 1961, 140-141, pp. 1-6; «Medallones españoles del siglo XVI», *Numisma*, Madrid, nº 11, abril-junio, 1954, pp. 57-6. The Viceroy of Sicily and Naples, the Duke of Osuna, also used medals as an element of his cultural patronage, see Jeremy Roe, “Diversas Facetas del Mecenasazgo del Duque de Osuna y Consideraciones sobre las Consideraciones que dieron forma al Mecenasazgo Virreinal”, in Encarnación Sánchez García (ed.), *Cultura Della Guerra e Arti Della Pace: il III Duca di Osuna in Sicilia e a Napoli (1611-1620)*, Naples, Tullio Pironti Editore, 2012, pp. 417-428.

17. Philip Attwood; Felicity Powell, *Medals of Dishonour*, London, British Museum Press, 2009. This issue has also been addressed by Mark Jones, “The medal as an instrument of propaganda in late 17th and early 18th century Europe”, Part 1 and Part 2, *The Numismatic Chronicle*, Londres: The Royal Numismatic Society, Volume 142 and 143, 1982-1983, pp. 117-126 and 202-213; Peter Burke, *La fabricación de Luis XIV*, Madrid, Nerea, 1995 (1992).

18. Simone Bertiére, «La guerre en images: gravures satiriques anti-espagnols», in *L’âge d’or de l’influence espagnole: l’Espagne et la France à l’époque d’Anne d’Autriche 1615-1666. Actes du 20e. Colloque du CMR*, Mont-de-Marsan, Éditions Interuniversitaires, 1991: pp. 147-183. Testimonies from the period such as Naudé’s record how prints ridiculing the Spanish were to be found in abundance on the Pont Neuf. See Gabriel Naudé, *Le Mascurat*, quoted by Marianne Grivel, *Le commerce de l’estampe à Paris au XVIIe siècle*, Ginebra, Droz, 1986, p. 62-63. Subsequently Champfleury would corroborate this; Champfleury, «Les graveurs et marchands imagiers populaires des XVIe et XVIIe siècles», *Gazette des Beaux-Arts*, 1877, pp. 460-477.

19. This work took as a model an engraving by Abraham Bosse entitled, *Fortune favouring France (1635-37)*. On the basis of this example of repetition these images’ efficacy and ability to fulfil the roles expected of them by their contemporary spectators

is evident. See Join-Lambert, Sophie; Préaud, Maxime (dir.), *Abraham Bosse: savant graveur, Tours, vers 1604-1676*. Paris: Bibliothèque Nationale de France; Tours: Musée des Beaux-Arts de Tours, 2004, pp. 36-40.

20. S. Bertiére, «La guerre en images», *op. cit.*, XVI, p. 166.

21. S. Bertiére, «La guerre en images», *op. cit.*, XVII, p. 166. In the engraving only the language of the text in German has changed, although the size has also been reduced in contrast to the original, which is found in the Bibliothèque Nationale de France, Cabinet des Estampes, Col. Hennin, nº 3204.

22. S. Bertiére, «La guerre en images», *op. cit.*, XVIII, p. 167-168.

23. J. H. Elliott, *The Revolt of the Catalans. A Study in the Decline of Spain 1598-1640*, Cambridge, Cambridge University Press, 1963, p. 368, note 4.

24. Henry Ettinghausen, *La Guerra dels Segadors a través de la premsa de l’època*, 4 vol., Barcelona, Curial, 1993. The author has compiled a considerable number of these work, which are on the whole anonymous and has reproduced around three hundred and fifty of them that were produced between 1640 and 1659. These are today held in the Biblioteca de Catalunya, the Arxiu Històric de la Ciutat de Barcelona, the Biblioteca Nacional de España, the Bibliothèque Nationale de France and the Biblioteca Nacional de Portugal.

25. Another essential study about this subject is Antoni Simon i Tarrés, *Els orígens ideològics de la revolució catalana de 1640*, Barcelona, Publicacions de l’Abadia de Montserrat, 1999. See especially chapter 5, «Ideologia i propaganda de la revolució», pp. 163-230. Many of these documents are in prose while others are in verse (which was easier to memorise); their literary quality varies, but this would not have been their distinctive feature.

26. Apart from Ettinghausen’s work a good display of the weapons of the pamphlet war is provided by the historical and political pamphlets produced prior to 1701 held in the Bonsoms collection of the Biblioteca de Catalunya. Besides consulting some of the originals an especially valuable resource is the *Catálogo de la Colección de Folletos Bonsoms relativos en su mayor parte a historia de Cataluña*, vol. I, Folletos Anteriores a 1701, Barcelona, Biblioteca Central, 1959-1972, and the facsimile edition of some forty of these documents in J. Escobedo (ed.), *Plecs poètics catalans del segle XVII de la Biblioteca de Catalunya*, Barcelona, Biblioteca de Catalunya, 1988.

27. See documents XXXVII and XXVI respectively, which are reproduced in J. Escobedo, *Plecs poètics*, p. 185-189 i 181-184. Both documents were printed by Gabriel Nogués in Barcelona in 1645. See the complete and detailed technical description given on pp. LXX-LXXI. There are numerous works related to the capture of Balaguer. See the list of work given on p. XXXIX, notes 94 and 95.

28. J. Escobedo, *Plecs poètics*, plec XXX, pp. 147-154. Regarding other works produced as a result of the same events, see notes 80, 81, 82, 83 and 84, which illustrate the surrender and the celebrations that took place. There are even some in Portuguese, which signals the relationship there was at the time with the Portuguese.

29. It is included in the book by Gaspar Sala, *Proclamacion catolica a la magestad piadosa de Felipe el Grande rey de las Españas y emperador de las Indias, nuestro señor / los*

*Consellers y Consejo de Ciento de la ciudad de Barcelona, Barcelona, en casa de Jaume Matevat, 1641: Biblioteca de Catalunya, Fullets Bonsoms, n° 15870. For an study of the text, see A. Simon Tarrés and K. Neumann, "Estudi introductor" in the fascimile edition of Gaspar SALA, *Proclamación Católica a la Magestad Piadosa de Filipe el Grande ...* Base, Barcelona, 2003.*

30. The motives for this absence of combative imagery has been the subject of analysis in Fontcuberta, "Art i conflicte", 2003 and Cristina Fontcuberta i Famadas, *Imatges d'atac. Art i conflicte als segles XVI i XVII*, Barcelona, Xarxa de Publicacions de les Universitats Catalanes i MNAC, Col. Memoria Artium, 9, pp. 147-171. There is a growing bibliography on the graphic arts in Catalonia during this period; it is a subject that demands further study and is the focus of my current research.

31. For this information, see Jones, *Medals of the Sun King*, p. 1-2.

On n'a pas trouvé sa médaille belle: Nikolaus Seeländer's maverick medal on the Hanoverian succession

Ulrike Weiss

Just hours after Queen Anne died on 1st August 1714,¹ Georg Ludwig, Elector of Brunswick-Lüneburg, was proclaimed the new King George I.² His ascension meant anything but the usual routine of 'the Queen is dead, long live the King'. For the second time in 25 years, a foreigner was called to the British throne to ensure the protestant succession. This was the subject of much international debate. Could religious denomination, and an Act of Parliament, override hereditary rights? And how might political alliances in Europe shift with this

personal union of two territories? With the fashion for collecting medals at its peak, such a momentous event would spur production: there were five official pieces and seven unofficial ones, all produced to mark – or to cash in on – the occasion.

The Royal Mint played a particularly important role in getting the new King's image into circulation. It issued 330 coronation medals in gold, 1200 in silver and an unknown number in copper.³ The Chief Engraver, John Croker (1670-1741)⁴ produced two



Fig 1. The coronation medal -
London, 1714
John Croker, 34 mm, silver
Museum August Kestner, Hannover
photo: Christian Tepper

Fig 2. On the proclamation of
George I - Nürnberg, 1714
Martin Brunner, and Georg Friedrich Nürnbergger
(as publisher) 35 mm, silver, Museum August
Kestner, Hannover, photo: Christian Tepper

Fig 3. On the Hanoverian succession -
Nürnberg, 1714
Georg Wilhelm Vestner, and Caspar Gottfried
Lauffer (as publisher), 44 mm, silver
Landesmuseum Hannover



Fig 4. On the Hanoverian succession - Erfurt / Hannover 1715

This copy was probably made in the later 19th century and acquired in 1928 from a private collector.
Nicolaus Seeländer, 127 mm, silver
The Trustees of the British Museum

further, more elaborate medals for the Mint. And in George's Hanoverian dominions, the event was commemorated by two official medals, both by Ehrenreich Hannibal (1678-1741).⁵

This authorized production was to be expected. As Mark Jones has shown, medals had developed into an important instrument of political propaganda by the late 17th century,⁶ with nearly every court striving to emulate the model set by Louis XIV's 'Histoire métallique'.⁷ They were ideal 'currency' in the ritualised transaction of giving and receiving presents, the 'ars donandi'.⁸ And while, as Jennifer Montagu has pointed out, nobody seems to have yet researched what recipients who did not collect medals actually did with those gifts,⁹ there is no doubt that, with medals now abounding, collecting them had become fashionable. Or was it the other way around? Growing demand made production profitable. France alone had strictly protected the state monopoly on medals, elsewhere entrepreneurs had been able to apply for licences to produce. These often had free-lance medallists working for them. Medals were advertised through catalogues and flyers, and priced according to size, material and weight.

The earliest and possibly the most successful medallist entrepreneur in the Holy Roman Empire was Christian Wermuth (1661-1723).¹⁰ The chief

engraver at the Ducal mint of Sachsen-Gotha had been granted his imperial licence in 1699. He sold by mail order,¹¹ regularly presented his work at the trade fair at Leipzig,¹² and even experimented in using sales representatives – "correspondents" – in a number of cities.¹³ Unlike most of the other medal-publishers, he produced most of his wares himself – almost 1.500 of them.¹⁴ Of course he also published a medal on the Hanoverian succession,¹⁵ albeit not a particularly successful one, in which he referred to George's Stuart credentials through his maternal grandmother Elizabeth.

While Wermuth single-handedly put Gotha on the medallist map, Nuremberg was the other, more obvious centre of production. Predictably, two Nuremberg entrepreneurs produced medals on the Hanoverian succession: Georg Friedrich Nürnberger¹⁶ (who signed the majority of the medals he produced, no matter who had cut the die, which in this case was Martin Brunner¹⁷), and Caspar Gottfried Lauffer.¹⁸ Lauffer had established his own business only a few years earlier, in 1709. He published no fewer than three medals for the occasion – with identical obverse –, all cut by Georg Wilhelm Vestner.¹⁹ Like Wermuth, Lauffer operated a mail-order system and produced his medals to certain standardised sizes. Apart from his medallists, Lauffer seems to have regularly employed a Nuremberg theologian, Joachim Negelein, who was



Fig 5.

Opening of the Münzkabinett' at Gotha to the public by Duke Friedrich II of Sachsen-Gotha-Altenburg, 1713
Nicolaus Seeländer, 116 mm, silver
Stiftung Schloss Friedenstein, Gotha

responsible for the actual 'inventions'. Negelein was a staunch anti-catholic, and his highly sophisticated designs on the subject are veritable pamphlets in praise of the protestant succession.²⁰

But as far as size goes, none of these medals come as a surprise. Unlike the following, rare piece. William Till, in his "Descriptive particulars of English coronation medals" of 1846, cautiously described it as "A very extraordinary coronation medallion of George the First, being upwards of five inches in diameter, and of great weight, [...] engraved in Hanover by Shelander [...] This medal is in white metal, and of extreme rarity."²¹ It measures an astonishing 127 mm in diameter and weighs about 16 ounces, or 450 grammes in silver.²²

George's profile on the obverse is as much – or as little – a likeness as most of the others. The full cheeks are there, but the nose is too pointed and the chin not quite prominent enough. But it is obvious that the medallist tried to do his best, as he did regarding the collar of the Order of the Garter and the coat of arms.²³ The image on the reverse is standard fare, with the King being flanked by Peace and Justice, a seated Britannia and the two armorial shields. The inscription references Isaiah 62, 2 and 3, an apt choice, but the text in the exergue sounds stilted and ignores conventions by not giving an exact date. Similarly, on the obverse the legend

omits all of George's titles to allow space for letters measuring one and a half centimetres each. To leave absolutely nothing to interpretation, each letter-emblem is dutifully labelled in Latin. In the same font, the medallist signed: "N. Seeländer fecit".

Who was he? Nicolaus Seeländer was born around 1690 at Erfurt and died in Hannover in 1744.²⁴ He possibly trained as a locksmith, yet soon worked as an engraver, and he obviously aspired to be a medallist.

Before 1714, he had produced medals on two occasions. The first, in 1709, portrayed Philipp Wilhelm Reichsgraf von Boineburg, the governor of Seeländer's native Erfurt.²⁵ He was also a great patron of the university, and, with Athena depicted on the reverse, this medal has been interpreted as a university commission.²⁶ However, this is highly unlikely, as all the university managed to afford in celebration of its 300th's anniversary, a few years earlier, was puny by comparison. Only one copy of Seeländer's medal appears to exist, and it seems safe to assume that he had presented it himself, uninvited, and hoping for further commissions.

None were forthcoming, but Seeländer was tenacious. When, in neighbouring Gotha, Duke Friedrich II of Sachsen-Gotha-Altenburg opened his collection of coins and medals to the public three years later, in

1712, Seeländer saw another opportunity. This time, he produced two medals.²⁷ Again, these are huge, one measuring 80mm, one even 114mm in diameter. Again, a lot of detail has been diligently if not very successfully combined, particularly on the reverse of the larger medal. This shows the Duke in the guise of Apollo, surrounded by the muses, while three genii in the foreground represent the arts – medal-making prominent among them. As in his medal on the Hanoverian ascension, Seeländer has formed the inscription on the front from large, ornamental letters, although these are not yet used as emblems, and signed with his full name (“N. Seelaender fecit / Erfurt”). And once again, these medals are one-offs.²⁸ The die for the larger one has actually been preserved in the Münzkabinett at Gotha,²⁹ so must have been handed over (or acquired?) with the medal. As a means of self-advertising, this effort proved as futile as the first, as no commissions or indeed position at court ensued.

Yet instead of giving up, Seeländer just cast his net further afield, and set his sights even higher, now aiming for the new Hanoverian court at London. And this time we do know in detail how he went about his project.³⁰ He showed himself adept at networking, and managed to obtain a letter of recommendation to Gottfried Wilhelm Leibniz, polymath and official court historian at Hanover. Leibniz was one of Reichsgraf von Boineburg’s correspondents,³¹ but even Seeländer was not brazen enough to try and enlist the governor’s support. Instead, it was a mutual acquaintance of Boineburg and Leibniz,³² a young academic called Nicolaus Einert, who wrote him a reference.³³ Einert has proved a somewhat elusive figure, but he was probably born at Coburg, about 90 kilometers South of Erfurt, and got his PhD at Erfurt University in 1707.³⁴ In 1714, he apparently travelled in the company of the infamous Jacobite-Hanoverian double agent John Ker of Kersland, who, briefly at least, found a supporter in Leibniz, and this was how Einert had met Leibniz.³⁵

Thanks to Leibniz’ support, Seeländer was allowed to produce his medal in silver at the mint in Hanover,³⁶ and in August 1715 he left with a fistful of letters of recommendation, one addressed to Caroline, the Princess of Wales,³⁷ one to her first lady-in-waiting, and two to influential Hanoverian diplomats.³⁸ After

he had extricated his enormous piece of silver from customs, which took more than a week and quite a bit of palm-greasing,³⁹ Seeländer prepared for his mission by having his die (or an engraving of it?) printed on gold-edged paper.⁴⁰ Apparently he also had casts – of pewter? or wax? – of his medal, so he could leave both print and cast with his letters while keeping hold of his silver medal.

At first, though, the court was preoccupied with “*die trouble [...] wegen des pretenters*“, as Seeländer wrote.⁴¹ Or at least that was the excuse. The two politicians sent the applicant back and forth between them and kept him dangling. However, thanks to another friend of Einert’s, Seeländer was received by a third,⁴² who grudgingly promised to pass on his letters and demonstration pieces to the Princess of Wales via her lady-in-waiting, Countess Bückeberg.⁴³ The Countess did indeed receive Seeländer, or at least accepted his letter and medal through her servant, and undertook to show it to the Princess. As Countess Bückeberg was among Leibniz’ regular correspondents, she reported back to him, in a short post script in September 1715: “[...] *on n’a pas trouvé [sic] sa medaille belle ny le portrait du Roy ressemblant*“.⁴⁴ Nevertheless, probably to get rid of the pesky applicant, she advised Seeländer to turn to George’s mistress, Madame Schulenburg.⁴⁵ He did, and leaving absolutely no stone unturned, moreover managed to approach George’s Turkish valet, Mehmet von Königstreu,⁴⁶ only to be sent back to where he started. Finally, la Schulenburg indeed presented Seeländer’s medal to the King, who sent it straight back with the magnanimous permission to produce and sell as many of them as Seeländer wished.⁴⁷

This, of course, was impossible, even if Seeländer had had the capital to produce and advertise his piece. The weight of silver needed was alone worth 80 Taler,⁴⁸ or about £ 40,⁴⁹ while the largest of Croker’s succession medals was available, in gold, for £ 30.⁵⁰ Who was going to buy it, even if Seeländer had had the capital to advertise his piece? Nonetheless, he certainly could not complain of lack of support, as yet another one of Leibniz’s correspondents⁵¹ stepped in, trying to interest the Earl of Pembroke⁵² in Seeländer and even introducing the medallist to Sir Hans Sloane.⁵³ To no avail, as the collector



Fig 6. Medal on Ludwig Rudolf of Brunswick-Wolfenbüttel - Hanover, 1715
Nicolaus Seeländer, 36 mm, silver
Landesmuseum Hannover

was dismissive: Sloane thought the portrait was no likeness and the reverse stiff and lifeless.⁵⁴

Finally Seeländer, physically ill with despair, had to first pawn his medal, than break it up to sell the silver.⁵⁵ He also thought about melting down the dies to sell them for their metal value,⁵⁶ but they survived and in the second half of the 19th century were in the possession of the sculptor and medallist George Gammon Adams (1821-1898).⁵⁷ The rare copies known today were minted then, usually in pewter.⁵⁸

Seeländer managed to limp home in spring 1716, mostly on foot. But all had not been in vain, as Leibniz landed him a position with a regular income, as official engraver to the Royal library at Hanover,⁵⁹ a newly created post. Leibniz’ letter of recommendation, written in December 1715,⁶⁰ before he had received Seeländer’s own account of his disastrous journey, but after he had heard back from Countess Bückeberg and picked up the rumours from various sources, is particularly interesting. He was still doing his utmost to help “l’homme à la grande Medaille”, but now stressed that Seeländer was a “graveur de profession”, and, while not a great original master, one very capable of “l’exactitude”. Just the person, in other words, to task with copying old maps, prints, medals, etc, “car on demande une representation fidelle du fait”. This seems a clear-eyed appraisal of Seeländer’s true abilities. Leibniz also recommended him as “diligent et laborieux” – which he indeed proved to be: in the future, Seeländer turned his talents to the forging of medieval bracteates. He probably is responsible for the majority of these fakes during the second quarter of the 18th century, some three- or four hundred of them. Like any really successful counterfeiter, he published his fabrications alongside real ones and



Fig 7. Medal on the birth of crown prince Leopold Johann - Hanover, 1715
Nicolaus Seeländer, 28 mm, silver
Landesmuseum Hannover

adroitly planted them in a number of important collections, and he was not found out for a hundred years.⁶¹

Before he settled for this clandestine success, however, Seeländer seems to have had one more stab at becoming a famous medallist. Just before he left for London in August 1715, he had made a medal for the House of Brunswick-Wolfenbüttel, the Hanoverian’s neighbouring cousins. It celebrates the birthday of Ludwig Rudolf (1671-1735) on 22nd July. Ludwig Rudolf was the younger son, but rose to prominence when his daughter, Elisabeth Christine (1691-1750) got married to Archduke Karl, the Emperor’s younger son, in 1708, and subsequently became his Empress consort in 1711.⁶² He employed no engraver of his own, though; the clutch of medals on Ludwig Rudolf made in 1714 and 1715 were all by Nuremberg medallists.⁶³ Some may have been commissions, some produced freelance. Seeländer’s contribution was, according to a contemporary publication, commissioned by a nobleman, to be dedicated to Ludwig Rudolph.⁶⁴ For the first time, Seeländer signed with his initial rather than his full name, probably because of its size.

This might well be his only medal made to order, as his next, and last, appears to be another freelance effort.⁶⁵ It celebrates the birth of Elisabeth Christine’s only son, the long-awaited male heir to the Holy Roman Empire, who sadly died within the year. Therefore Seeländer must have made it soon after his return to Hanover, immediately putting his newly acquired funds to use in further pursuing his ambitious aims. Unlike his earlier pieces, however, this one follows medallic conventions and the demands of the market.



Fig 8. Medal on the Danish-Lüneburg conflict - Copenhagen, 1690
Anton Meybusch, ca. 85 mm.
The original medal is cast, unique and in gold. This silver version
is a later copy of unknown date, acquired in 1927.
Museum August Kestner, Hannover
photo: Christian Tepper

Why did Seeländer not conform before? Because surely he was deliberately ignoring the rules, trying to set himself apart? I think that, when Seeländer first set his mind on becoming a medallist, he looked upon Christian Wermuth, in Erfurt's neighbouring city of Gotha, as his role model. Yes, this might sound over-ambitious, but his entire career demonstrates that Seeländer must have shown all the character traits of a successful con man: he must have been convincingly persuasive about his projects with others (i.e., Leibniz). But first and foremost, he must have been entirely convinced himself by all his schemes, must have taken success for granted with each and every new try, and must have felt entitled to such success.

His first step, as he must have seen it, to becoming a medallist, and preferably gain a position at a court somewhere – as Wermuth had at Gotha. This obviously is what he was aiming for with his first pieces, at Erfurt and then even at Gotha itself.

Producing a medal on spec as a way of offering your services was common practice at the time. For example, when Arvid Karlsteen (1647-1718) was contemplating leaving the Swedish court at around 1690, he travelled extensively for several years,

establishing and nurturing contacts with several courts, the Hanoverian one prominent among them.⁶⁶ But Karlsteen was a sought-after, highly regarded master in a position to pick and choose. This put his pupils at an advantage, too. One of them, Ehrenreich Hannibal (1678-1741), had probably accompanied him in these travels and first established himself at the Brandenburg, then at the Hanoverian court.⁶⁷ Seeländer did not have the same opportunities – therefore he set out to try and create them.

When Karlsteen's rival, Anton Meybusch (ca. 1645-1702),⁶⁸ found his position as Medailleur du Roi de France too artistically stifling⁶⁹ and wanted out, he produced a medal celebrating the coronation of William III in London.⁷⁰ If this was indeed intended to get him noticed at the new king's court,⁷¹ it was a rather long shot - and a bad miss. For one thing, Meybusch's contribution was just one of quite a number of freelance medals, produced either in Holland or at Nuremberg to mark the occasion.⁷² Moreover, Meybusch had obviously not done his research, as his medal contains several major blunders⁷³ that would have annoyed and embarrassed the king as well as putting connoisseur collectors off. No wonder it is extremely rare today.

The following year, Meybusch returned to

Copenhagen, where he had started out his career [1667-1674], could revive old networks, and put his inside knowledge to use. Once there, he produced a striking one-off medal in gold.⁷⁴ Cast rather than struck and exceptionally large, it seems to revive Renaissance traditions of the 'Schaumünze'. And brimming with pictorial, historical and heraldic allusions, it comments on current political affairs in the form of a sophisticated riddle.⁷⁵ This piece was sure to please the Danish king, Christian V. Nevertheless, it took another two years until he offered Meybusch a permanent position as court medallist.

Of course I am not claiming that Seeländer knew, or even knew of, Meybusch's medal, just that he was trying to achieve a similar coup. He deliberately decided to set himself apart by producing [une] "medaille d'une grandeur extraordinaire",⁷⁶ "en plus que Medaillon",⁷⁷ as Leibniz pointed out in his letters of recommendation. He tried this 'system' three times over, becoming more and more ambitious. What the comparison with the Danish example clearly demonstrates, however, is why Seeländer could not but fail with his project. Where Meybusch had produced a true masterpiece in form as well as content, Seeländer only managed to be, in the words of "The 'Medallic Illustrations', "elaborate and somewhat pretentious".⁷⁸ While Meybusch was both at the height of a prestigious career and well-connected at his 'target' court, Seeländer was simply another annoying applicant. And apparently he was so desperate – or so oblivious of the code of practice – that he actually asked for money,⁷⁹ rather than just presenting his medal, hoping for generous remuneration in some form or another.

Seeländer really stood no chance. This is amply illustrated by another medallist's comparable attempt: in June 1728, a year after George II had succeeded his father, Jean Dassier (1676-1763) also travelled to London, hoping for employment. Dassier ran a successful workshop in Geneva, producing both medals and metal luxury goods like snuffboxes and watch-cases. Yet London promised more lucrative and prestigious commissions than austere Geneva. Unlike Seeländer, Dassier did not fantasize about an audience with the King, nor did he need to pester politicians with letters of introduction, as he had

already "earned the enthusiastic support of England's leading prelate",⁸⁰ William Wake, the Archbishop of Canterbury. Wake, whom Dassier had presented with several of his medals, did what he could, and introduced him to John Conduitt, the Master of the Royal Mint, who strongly backed Dassier for employment. So did the well-connected collector Sir Andrew Fontaine, who acted as warden to the Mint. But even with the support of such influential allies, Dassier did not succeed in his mission of achieving a post at the Royal Mint.

What the story of Seeländer's 'mission impossible' hopefully does is shed some light on the personality of one of the most prolific counterfeiters of the first part of the 18th century.

NOTES

1. According to the Julian calendar, used in Britain until 1752; 12th August according to the Gregorian calendar introduced in most protestant countries in 1700.

2. Ragnhild Hatton: *George I, Elector and King*. London 1978, p. 109f.; Georg Schnath: *Geschichte Hannovers im Zeitalter der neunten Kur und der englischen Sukzession 1674-1714*. vol. 4, Hildesheim 1982, p. 426-435.

3. Figures according to the records of the Royal Mint; see Christopher Eimer: *An introduction to commemorative medals*. London 1989, p. 59f.

4. On Croker: Johann Hieronymus Lochner: *Sammlung Merkwürdiger Medaillen*. vol. 8, Nürnberg 1744, (Vorrede); Edward Hawkins (ed. by Augustus W. Franks and Herbert A. Grueber): *Medallic illustrations of the history of Great Britain and Ireland to the death of George II*. vol. 2, London 1885, p. 723; Leonard Forrer: *Biographical dictionary of medallists*. vol. 1, London 1904, p. 472-479; Ulrich Thieme und Felix Becker (ed.): *Allgemeines Lexikon der Bildenden Künste von der Antike bis zur Gegenwart*. vol. 8, Leipzig 1913, p. 149; J. R. S. Whiting: *Commemorative medals. A medallic history of Britain, from Tudor times to the present day*. Newton Abbot 1972, p. 102-106, 110-112, 119-121 (partly reliable); Henry Wollaston: *British official medals for coronations and jubilees*. Nottingham 1978, p. 70-74; Mark Jones: *The art of the medal*. London 1979, 87f.; Peter Barber: *Commemoration and control. The design and issue of official commemorative medals in England 1704-1713*. In: *The Medal* 6, 1985, p. 2-5; Christopher 1989, p. 20-23; David PICKUP, John Croker and the Alchome Manuscript. In: *The Medal* 20, 1992, p. 19-31; Christopher Eimer: *The Pingo family and medal making in 18th-century Britain*. London 1998, p. 6-7.

5. On Hannibal see: *Medallic illustrations* 2, 1885, p. 727; Forrer 1, 1904, p. 420-422; Thieme/Becker 15, 1922, p. 593; Günther Brockmann: *Die Medaillen der Welfen. Die Geschichte der Welfen im Spiegel ihrer Medaillen*. vol. 2, Köln 1987, p. 345.

6. Mark Jones: *The Medal as an instrument of propaganda in late 17th and early 18th century Europe*. In: *Numismatic Chronicle* 142, 1982, p. 117-126, and *Numismatic Chronicle* 143, 1983, p. 202-213.

7. Médailles sur les principaux événements du règne de Louis le Grand, 1702; see Mark Jones: *Medals of the Sun King*. London 1979.

8. On the 'ars donandi' in general: Friedrich Rost (<http://userpage.fu-berlin.de/~rostfu/online-texte/kah-vortrag.pdf>; 1.6.2012); in reference to medals: Hermann Maué: *Medaillen als Geschenke und fürstliche Gnadenerweise. Aus den Aufzeichnungen des Markgrafen Carl Wilhelm Friedrich von Brandenburg-Ansbach (1723-1757)*. In: Reiner Cunz

Reiner Cunz: Numismatik zwischen Haushistoriographie und fürstlicher Sammellust. Dargestellt am Beispiel der Geschichte des ehemaligen königlichen Münzkabinetts zu Hannover und seiner Betreuer 1745-1945 (=Numismatische Studien, ed. Musuem für Hamburger Geschichte, 11). Hamburg 1996, in particular p. 20ff., p. 100ff., p. 264f.; Thiel 1990, p. 14ff. and reprint of Seeländer' "Zehen Schriften".

60. Leibniz to Andreas Gottlieb von Bernstorff, 20th December 1715 (www.leibniz-edition.de, Reihe I, Transkriptionen 1715, B, No. 457, p. 577).

61. For the most recent account on his counterfeiting see Thiel 1990, with extensive bibliography.

62. His father, Anton Ulrich of Brunswick-Wolfenbuettel, had given him the small County of Blankenburg in November 1707, in defiance of the laws of primogeniture. And his cousin, George I, in 1715 lent him the equally small Duchy of Grubenhagen, which came, however, with a seat at the Reichstag at Regensburg, so that he would be able to adequately represent the house (Brockmann 1, 1985, p. 211).

63. There are five by Georg Wilhelm Vestner, two by Peter Paul Werner, and one by Philip Heinrich Mueller – see Brockmann 1, 1985, no. 303-305, 307, 310-313. All of these date from after the death of his powerful father, Duke Anton Ulrich, in March 1714 and around the date of his introduction into the Fürstenkollegium at the Reichstag.

64. According to Philipp Julius Rehtmeier: Braunschweig-Lueneburgische Chronica. Braunschweig 1722, as quoted by Brockmann, 1, 1985, no. 309, the commission came from Friedrich Ludwig Count Eyb. The Eybs were an „Altes fränkisches Adelsgeschlecht, Erbkämmerer der Markgrafschaft Brandenburg-Ansbach, Erbschenken des Hochstifts Eichstätt.“ (http://www.deutsche-biographie.de/sfz13935.html; 8.7.2012), so the link probably was through Princess Caroline.

65. "Denkbar waere auch eine Gelegenheitsarbeit des ehrgeizigen Medailleurs." Exhibition label at the Niedersächsisches Landesmuseum, Hannover. Many thanks to Dr. Reiner Cunz, coins and medal curator at NLM, for supplying me with this as well as all the information on file for this medal, and with generous advice.

66. On Karlsteen: Thieme / Becker 19, (reprint) 1965, p. 562/563; Stig Stenström: Arvid Karlsteen. His Liv och verk. Göteborg 1944; Brockmann 2, 1987, p. 347. On his travels between 1689 und 1692 see Stenström 1944, p. 76). He had first worked for Elector Ernst August in 1684. For his medals for the Hanoverian court see Brockmann 2, 1987, no. 616-618, 624, 626, 694, 697, 701, 702, 724, 734, 735, 746, 747, 762, 790.

67. Cp. footnote 5. Little is known about Hannibal's life except what can be inferred from his medals.

68. Meybusch was probably of Danish or possibly of German origin. From 1667 he worked at the Danish, from 1674 at the Swedish, from 1685 at the French court, before he returned to Copenhagen in 1690. There is no monograph on Meybusch yet, and even the year of his death, 1701 or 1702, seems to be in dispute. Mentioned in Anton Friedrich Büsching: Entwurf einer Geschichte der zeichnenden schönen Künste. Hamburg 1781, p. 317; Medallie illustrations 2, 1885, no. 240, and p.732; Thieme / Becker 26, 1966 (reprint), p. 460; Georg Galster: Danske og norske medailler og jetons ca. 1533-ca. 1788. Kopenhagen 1936, p. 103ff.; Hans Wentzel: Zum Glückstädter Denkmal des Peter Husen. In: Zeitschrift für Kunstgeschichte, 11, Bd., H. 1/2, 1943/44, p. 56; Stenström 1944 (numerous mentions, see index); Jones 1979, p. 83.

69. As did others, cp. Jones 1979, p. 83.

70. 61mm in diameter; Medallie illustrations 1, 1885, p. 657, 17; Medallie illustrations. Plates 1907, pl. LXX, 4; Baldwin's Auctions Ltd. 2009 (http://www.mcsearch.info/record.html?id=194760; 3.6.2012).

71. Dazu s. Louis G. Schworer: The Glorious Revolution as spectacle. A new perspective. In: Stephen Baxter (Hrsg.): England's rise to greatness 1660-1763. Berkeley, LA, London 1983, S. 135-137 und Abb. 4.6.

72. For other examples see Medallie illustrations. Plates 1907, pl. LXX.

73. He portrayed William on his own without his queen despite the fact that Mary was, in theory at least, queen in her own rights rather than just queen consort. After all, it was her direct Stuart lineage that the couple's claim to the throne was based on. Furthermore, he celebrated William as a kind of Caesar – VENI, VICI, LIBERTATEM REDIDI („I came, I conquered, I restored liberty“) – when the new king was at great pains to claim that the Glorious Revolution had been all peaceful and parliamentary, and nothing to do with his own, arms-rattling support. Even the year is wrong: Meybusch gives the date as 1688. Medallie illustrations (as above) rather confusingly tried to explain this discrepancy: "The ceremony [of the crown being offered to William] took place at Whitehall, February 23rd, 1689, or according to the old style, February 13th, 1688." However, the conversion to the Gregorian Calendar, which the Netherlands had indeed been adopted almost immediately, in the 16th century, meant skipping 10 days, not a year.

74. The silver medal depicted here, for copyright reasons, is a modern copy, probably made in the later 19th or early 20th century, which the Museum August Kestner, Hannover, acquired in 1927. This is confirmed by its patina and surface; my thanks go to Sigrid Müller, metal conservator at the Museum August Kestner.

75. In Detail see Ulrike Weiss: „Weiß warst Du, Rot wirst Du werden, wenn Du in dieser Weise fortfährst.“ Eine antiwelfische Medaille und das Rätsel ihres Entstehungsjahrs. In: Thomas Schwark, Kathleen Biercamp (Hrsg.): Deutungen, Bedeutungen. Beiträge zu Hannovers Stadt- und Landesgeschichte. Festschrift für Waldemar Röhrbein zum 75. Geburtstag. (=Schriften des Historischen Museums Hannover 38). Hannover 2010, S. 252-283.

76. Leibniz to Bothmer, 3rd August 1715 (www.leibniz-edition.de, Reihe I, Transkriptionen 1715, B, Nr. 265, p. 343.); Leibniz to Görtz, 3rd August 1715 (www.leibniz-edition.de, Reihe I, Transkriptionen 1715, B, Nr. 266, p. 344); Leibniz to Princess Caroline, 3rd August 1715 (Bodemann 1890, p. 170).

77. Leibniz to Bothmer, 3rd August 1715 (www.leibniz-edition.de, Reihe I, Transkriptionen 1715, B, Nr. 265, p. 343).

78. Medallie illustrations. Plates 1907, pl. CXL, 6.

79. According to Seeländer's letter to Leibniz, he was asked what it was worth when he presented it to Madame Schulenburg's servant (Bodemann 1890, p. 175); Brandshagen thought he should have been paid £30 or 40 for the medal by the King (Jobst Dietrich Brandshagen to Leibniz, 14th February 1716; www.leibniz-edition.de, Reihe I, 1716, A, No. 100, p. 116).

80. William Eisler: Lustruous Images from the Enlightenment. The Medals of the Dassiers of Geneva. Geneva 2010, p. 38. For a detailed account of this story see William Eisler: The Dassiers of Geneva. 18th-century European medallists. Volume 1: Jean Dassier, medal engraver: Geneva, Paris and London, 1700 – 1733 (= Cahiers romands de numismatique, 7). Lausanne 2002, p. 228-231; cp. also William Eisler: Jean Dassier of Geneva and his medallie series, "The Kings of England". Paper presented to the Royal Numismatic Society, London, 15th March 2011 (to be published by the Huguenot Society). My thanks go to William Eisler for alerting me to this story and for generously sending me his talk prior to publication.

Among the most celebrated engravers: the Dassiers and the art of the print

William Eisler



Fig 1. Semiramis builds the walls of Babylon,
obverse, 1717

Jean Dassier, bronze, 31.7 mm.

Cabinet de numismatique, Musée d'art et d'histoire,
Geneva, inv. no. CdN 4522

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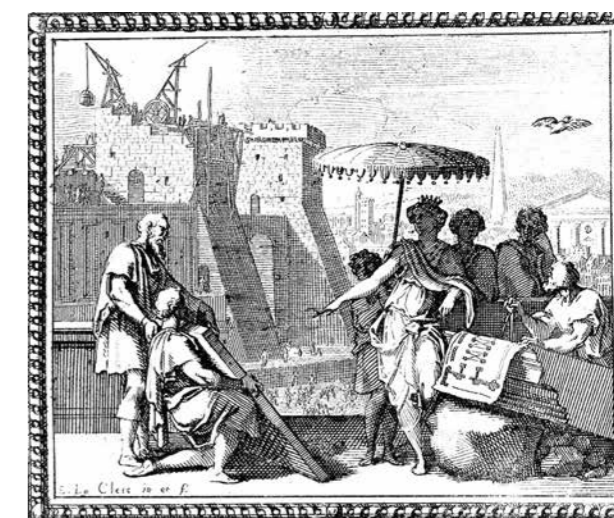


Fig 2. Sébastien Le Clerc, Semiramis builds the walls of
Babylon, 1676

engraving

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complementing images in their libraries and print cabinets. Moreover, the Dassiers employed the same means utilised by creators of fine illustrated books and prints to attract clients: sales by subscription and articles in literary journals. No doubt the artists also hoped to appeal to connoisseurs through printed reproductions of their works; however in this aspect they achieved only limited success. Less than a third of their entire production ever appeared as illustrations during their lifetimes.

The Dassiers' intense relationship with the print commenced in 1717 with the production of their initial series: a new edition of the *Métamorphoses d'Ovide* by the French artist Jérôme Roussel (1663-1713).³ The original version, engraved in 1711, included 60 small medals or jetons illustrating scenes from the first three books of Ovid. It was struck on the coin presses of the Republic of Geneva operated by Domaine Dassier (1641-1719), founder of the dynasty, and his son, Jean (1676-1763). The

Within the intertwined histories of prints and medals, the careers of the Dassiers, medallists active in Geneva during the first half of the eighteenth century, constitute a particularly significant episode.¹ Their involvement with engraving in a broader sense is underlined in the *Encyclopédie* of Jean le Rond d'Alembert and Denis Diderot, wherein the artists are cited in the article 'Graveur'. Regarding Jean Dassier and his son Jacques-Antoine, it is noted that 'Their beautiful medals after nature and several other works from their burin prove that they are worthy to be counted among the most celebrated engravers.'²

From the outset of their activities as medal-makers, the Dassiers engaged in an intensive dialogue with the print, producing medallie equivalents of fine works on paper. They provided connoisseurs with objects

lively scenes in Roussel's Ovid are derived from the woodcuts and engravings of Bernard Salomon (c.1508-1561), Antonio Tempesta (1555-1630), Sébastien Le Clerc (1637-1714) and François Chauveau (1613-1676). After Roussel's death in 1713, Jean Dassier acquired his dies and published a new edition of medals on Ovid's great work four years later, dedicated to Philippe d'Orléans, regent of France, and incorporating two of his own medals illustrating the fourth book of the *Metamorphoses*. Dassier's *Semiramis builds the walls of Babylon*, his first narrative scene (fig. 1),⁴ captures the elegance of Sébastien Le Clerc's engraving of the same subject (fig. 2).⁵

This initial experiment encouraged the artist to plunge into a new project, endeavouring to transform the plates illustrating Charles Perrault's work on the celebrated persons of the age of Louis XIV⁶ into medallic form. The 73 jetons of Dassier's *Hommes illustres du siècle de Louis XIV*, likewise dedicated to Philippe d'Orléans, were struck between 1723 and 1724.⁷ Nearly all were included in the printed prospectus for the series which appeared in the August 1723 issue of the prestigious *Mercur de France*, official organ of the French government. Whereas the text explicitly states the artist's intention to provide a companion work to Perrault's, it does not explain how the transformation of the book's three-quarter portraits into profile busts on the medals was accomplished. Apparently the process was facilitated through preliminary drawings by Dassier's cousin



Fig 3. William Wake, Archbishop of Canterbury (1657-1737), obverse, 1725
Jean Dassier, bronze, 42.5 mm
Cabinet de numismatique, Musée d'art et d'histoire, Geneva, inv. no. CdN 4316.
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Jacques-Antoine Arlaud (1668-1743), miniaturist at the court of the regent and one of the most famous artists of his time in France.

Following the example of his distinguished cousin, Jean Dassier quickly mastered the art of turning three-quarter imagery into medallic profiles. His skill was admired by the British printmaker and antiquarian George Vertue (1684-1756). In a notebook entry from 1729, Vertue praised Dassier for his portrait of William Wake, Archbishop of Canterbury (1657-1737) (fig. 3),⁸ which served as the dedication piece for *Les Réformateurs de l'Eglise*, a set of 24 small medals executed in 1725.⁹ The series was undertaken under the guidance of Jean-Alphonse Turretini, rector of the Geneva Academy, to honour his great friend Wake for his efforts on behalf of Protestant unity. Vertue notes that the medal was executed after the mezzotint by George White based on Thomas Gibson's painting (fig. 4),¹⁰ and adds 'in this work the graver has outdone other works of his doing, tho' with the difficulty of making a profile from a front face'. Indeed, Dassier's portrait, his first in a large module format, successfully translates White's dignified image into bronze, adding a *trompe l'oeil* touch by permitting the finely-delineated ecclesiastical robes to flow over the medal's edge. For the small medals of the Reformers, the artist employed sixteenth-century prototypes, especially the woodcuts in *Les vrais portraits des hommes illustres en piété et en doctrine* — a set of short lives accompanied by portraits originally published in 1580 by Théodore de Bèze (1519-1605), Jean Calvin's successor as head of the Genevan Church. In Dassier's images, the founders of Protestantism



Fig 4. George White after Thomas Gibson, William Wake, Archbishop of Canterbury (1657-1737)
mezzotint
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are treated in an understated manner, notably in the portrait of De Bèze's mentor Calvin,¹¹ wherein the expressive qualities of the Northern Renaissance woodcut model¹² are toned down to create a simplified, iconic figure, whose carefully-sculpted face and beard are set off masterfully against the fine details of the fur collar.

In 1729, four years after the presentation set of the *Réformateurs de l'Eglise* was delivered to Archbishop Wake in Lambeth Palace, Dassier once again sought British patronage for a new series, *Les Rois d'Angleterre*: 33 medals, 41 mm in diameter, depicting monarchs from William the Conqueror to George II and Queen Caroline.

The *Rois d'Angleterre*, like its predecessor the *Réformateurs*, was conceived in collaboration with Turretini, who employed it as part of another diplomatic campaign, aimed at gaining support from the British Crown in favour of the Piedmontese Waldensians: persecuted Christians affiliated with the Calvinist Church.¹³ Turretini, supported by Archbishop Wake, concentrated his efforts on persuading Queen Caroline to aid his cause. During a voyage to London in late February 1733, Dassier explained to the *Evening Post* that the series was intended as a companion to the multi-volume *History of England* by Paul de Rapin de Thoyras (1661-1725), a Huguenot writer living in The Hague who had been a staunch champion of the Protestant hero William III. Turretini, a subscriber to the original French edition, published without illustrations, shared the ideological views of its author. He praised the work's virtues in correspondence with his friends in the international Republic of Letters.

Nicolas Tindal's widely-diffused English translation of Rapin, published in fifteen volumes between 1725 and 1731, was illustrated with historical portraits of the monarchs engraved by George Vertue. Initially Dassier made limited use of these engravings for his medals. In a number of cases he invented types which had more in common with French Baroque Classicism than the historical images employed by the antiquarian Vertue. A number of the proofs, submitted for the court's inspection in February 1730 by Wake's librarian, Johan Henry Ott from Zurich, were denigrated for their lack of authenticity. Dassier immediately set about to rectify the problem.



Fig 5. Mary I, Queen of England (1516-1558), obverse, 1731
Jean Dassier, silver, 40.7 mm
Cabinet de numismatique, Musée d'art et d'histoire, Geneva, inv. no. CdN 51838.
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In this endeavour he received important assistance from Vertue. Upon viewing the proofs, the latter would roundly criticize the Genevan artist's work, encouraging him to work from 'true originals'. It is certain that Vertue supplied a number of models. They would later appear as a set of folio plates, *The Heads of the Kings of England*, initiated in 1732 and published four years later. These pictures had been reworked from images originally employed by the artist for the first English edition of Rapin of 1725-1731. Dassier's revised medals are clearly based on Vertue prints, notably Queen Mary (fig. 5),¹⁴ derived ultimately from the painting by Antonis Mor.¹⁵

Intimately linked to the world of prints through its creation, development and influence, the *Rois d'Angleterre* would be disseminated using the identical means employed in that domain. The series was the first set of medals to be offered by subscription. The method had been employed notably by Vertue for the distribution of twelve prints of famous English poets, offered for sale in 1726 at the cost of one guinea.¹⁶ No doubt that project served as a source of inspiration for Dassier's new project to depict British 'Worthies' from Chaucer to Newton. Although sixteen medals were proposed, only ten were actually engraved.¹⁷ The medals of Shakespeare and Milton were executed



Fig 6. John Milton (1608-1674),
obverse, c. 1733

Jean Dassier, bronze, 42.5 mm
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Geneva, inv. no. CdN 4301.

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Fig 7. André Hercule, Cardinal Fleury (1653-1743),
reverse, 1737

Jean Dassier, silver, 54.7 mm
Cabinet de numismatique, Musée d'art et d'histoire,
Geneva, inv. no. CdN 1312

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Fig 8. After Jean Drappentier, Peace of Utrecht, 1713
engraving of the reverse

Cabinet de numismatique, Musée d'art et d'histoire, Geneva
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after Vertue's works, and we know that in April 1733 Dassier specifically asked his English colleague to supply him with prints and drawings for his new project. It is possible to consider Vertue's prints not only as sources of imagery for the medallist but also as a challenge to him as an artist. Vertue's engraving of Milton reveals his preoccupation with historical accuracy.¹⁸ It was painstakingly executed after a pastel made from the life and authenticated by Milton's daughter, Deborah. In translating the model into three dimensions, Dassier imparted a heroic quality to his subject through the rich folds of the cloak, the extended curls and the deepened facial lines intensifying the expressiveness of the mouth (fig. 6).¹⁹ By transforming Vertue's craft into his own, the medallist asserts his artistic identity as an engraver.

Following the completion of these British works, Dassier plunged into a set of medals related to a turbulent period in the history of his homeland: the so-called *troubles de Genève* of the 1730s, a struggle pitting the patrician government, allied with France, against the bourgeois citizenry consisting of professionals and master artisans.²⁰ Dassier, a member of the bourgeoisie and its militia, used his art as an instrument in the defence of his faction, while at the same time attempting to avoid antagonizing

the government and its French protector.

The medals produced by Dassier during these years attest to the vital importance of engraved prints for his art. A number of reverses inspired by Dutch medals were in all likelihood based on reproductions in Gérard van Loon's monumental metallic history of the United Provinces, initially published in four volumes between 1723 and 1731.²¹ The reclining figure of Liberty on the reverse of a medal struck in 1734 in honour of Louis Le Fort (1668-1748), *premier syndic* of Geneva and sympathetic to the bourgeois cause,²² echoes her counterpart on a medal by Regnier Arrondeaux commemorating the preservation of Dutch liberty through the Treaty of Rijswijk in 1697.²³ Whereas this image reflects the affinities between Dutch and Genevan republicanism, another reverse based on Van Loon's book inspired a medal flattering the chief minister of absolutist France, André Hercule, Cardinal Fleury (1653-1743).²⁴ For the reverse of this work (fig. 7) Dassier made reference to Jan Drappentier's *Commemorative medal of the Peace of Utrecht* in 1713, marking the triumph of the Dutch Republic against Bourbon France (fig. 8). It depicts a trophy composed of the instruments of all manner of art with the caduceus of Mercury as its central motif, accompanied by the legend *HANC MVNERA PACIS* ('Such are the fruits of peace').²⁵ Dassier used a very similar motif

turned towards a rather different end in the medal offered in 1737 to Cardinal Fleury as a conciliatory gesture on behalf of the bourgeoisie of Geneva. Here the club of Hercules, a pun on the name Hercule, replaces the caduceus, accompanied by the legend *HINC PACEM REDDIDIT ARMAS* ('It is through these arms that he [i.e. Fleury] brought peace'). Whereas Drappentier's medal celebrated the defeat of the aging Louis XIV, Dassier's pays homage to the sagacity of Fleury as the counsellor of the Sun King's successor.

The republican sentiments informing the medals produced on behalf of Geneva and its bourgeoisie inspired Dassier's most ambitious series: 60 medals tracing the history of Rome from Romulus to Augustus.²⁶ The designing of the *Histoire de la République romaine* commenced in 1740, following the return of Jean Dassier's son Jacques-Antoine (1715-1759) from Italy the previous year. The latter studied in Rome to gain first-hand knowledge of the art of antiquity. Aided by his son, Jean initiated the engraving of his new series embellished with portraits of famous Romans, as well as historical and narrative scenes. Offered by subscription beginning in 1746, it was completed in 1748 and presented to the public in September 1750 in the pages of the *Mercure de France*. Connoisseurs acquiring the medals received copies of a forty-two page

Explication providing explanations of the medals and citing the models employed for the portraits. Three celebrated publications are mentioned in the brochure in connection with the images: André Dacier's translation of Plutarch's²⁷ lives, Giovanni Pietro Bellori's catalogue of the portraits of famous men of Antiquity published in 1685,²⁸ and Jacobus Gronovius's *Thesaurus graecarum antiquitatum* (1697-1702).²⁹ André Dacier's Plutarch reproduces ancient art works including engraved gems in the French Cabinet royal. Bellori's book includes beautiful images from the great museum of art and antiquities housed in the Roman palace of the exiled Queen Christina of Sweden, for which he served as curator. The *Thesaurus* of Gronovius is a vast compilation of works in different media covering all manner of ancient art and artefacts: gems, coins, statues, arms and so on.

As one might expect, no sources are given for the narrative and allegorical scenes. While the former are Rococo inventions by the Dassiers, the allegories are based on the *Histoire métallique* of Louis XIV,³⁰ thereby linking the *Histoire de la République romaine* to the prestigious French series and to the engravings of its medals in the illustrated volume published by the king's academicians. While the Dassiers most likely had access to replicas of original gems, notably from the famous collection of Baron Philipp von Stosch in Florence, it is certain that engraved illustrations from books were their primary working tools for the preparation of their medals. These volumes were present in the libraries of many of their clients; hence it is evident that the Dassiers invited comparison between their portraits engraved in metal and equivalents on paper accessible on library shelves. Portraits on the medals were linked to illustrations of ancient sculpture and engraved gems. The bust of Coriolanus³¹ comes from an ancient sculptural group now known to represent *Mars and Venus*, but formerly identified as *Volumnia pleading with Coriolanus for the Fatherland*.³² The head of the warrior from this group was employed by André Dacier for his engraved portrait of the Roman hero in his *Plutarch*³³ and was in turn copied by the Dassiers in their medal. The model for Cato the Censor (fig. 9)³⁴ is a well-known gem in the Cabinet royal in Paris, reproduced by André Dacier (fig. 10).³⁵ For their allegorical imagery,



Fig 9. Cato the Censor / Creation of the Censors obverse, 1748
Jean Dassier and sons, silver, 31.6 mm
Cabinet de numismatique, Musée d'art et d'histoire, Geneva, inv. no. CdN 60019
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Fig 10. Cato the Censor, 1721 engraving
© Bibliothèque de Genève

the Dassiers turned to the prestigious *Histoire métallique* of Louis XIV. For example, the *Allegory of the Third Punic War* (fig. 11)³⁶ is clearly inspired by the *Bombardment of Genoa* of 1684 (fig. 12).³⁷ By employing medals associated with Louis XIV as models for their allegories of ancient Rome, the Genevan artists inverted the process through which the French king's academy celebrated their hero's triumphs through imagery inspired by Roman art.

The *Histoire de la République romaine* grew out of an antiquarian culture whose roots were in Italy, and it was to potential clients among Italian *conoscenti* that the Dassiers directed much of their efforts. Italians could purchase subscriptions in Turin, Rome and Venice. The Venetian outlet was the celebrated bookshop of Giambattista Pasquali (1702-1784), *La Felicità delle Lettere*.³⁸ Here one could purchase prints by Canaletto, assembled in the famous *Urbis Venetiarum prospectus celebriones*, published by

Pasquali in 1742. Whereas the production and distribution of the Dassiers' medals was inextricably linked to the world of prints and illustrated books, engraved reproductions of their own works played a limited and selective role in their dissemination. Only around twenty medals seem to have been reproduced prior to 1761, that is to say two years after the death of Jacques-Antoine, when the atelier's activities had all but ceased. The majority of the plates appeared in the periodicals of two German antiquarians, Johann David Köhler (1684-1755) and Johann Hieronymous Lochner (1700-1769) published between 1729 and 1750.³⁹ Outside of these publications, acquired by all serious collectors in Germany, we can cite only a few examples. Of particular aesthetic quality is the print illustrating the medal commemorating the tercentenary of the invention of printing in 1740, presenting images of Gutenberg and Fust on its obverse.⁴⁰ Enclosed within an elaborate Rococo frame, it is reproduced in the



Fig 13. After Jacques-Antoine Dassier, Engraved frontispiece to Voltaire's *Histoire de l'empire de Russie sous Pierre le Grand*, Geneva, 1759.
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printed edition of Johann Christoph Gottsched's address delivered during the ceremonies held at the University of Leipzig.⁴¹ Perhaps the most prestigious of all of these printed replicas is the frontispiece to Voltaire's life of Peter the Great published in Geneva in 1759 (fig. 13), showing Jacques-Antoine's medal celebrating the foundation of the University of Moscow by the Empress Elizabeth I (fig. 14).⁴² A silver version of this work was presented by Voltaire to the Bibliothèque publique of Geneva in January 1759.⁴³

Hence the Dassiers were grateful that one of their most important clients, the Brescian Count Giammaria Mazzuchelli (1707-1765), devoted collector and assiduous literary biographer, reproduced 92 of their medals from examples in his cabinet in his *Museum Mazzuchellianum*, published in two volumes in Venice in 1761-1763.⁴⁴ A decade earlier, the Genevans had honoured the count with his own portrait.⁴⁵ The reproductions of their works within his splendid publication helped cement their international reputation for two and a half centuries.



Fig 14. Foundation of the University of Moscow, 1758
Jacques-Antoine Dassier, gold, 50.5 mm.
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NOTES

1. On the Dassiers, see William Eisler, *The Dassiers of Geneva: 18th-century European medallists*. Vol. I: *Jean Dassier: medal engraver: Geneva, Paris and London, 1700-1733*. Vol. II: *Dassier and sons: an artistic enterprise in Geneva, Switzerland and Europe, 1733-1759*. Lausanne and Geneva, 2002-2005 (Cahiers romands de numismatique 7-8); William Eisler, *Lustrous Images from the Enlightenment: The Medals of the Dassiers of Geneva*, Milan, 2010.
2. Louis de Jaucourt, 'Graveur', in: *Encyclopédie ou dictionnaire raisonné des sciences et des métiers*, VII, Paris, 1757, p. 867, cited in: Jean Dassier: *medal engraver*, p. 8.
3. Jean Dassier: *medal engraver*, pp. 39-84, cat. nos. II.1-60; *Lustrous Images*, pp. 34-35, cat. nos. 4-62.
4. Jean Dassier: *medal engraver*, fig. 10.
5. Jean Dassier: *medal engraver*, cat. no. II.59a; *Lustrous Images*, cat. no. 61.
6. Charles Perrault, *Les Hommes illustres qui ont paru en France pendant ce siècle*, 2 vols, Paris, 1696-1700.
7. Jean Dassier: *medal engraver*, pp. 85-175, cat. nos. III.1-73; *Lustrous Images*, p. 36, cat. nos. 63-135; William Eisler, 'The creation of Les hommes illustres du siècle de Louis XIV (1723-1724) by Jean Dassier (Geneva 1676-1763)', *Médailles*, 2003, pp. 111-117.
8. Jean Dassier: *medal engraver*, cat. no. IV.1; *Lustrous Images*, cat. no. 137, pl. XIII.
9. Jean Dassier: *medal engraver*, pp. 177-221, cat. nos. IV.1-25;



Fig 11. Scipio Aemilianus and Laelius / Allegory of the Third Punic War, (reverse), 1748
Jean Dassier and sons, silver, 31.6 mm
Cabinet de numismatique, Musée d'art et d'histoire, Geneva, inv. no. CdN 60045
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Fig 12. Bombardment of Genoa (1684), 1702
Sébastien Le Clerc, engraving
Cabinet de numismatique, Musée d'art et d'histoire, Geneva
© Musée d'art et d'histoire, Geneva, Jonathan Delachaux

Lustrous Images, pp. 36-38, cat. nos. 137-161; William Eisler, 'The Medal and Protestant diplomacy: Jean Dassier and his ecclesiastical patrons in Geneva and England 1725-1731', *The Medal*, 39, 2001, pp. 16-23.

10. Jean Dassier: *medal engraver*, fig. 17.

11. Jean Dassier: *medal engraver*, cat. no. IV.20; *Lustrous Images*, cat. no. 156, pl. XI.

12. Jean Dassier: *medal engraver*, fig. 24.

13. Jean Dassier: *medal engraver*, pp. 227-242; cat. nos. V.B1-33; *Lustrous Images*, pp. 38-40, cat. nos. 175-207; William Eisler, 'Jean Dassier of Geneva and his medallic series *The Kings of England*', *The Proceedings of the Huguenot Society*, 29, 2012, pp. 694-717.

14. Jean Dassier: *medal engraver*, cat. no. V.B24; *Lustrous Images*, cat. no. 198.

15. Jean Dassier: *medal engraver*, fig. 33.

16. Jean Dassier: *medal engraver*, p. 243.

17. Jean Dassier: *medal engraver*, pp. 242-250, cat. nos. V.C1-10; *Lustrous Images*, pp. 40-42, cat. nos. 211-220.

18. Jean Dassier: *medal engraver*, fig. 41.

19. Jean Dassier: *medal engraver*, cat. no. V.C5; *Lustrous Images*, cat. no. 215, pl. XX.

20. *Dassier and sons*, pp. 35-79, cat. nos. II.1-13; *Lustrous Images*, pp. 42-46, cat. nos. 229-240; William Eisler, 'Art et politique dans les médailles genevoises de Jean Dassier (1734-1738)', *Bulletin de la Société d'histoire et d'archéologie de Genève*, nos. 32-35, 2002-2005, pp. 65-82 (accessible on line at <http://www.shag-geneve.ch/2010/pages/bulletins/Eisler.pdf>).

21. Gérard van Loon, *Histoire métallique des XVII provinces des Pays-Bas, depuis l'abdication de Charles-Quint jusqu'à la paix de Bade en MDCCXVI*, 5 vols, The Hague, 1732-1737 (Dutch version: 4 vols, The Hague, 1723-1731). On the importance of Dutch medals and republicanism for the Dassiers, see William Eisler, 'The Dassier Workshop in Geneva and the Netherlands: Two Calvinist Republics Expressed in Medallic Form', in: André Holenstein, Thomas Maissen and Maarten Prak (eds.), *The Republican Alternative: The Netherlands and Switzerland compared*, Amsterdam, 2008, pp. 211-233 (accessible online at http://www.oapen.org/download?type=document&doc_id=340047).

22. *Dassier and sons*, cat. no. II.1; *Lustrous Images*, cat. no. 229, pl. XXIV.

23. *Dassier and sons*, fig. 3.

24. *Dassier and sons*, cat. no. II.6; *Lustrous Images*, cat. no. 233, pl. XXVII.

25. *Dassier and sons*, fig. 10; *Lustrous Images*, pl. XXVIII.

26. *Dassier and sons*, pp. 173-224; cat. nos. V.1-60; *Lustrous Images*, pp. 50-51, cat. nos. 267-326; William Eisler, 'A father's tears: the image of Brutus in the Dassiers' medallic history of the Roman Republic', *The Burlington Magazine*, 150, 2008, pp. 166-172.

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30. *Médailles sur les principaux événements du règne de Louis le Grand avec des explications par l'Académie Royale des Médailles et des Inscriptions*, Paris, 1702.

31. *Dassier and sons*, cat. no. V.9; *Lustrous Images*, cat. no. 275.

32. *Dassier and sons*, p. 192.

33. *Dassier and sons*, fig. 24.

34. *Dassier and sons*, cat. no. 12; *Lustrous Images*, cat. no. 278.

35. *Dassier and sons*, fig. 25.

36. *Dassier and sons*, cat. no. V.38; *Lustrous Images*, cat. no. 304.

37. *Dassier and sons*, fig. 30.

38. *Dassier and sons*, pp. 185-186.

39. Johann David Köhler, *Historische Münz-Belustigung*, 22 vols, Nuremberg, 1729-1750; Johann Hieronymus Lochner, *Sammlung merkwürdiger Medaillen...*, 8 vols, Nuremberg, 1737-1744.

40. *Dassier and sons*, cat. no. III.8; *Lustrous Images*, cat. no. 254.

41. Johann Heinrich Leich, *Gepreisesenes Andencken von Erfindung der Buchdruckerey: wie solches in Leipzig bey dem Schluss des dritten Jahrhunderts von den gesammten Buchdruckern daselbst gefeyert worden*, Leipzig, 1740. Facsimile edition: Joh. Chr. Gottsched, *Festrede zur 300jährigen Jubelfeier der Erfindung der Buchdruckerkunst, gehalten in Leipzig am 27 Juni 1940 mit einem erläuternden Nachwort: der Originalausgabe nachgebildet von J.G. Schelter & Giesecke*, Leipzig, [1940].

42. *Dassier and sons*, fig. 48; for the medal: *Dassier and sons*, VIII.5; *Lustrous Images*, cat. no. 359, pl. LX.

43. *Dassier and sons*, p. 366.

44. Pietro Antonio Gaetani, *Museum Mazzuchellianum seu numismata virorum doctrina praestantium*, 2 vols, Venice, 1761-1763.

45. *Dassier and sons*, cat. no. VII.10; *Lustrous Images*, cat. no. 355, pl. LVI.

From reality to legend. Heroes of the Finnish war of 1808–1809 in book illustrations and medals

Outi Järvinen

This paper discusses the iconographic connections between portraiture, book illustrations and medallic art depicting the heroes of the Finnish war of 1808–1809. It is based on a published paper, in which I outlined how the memory of the war of 1808–1809 has been represented in the medallic art of Finland.¹ The main interest of this paper will lay on a medal series realised in 1920s, but some older medal projects will also be dealt with.



Fig 1. Vignette picture consisting of portraits of C. J. Adlercreutz, J. A. Cronstedt, G. C. von Döbeln and J. Z. Duncker
The Tales of Ensign Stål, illustrated by Albert Edelfelt

The Finnish war

The Finnish war between Sweden and Russia was related to Napoleonic wars, and as its result Finland, after being a part of the kingdom of Sweden for over 600 years, was separated from it and joined to Russia as an autonomous Grand Duchy for over a century. This meant that Sweden lost six of its eastern provinces, a third of its land, and a quarter of its population to Russia.

This new position under the rule of an old enemy did not encourage the memories of the defeat to be cherished. It was only later on in the middle of the 19th century when the events of the war became an important symbolic element in Finnish national consciousness. This meant fund-raising for the benefit of the veterans and setting up memorials on

the battlefields. Arts and literature of that time also tried to answer to the growing need of building up national identity, despite of the censorship.

Medallic art in Finland

What about the medals, then? Apart from medals for gallantry and other war medals, and medals which commemorate the formation of Finnish state institutions, there are few contemporary medals that have any connection to the war. Many officers who took part in the war continued their career in Sweden or in other countries and were honoured with portrait medals later, but these medals have no connection with the war in Finland.

The late 1790s had witnessed an awakening of medallic art in Finland – the roots of the tradition of issuing medals on Finnish initiative go back no further than that. It is also good to bear in mind that before the end of the nineteenth century, portrait medals of private persons were less common in Russia than in many other countries. In the new political situation the only way to issue a medal legally was to order it from the St. Petersburg Mint with an official permit. This meant submitting the project to censorship, which obviously did not encourage private initiatives. Another possibility was to turn to the Stockholm Mint and have the medal struck there without any permit. The censor authorities had no actual means to control the distribution after that. This alternative required civil courage.² Under these circumstances it is no wonder that only one medal to commemorate the heroes of the war was issued on Finnish initiative at that time.

The Tales of Ensign Stål

J. L. (Johan Ludvig) Runeberg (1804–1877),

regarded as the national poet of Finland, published his poetic cycle *Fänrik Ståls Sägner* ('The Tales of Ensign Stål') in two parts in 1848 and 1860. The first proper translation into Finnish was published in the late 1860s.³ Runeberg was a national romanticist who based his idealistic and democratic philosophy of life on Hegelian doctrine. His work has had a strong influence on the popular view of the Finnish War. 'The Tales' have been considered to have awakened Finnish national consciousness by giving a true interpretation of the heroism of the Finnish people. They were read as 'real' history until the twentieth century.⁴

Runeberg's poems were a success from the start: 1,000 copies, half of the edition of the first part, were sold in Helsinki within three days.⁵ (Helsinki was a small town of ca. 20,000 inhabitants at that time, and only a part of them could read Swedish.) They were published in a hurry under rumours that the censorship policy was about to be tightened.⁶ When the fiftieth anniversary of the poems was celebrated in 1899, 75,000 copies were sold.⁷ This was also the year of the so-called February Manifesto and the beginning of the fight against Russification in Finland. 1899–1905 and 1908–1917 were the years of oppression, when the governmental policy of Russia was to terminate the political autonomy of



Fig 2. Anders Wilhelm and Carl Gustaf Ramsay, a retouched photograph
The Stranger's vision, *The Tales of Ensign Stål*, illustrated by Albert Edelfelt



Fig 3. A. W. Ramsay and C. G. Carl Enhörning (1745–1821), struck at the Stockholm Mint in 1811, corrected version (56 mm, bronze, also in silver)

Finland. In this situation the poems acquired a new meaning in defending the constitution of Finland. Their patriotic and military spirit has also been found useful on later occasions, in the newly independent Finland after the civil war of 1918 and during the wars of 1939–1945.

Illustrations

The Tales of Ensign Stål gained a political and ideological role greater than any other literary work has ever had in Finland. The illustrated editions, which brought the events and the participants of the war closer to the audience and even gave them more credibility, evidently strengthened this role.

The first illustrations to *The Tales* were published in Stockholm, Sweden in the early 1860s. They were lithographs based on drawings by Karl Theodor Staaff (1816–1880).⁸ The Finnish painter R. W. (Robert Wilhelm) Ekman (1808–1873) also made drawings which were published in the same manner in Finland in 1869.⁹ The first illustrated edition of *The Tales* was published in 1883, again in Stockholm. These illustrations were xylographs based on August Malmström's (1829–1901) drawings.¹⁰ The best known and most loved of all are, however, the illustrations by Albert Edelfelt (1854–1905), (first published in 1898–1900 as 10 leaflets and then in 1900 in one volume known as the 'national edition'.)¹¹ The *primus motor* behind this project was Jac. (Johan Jacob) Ahrenberg (1847–1914), an architect and novelist who also was an active promoter of medallic art in Finland. Edelfelt, one of the most prominent Finnish painters of all times, took the assignment very seriously, and the outcome was well received: according to Ahrenberg the illustrations could be considered small scale history paintings.¹² Edelfelt was inspired by *The Tales* since his childhood, and had been interested in illustrating them for a long time.¹³

It has been pointed out how the visual world of the illustrations adapts both to Runeberg's idealistic world view as well as Edelfelt's and Ahrenberg's aristocratic lifestyle and their yearnings for the



Fig 4. The Stranger's vision
The Tales of Ensign Stål, illustrated by A. Edelfelt. Copies of the portraits (by Thorsten Wasastjerna and Väinö Blomstedt) were also published in *Fänrik Ståls män*

Swedish regime.¹⁴ The political situation added a current interest, which gave point of contact also to the general public.¹⁵

Edelfelt made a great effort to make the illustrations historically correct, and so strengthened the illusory realism of the work as a whole. He even chose to use a retouched photo (fig. 2) of one particular medal as a connection to the real world that had inspired the poet. The obverse of the medal in the picture is the early, very rare version, which was replaced with a new one.¹⁶ It was the only contemporary medal commemorating the heroes of the war. (fig. 3) The medal was commissioned by Sofia Lovisa Ramsay, whose two sons, Anders Wilhelm and Carl Gustaf Ramsay, were both killed in action in 1808.¹⁷ The portraits of the two brothers are also depicted hanging on the wall in the illustrations, (Fig. 4) and the other one is quite probably based on the medal.¹⁸

Under censorship

The commemorative medal for J. L. Runeberg was issued in 1904, but it was preceded by an attempt to issue a medal to celebrate the semi-centennial of the *Tales of Ensign Stål* in 1898. The political situation was not favourable, and the project was turned down.¹⁹

Albert Edelfelt, who was working on his illustrations for *The Tales* at the time, made some sketches for the medal, and on the reverse he placed a muse crowning a wounded soldier with a laurel wreath. The soldier in the most carefully finished sketch might as well be one of the illustrations (The dying soldier). The obverse portrait can be found on the page facing the title page of *The Tales* – it is a drawing based on a portrait relief by C. E. Sjöstrand from 1863.²⁰

The idea was that Walter Runeberg (1838–1920), who was not only Finland's best known sculptor but also a son of the poet, should base the medal on Edelfelt's sketches, but he chose to make his own designs.²¹

Activity then turned to issuing a medal to commemorate the centennial of the birth of J. L. Runeberg in 1904.²² It was commissioned by a private initiative and was struck in Stockholm. The reverse of the medal is based on the earlier design for the medal

on the semi-centennial of the *Tales of Ensign Stål* by Walter Runeberg, with some slight alterations.²³ Tuukka Talvio has pointed out the allusive nature of the legend, which is an excerpt from Runeberg's epic poem *Julkvällen* (orig. *Julkvällen*, 'Christmas Eve').²⁴ The meaning lies not only in the verses that are cited but in the ones that follow them. An old major meets one of his soldiers and this meeting raise up memories of the war. In this way all the men of Ensign Stål are indirectly included in the medal.²⁵ It would be interesting to know whether this medal would have passed the censor, if the commissioners had tried to have it struck in Helsinki.

Medal series of the men of Ensign Stål

The Finnish Numismatic Society was established in 1914. Promoting medallic art was one of the society's main interests from the beginning. Mauritz Hallberg (1851–1924) was the society's first chairman, and devoted himself to medals both publicly and privately. The First World War hindered these endeavours, and the society could only start its activities in earnest in the 1920s.²⁶

The first medal of the Society was just issued when the decision on producing the medal series of the men of Ensigns Stål was made on Hallberg's initiative in 1920. The assignment was given to John Munsterhjelm (1879–1925), a sculptor and a medallist, son of landscape painter Hjalmar Munsterhjelm (1840–1905). Like Edelfelt, he belonged to the Swedish-speaking upper classes, and was thus perhaps considered more suitable to work on this project than the other alternative, Emil Wikström (1864–1942), who was favoured by the Finnish-speaking audience.²⁷

The series was realised in two phases. Munsterhjelm modelled the three first medals (Adlercreutz, von Döbeln and Sandels) in 1921, and they were issued in 1923. The following three medals (Duncker, af Klercker and Wibelius) were issued in 1924. Hallberg had made some sketches for the first ones and written instructions for the latter ones. Munsterhjelm followed them to some extent. However, the influence of Edelfelt's illustrations is evident both in the sketches and in the executed medals.²⁸

These heroes were quite well known due to popular prints made after contemporary portraits, with the exception of Duncker, of whom no portrait is known to exist. Another important source was *Fänrik Ståls män* ('The Men of Ensign Stål'), a collection of short biographies with copies of the available portraits, which can be considered a parallel publication to *The Tales*.²⁹

Adlercreutz (fig. 5)

The portrait of General Carl Johan Adlercreutz (1757–1815) is modelled on a portrait originally painted in 1809 by Per Krafft the younger (1777–1863). (fig. 6 left) It had been copied several times and Edelfelt too had used it as a model for his illustrations. (fig. 1) Adlercreutz is usually portrayed with his decorations on his chest,³⁰ but Edelfelt left them out (probably because of the trimming of the picture) and Munsterhjelm followed his example. Hallberg had designed a symbolic composition for the reverse but Munsterhjelm chose to design a fairly faithful version of Edelfelt's depiction of Adlercreutz commanding at the victorious battle of Siikajoki (in 18.4.1808), (fig. 6 right) to which he added some



Fig 5. C. J. Adlercreutz medal from the series 'The Men of Ensign Stål' John Munsterhjelm, 55 mm, bronze, also in silver



Fig 6 left. Adlercreutz, portrait painted in 1809 by Per Krafft the younger (oil on canvas). Ernst E. Areen & Sten Lewenhaupt, *De nordiska ländernas riddarordnar II*. Eskilstuna [place of printing] 1942
Fig 6 right. Adlercreutz at Siikajoki, *The Tales of Ensign Stål*, illustrated by A. Edelfelt

elements of his own (A. giving a sign to the troops with his handkerchief) as well as using others from Malmberg's illustration (A. resting his left foot on a rock). An interesting detail is that the original portrait also depicts Adlercreutz at the battle of Siikajoki – so the obverse can be considered a close-up and the reverse a panorama of the same scene.

Döbeln (fig. 7)

The portrait of Lieutenant-General Georg Carl von Döbeln (1758–1820) also represents a well-known type, (fig. 8 left) also used by Edelfelt.³¹ (fig. 1) Instead of truthfully depicting Döbeln's decorations Munsterhjelm omitted some and even modelled a fantasy star of his own.³² Hallberg had originally chosen a scene from *The Tales* for the reverse,³³ but the final composition is a symbolic interpretation of Döbeln's inner contemplations after the battle – again inspired by a verse out of *The Tales*.³⁴ This contemplative moment, Döbeln, standing alone after battle, is depicted by Edelfelt (fig. 8 right) as well as Malmberg, Ekman and Staaff before him.



Fig 7. G. C. von Döbeln medal from the series 'The Men of Ensign Stål' J. Munsterhjelm, 55 mm, silver, also in bronze



Fig 8 left. Portrait of Döbeln painted by an anonymous artist (111x95,5 cm, oil on canvas)Regionsmuseet Kristianstad
Fig 8 right. Döbeln at Jutas *The Tales of Ensign Stål*, illustrated by A. Edelfelt

Sandels (fig. 9)

The medal of Field Marshal Johan August Sandels (1764–1831) is an interesting specimen in this series. Hallberg's sketch for the obverse (fig. 10 right) is an imitation of an imaginary medal depicted in Edelfelt's illustrations. (fig. 10 left) This medal can easily be

seen as one of the components in Edelfelt's striving for the illusion of realism. He had obviously wanted to emphasize the significance of Sandels' character, which was often considered controversial. Edelfelt had included other pictures depicting Sandels as well, (fig. 11 right) and for these pictures he had used a portrait made by Per Krafft the younger, copied several times before.³⁵ (fig. 11 left) Krafft's portrait was also Munsterhjelm's choice.

Hallberg apparently found Sandels difficult to characterize and could not even find anything in *The Tales* that would be suitable for a legend. The quotation (referring to courage which rises like an eagle from rest) is chosen from *Frithiofs saga* (1825), an epic poem by the Swedish romantic poet Esaias Tegnér (1762–1846).³⁶ For the reverse



Fig 9. J. A. Sandels medal from the series 'The Men of Ensign Stål' J. Munsterhjelm, 55 mm, bronze, also in silver



Fig 10 left. J. A. Sandels, an imaginary medal. *The Tales of Ensign Stål*, illustrated by A. Edelfelt
Fig 10 right. Mauritz Hallbergs sketche for the obverse of the medal of Sandels Archives of the Finnish Numismatic Society

motif Hallberg suggested a flying eagle clutching thunderbolts in his claws. Munsterhjelm kept the eagle but chose three warriors blowing their horns as the main subject.³⁷

Sandels has been presented as light-hearted and impulsive, which was perhaps not considered suitable for a war hero. There was nevertheless something glamorous about his personality, and Edelfelt brought this out in his illustrations. It has also been pointed out that Sandels' actions, as described by Runeberg, can be considered as an expression of the behaviour typical of an aristocrat even in peril.³⁸ In



Fig 11 left. Portrait of Sandels by Fanny Ekblom 18[8]6? (78x62 cm, oil on canvas), after Per Krafft the younger
Fig 11 right. Sandels (detail) *The Tales of Ensign Stål*, illustrated by A. Edelfelt

these circumstances it was a tactful decision for both the legend and the pictorial motif to be allegorical.

Klercker (fig. 12)

Edelfelt had not included a portrait of General Carl Nathanael af Klercker (1734–1817) in his illustrations for *The Tales*. There was, however, one well-known portrait, which was also copied in *Fänrik Ståls män*. (fig. 13 left) Hallberg probably had a certain scene depicted by Edelfelt in mind for the reverse (Klercker on horseback, surrounded by his troops), but Munsterhjelm changed it considerably and placed Klercker standing by his horse watching his troops march by. On the background we can see a landscape quite identical to one of depicted in *The*



Fig 12. C. N. af Klercker medal from the series 'The Men of Ensign Stål' John Munsterhjelm, 55 mm, bronze, also in silver



Fig 13 left. Copy of the portrait of Klercker by Albert Gebhard. *Fänrik Ståls män*
Fig 13 right. 'Tavasthus, I'll ne'er forget you, how I saw you first that night / From the ridge of Hattelmala on the full moon's streaming light!' *The ensign at the fair, The Tales of Ensign Stål*, illustrated by A. Edelfelt



Fig 14. J. Z. Duncker medal from the series 'The Men of Ensign Stål' J. Munsterhjelm, 55 mm, silver, also in bronze



Fig 15. The fifth of July *The Tales of Ensign Stål*, illustrated by A. Edelfelt

Tales. (fig. 13 right)

Duncker (fig. 14)

Lieutenant Colonel Joachim Zachris Duncker (1774–1809) died a tragic hero's death in the battle of Härnefors (Sweden). No portrait of him is known. Edelfelt gave Duncker a face, (fig. 1) and there was no reason to generate new ideas which might be considered strange by the public. Hallberg had planned for the portrait to be almost *en face* especially so that the Badge of the Knight of the Order of the Sword would be visible, but probably also having the portrait of the illustrations in mind. Munsterhjelm modelled a profile portrait instead. The reverse of the medal depicts the fallen Duncker with a banner. This composition refers both to Duncker's death and his honourable duty of bringing the banners of the defeated Russian troops to Stockholm after the battle of Pulkila. (fig. 15) Hallberg also had an alternative suggestion for the reverse, taken from Edelfelt's illustrations, namely Duncker's grave, which is totally imaginary.³⁹

Wibelius (fig. 16)

The portrait on the medal of the chief judge (*lagman*) and county governor Olof Wibelius (1752–1823) is based on a miniature by Jacob Axel Gillberg (1769–1825).⁴⁰ (fig. 17 left) The miniature was well-known through several copies. Wibelius is the



Fig 16. Olof Wibelius medal from the series 'The Men of Ensign Stål' J. Munsterhjelm, 55 mm, silver, also in bronze

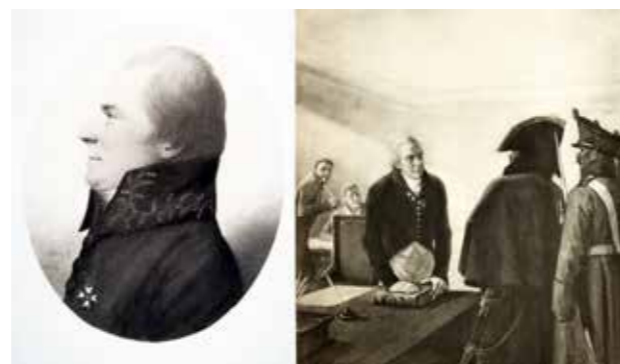


Fig 17 left. Miniature portrait of Wibelius by J. A. Gillberg. Historical Print Archives of the National Board of Antiquities [photographer not known]

Fig 17 right. The provincial governor *The Tales of Ensign Stål*, illustrated by A. Edelfelt

only civil servant depicted in this medal series; all the other heroes belong to the military. The reverse scene symbolizes Wibelius's protest to what he saw as an unlawful ultimatum presented by the Russians. The same scene had also been depicted in the illustrations to *The Tales of Ensign Stål* (by Edelfelt and Malmberg as well). (fig. 17 right) The scene was charged with strong symbolic meaning as regards passive resistance and constitutionalism during the period of Russification. It can actually be seen to have been chosen to serve this purpose, as the confrontation did not happen in reality – the exchange of words was carried out in writing only.⁴¹

The Finnish Numismatic Society had plans to continue the medal series.⁴² Unfortunately both Hallberg and Munsterhjelm died soon after the second part of the series was finished, and this project came to an end. We can therefore only imagine what the medals would have looked like.

As a final lightening I would like to make a comparison: as a consequence of the Finnish War got *The Tales of Ensign Stål*, the illustrations by Albert Edelfelt and finally also some medals, all created

with devotion. As for the Continuation War between Finland and the Soviet Union during the Second World War, the events and the feelings of the men at the front were immortalised in *The Unknown Soldier*, a novel by Väinö Linna (1920–1992), published in 1954 and considered controversial at the time. It was soon followed by a film that had the same effect on the audience as the illustrations of *The Tales*: the characters, their appearances and lines became public property. Finally, when a medalet series was issued in 2005 to celebrate the semi-centennial not of the book but the film, it served, as a sign of the times, totally commercial purposes.

All photos unless otherwise mentioned: National Museum of Finland, Outi Järvinen

NOTES

1. Outi Järvinen, The Finnish War of 1808–1809 reflected on medals. *Monetary boundaries in transition. A North European economic history and the Finnish War 1808–1809*. The Museum of National Antiquities, Stockholm. Studies 16. (Eds. Tuukka Talvio & Cecilia von Heijne), Stockholm 2010, 185–200.

2. The Helsinki Mint was established in 1860, but as late as the early twentieth century, medals were often ordered from Stockholm or elsewhere abroad since the mint in Helsinki did not have an engraving machine until the early 1950s.

3. Vesa Mäkinen, Vänrikkien historiaa. *Vänrikki Stoolin tarinat*. 5th edition, Porvoo – Helsinki – Juva 1995, 5–12 (6–7).

4. A critical analysis was made as late as 1954 (Eirik Hornborg, *Fänrik Ståls Sägner och verkligheten*. Borgå 1954), see Ville Lukkarinen, *Pois mielist' ei se päivä jää: Albert Edelfelt ja Runebergin Vänrikki Stoolin tarinat. Ej glöms i tidens tid den dag: Albert Edelfelt och Runebergs Fänrik Ståls sägner*. Helsinki 1997, 14, 158.

5. Mäkinen 1995, 5; Max Engman, *Krigets minne. 1809: riksprägning och begynnelse: 200-talsminnet av Finska kriget*. Livrustkammaren. Journal of the Royal Armoury 2009. Utställningskatalog, Finlands nationalmuseum 2008–2009. Stockholm 2008, 127–142 (131).

6. Johan Wrede, *Runeberg etsi kansan ääntä = Sägnerna och Runeberg – Folkets röst = Runeberg and The Tales – The voice of the people. Albert Edelfelt ja Vänrikki Stoolin tarinat = Albert Edelfelt och Fänrik Ståls s = Alberg Edelfelt and the Tales of Ensign Stål*. Exhibition catalogue, eds Maritta Pitkänen & Marketta Tamminen. [Mänttä & Porvoo] 1998, 9–15 (12–13); 16–21 (19); 22–28 (25–26). It is worth mentioning that the censorship was stricter on publications on Finnish language.

7. Engman 2009, 133.

8. They were accompanied by lines from the poems and sold as loose leaves and later on as postcards. Rainer Knapas, *Idyll och hjältemod: J. L. Runeberg i bokkonsten*. Helsingfors & Stockholm 2004, 32.

9. Knapas 2004, 36. These xylographs were not a success, and were soon sunk into oblivion, see *Finska Kriget – Två perspektiv = Suomen sota – kaksi näkökulmaa*. Exhibition catalogue, Hanaholmen–Hanasaari, s.a. (on the internet in June 2012: <http://www.pohjanorden.fi/tiedostot/Finska%20kriget%20su+sve.pdf>)

10. Knapas 2004, 46.

11. *Fänrik Ståls Sägner: en samling sånger af Johan Ludvig Runeberg med teckningar af Albert Edelfelt*. Helsingfors 1900.

12. Jac. Ahrenberg, *Albert Edelfelt*. Stockholm 1902, 62.

13. Edelfelt had presented his ideas to one of the big publishing houses in Finland already in 1870s, but without success. Later on, in 1880s, there was no point trying to compete with the first illustrated edition, much as Edelfelt would have liked to displace Malmberg's illustrations, which he considered to be sub-standard. Olli Valkonen, Albert Edelfelt ja Vänrikki Stoolin tarinoiden kuvitus = Albert Edelfelt och illustreringen av Fänrik Ståls sägner = Albert Edelfelt and his illustrations of 'The Tales of Ensign Stål'. *Albert Edelfelt ja Vänrikki Stoolin tarinat = Albert Edelfelt och Fänrik Ståls s = Alberg Edelfelt and the Tales of Ensign Stål*. Exhibition catalogue, eds Maritta Pitkänen & Marketta Tamminen. [Mänttä & Porvoo] 1998, 29–38 (30–32); 39–47 (40–41); 48–55 (49–50).

14. Lukkarinen 1997, 66–67; 210–211.

15. It is also good to bear in mind that interpreting the illustrations solely as pathetic or patriotic can prevent us from perceiving their other meanings, Lukkarinen 1997, 11, 66–67; 155, 210–211.

16. Lukkarinen 1997, 15–16, 159–160. Reportedly the first obverse die broke after only eight medals were struck (all probably in silver). Both brothers are depicted dressed in infantry uniforms, although one was a dragoon. This mistake was corrected in the new version. T. Talvio, *Mitalit ja mitalitaide* (Summary: Medals and medallion art in Finland). Helsinki 2007, 39.

17. The mother was also courageous enough to refuse to give the required oath of allegiance to the Emperor, because she was in the process of emigrating to Sweden.

18. *Fänrik Ståls Män: porträtt tecknade af Finska Konstnärer med biografier af Finska Skrifställare*. Helsingfors 1901, 264. The same scene was depicted also by August Malmberg, but both of the portraits seem to be imaginary.

19. The idea for the 1898 medal was put forward by the Society for Swedish literature, *Svenska Litteratursällskapet i Finland*. The actual initiator was Mauritz Hallberg (1851–1924), who was soon to take the place of Jac. Ahrenberg as the most eminent promoter of medallion art. Talvio 2007, 76.

20. Lukkarinen 1997, 17, 160–161.

21. The wax model of the reverse has survived, and there we can see Runeberg's muse kneeling, receiving a lyre from a maiden, the personification of Finland. The maiden's head is covered with a bearskin and she resembles the figure on the pedestal of the statue of J. L. Runeberg, unveiled in 1885 and also made by Walter Runeberg. Aimo Reitala, *Suomi-neito: Suomen kuvallisen henkilöitymän vaiheet*. Helsinki 1983, 106–107.

22. The men behind this project were Jac. Ahrenberg, Mauritz Hallberg (both of them were also involved the previous medal project) and Senator Leo Mechelin, who was in exile in Stockholm at the time.

23. The flagpole has become a pine tree, and the Finnish coat of arms replaces the armaments, making the composition even more peaceful.

24. 'Finland stod för hans själ, det kulna, hans / torftiga, gömda, heliga fädernesland'. The real meaning lies not in the verses that are cited, but the ones that follow them: '...och den gråa kohorten från Saimens / Stränder, hans lefnads fröjd, hans femtioåriga stolthet, / Trädde på nytt för hans syn, med hans vapenbroder, som fordom / Flärdlös, trumpen och lugn, med en jernfast ära i djupet'; *Samlade dikter av Johan Ludvig Runeberg* III:2. Skrifter utgivna av Svenska Litteratursällskapet i Finland CCCXXIX. Edited by Gunnar Castrén & Martin Lamm. Helsingfors 1950, 259–260.

25. Talvio 2007, 77.

26. It was issued in honour of Elias Brenner, the Finnish born court miniature painter, numismatist and archaeologist.

27. Swedish was the dominant language within the Finnish Numismatic Society until the 1940s – the members also being quite pro-Swedish; T. Talvio, *Rahan vuoksi: Suomen Numismaattinen Yhdistys 1914–1989*. Suomen Numismaattisen Yhdistyksen julkaisuja n:o 3. Helsinki 1989, 30–31. The legends on the medals were only in Swedish although there was some plans that they would be both in Swedish and Finnish. It was probably purely a practical solution, otherwise the legends would have taken too much space.

28. The main source material concerning this medal project is held in the archives of the Finnish Numismatic Society, which are deposited in the Coin Cabinet of the National Museum of Finland.

29. *Fänrik Ståls Män: porträtt tecknade af Finska Konstnärer med biografier af Finska Skrifställare*. Helsingfors 1901.

30. Adlercreutz had the sword emblem of a Knight of the Grand Cross of the Order of the Sword (not to be confused with the degree of the Commander of the Grand Cross, which he obtained in 1810).

31. Adlercreutz usually bears the badge of a Commander of the Order of the Sword on his neck and the star of the Commander of the Grand Cross with the sword emblem of a Knight of the Grand Cross on his chest. He was appointed a Commander of the Grand Cross on 28.11.1812 which gives a tip to the original portrait. Gustaf Elgenstierna, *Den introducerade svenska adelns ättartavlor II*. Stockholm 1926, 382.

32. Munsterhjelm omitted the badge of the Commander and used the fantasy star instead of the star of the Order of the Sword. The new star has the diagonal form of the badge of the order with a star on the central medallion. Lea Ahlborn (1826–1897) had also portrayed von Döbeln on her medal issued in 1883 by the Swedish Academy. Here we find him bearing only the badge. Brita Olsén, *Lea Ahlborn: en svensk medaljkonstnär under 1800-talet*. Stockholm 1962, 276.

33. Hallberg's written instructions refer to certain verses of Döbeln at Jutas: '[Old Nord let fly his drumsticks with a bang, /] While the young farmer boy whose breast was shattered /

Marched on the plain his blood-drops freely spattered; / And Döbeln rode ahead with sword upreared.' Runeberg, Johan Ludvig, *The Tales of Ensign Stål*. Translated by Charles Wharton Stork & Clement Burrbank Shaw & C. D. Broad. Helsingfors 1952, 119. There is no exact counterpart for Hallberg's idea in Edelfelt's illustrations, but it is probably a combination of two of three different ones.

34. 'The army was beset from every angle, / But with my help today it broke the tangle, / The road to glory opened out anew. / But You it was who saved us and none other, / How shall I speak to You? My God, my brother, / Giver of victory, my thanks to You!' Runeberg (1952) 121.

35. See *1809: riksprägning och begynnelse: 200-talsminnet av Finska kriget*. Livrustkammaren, Journal of the Royal Armoury 2009. Utställningskatalog, Finlands nationalmuseum 2008–2009. Stockholm 2008, 267 (cat. nr. 2.172).

36. A new illustrated edition of *Frithiofs saga* had been published in 1868 and reprinted in 1876. The illustrations were made by August Malmström. Knapas 2004, 46.

37. It is very unlikely that Malmberg's illustrations would have had any influence on the classical allegory on Sandels' medal.

38. Lukkarinen 1997, 46, 190.

39. According to Lukkarinen, this picture is reminiscent of Arnold Böcklin's *Toteninsel*, but is actually a direct reference to the grave of Jean-Jacques Rousseau on the island called Elysium in Ermenonville near Paris. Lukkarinen 1997, 53, 197.

40. Wibelius has the Badge of the Knight of the Order of the Polar Star on his chest. On the medal the five-pointed star on the central medallion has been substituted with a simple cross, probably because of the small scale.

41. Johan Wrede, *Se kansa meidän kansa on: Runeberg, vänrikki ja kansakunta*. Jyväskylä – Helsinki 1988, 256; see also Lukkarinen 1997, 32, 76 (ref. no 110).

42. The names of Lieutenant Wilhelm von Schwerin, the Ramsay brothers and Lieutenant Colonel Carl Wilhelm Malm were mentioned in discussions as 'young heroes to appeal'.



THE MEDAL AS OBJECT

Sculptor's medals at the Musée d'Orsay

Alain Weil

The Musée d'Orsay, one of the most prominent museums in France, is dedicated to the arts of 19th and early 20th centuries, housing works created between 1848 and 1914. While its collection of sculptures and paintings has earned the Musée d'Orsay a worldwide reputation, few people know of its collection of over 2300 French and foreign medals- and for a very simple reason: these medals have never been displayed as a whole to visitors.

At the end of this year, the Musée d'Orsay will open a new exhibition space dedicated to medals. Six other prominent French museums will join in with temporary exhibitions on medals of the 19th and 20th centuries: in Paris, the medals' cabinet at the National Library and the Petit Palais, in Lyon, Lille and Marseille the Musées des Beaux Arts and finally in Bordeaux, the Museum of Decorative Arts which will be housing the collection of Paris' Hôtel des Monnaies (the latter being closed for construction works). And so, for the first time in France, seven museums will jointly pay tribute to the art of medals.

Most of the Musée d'Orsay's collection comes mainly from the old Musée du Luxembourg of which Léonce Benedicte was curator in 1886, then chief curator in 1892, before becoming Director of the Musée Rodin. Léonce Benedite was an exceptional curator with innovative ideas. He was also a great defender of medal-art, and it's thanks to him that a unique collection of nearly 2000 medals from French and foreign artists of his time was established. Gifts and acquisitions made since that time now round out today's collection of 2420 pieces, comprising casts, strikes and plasters from artists of France, Great Britain, Austria, Belgium, Hungary, Italy and the United States.

The sculptor's medal

Medals in general are already difficult to define, so how to tackle those coming from sculptors !

The medal is a modest but complex object, representing a real technical challenge for the artist to express himself both aesthetically and ideologically on a limited surface and volume. Maybe this challenge explains why many sculptors – and often very famous ones – developed an appetite for this type of expression normally reserved to goldsmiths and engravers.

Similarly to many painters who tried themselves to prints engrave in order to enrich their modes of expression and increase their production, a large number of sculptors enjoyed creating medals. This was made easier with a machine called "le tour à réduire" which appeared at the end of the 18th century. This machine, when combined with galvanoplastie, allowed artists to keep their traditional modelling technique. Thus, from Carpaux to Rodin and from David d'Angers to Barye, the best sculptors from the 19th century and the beginning of the 20th century did not hesitate to work on techniques such as bas relief along with traditional techniques of ronde bosse and monumental.

With this way of working, artists privileged some technical characteristics and thematical choices which were the signature of their original training. For example, the study –for the sculptor- of living models surely contributed to the representation of portraits and human bodies (preferably nudes) but also animals (it is said that Victor Peter spent a lot of his time observing animals at the zoo de Vincennes, in Paris).

Furthermore, sculptors brought important innovations to the art of medals, such as dropping the rim (inaugurated by Chapu) or the dropping of the round shape to work towards plaquettes or shredded shapes (St Gaudens' or Charpentier's medalions). Also, sculptors brought more creativity in the epigraphy of texts, or dared to simply sketch-



Fig 1. Gibert
Henri Chapu
photo: © Musée d'Orsay

out shapes (thus being at the heart of the ideological fight about what is a « finished » work of art).

Some examples of works from sculptors-medal engravers

Considering the very little time we have together, I have narrowed down this talk to a drastic choice of five artists, amongst the greatest. They are, in chronological order : Henri Chapu, Ringel d'Ilzach, Augustus Saint Gaudens, Pierre Roche and Alexandre Charpentier.

Henri CHAPU (1833 – 1851)

Student of James Pradier and then Duret at the Ecole des Beaux Arts in Paris, Chapu won the First Grand Prize of Rome as a sculptor, thanks to a bas relief entitled “Cleobis and Biton”. He then started a promising career, dominated by the immense success of the Jeanne d'Arc presented at the 1870 Salon. Until his death, he would receive many commissions from the State, cities –notably for funerary monuments-, and also from famous personalities like the Duc d'Aumale, or the Baron de Rothschild.



Fig 2. Schnetz
Henri Chapu
photo: © Musée d'Orsay

Already from young age, he was very active in medal engraving, winning a second Prize of Rome in 1851, an art he stopped later on. He is nevertheless considered, along with Hubert Ponscarne, as one of the two great renovators of the French medal.

By the time the historic portrait of Naudet was made in 1868, confirming Ponscarne's influence on the artist, Chapu had already started, since 1855, his famous series of one-side medals dedicated to his friends met in Rome.

For example let's look at two portraits of painters, Robert Fleury and Gibert. For the first we shall notice a stark contrast between the classical balance of the composition and the fierce way of engraving hair and beard. And for the Gibert medal we can see at once an amazing composition splitting the engraved surface into three equivalent parts for the hat, the suit and the face itself.

The French critic Lecompte wrote that this last portrait was, with the one of Naudet by Ponscarne, among the most perfect medals of the whole century!

Finally we can say that Chapu introduced a brand new liberty in the art of medal with a modeling in low relief which durably influenced American artists of the Académie Julian like John Flanagan.

RINGEL D'ILZACH (1847-1916)

Jean Désiné RINGEL was born in Illzach. He was the son of a protestant clergyman. He studied sculpture and flute in Alsace and then in Paris, until the war in 1870 during which he was wounded. He then abandoned music, to continue his career as a médailleur sculptor, ceramist, and glass blower. In 1880 he started working on a series of medallions portraying famous contemporary celebrities from the worlds of art, science and politics. This particular series was a great success, while the rest of his works as a sculptor and ceramist was not well received by the public. Often presented as a complex and tormented personality, Ringel tried, in the various fields he covered, to bring innovations in terms of technique and style, innovations which were sometimes seen as being remarkable. This quest for innovation is particularly visible on his medallions , where one can notice surprising things in terms of



Fig 3. Savorgan
Ringel d'Ilzach
photo: © Musée d'Orsay



Fig 4. Renan
Ringel d'Ilzach
photo: © Musée d'Orsay



Fig 5. Emile Augier
Ringel d'Ilzach
photo: © Musée d'Orsay



Fig 6. Zelig Baudier
Ringel d'Ilzach
photo: © Musée d'Orsay

page, lay out, ornamentation and style of lettering.

Auguste Saint-Gaudens (1848-1907)

Saint Gaudens was born in Dublin, of a French father and an Irish mother. At the age of six, he moved with his parents to New York, and at thirteen was initiated to glyptic by Louis Avet. In 1864 he entered the National Academy of Design and in 1867 traveled off to Paris where he continued his studies until 1870, year when he moved to Rome because of the War between France and Germany.

Back in the US in 1873, he would from then on spend

his life between the US and Paris and become more and more famous as a sculptor, to the extent of being called the American Michelangelo ! But he could also have been called the American Chaplain. Indeed, in the same way as the medal maker created our French gold coins, Saint-Gaudens created shortly before his death the famous 20 dollar gold coins known as the “double eagles” and which would be produced from 1907 to 1939. His interest in numismatics, and more particularly for medals, undoubtedly stems from his learning of glyptic and the fulfillment he experienced, as soon as 1870, throughout his set of portraits on medals greatly inspired by the Italian



Fig 7.
Auguste Saint-Gaudens
photo: © Musée d'Orsay



Fig 8. Stevenson
Auguste Saint-Gaudens
photo: © Musée d'Orsay



Fig 9. Anna Gray
Auguste Saint-Gaudens
photo: © Musée d'Orsay

Renaissance. His many stays in Paris, and notably the one in 1877, were marked by the influence of French artists like Chapu. Founding characteristics of his style are a technique of low reliefs along with the considerable care he gave to texts and legends which are always very present in his works.

Shortly before his death, around 1903, he made one of his last plaquettes (of Anna Lyman Gray), where he transcended the classic mundane portrait. Indeed,

his subject is depicted in three quarter view, and the softness that emanates from this work maybe comes from the permanent dialogue between painting and sculpture that Saint Gaudens has maintained throughout his entire life.

Pierre ROCHE (1855 – 1922)

Pierre Massignon, born in Paris in 1855, first started studying medicine, before turning to painting then sculpting, under the influence of Dalou and Rodin. At that time he would take his mother's surname as his artist name. He was one of the founders of the SNBA (Société Nationale des Beaux Arts), and obtained a great success with various sculptures, one of them being "The effort", still today in the Senates' gardens in Paris.

He then started working on medals, which would make him famous thanks to a series of works dedicated to the American dancer Loie Fuller. Those medals, dated around 1900, were mainly cast except for one struck and edited by the SAMF (Société des Amis des la Médaille Française).

Close to Alexandre Charpentier by his political and artistic opinions, he fought for the movement

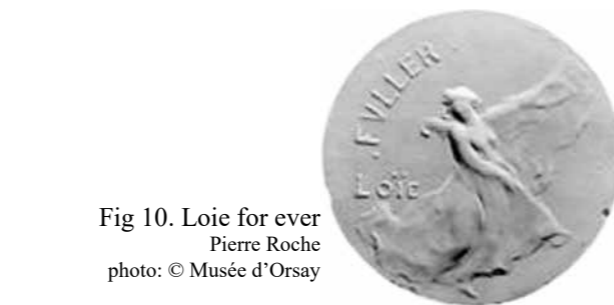


Fig 10. Loie for ever
Pierre Roche
photo: © Musée d'Orsay



Fig 11. Verdun
Pierre Roche
photo: © Musée d'Orsay



Fig 12. Le baiser
Pierre Roche
photo: © Musée d'Orsay

"Art for all". He also invented a new process for replicating engravings called gypsographie. He dedicated the end of his life illustrating World War I on medals with an "Metallic history of war", and the highly emotive medal for the association "Friends of the artists", whose aim was to help artists affected by the world conflict.

Alexandre CHARPENTIER (1856-1909)

A sculptor and multifaceted artist, Alexandre Charpentier is a prominent figure of the Art Nouveau style. Strangely, he's now much more celebrated



Fig 13.
Maternité
Alexandre Charpentier
photo: © Musée d'Orsay

abroad, and especially in the United States, than in his own country.

Charpentier was born on June 10, 1856, into a family of very modest means. At age 12, he started working as an apprentice for an engraver, and then learned to carve pipes when the war broke out, in 1870. A bit later, in 1872, he entered the medals engraving studio of the Ecole des Beaux Arts. Despite several failed attempts at winning the Prix de Rome, his master, Hubert Ponscarne, kept supporting him and put at his disposal part of his Malakoff atelier. Charpentier soon offered his first works for exhibition and got noticed in 1883 with a brilliant bas-relief, "Maternité", which was bought by the state. The Musée d'Orsay owns a large-sized version of it, and there are also many metallic versions (most often bronze, sometimes pewter), ranging from a



Fig 14. Alto
Alexandre Charpentier
photo: © Musée d'Orsay

small 8cm plaquette to a startling 117cm casting that belonged to Louis Majorelle and came out again on the market at a public auction in Nancy, in 2006.

Around 1890, Charpentier became known in Belgium, where he enjoyed great success. His exhibition at the 1900 Paris World's Fair was a resounding success. However, misfortune started surrounding him in 1901, with numerous financial, family, and health problems. He divorced his wife in 1904, moved to Neuilly, and married his young student, Elisa Beetz, in 1908. He died shortly after, on March 3, 1909.

The main themes favored by Charpentier were family and the different stages of life, theatre and literature, music and dance, and social realism.

His interest for theatre is highlighted by surprising "portraits esquisses" featuring artists of the "Théâtre libre", founded in 1887 by André Antoine. According to Henri Classens, this series – whose quality and uniqueness make it stand out – includes about five hundred medallions. More than half of them are yet



Fig 15. Alexandre Charpentier
photo: © Musée d'Orsay

to be identified. Charpentier created those medallions working directly with clay or wax, without using any sketch or preparative work (he didn't practice drawing much, anyway!).

As to music, it is illustrated by startling nude young women playing the alto or double bass.

Other medals, such as the one depicting in a very lively manner the workers building the Eiffel Tower, show Charpentier's great interest for the world of work.

Finally, the famous plaquette de la Société des amis de la médaille française (of which 222 were produced in 1903), is a testimony to the level of perfection reached by our bas-relief artist, with a succession of different views of the amateur portrayed at four stages of life. Charpentier would continuously express his willingness to end the cleavages between the different fields of art and more so between noble art and decorative art, between unique works and multiple replicas, between precious material and common ones. Man of convictions and a very committed man, truly involved in many social art movements or associations, Charpentier believed in the redeeming power of Beauty.

"The artist, in essence caring for Mankind, has a fundamentally altruistic mission bestowed upon him, that is to present his fellow humans with the largest sum of reason, even in the humblest things, and to never create for daily use something that is not based on both utility and beauty..." In this manner he joined in with the antique Greek ideal of adding beauty to utility.

CONCLUSION

The important evolutions of style you have been able to see with this selection of medals from five of the most prominent medallists of the end of the 19th century may seem far removed from contemporary research in medal art. But the points brought up in this paper are to be linked with a trend among contemporary medallists to break away from established standards. We cannot ignore the research of the new generation of medallists even if, from time to time, superficial sensationalism seems to prevail and despite the fact we have some time to wonder

if their works catalogued as medals are medals or sculptures.

But here we come back to the very beginning of this short lecture, i.e. can we define exactly what a medal or what a medallion is.

With a new space entirely dedicated to medals due to open in December 2012, the Musée d'Orsay will make it possible to delve further into this discussion with its famed collection of actual sculptures near at hand. Furthermore this event will be associated with the opening of six important 19th and 20th century medals exhibitions in six prominent French museums: musée du Petit Palais and Cabinet des médailles de la bibliothèque nationale, musée des Beaux arts de Lille, Lyon et Marseille, Monnaie de Paris at musée des Arts décoratifs de Bordeaux.

Reviving an ancient form – La Société Française des Amis de la Médaille 1925-1965 Frances Simmons

By the end of the First World War, the gloss had gone from the popularity of art medal in France. Roty and Chaplain, the great proponents of the revival of the medal were no more. While it was possible to make a living out of medal making, issuing sentimental commemoratives for births, weddings and First Holy Communion, for awards, and prizes, the medal had been over commercialised.

The energy had fizzled away from the project that was the first French collector's society, la Société des Amis de la Médaille Française (SAMF). The medal had lost its way as an art object.

Even the Great War had not been able to inspire the French medallists (apart from Pierre Roche and his personal history in medals of the War). The patriotic



Fig 1. Clemenceau addresses the French troops, 11 Sept. 1918
Legastellois, struck bronze, 68mm

series which appeared afterwards, was conventional, even trite, overly full of detail, sometimes based on photographs such as the portrait of Clemenceau by Legastellois (fig. 1) or leaning heavily on the traditional clichés of Victory, the dead yet triumphant soldier and the weeping widow all after the antique manner.

The villain of this drama was considered to be the arrival of the reducing machine: the best known, partly on account of the company's advertising medal, is the Duval-Janvier. Any sculptor, any artist, even amateurs, could make a medal, have their plaster copied on the reducing machine and eventually a die produced to strike medals. Some horrors inevitably were produced but more importantly the medal as an art form in its own right became disregarded by artists in general. It was not treated as a plastic, haptic art but anecdotal, propagandist, with sentimental views of a vanishing peasant culture linked with devout religious conservatism.

Considering how vibrant Paris was as a centre for the arts in the 1920's it is hardly surprising that medallists and medal enthusiasts would want to revive the medallic art form and that the younger generation first broached the idea. Chief advocates for change were archivists who joined the Cabinet des Médailles in the Bibliothèque Nationale after the Great War: Jean Babelon, specialist in Greek coins¹, and Pierre d'Espezel, a Renaissance specialist and also a graduate of the Ecole des Chartes.²

With d'Espezel, Jean Babelon launched the review *Aréthuse* which featured money and the crafts associated with it, namely coins, medals, seals, gems and related archeology.³ It is easy now to forget how heavily humanities education was based on a familiarity with Greek and Latin. So although the Surrealists were well versed in Greek and Latin, they simply did not cling to it in the same way as these numismatists, archivists and sculptors, the latter revisiting classical figuration in art.

Babelon was passionately interested in the medal and wrote several reviews in *Aréthuse* of various exhibitions of medals, gradually sounding more and more disillusioned with painterly, sometimes kitsch medals on display, preferring the new Art Deco style.

In 1923 in the first issue of *Aréthuse* he comments favorably on the influence on medallists, as well as on sculptors, of simplification 'l'ordonnance decorative, taking inspiration from archaic Greek, medieval French and Oriental sculpture'.⁴ Even if the result is sometimes extreme, he is glad to get away from useless detail, glad simply of an attempt at 'style'.

In December 1923 there was an exhibition at the Musée Galliéra of the Société des Artistes Graveurs en Médailles Françaises. They were a diverse group of practising medallists trying to improve the profession with artists like Louis Bottée and Marcel Dammann, Henry Dropsy and Henry Nocq. Jean Babelon wrote a review of the exhibition which bored him with its dull monotony and poor imagination.⁵ The criticism is directed at a lack of style, especially when contrasted with German medallists of the period.

Writing a few years later d'Espezel recalls a meeting about this time⁶ of Babelon, D'Espezel and a medallist, Paul Marcel Dammann.⁷ Their main criticism was that the medal was not appreciated as a form in its own right. D'Espezel talks of the medal as the *soeur cadette*, the little sister of bas-relief sculpture, medallists attempting virtuoso feats of perspective, modelling without *apprentissage*, craft or appreciation a bas relief of any old size which was then transformed into a 'medal' by the reducing machine. The ideal situation would be medals by medallists, *La médaille aux médailleurs*. They agreed that the major difficulties were:

- the lack of true collectors,
- commercialisation of the medal and poorly executed commissions,
- competition from sculptors and untutored amateurs.

So they decided to renew the old pre-war collectors' society, the SAMF, in order that true collectors would encourage artists by buying the medals commissioned by the society and educating the general public about the medal as an art object. They wanted to make the medal *une oeuvre d'art, une chose rare, délicate, un objet de valeur* - a work of art, something rare, delicate and valuable. Therefore the cast medal was chosen in preference to the struck medal because it



Fig 2. Cypris, Aphrodite consulting the daisy oracle (obverse), 1925
Léon Claude Mascaux, cast bronze, 108mm



Fig 3. Cypris, voyage to Cythera, (reverse), 1925
Léon Claude Mascaux, cast bronze, 108mm

would not be possible to cast thousands of them and membership would be restricted to 200 only.

However, it was not the curators at the Bibliothèque Nationale but the artists themselves who formed the steering committee together with Fernand Mazerolle, the curator at the Monnaie de Paris - yet another graduate of the Ecole des Chartes. D'Espezel does not tell us what the row was about but he resigned from committee. Babelon stayed on and kept silent. Nonetheless the early issues of the SFAM conformed more or less to the ideas first expressed by the archivist curators in the Cabinet de Médailles - the

main exception being that the theme was given by the committee not left to the artist as before. The result was to give the series a more contemporary style yet reactionary and conservative in subject matter. There is a preponderance of classical subjects, a need to really know Greek mythology and to read classical Greek. But there were also medals commemorating people, world events, France itself and French culture; for example medals for Clemenceau (Dropsy upon the death of the politician) and Pol Neveu (first chairman of the new society) by Jean Vernon, of Albert Besnard and Daumier, of Gandhi when India gained independence but also romantic views of



Fig 4. St François d'Assise, 1926
Pierre Turin, cast bronze, 86mm



Fig 5. La France Eternelle (obverse & reverse), 1942(?)
André Lavrillier, cast bronze, 82mm



Syria - knights templar and veiled woman (Aleth Guzman-Nageotte), or Africa, embodied literally by the view of a large rounded African woman (P-M Poisson). This was all in the future.

The honour of producing the first medal for the new society in 1925 was awarded to Léon Claude Mascaux, already known for making his models the same size as the projected medal, one on one. Mascaux had won a prize in the Cultural Olympiad of 1924 for his sports medals using animals to illustrate strength, or agility. The first SFAM issue was *Cypris*, another name for Aphrodite goddess of love and beauty. The medal shows her plucking petals

from a daisy, playing 'loves me, loves me not' with Eros. On the reverse Aphrodite begins her journey to Cythera, Eros paddling the boat. Measuring 108mm. it is one of the largest⁸ in the series but like the others is a double-sided cast bronze. The casting was by Maison Koller reviving a technique (casting a two-sided medal) which had not been used widely in decades in France. The medal is in high relief, numbered on the edge and punched with the square SFAM punch (fig. 2 & 3).

From the secular, the club turned to a sacred theme for its second medal in 1926 by Pierre Turin. *St François d'Assise* commemorated the 700th



Fig 6. Joë Bousquet 1938/1956 (obverse)
René Iché, cast bronze, 86mm



Fig 7. Joë Bousquet 1938/1956 (reverse)
René Iché, cast bronze, 86mm



Fig 8. Descente de la Croix (obverse), c. 1946
Léon-Ernst Drivier, cast bronze, 105mm

anniversary of the radical Italian friar and mystic. The reverse refers to the legend where chancing upon a place where the trees were filled with birds, St Francis stopped - 'wait for me while I go to preach to my sisters the birds' - the birds apparently surrounded him, fascinated, not one of them flying away (fig. 4). The medieval, religious theme is not the usual one associated with Turin, the stylist of the 1925 medal for the Exposition Internationale des Arts Decoratifs.

The task of creating the third medal in 1927 was given to Paul Marcel Dammann. *La musique et la danse* is less stylised, more rhythmic than Mascaux's *Cypris*, yet still recognizably Art Deco, concentrating on the central figures of the flautist, the dancer and the putto. The legends are in classical Greek. The first three medals demonstrate the somewhat elitist background of the membership, decidedly rooted in the ancient and medieval worlds. Nevertheless, the designs reinterpret the past in the modern style - eliminating minutiae, using strong, ample forms. The medals are optimistic, joyful in direct contrast to the memorials which provided major work for sculptors in the immediate post-war period.

In particular the sculptor's skill in producing narrative bas-reliefs was in demand. André Lavrillier worked in Bourdelle's studio and collaborated on medals with him, just as he did with Alfred Janniot on the commemorative for *Monument aux Morts, Nice*. Lavrillier's medal for SFAM was *La France*



Fig 9. La centauresse, 1940
Marcel Gaumont, cast bronze, 79mm

*Eternelle*⁹ a resonant cliché recalling the France of art, science and culture (fig. 5). The date of the medal is uncertain. If issued in 1942, the title might refer to Petain's radio broadcast to the French people of 30 October 1940, just before he began to collaborate with the Nazis; *Gardez votre confiance en la France éternelle*. But if issued at a later date, it could refer to De Gaulle's speech upon the liberation of Paris in 1944.

In contrast the 1956 SFAM issue, René Iché's medal of his friend, the surrealist poet Joë Bousquet, is both realistic and heroic. It commemorates the twentieth anniversary of Bousquet's war wounds, 1918-1938 and the publication of his poetry which Iché illustrated (fig. 6 & 7). His body shattered, paralysed, mainly bedridden, Bousquet died in 1950. Both poet and sculptor knew many of the surrealists and leading writers of the time, Breton, Aragon, Eluard, Max Jacob, Lorca. It is interesting choice for this medal series. Iché was a pioneer of the French Resistance, member of the Groupe du Musée de l'homme. To avoid suspicion under the Nazi occupation the group met in the guise of a literary society - 'Les Amis d'Alain-Fournier'. For his sculpture *Guernica*, made upon learning of the massacre in Spain in 1937, Iché used his own daughter as a model, a child skeleton. The *Guernica* sculpture was never shown publicly in the artist's lifetime.¹⁰

Another monumental sculptor was Léon-Ernst Drivier (1878-1951) who worked initially in the



Fig 10. Au jour la vie, 1950
Raymond Corbin, cast bronze, 93mm

studios of Auguste Rodin. One of his first major works was a somewhat conventional piece in Strasbourg, the *Monument aux Morts*. By 1937 he had been commissioned to make the ebullient bas-relief *Joie de Vivre* in the gardens of the Trocadero in front of the Palais de Chaillot for the Exposition Universelle des Arts et Techniques. The difference between this exuberant sculpture and the subject of his SFAM medal is colossal: *Descente de la Croix* - Descent from the Cross, produced just after the Second World War (fig. 8). This see-saw between pious memorialisation on the one hand and

playfulness after the antique would appear to be normal for the series.

Marcel Gaumont (1880-1962) is much better known as a sculptor, particularly for his bas-reliefs. He simply took one of his existing large works and turned it into a medal - a process which does not usually work well. His SFAM medal *La centauresse* reworks one of Gaumont's metopes, a female centaur and her child, decorating the Musée d'art Moderne for the 1937 Exposition Internationale des Arts et Techniques. Gaumont adapts the design from



Fig 11. Albert Camus, portrait, 1960,
Paul Belmondo, cast bronze, 86mm



Fig 12. Albert Camus (reverse) 1960
Paul Belmondo, cast bronze, 86mm

rectangle to circle - the arm curving, following the circle.¹¹

Eventually, the SFAM gave commissions to most of the leading contemporary medallists. Raymond Corbin (1907-2002) was a pupil of Henri Dropsy at the Ecole des Beaux-Arts, where he himself became Professeur de Gravure en médaille in 1955, and took Dropsy's seat at the Académie des Beaux-Arts in 1970. His 1950 SFAM medal features Ceres and agriculture. This is not the humdrum *Au jour le jour* but *Au jour la vie* live life every day- and on the reverse, *nul bien sans peine*, no pain no gain (fig. 10). It is a bucolic reinterpretation of a vanishing way of life and an old theme but like Mascaux twenty five years previously the model was worked in plaster at the same size as the finished cast medal. From 1960 onwards Corbin engraved direct into the die, just as Babelon & d'Espezel had desired at the outset some 40 years previously.¹²

Finally, to one of the last of the sculptors in this series, Paul Belmondo; a conservative figurative sculptor and, as the father of the screen actor Jean-Paul, well loved in France with several commissions such his *Apollon* and *Jeanette* for the Jardin des Tuileries in Paris. Paul Belmondo's medal for the SFAM was a portrait of *Albert Camus* (fig. 11). Both were Algerians - Belmondo of Italian descent, Camus a *pied-noir* who won the Nobel Prize for Literature in 1957, the first African to do so. The quotation on the reverse refers to his 1959 work, *L'Envers et l'Endroit*, 'au centre de mon oeuvre il y a un soleil invincible' - at the centre of my work is an invincible sun... sometimes taken to mean literally the Algerian sun as well as the paradox of existence, loving life, knowing death is inevitable (fig. 12). Camus died in 1960, the year this medal was issued by the society.¹³ Like many medals in this series, the sentiment is strong - but cutting edge, avant garde?

The series continued until 1965.¹⁴ This paper is an approach to the history of the Society, looking at the work of the medallists in conjunction with their larger sculptures. Among the artists contributing to the series were Belmondo, Bouchard, Corbin, Gaumont, Gimond, Guzman, Herbemont, Iché, Janniot, Joly, Lavrillier, Lay, Mascaux, Muller, Niclausse, Poisson, Pommier, Querolle, Turin, and

Vernon, all the medals cast by Koller. Meanwhile the Club de la Médaille was launched by the Monnaie de Paris in 1963, effectively replacing the SFAM for collectors, not limited to 200 members but quickly attaining a membership of more than 1700 in 1966.¹⁵ This third society or club produced masses of great casts, struck medals on every theme for every taste by artists from all disciplines - sculptors, painters, ceramicists, illustrators, even philosophers in the case of Mathieu. Sometimes the designs had to be reduced, sometimes the design was cut directly into the die. A combination therefore of the triumph of the reducing machine and the renewal of interest in the artisanal cast medal and the engraver's art, just as Babelon and d'Espezel had hoped for some 40 years before.

NOTES

1. Babelon's major work is a *Catalogue de monnaies grecques de la collection de Luynes (1924-1936)* and another catalogue on Spanish coins and medals. Jean Babelon, 19 Jan 1889 - 20 April 1978 spent his entire professional life in the Cabinet des médailles at Bibliothèque Nationale in Paris, first as an intern after WWI, then as curator under the direction of Adolphe Dieudonné, a medievalist also interested in ancient coins and metrology before eventually becoming keeper in 1937, a post he held until 1961.

2. D'Espezel was involved in publishing several different reviews, including Documents with Georges Bataille, also working at the Cabinet de Médailles in the 1920's and a graduate of the Ecole des Chartes. Bataille however, managed to steer Documents away from the more conventional original idea proposed by D'Espezel and the backer and art dealer, Georges Wildenstein. Numismatics barely features.

3. *Aréthuse* was first published October 1923 as a quarterly magazine by J. Florange, Paris. The editorial rested with Babelon and d'Espezel at the Cabinet des Médailles. The first issue includes an editorial on 'Reflexions sur la médaille de guerre contemporaine' pp28-40.

4. *Aréthuse* no.1, 1923, pII La médaille aux Salons de 1923, le relief s'atténue, le mouvement se fige, les membres, les corps grossissent ou diminuent, les plis des draperies se raidissent. Meme s'il devait entrainer quelques excès, félicitons-nous de ce retrenchement du détail inutile, de cet effort en un mot, vers le "style"

5. ...une forte honnête monotonie... Comment une technique parfois si habile s'allie-t-elle a une telle indigence d'imagination? *Aréthuse* no.3 1924, pXXXVIII.

6. *Aréthuse* no.18, pp36-40 1928)

7. Dammann, 1885-1939, a pupil of Chaplain

8. Diameters of the cast medals vary between approximately 78-110 mm in the series.

9. There was also a famous World War II poster by Bernard Villemot with the legend *Patrie - a portrait of Petain, the hero of Verdun against a vision of rural France - Suivez moi! Gardez votre confiance en la France éternelle*. However, perhaps the medal is later - 1944/5 The reference could be to De Gaulle's victory speech to newly liberated Paris on 25 August 1944. *Paris! Paris outragé! Paris brisé! Paris martyrisé! Mais Paris libéré! Libéré par lui-même, libéré par son peuple avec le concours des armées de la France, avec l'appui et le concours de la France tout entière, de la France qui se bat, de la seule France, de la vraie France, de la France éternelle*. In general terms, references to the dates of issue of the medals after the first 10 years are not easy to find.

10. Iché died 23 December 1954. The *Guernica* sculpture was exhibited in public once, 60 years after its creation in 1997 in a centenary exhibition of Iché's work. It is now in the Musée Fabre in Montpellier where it is conserved.

11. The other metopes were Triton, Eros and Three Nymphs. Gaumont also made bas-reliefs on the first floor of the Bibliothèque Nationale

12. Corbin like Joly and Turin was a coin engraver, best known for his Tunisian dinars of 1968 and 1970, and the Marie Curie 100 francs of 1984.

13. *Médailles* 23/2 Sept 1960 p.9

14. *Médailles* 28, December 1965, p6 mentions the 1963/4 issue, Gaston Bachelard by Annette Landry and the 1965 issue, *Hercule combattant les forces du Mal* by Raymond Delamarre.

15. *Médailles* 30, July 1967, p.12

A la limite: un siècle d'expériences entre médaille et sculpture

Javier Gimeno

La médaille est un art, peut-être le seul, qui est défini non par l'action ou la technique de l'artiste mais par l'objet résultant. D'ici que toute réflexion sur son rapport avec d'autres arts, notamment la sculpture ou la gravure, ne soit pas sans risque d'aboutir sur une situation paradoxale entre l'appartenance à l'une ou à l'autre – dans ce cas stricte la discussion deviendrait sans objet – ou une indépendance déterminée moins par l'impossibilité d'un rattachement incontesté que par la capacité de communication artistique inhérente à la médaille en soi.

La réflexion théorique à ce sujet, toutefois, n'est pas ici l'objet. Dans la pratique, le devenir historique de la médaille apparaît comme une oscillation de tendances de rattachement préférant soit à la gravure, soit à la sculpture. Et la situation actuelle dériverait d'une longue période où la sculpture aurait un rôle prédominant, étendue *grosso modo*, et sous réserve des quelques différences entre les centres de réalisation de médailles, tout au long du XXème siècle.

La réalité espagnole correspond à ces coordonnées. La prééminence des sculpteurs dans l'art de la médaille serait manifeste depuis le tournant du XIXème au XXème siècle, moment de poussée du *modernismo*, et maintenue, nonobstant la présence de périodes d'essor et de récession de la médaille, jusqu'au moment actuel. Et l'intervention des sculpteurs, qui en outre n'ont jamais été exclusivement médailleurs, est accompagnée d'une curiosité, un besoin de recherche, portant sur les possibilités d'expression artistique de la médaille en interaction avec les autres formes de sculpture. Ce besoin, ouvertement explicite et multiple aujourd'hui, peut être retracé aussi, moyennant une observation attentive, depuis le début même de cette évolution.

L'objet de ce travail est de suivre cet esprit de recherche, ces expériences d'interaction, manifestes, entre autres, à travers de créations situées “à la limite” entre la médaille et les autres formes de sculpture; qui rassemblent des éléments divers de la morphologie sculpturale et de la médaille, donnent des résultats aux frontières de l'une et de l'autre et témoignent, en fait, de l'intérêt de ses créateurs pour la recherche d'un dialogue entre les formes d'expression.

Ces expériences seront analysées, aux fins de synthèse, à partir d'exemples illustratifs correspondant aux périodes représentatifs de l'évolution de l'art de la médaille en Espagne, aboutissant au moment actuel. Il s'agit notamment de la période moderniste, étendue à la première moitié du XXème siècle, représentée par Mariano Benlliure; de l'essor de la médaille à partir des années 60, avec les recherches de Fernando Jesús, Julio López Hernández et Francisco Aparicio, et des tendances plus actuelles – la postmodernité – à travers Sonia Guisado et Ana Hernando.

C'est important de noter que les exemples sont choisis comme représentatifs du sujet, pas de l'ensemble de l'œuvre de ses auteurs, qui est dans tous les cas bien plus riche et diversifiée.

Premières expériences: Mariano Benlliure

Mariano Benlliure (1862-1947), sculpteur-médailleur prolifique aux sphères tant officielle qu'individuelle, auteur aussi de bon nombre des monuments qui ornent encore bien des villes d'Espagne, est une figure représentative privilégiée soit de la médaille, soit de la sculpture monumentale, de son époque.¹ Il est aussi fortement significatif en ce qui concerne les buts de ce travail. En effet, le besoin de recherche des limites, de l'interaction conceptuelle, de médaille et sculpture est percevable, chez lui, peut-être pas



Fig 1. Rafael González "Machaquito", 1908
Mariano Benlliure
Médaille à la base de la sculpture *La estocada de Machaquito*
Córdoba, Museo Taurino

d'une façon pleinement explicite étant donné les contraintes de l'art et de la médaille de son époque, mais par contre d'une façon permanente à partir d'une diversité non négligeable d'indices et d'exemples.

Son expérience porte, en premier lieu, sur l'application d'un même sujet en sculpture – ronde-bosse ou relief – et en médaille. Il s'agit évidemment du degré le plus simple de cette évolution, mais montre surtout l'intérêt du sculpteur, depuis ses débuts comme médailleur, pour le rapprochement aux formes de la médaille. D'ailleurs, l'activité de Benlliure comme médailleur commence par ce type d'expériences à un moment où il est déjà reconnu comme sculpteur. La médaille de José de Ribera en 1888, reproduisant le portrait du monument inauguré cette année-là à Valence², ou le modèle pour médaille à Alphonse XIII tiré d'un relief en marbre représentant la famille royale en 1891 sont de bons exemples. Une nouvelle dimension en cette ligne serait atteinte par la réalisation simultanée d'un monument public et une médaille le représentant. C'est le cas de la dédicace au général Arsenio Martínez Campos, en 1907, du monument urbain situé au parc du Retiro à Madrid et de la médaille qui reproduit ce monument dans son revers.

Ces expériences d'interaction soulèvent probablement chez l'artiste une attitude désinvolte, peut-être même critique, envers les limites même conceptuels de la médaille, à une époque où la différenciation des concepts est encore importante. En 1910, déjà médailleur reconnu, la présentation de quelques pièces "à la limite" à l'exposition de médailles organisée par l'*American Numismatic Society* à New York – par exemple la plaque portrait de Joaquín

Sorolla réalisée en 1909 reproduisant elle aussi un portrait urbain de 1900 –, en témoignerait.³ D'autres exemples offrent des solutions de juxtaposition des formes circulaires de médaille et rectangulaires de plaquette, où la distribution des éléments plastiques et épigraphiques a une fonction d'intégration.

Mais la manifestation probablement la plus poussée porte sur l'intégration de la médaille et la ronde-bosse, témoignée par le petit monument au torero Rafael González, "Machaquito", conservé au Museo Taurino de Cordoue. Le sujet principal du monument est l'action, la *estocada*, le coup qui rendit Machaquito célèbre à ce qu'il paraît, tandis que l'élément identificateur du personnage, le portrait, est résolu en clé de médaille sur la base du monument, l'inscription étant l'élément intégrateur. Or, en inversant les termes, l'ensemble portrait-inscription-action serait valablement interprétable comme médaille où tous les éléments canoniques sont présents, bien que l'un d'eux, le sujet du revers, aurait été développé en ronde-bosse transformant l'ensemble en monument. Cet exemple magnifique de métamorphose de la médaille deviendrait dès ce point de vue l'expérience la plus hardie de Benlliure en ce qui concerne le rapport médaille-sculpture.

Les propositions de Benlliure – et similaires, dans une moindre dimension, d'autres sculpteurs comme Miquel Blay – représentent, en synthèse, un début. Dans une époque où la médaille, voire la plaquette, est formellement attachée à sa morphologie canonique, elles ouvrent, en essence, des voies de

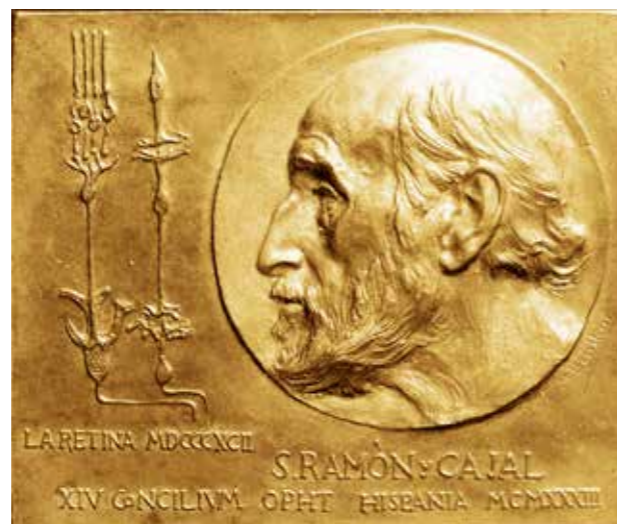


Fig 2. Santiago Ramón y Cajal, 1933
Mariano Benlliure, 120 x 140 mm
Madrid, MAN

recherche valables dont la trace réapparaîtra au long du siècle.

Les "structures" de Fernando Jesús

La période débutant les années 60 du XXème siècle représente un renouveau et un essor à grande portée de la médaille espagnole, qui a lieu à une époque de nouveaux mouvements critiques dans l'art en général. En cette phase, la recherche des frontières entre la médaille et les autres formes de sculpture devient explicite. Elle apparaît en différents versants de l'expression artistique, notamment le rationalisme et le réalisme.⁴

Fernando Jesús (1924-) est une figure essentielle de ce nouvel élan de la médaille. Il conçoit ses

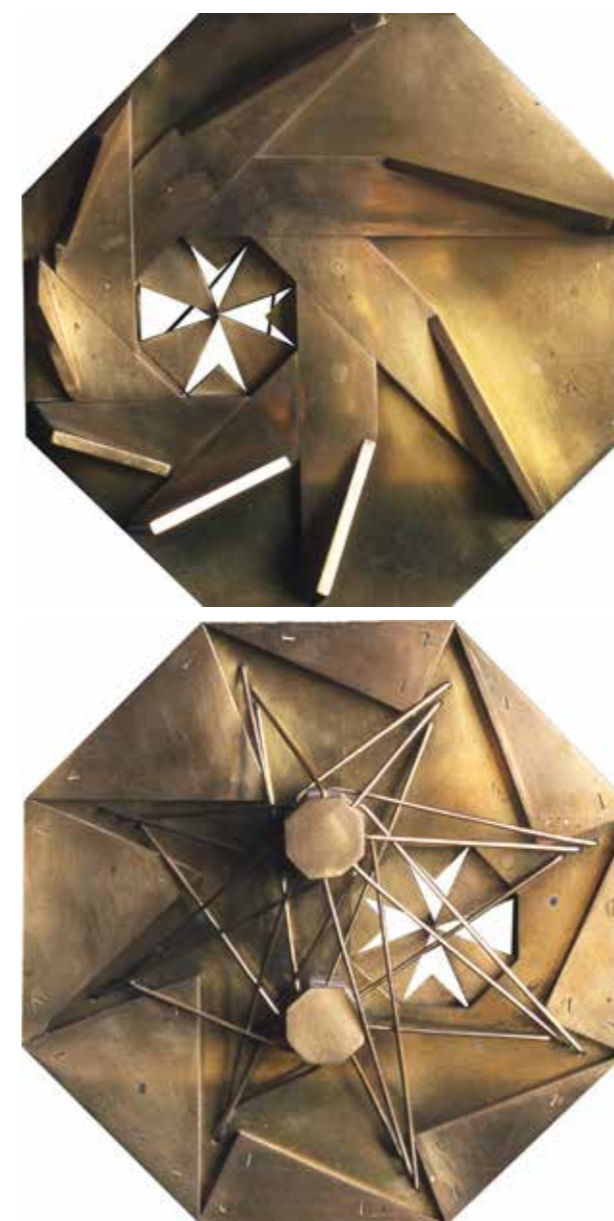


Fig 3. Structure 8-25-75, 1975
Fernando Jesús



Fig 4. Structure 24-81, 1981
Fernando Jesús

médailles –ses sculptures aussi, évidemment– dans les coordonnées d'un rationalisme plutôt stricte, la construction synthétique de formes et volumes qui canalise l'argument.⁵

À partir de cette approche il parvient à détacher ces formes et ces volumes, qui deviennent sujet en soi. En ce point, il rejoint les racines du mouvement constructiviste du début du siècle, déjà lointain à cette date mais dont les principes reviennent valablement, et propose des objets, qu'il appelle tout simplement "structures", identifiés uniquement par un numéro, et qu'il qualifie de médailles. La première de ces expériences date de 1967 et a été présentée à l'exposition de la FIDEM de cette année-là.⁶

Le constructivisme connaissait une appréciation importante en Espagne depuis les années 50.⁷ Mais toutefois, Fernando Jesús en revient aux sources primaires et observe à juste titre que, malgré ses apports en sculpture, il n'avait jamais été expérimenté en médaille, comme d'ailleurs aucun des mouvements d'avant-garde. C'était comme si la médaille avait encore quelque chose en suspens dans le devenir des mouvements artistiques.

Sa proposition est nette et sincère. Outre les formes du constructivisme, il en adopte les techniques de l'art industriel préconisées depuis le manifeste de Pevsner et Gabo et les premières manifestations du mouvement. Les "structures", en effet, ne sont



Fig 5. Hommage à la médaille, 1973
Julio López Hernández, 260 mm



Fig 6. La grande-mère, 1980
Julio López Hernández, 120 mm

pas frappées ni fondues comme les médailles traditionnelles, elles sont “construites” à partir de l'assemblage mécanique des pièces, et ce détail est très important car il signifie l'application vraie et réelle des principes du constructivisme à la médaille, une démonstration que celle-ci pouvait rentrer de plein droit dans l'univers des avant-gardes et porter à l'extrême, à la limite, sa qualité d'art reproductible.

Mais Fernando Jesús ne reste pas aux origines. Il assume aussi la longue évolution du constructivisme dans le temps en incorporant, dans des médailles qu'il

développe dans une deuxième phase, des principes de mobilité qui proposent des solutions même interactives et complètement inédites à cette époque. C'est le jeu des formes adaptables, l'intervention de la lumière changeante, en synthèse la référence de Moholy-Nagy et de l'art cinétique, duquel Jesús est particulièrement enthousiaste.

Sculpture, médaille, médaille mobile, dans la perspective d'aujourd'hui force est de constater que ce sont toujours de propositions sincères – sans doute une des grandes créations de la médaille au XXème

siècle. Pas bien acceptées en quelque sorte au début – c'est le risque toujours des premiers innovateurs –, elles ont été quand-même un commencement des grandes tendances innovatrices subies par la médaille à la fin du siècle. Il s'agit en tout cas d'un pas énorme de cette interaction aux frontières de la médaille et la sculpture.

La fusion des formes: Julio López Hernández

Julio López Hernández (1930-), toujours dans la période à partir des années 60, est une figure clé de la tendance réaliste en sculpture.⁸ Sa consécration intense, dans la même ligne, à la médaille, dérive vers une recherche de l'identité de celle-ci comme objet, intégrée dans le monde, évidemment, de la sculpture.

Il s'agit essentiellement une recherche de convergence des concepts, motivée par le besoin d'une intégration poussée des différentes formes d'une même expression. En ce sens on peut retracer une référence aux expériences déjà lointaines de Benlliure, reprises ici dans une toute nouvelle dimension. C'est comme ça qu'il conçoit au premier abord, en 1973, une sculpture en hommage à la médaille. En fait, il s'agit d'une sculpture ronde-bosse métamorphosée dans la forme circulaire et avers-revers de médaille. La médaille devient sujet, bien que, à son tour, elle contient quand-même un discours figuratif, et cela dans l'expression réaliste à l'extrême, profonde, qui lui est chère.

À partir de cette proposition, Julio López Hernández développe plusieurs expériences, conçues déjà comme “médailles”, mais intégrant un élément ronde-bosse qui leur permet de tenir debout. Évidemment, le facteur de “mobilité” propre à la médaille est en quelque sorte perdu, et donc l'identité de ces objets encore contestable du point de vue canonique. L'idée de médaille est quand même toujours claire. Ce sont encore des exemples à la limite.

Julio López Hernández développe aussi diverses expériences d'intégration d'éléments ronde-bosse dans le sujet de la médaille. Des solutions remarquables, étant donné la difficulté technique de sa réalisation, offrent une nouvelle perspective à la tendance de la médaille réaliste.



Fig 7. Gaspar García Laviana, 1978
Francisco Aparicio, 200 mm



Fig 8. À tous vous, hommes, 1979
Francisco Aparicio, 180 mm



Fig 9. Dans l'air, 1987
Francisco Aparicio, 125 mm

Fusion et poésie: Francisco Aparicio

L'intégration de la ronde-bosse dans la médaille fait aussi l'objet essentiel des recherches dans ce domaine de Francisco Aparicio (1936-), représentant remarquable aussi de la tendance réaliste, au sens poétique accru, en médaille et en sculpture.

Aparicio commence ses expériences en ce sens avec des médailles soutenues par deux mains en ronde-bosse, qui ne seraient au début qu'un élément tectonique auxiliaire. C'est en quelque sorte, au début, un autre versant des solutions de Julio López Hernández afin de fixer la médaille et la tenir debout, auquel il ajoute de petits éléments ronde-bosse dans le relief de la médaille. Le premier exemple serait la médaille consacrée à Gaspar García Laviana en 1978.



Fig 10. Souvenir de "Fleur osseuse", 1991
Sonia Guisado, 90 x 140 mm

Mais ensuite il passe à incorporer des éléments ronde-bosse dans le sujet même, le discours expressif, de la médaille, qu'il développe aisément dans diverses propositions où il tire bien parti du jeu entre vide, relief et ronde-bosse en différents degrés d'intégration. Il faut rappeler l'allure intensément poétique de toutes les médailles d'Aparicio. Les résultats parfaits de l'intégration dans cet esprit sont spécialement émouvants.



Fig 11. L'instant II, 1997
Sonia Guisado, 350 x 200 x 150 mm



Fig 12. Guerrier d'art V, 2005
Sonia Guisado, 430 x 430 x 380 mm

La recherche aux teintes multiples de Sonia Guisado

Sonia Guisado (1960-), artiste toujours surprenante, est bien représentative des tendances postmodernes qu'elle applique entre autre à la médaille. Elle n'a jamais arrêté une recherche effervescente dans toutes les sources de l'art. Et, peut-être dans cet esprit néo-éclectique qui caractérise d'ailleurs la postmodernité, elle offre un éventail de suggestions de rapport de la médaille, avec la sculpture bien sûr, mais aussi avec toute forme d'art.

En ce qui concerne le rapport médaille-sculpture, peut-être l'apport le plus innovateur est celle qu'on pourrait qualifier de "mémoire de la sculpture éphémère". Le principe est simple. L'artiste canalise une partie importante de son art moyennant des "installations", ces conceptions en principe sculpturales mais vouées à disparaître. En ce point, elle utilise la médaille afin de pérenniser sa création. Autrement dit, elle représente, en vrai relief, la composition ou installation qui va disparaître, et en fait une médaille. C'est comme ça que toutes les médailles de cette série sont appelées "Souvenir de...".

Les exemples sont multiples, aux différents sujets. C'est intéressant d'y observer une référence répétée

à l'occultation, la disparition, qui suggère même le destin de l'œuvre d'art originale dans la pratique propre aux installations. Plus en profondeur, ce serait un rappel au contraste de la vie et la mort qui est très souvent présent dans l'œuvre de Sonia Guisado, en des exemples comme la fleur réalisée avec des os, la figure du chien caché face à l'os, et tant d'autres.

C'est comme ça que les sujets des installations, tout aussi comme ceux d'autres sculptures non éphémères, trouvent sa transposition en médaille. Le rappel des expériences de Benlliure revient. Mais, pour Sonia Guisado, la médaille rejoint une nouvelle dimension, donnée par la seule pérennisation, le seul témoignage, de l'œuvre disparue.

La sensibilité de Sonia Guisado pointe sur des sujets très divers. Les absurdités de la vie quotidienne, par exemple, à travers la transposition plastique de l'expression orale sans contenu, dans une ligne bien dans les tendances de la postmodernité. Mais, parmi ces sujets, c'est l'élément exotique qui ressort avec une signification spéciale. Le sujet du voyage, de l'évasion, la connaissance approfondie des endroits lointains, est un élément très important. La suggestion des formes naturelles, transformées en formes artistiques, mais aussi des chocs parfois brutales comme la présence de l'accident, de la mort à nouveau, voilà des nouvelles manifestations de la présence de la fugacité comme motif persistant.

Sonia Guisado offre aussi diverses propositions d'intégration de la médaille dans la sculpture, reprenant encore en quelque sorte la référence de Benlliure. Dans ses propositions, la médaille est intégrée dans la sculpture en différents degrés, depuis la simple inclusion jusqu'à des effets plus complexes. Par exemple ceux où la médaille, à son tour, représente la sculpture dans laquelle elle est contenue. Dans une sorte de jeu mathématique, le dialogue de contenant et contenu trouve encore une nouvelle dimension. Ce serait une symbiose de la représentation de la sculpture et l'intégration des éléments. Dans d'autres propositions, une médaille sans contenu expressif, purement concept, devient sujet, au valeur symbolique peut-être, dans la sculpture où elle est contenue. Autrement dit, la sculpture est contenant pour une médaille qui n'est qu'objet en soi.



Fig 13. Bonjour, 2001
Ana Hernando, 190 x 320 mm

Tout récemment, Sonia Guisado développe encore une nouvelle voie d'expression, des formes artistiques qu'elle appelle "guerriers d'art", propositions au caractère poussé, où l'élément exotique revient avec une force inouïe. La médaille y serait intégrée à nouveau. Mais elle est devenue suggestion lointaine qui ne conserve de son caractère que la forme circulaire, en abandonnant la référence métallique pour octroyer une fonction protagoniste à la couleur. La sculpture elle-même est conçue à partir d'éléments bien simples, des objets de la vie quotidienne dont la forme, mais surtout la couleur, est mise en valeur. Dans d'autres exemples la médaille, ou sa suggestion, est intégrée dans la figure humaine et assimilée peut-être à l'idée, ou elle fait partie de compositions plus complexes, à partir de la juxtaposition de ces formes et d'autres éléments de volume.

Sonia Guisado est source d'une richesse de propositions débordante à la frontière de la sculpture et la médaille. Ses créations dans cette ligne suggèrent beaucoup de questions, qui témoignent bien de sa vitalité. Ses orientations, ses trajectoires, sont avant tout multiples et difficiles à prévoir. C'est une recherche qui aura encore beaucoup à offrir.

Les "fenêtres" d'Ana Hernando

Pour conclure ce parcours, les créations d'Ana Hernando appelées "fenêtres" offrent un dernier exemple magnifique d'interaction de la médaille et les autres formes de sculpture.

Ana Hernando (1969-) est artiste de son temps, aux trajectoires et intérêts pluriels. Sculptrice

aux lignes élégantes, allant de la petite échelle jusqu'aux monuments publics, elle a aussi un versant intéressant en peinture et même récemment une dérivation originelle vers le design. Toutefois, son penchant pour la médaille reste spécial et gardé dans un univers plus personnel et intime.

Ses expériences ont un début, en médaille, par des propositions où, dans le traitement de divers sujets – Le voyageur, de 1998, par exemple –, elle exploite bien efficacement le contraste entre le relief et le vide, d'une façon qui peut rappeler de lointain les expériences d'Aparicio.

Les "fenêtres" dériveraient, en quelque sorte, de



Fig 14. Baiser caché, 2001
Ana Hernando, 235 x 235 mm



Fig 15. Âme, 2010
Ana Hernando, 100 x 100 mm.

cette recherche. Elle tire profit au maximum du même principe pour concevoir une nouvelle création aux frontières de la médaille où ce n'est pas le relief, c'est l'élément aérien, qui devient protagoniste avec les subtils mouvements des figures visibles, partiellement, derrière des espaces intérieurs, encadrés, créés par la "fenêtre". L'équilibre volume-vide, transparence-opacité, les formes insinuées, viennent ainsi au premier terme du discours.

Pour chercher des références, si Sonia Guisado pouvait reprendre celle de Benlliure, Ana Hernando peut suggérer une reprise des enseignements des années 60-80. La trace indiquée d'Aparicio ou celle de Julio et Francisco López Hernández n'y serait non plus lointaine à déduire de la intensité émotionnelle des créations. Mais aussi, pourquoi pas, la présence de l'immatériel, le jeu de lumière et air, n'est pas sans rappeler les solutions mobiles de Fernando Jesús inspirées à son tour à l'art cinétique.

Quoi qu'il en soit, en ce qui concerne le but de ce travail, il s'agit d'un nouvel exemple à la limite. La symbiose conceptuelle dans un délicat équilibre est parfaitement réussie. Les frontières entre médaille et sculpture sont brisées à nouveau. Mais justement, l'élimination des frontières est un des traits reconnus de la postmodernité.

Très récemment, Ana Hernando revient aussi sur le traitement d'un même sujet en ronde-bosse et en

médaille. La versatilité des concepts est toujours présente. Les voies de recherche ne sont pas épuisées non plus, les possibilités futures encore ouvertes.

Conclusion

De tous ces exemples à la limite, et en ce qui concerne le rapport de la médaille et les autres formes de sculpture, tirer une conclusion n'est pas sans problème, car, avant tout, il ne s'agit pas d'aucune évolution de style ni de quelque trait similaire de l'art, mais tout simplement de quelques traits d'une recherche ponctuelle qui n'ont en commun que cette inquiétude pour la médaille comme objet et ses limites. Peut-être, donc, une conclusion n'a pas de sens. Peut-être l'absence de conclusion en est déjà une: la constatation positive que la recherche n'est pas finie, et dans une voie difficile, même impossible, à prévoir.

Évidemment, pour ce qui est des critères habituels d'appréciation de l'art tels le style ou les tendances, toute comparaison serait inutile, inévitablement subjective et pas toujours encourageante. Les différents sculpteurs, de différents moments, analysés, ne pourront jamais être compris sous une même perspective. Les valeurs de l'expression artistique sont, dans ces exemples, dans des dimensions absolument dissociées, des univers nettement différents.

Mais c'est d'ailleurs ce fait qui en redouble l'intérêt. Le fait que, dans des univers essentiellement différents, l'esprit de recherche, le besoin d'explorer, même de transgresser, les limites, est toujours présent et vivant, par dessus les styles et les tendances. Cela vaut soit pour la médaille comme véhicule de sculpture, comme élément dans la sculpture, comme témoignage de sculpture, et tout l'éventail, finalement complexe, qu'on a parcouru. En essence, celle-ci est la meilleure constatation. Comme celle que, en outre, toute cette recherche à la limite a contribué et contribue toujours à l'évolution de la médaille elle-même.

L'évolution n'est pas non plus continue ni linéaire. Il s'agit plutôt de références croisées qui apparaissent, ou sont récupérées, sans une logique évolutive. Les expériences de Benlliure, absentes ou très dénaturées pendant une longue période, voilà qui sont reprises

au fil des années par Sonia Guisado dans l'esprit de la postmodernité. Fernando Jesús, quant à lui, réclame des expériences d'avant-garde jamais osées auparavant en médaille et, si ces expériences n'ont pas une continuité en principe, voilà que Ana Hernando en reprend des éléments qui, d'autre part, fait converger avec ceux du réalisme poétique. Ces idées, qui d'autre part ne sont pas partagées par tous les sculpteurs médailleurs, sont transmises ou reprises de cette façon un peu capricieuse, mais sa présence affleure et reste.

L'art actuel est réputé être celui de la rupture des frontières. À partir des exemples signalés, cette rupture, cette fusion plutôt, a bien des précédents à l'intérêt évident. Les expériences sont toujours renouvelées. La meilleure conclusion est qu'il s'agit d'une évolution vivante, qui n'est pas finie, bien au contraire.

NOTES

1. La référence pour l'oeuvre de Benlliure est essentiellement V. MONTOLIU, *Mariano Benlliure (1862-1947)*, Valencia, 1997. Sur sa signification dans le monde de la médaille, J. GIMENO, "Bartolomé Maura, Mariano Benlliure, Miguel Blay: aspectos de una renovación", dans *XIII Congreso Internacional de Numismática*, Madrid 2003, Actas, II, Madrid, 2005, p. 1725-1735.

2. Voir F. MATEU Y LLOPIS, "La medaglia di Ribera dello scultore Mariano Benlliure", *Medaglia* 17, 1982, p. 64-67.

3. *Catalogue of the international exhibition of contemporary medals, the American Numismatic Society*, March 1910, New York 1911, p. 13.

4. Ce sujet a été déjà abordée au congrès de la FIDEM de 1983: J. GIMENO, "L'évolution de l'idée de médaille dans l'art espagnol des dernières années", *Médailles* 1983, p. 115-118, dont cette partie de l'exposé est essentiellement une mise à jour synthétisée.

5. Voir essentiellement F. PÉREZ MULET (ed.), *Fernando Jesús: medallista y escultor*, El Puerto de Santa María, 2005; en ce qui concerne les structures, notamment J. GIMENO, "Fernando Jesús: el artista y la medalla", dans ce même volume, p. 139-187.

6. *Exposition internationale de la médaille actuelle, Hôtel de la Monnaie, Paris, octobre-novembre 1967*, Paris 1967, p. 80-81, n° 230-233.

7. Voir la synthèse de J.M. BONET, "Un siglo de arte español dentro y fuera de España", dans *José Caballero, círculos y sueños*, Madrid 2003, p. 15-20.

8. Voir essentiellement le catalogue *Julio López Hernández. Obra 1960-1995*, Madrid 1995.

João Duarte. Among monuments, trophies and medals, 1980-2010

Hugo Maciel

João Duarte is a Portuguese sculptor who distinguished himself nationally and internationally in the area of medals art and numismatics. However, he developed his career in other areas of sculpture. A career that started in the 70s but that was consolidated in the art scene in the 80's.

Author's Poetics

Throughout his career as a sculptor and medal artist he was guided by a language of questioning and reflection about society, which finds its first expression in his poetic sculpted works, some intimate sculptures named by him as the "Fat ones". Formally they are based on female figures which show an exacerbated figuration of the round forms, profuse in ironic character and daily observation.

Public Commissions

However the majority of João Duarte's activity can be defined within the categories of Public Monuments, Trophies and Medals, related to public commission. He follows a language of geometric construction, linked to metallic industrial materials whose result are minimal compositions with a synthetic form. While using elementary forms, João Duarte builds his commemorative works with images constituted by synthetic elements with visual evidence of the original element or situation on which these are based.

However, the physical, technical and plastic expression of the materials fascinated the sculptor from an early stage. Henceforth his constant search in terms of experimenting with traditional materials and techniques and at the same time combining new technologies and materials from other areas, apart those of Sculpture. This combination plays a major role in the development of his work particularly in the creation of trophies and medals.



Fig 1. Moon over the room, 1988
Bronze, casting, 200x200x200 mm

Innovation and Medal

The truth is that Sculptor João Duarte became one of the "innovators" who sought to redefine those fundamentals of the typologies of Sculpture with a particular emphasis on the Medal. When introducing playing and moving components in his medals, he aims to create formal and chromatic games, by the addition of colors, motion and even sounds, so that the final result, apart from being visually appealing, can be also used as a "toy". This role played by his Medals progresses alongside the author's poetics in Sculpture, by also granting it a tactile sense. That feeling, which in the "fat women" is provided by the round and soft shapes, is in his medals supplied by playing games, movements and mechanisms, so becoming closer to the form itself, as it implies handling an object.

Teaching

In addition to João Duarte's career as a sculptor and medalist which occupies much of his working time, we must speak about his role as a teacher. João Duarte devoted thirty-three years of his life to teaching at



Fig 2. Apocalypse, 2008
bronze, acrylic, paper and rope, construction, 90 mm



Fig 3. 25th Anniversary of the Socobre Constructions, 2003
bronze and acrylic, construction, 80 mm

the Faculty of Fine Arts, Lisbon University. He was there a driving force towards the development and innovation of Sculpture and Medal work.

Being a strong link among the generations of students that came to him, he began a thorough investigation and study of the Medal in the framework of new conceptual and technical possibilities within higher education. With the creation of the Volte Face project, the ideas of João Duarte became a reality and a major means for changing ways of promotion, dissemination and development of the Portuguese Medal both nationally and internationally.

Relationship among Monuments, Trophies and Medals

As a matter of fact the main point of my lecture is to trace in João Duarte's working career a relationship and a clear sequence of works based on a formal and thematic similarity embodied by a language of geometric construction to represent or briefly describe the celebrations related to monuments, trophies and medals. This plastic language and its relationship with the symbols that are meant to be represented, is organized on the basis of formal mechanisms such as the line, the plan or module, as well as visual and tactile links of the perception fixed on games of fullness and emptiness, repetition of elements or movement and dynamics for a better understanding of the ideas that are meant to be expressed.

Through a brief and concise presentation and comparison of some of João Duarte's monuments, trophies and medals, we are able to relate them as far as form, symbol and commemorative subject are concerned, illustrating their differences and similarities.

Line

Let's choose three pieces in which the similarity of the composition is generated by the line: Commemorative Medal of the 25th Anniversary of the Socobre Constructions, the trophy commemorating the 30th anniversary of the ABEI and the Monument to "Solidarity" of ABEI. In the three examples, the line is the generator of forms, which are physically translated through prefabricated materials arranged vertically and horizontally in space in a set of directions and interceptions of the converging center. And it is this idea of convergence and nucleus what symbolically represents the theme of the three pieces. The symbolic definition of the monument and the trophy is explained through the main features and objectives of the institution to be celebrated, based on solidarity and convergence of efforts to support the community. Yet, the medal commemorating another institution with different contents and objectives is translated by the construction of the same geometric elements, this time praising the business activity of the company, as a symbol of its building capacity.



Fig 4. "Solidarity" of ABEI, 2003
steel, construction

Plan and volume

However some of Duarte's pieces abandon this idea of linear construction to make way for a construction departing from the plan, meaning a double application. We have on one hand the Monument to "Freedom" and the Medal commemorating the 150th Anniversary of the Boa Hora Court of Justice in which the plan is defined as relief and on the other hand, the Trophy for the 1st Prize of the Jury of the Competition Products / Shows Employment and ADAPT and the public sculpture "A world open to Communication" in which the plan emerges as a



Fig 5. 150th Anniversary of the Boa Hora Court of Justice, 1993
bronze, construction, 120x120 mm

builder of a volume in the round.

In the first example the Monument and the Medal are defined as reliefs, not in the traditional concept of a simulation of a molded depth or carved plans, but by being composed of overlapping three-dimensional plans. This means that, despite participating of a three-dimensionality, they develop themselves over a two dimensional composition. In the medal, the relief becomes evident, since the traditional trend remains of an obverse and a reverse; the monument, however, despite having two main frontal planes, its three-dimensionality is enhanced with the inclusion of an element placed on top of the composition.

Although both pieces have similar symbolic themes and forms, despite being designed for such different commemorations, we can see that the author interprets them focused on a general concept: justice. This concept is more evident on the medal given the relationship between the theme and the aim of the institution, where justice takes place. Formally the sculptor represents two symbols connected with justice: the sword, represented by two vertical elements that cross the center of the composition and the scales, represented by two plates schematically constructed as stereotypical signs of the female character, justice. In contrast, the monument evokes the symbol of freedom and peace through the planned representation of a dove, symbolizing the end of the political regime "Estado



Fig 6. Monument to "Freedom", 1995
steel, construction



Fig 7. Trophy to the 1st Prize of the Jury of the Competition Products / Shows Employment and ADAPT, 2001
Bronze, construction, 80x350x80 mm

Novo” and extolling the values of the revolution, and the new direction for Portugal after April 25, 1974. The symbol of the sword seen on the medal is here replaced, and freedom is described as the true form for increasing justice.

From a different point of view, in the Trophy for the 1st Prize of the Jury of the Products’ Competition / Shows Employment and ADAPT (Ed. ADAPT) and in the Public Sculpture "A world open to Communication" João Duarte uses the plan in a three-dimensional sculpture in the round, but does not work the form through a compact volume, but by the suggestion of this same volume through the intersection of plans in the representation of the spherical element. Symbolically, the commemorative component of the monument is not directly related to the recognition of merits of the trophy; also the performance being awarded by the trophy is opposed to the communication commemorated at the monument. But in reality the concepts of job employment and communication are understood by the author as means of improving society. Thus, starting with the representation of the world (globalized) through compressing the globe (armillary sphere), these concepts of employment and communication appear as new designees of the expansion and development of society.

Full and void

The dichotomy between the concept of full and

Fig 8. A World open to Communication, 1998
steel and acrylic, construction



void is recurrent in the sculpture in its relationship between form and space, material and nonmaterial as elements of interpretation and composition of some works. Taking the example of the Medal of Honor for Professor João Afra and the Monument for Montijo we can see that this dichotomy is present as a meaning for the theme, which shares similar morphologies despite being designed for different commemorations. The monument and the medal both develop in the same structure contrasting solid and hollow volume. They are built as a form in space, through the massive central element in antithesis with the lightness of the four flat elements. This is a suggested composition where expansion and continuity of form happen while tending to grow beyond the space it occupies. This idea of continuity gives origin and growth to the commemorative grammar of the pieces, something that develops beyond the present and the material, a subtle reference to the future. This idea fits the medal, as it suits the definition of a psychological trait of João Afra, a man endowed with a refreshing personality and the breaking away from conventions that according to João Duarte "was always beyond his time." In the monument this symbolism of continuity is represented by a celebration on the turn of the millennium, meaning the future.

Movement and dynamics

Movement and dynamics are principles present in the work of João Duarte, using them as a visual



Fig 9. Medal of Honor for Professor João Afra, 1997
bronze, construction, irregular dimension

and perceptual means of capturing internal form and structure in his works. Taking the example of the Monument to the "Working Class Family" and the Trophy devoted to the 40th Anniversary of Opel, which are conceived with the same similarity of shapes on account of the ratio of the message / theme they celebrate, this idea of dynamics and movement results from an asymmetrical composition of volumes. However, in the trophy it is not only the form that defines the dynamics and the movement but also the plastic exploration, visual effects and perceptual issues that focus on forms, such as the transparency given by the acrylic in contrast with the color effect of assembled materials. Symbolically both works are focused on the representation of the plant as a mark of the typical working class family of Barreiro and Opel Portugal, with their particular specifications through the synthesis of the mechanisms and components of industrial nature.

Module and Repetition

The use of repetition and modules in the work of João Duarte is also evident throughout his career. As an example, I would like to show four pieces that synthesize this idea of module and repetition, with a clear link between form and related commemoration: Key of Honor of the City of Montemor-o-Novo (medal) Key Honor I (Monument), Key Honor II (Monument) and Key Honor III (Monument). The modular shape of these sculptures is immediate when we see them simultaneously, however they are far from being considered as standard and similar elements, to the extent that any of them is made of three or four elements of a different shape.

When making medals, João Duarte takes possession of a common object, a key object which he



Fig 10. Monument for Montijo, 2001
steel and stone, construction and carving

deconstructs, turning it into flat fitted elements, suggesting a volume in the round. The “Key of Honor I” Monument and the “Key of Honor II” Monument are composed by four elements and a further linear element which grants them scale within the urban space. With these elements he builds a game of positions and fittings succeeding in finding different organizations in the shapes of monuments. Endowed with a sense of rhythmic repetition and an elegant spatial linearity if we relate the three monuments we end up making a volumetric sequence of growth/construction, in which the compositions are developed through an intensive study of the assembling possibilities of the modules and their repetitions, incorporating a sense of rhythm as a fundamental resource for the organization and



Fig 11. Trophy to the 40th Anniversary of Opel, 2003
inox steel and acrylic, construction, 150x350x90 mm



Fig 12. Monument to “Working Class Family”, 2010
steel and bronze, construction and casting



Fig 13. Key of Honor of the City of Montemor-o-Novo, 2000
bronze, construction, irregular dimension



Fig 14. Key of Honor I, 2000
steel, construction

perception of shapes and space.

Speaking again about the similarities between theme and shape related to some of the works of João Duarte, I would like to show other pieces that were originated by the same commemoration, but formally underwent adaptations on account of the specific characteristics of each typology, such as the urban scale of the monument and the scale of the hand on the medal. Let's see:

In The Medal and in the Monument of the 75th Anniversary of the Alverca Volunteer Firefighters, the adaptation of scale for the monument is made through a longer ladder, so to give it the monumentality appropriate to the urban space. In the Medal commemorating 100 Years of the Sesimbra Fire Brigade and in the respective Monument, the compositional changes are related to a re-articulation of the objects schematically built to symbolize the profession of a firefighter, namely the ladder, the axe or the flame, so that each one could fulfill their typological function of medal and monument. And finally the medal and the Monument of the Misericórdia of Alverca Elderly Home, besides being made for the same commemoration; their



Fig 15. Monument Key of Honor III, 2000
steel, construction

shape is also inspired by the same image, the logo of the institution that is being celebrated. While in the medal the symbol is formally solved through the relief in the obverse and the reverse, in the monument João Duarte went for a linear deconstruction and abstraction of the actual logo, giving it a two-dimensional character. Unlike these last three comparative examples in which the commemoration is associated through the same shape although with the necessary typological adaptations, in most of his other works this is not the case. According to his own interpretation, João Duarte rearticulates some compositions in form and meaning in order to enhance the supposed celebration.

João Duarte has built, during his career of more than thirty years, a large bulk of work in the area of Sculpture, consisting largely of public commissions, translated into over forty monuments disseminated all around Portugal, over one hundred and forty edited medals and more than two dozen trophies, commissioned by public and private institutions.

His contribution towards the definition of a national identity in art through the Typologies described above, was particularly important in the evolution and redefinition of medal art at a national and international level. But apart from his artistic activity João Duarte also contributed by his teaching towards the promotion and development of technical and aesthetic practices in the areas of Sculpture and Medal Art, opening a path to new generations of sculptors and medal artists.

Stevens-Sollman Studios: on making art together and separately

Jeanne Steven-Sollman



Fig 1. Stevens-Sollman Studios in snow, Bellefonte, Pennsylvania

During a break while at a meeting in Washington, DC, a colleague asked me,

“What should I tell my young grand-daughter who wants to become an artist? I don't think she will be able to support herself.”

“Tell her to follow her heart and she will succeed in fulfilling her dreams”, was my reply.

In the mid 80's, after many years of doing production ceramics (fig. 2 and 4), my journey with medallion art began by studying with John Cook at The Pennsylvania State University. My purpose was to learn bas-relief (fig. 3), John's specialty, to enhance my clay sculptures. The longer I pursued intaglio and reverse text writing, the more my passion grew for the medallion art form which was once obscure to me.

Practice. Practice in lettering, practice in designing in a small field, breaking out of the formal double sided circular format of medals hopefully gave my work substance and interest. A two-sided medal became easy although complicated, almost too comfortable.

So risks were taken in developing multi-sided objects like interlocking medals with four sides and puzzles



Fig 2. The Dream: Emergence
bronze, 350mm x 280mm x 190mm



Fig 3. Aurora's Children
140mm x 142mm



Fig 4. The Delinquents
life size wolves, 12 feet long



Fig 5. Arts and Humanities Award of Distinction
bronze, 154mm x 136mm x 32



Fig 6. Iowa State University Mace
bronze, silver, tiger maple, 5 feet 10inches x 9 inches



Fig 9. Friend of Penn State Award
bronze 165mm x 120mm x 45mm



Fig 7. Iowa State University Chain of Office
silver and bronze, 36 inches long



Fig 10-11. Finding Cory
bronze, 95mm x 112mm x 10mm



Fig 12. Volt, life size bronze of a Doberman
550mm x 530mm x 300mm



Fig 8. Iowa State University Chain of Office presentation box
walnut



Fig 13. Polly Gallena, my Fat Hen
bronze, articulated medal, 112mm x 52mm x 30mm, closed; 276mm x 52mm x 12mm, opened



Fig 14. Reliquary:
Never More
clay, 580mm x 310mm x 200mm
Reliquary: Drummer
clay, 450mm x 220mm x 160mm

that transformed into different shapes (fig. 13).

Practice. Practice, always practice. Learning new techniques and developing some of my own, led to my first big commissions (fig. 5, 9 and 12). The risks taken when creating pieces from the heart, transferred into commissions with challenges like the Presidential Mace for Iowa State University (fig. 6) followed by the Presidential Chain of Office (fig 7 and 8).

These pieces were actually multisided medals in some respect. Each commemorated events and employed icons from the university's history, such as the Campanile for the Mace and Beardshear Hall for the Chain of Office. Both architectural elements were some of the first structures built for that land-grant college in 1858. Because Iowa is agriculturally known for its great production in corn, the five foot, tiger maple staff of the mace has a boot of bronze corn leaves. Those leaves appear again on the reverse of all the medals that comprise the Chain of Office. Phil, my life's partner, designed the staff, its stand and the presentation box for the Chain of Office, as well as the presentation box for Penn State's Art and Humanities Award of Distinction. So in a sense we work together, yet apart.

Our ideas come from our surrounding (fig. 11); things that amaze us, natural forms that inspire us, issues that impact us and our environment. It seems that I am slow in achieving my goal, that being to enhance my ceramic sculpture with relief work. But I was distracted along the way with this curious form of medallic art. Finally after what was nearly decades of work and after being inspired by some of James Malonebeach's whimsical vessels, my series of clay reliquaries (fig. 14) emerged with the surface of a medal, with stories in relief and a finish that kept the soul close to the surface of the object.

Working back and forth between sculpture, sculptural vessels, medals, and awards, that childhood dream of being an artist is sustained. For I too was told that making a living in art would be impossible and risky at best. So take this medal, this little bronze poem, hold it in you hand, tell me what you dream. Hand to hand; friend to friend.



Fig 15.
Jeanne and
Phil, working
together for
forty years

This living hand – the medal as a tangible made object

Benedict Carpenter

Abstract

Through an analysis of recent work by Cathie Pilkington, Chloe Shaw and Felicity Powell, as well as Edward Lovett's collection of amulets and charms, this paper examines the medal and other small-scale works from the perspective of their relation to the hand, and the role of their commemorative and apotropaic functions, either explicit or implied, in creating a sense of these objects as strongly relational forms.

Note

The following two papers were prepared without consultation, and it is entirely fortuitous, but perhaps not surprising, that they deal with some of the same artists. However, there are differences in the ways in which our complementary readings are approached. While the first article deals with medals as relational forms in which the hand is a site of transmission, in the following paper Melanie Vandenbrouck considers them more thoroughly as physical objects in the hand of the beholder. In order to avoid unnecessary repetition, in some instances illustrations are referenced between papers, in which case they are referenced as MV or BC, followed by a figure number.

Introduction

This paper is about the hand. In the majority of art-writing, the 'hand' means the hand of the artist, those tell-tale marks that betray an object's connection to a single, named maker. In this sense, 'signature' handwork is a guarantee of authority and authenticity.

Medals are a curious field of production because they rely on a combination of skills, associated with art, craft, and design; and frequently their production involves collaboration between craftspeople and artists. But there is a tradition of interpretation that

strives to read medals as autonomous art works; thus, the eminent numismatist George Hill expresses a certain degree of measured contempt for German Renaissance medals which he regards as works of craft; where an artist is involved, their intentions are mediated by pattern-cutters, and their personal vision is occluded.¹ By way of contrast, describing the Italian Renaissance process for reproducing medals, of using artist-produced masters to make depressions in casting-sand which are subsequently filled with bronze, he writes that "the process of reproduction was slow, but as little mechanical as possible; each cast, so far as chased by the artist himself, was an independent work from his hand".²

The impulse to independence that can be read in Hill is challenged by a contrasting view which regards medals as members of a large class of related objects, of similar scale, manner of collection, use, fabrication and iconography. This group includes cameo and intaglio stones, engraved seals, amulets, and coins.³ Many of these objects are designed to fulfil a useful purpose, and are intentionally relational: seals, for instance, are used to authenticate documents, and give them the capacity to act on the seal-holder's behalf;⁴ cameos were frequently exchanged as love-tokens; and coins only gain meaning through circulation. Unlike the modern, or Modernist, conception of art as autonomous and separate from life, these objects are tools that do a job by being used and exchanged.

Indeed, in recent decades there has emerged a view of all art which applies a similar logic to apparently purposeless or purely aesthetic work, and views art as being not so much about meaning or communication as doing. The influential British anthropologist Alfred Gell set out what he called his "methodological philistinism" in the landmark work *Art and Agency*.⁵ In this he argues that the nature of

the art object is not a question of universal values or aesthetics, but “a function of the social-relational matrix in which it is embedded”;⁶ and he develops a model of agency in which objects are capable of acting, within this matrix, on behalf of people, or even, in a sense, *as* people.⁷

The idea of individuals able to reach through artworks, to affect change when they are not necessarily bodily present, sounds like the premise of a Gothik novel; but an example given by Hans Belting, an art historian with similar views, might help domesticate the idea. Of armorial devices in Medieval Europe, he writes that: “A coat of arms... extended the presence of its owner, taking him into spheres that his body could not reach. There, too, he could exercise his privileges through the ‘display and imposition’ of his heraldic emblem. It was also possible to bestow one’s arms on others who would then bear them in one’s stead”,⁸ enabling the absent or even dead knight to continue to receive fealty and impose his authority. A religious icon is a similar example, which acts as an interface through which meditative and miraculous services are provided, a device through which people are connected to an absent other in a manner that materially affects their well-being or environment.

Unsurprisingly, the desire to project manual strength or influence has often occasioned the production of surrogate hands. As W.L. Hildburgh observes in a paper of 1955:

“Representations... of the human hand were made long before the beginnings of written, or even traditional history... doubtless some of the representations were no more than the results of impulses to make a mark of some kind, but equally doubtless others had some sort of significance associable with the potentialities of the hand. To men in a low state of culture, the hand is the medium of almost all their powers – offensive and defensive, as well as constructive – wherefore it is reasonable to suppose that when a man wished to leave something... to represent him during absence or at times when he was not actively on guard, he should avail himself of an image of his hand. It is but natural, then, that an image of a hand open... should have been adopted, and should have

continued even until now, to serve against what we should term ‘supernatural’ influences.”⁹

This paper is concerned with objects that are handled by their maker, handled by their users, and which then have the capacity to touch people back, connecting people otherwise separated by space and time. So far, the examples that I have given seem foreign, or to belong to a bygone and more credulous age; but the medals that I am going to use to illustrate this theme are made by contemporary British artists, for whom the hand is a site of production as well as reception, and a central image in their work.

Cathie Pilkington

In the age in which we live, there are different and in some ways contradictory sources of authority available to artists. These are, firstly, a practice informed by the historical legacy of the avant-garde, which tends to value philosophy over making, and to undervalue the material, palpable presence of the object; secondly, the remnants of a Modernist tradition of the privileged and autonomous author, which manifests itself in gallery sculpture and painting, in which the role of the hand is valued as a mark of virtuosity and the genuine; and finally, a craft practice defined by a tight relation to prescribed forms, materials and processes, in which making is measured against traditional standards of technical skill.¹⁰

Cathie Pilkington’s work can be understood as an unflattering reaction to these options. The first she completely ignores, being far too concerned with material embodiment; but she has played the other available options against each other, making sculptures that seem equally critical of a Modernist cult of genius, as of dumb, honest craft. While her work has a strong sense of presence and the ‘made’, her position as an author is sincere, but strategically confused.¹¹ However, her recent BAMS issued medal (2012) might intimate a clearer future direction: *Jumping Jack* is struck, a process which by Hill’s logic would serve to muffle the artist’s presence in the object. But it makes direct reference to the hand in several ways: it was made available in two forms, simply patinated (fig. 1), available in an edition of 100; and hand-painted by the artist in a limited and more expensive edition of 6 (fig. 2). This difference



Fig 1. *Jumping Jack*, 2011
Cathie Pilkington, struck bronze and ribbon, 69 x 50mm
Courtesy of The Trustees of The British Museum

Fig 2. *Jumping Jack*, 2011
Cathie Pilkington, struck and painted bronze and ribbon, 69 x 50mm
Courtesy of The Trustees of The British Museum



Fig 3. Jumping Jack, 2011
Cathie Pilkington, spinning, struck bronze and ribbon, 69 x 50mm
Courtesy of The Trustees of The British Museum

goes directly to questions of labour and value, and seems consistent with an art market mentality that values one-off paintings more highly than editioned prints.

The object does not stand solely in relation to the artist's hand. By being mounted on a ribbon, it talks about the utility role of the public honour; but the ribbon also works as a handle: the piece is designed to be spun. Set in motion, the figure becomes an apparently three-dimensional image standing within a virtual field, like an actor on a kind of protoplasmic cinema screen (fig. 3). This act of animation requires interaction. A lot of Pilkington's work is satirical, and *Jumping Jack* is no exception: it makes equal reference to public honours as to toys, the fine military ribbon providing something of a contrast to the image of a cheap dismembered doll; thus it creates an image of Jack, the aspirational citizen, as puppet-like play-thing of the state, all-too-easily

animated as by the flick of a giant finger.

The over-animated puppet is, of course, a staple figure in the repertoire of the uncanny. A lot of Pilkington's characters are drawn from the darker fringes of folk-stories, and seem to belong to a pre-modern imagination, fascinated by the distinction between the animate and the inanimate, sex and death. If her work is programmatically critical of the labels 'craft' and 'art', and resists or mocks formal and philosophical approaches, it might, tentatively, be possible to find her fixed position in the abiding presence of atavistic themes in contemporary life, and their ability to flit like shadows from one form to another.

The deathlessness of these themes is echoed in the reanimation of the materials that she uses: her recent sculptures typically combine passages of deft making, in which her hand is preeminent, with collaged or cobbled structures composed of discarded dolls and other forgotten objects, revived in that most ambiguous of sculptural formats, the tableau. These works emit an aroma of charity-shop *juju*; of toys, given life through play only to be discarded,



Fig 4. Amulet (1), 2011
Cathie Pilkington, plaster and oil paint, 100mm x 70mm
Courtesy of Hunterian Museum

over and over again, in the slightly creepy death of the over-handled doll. The dexterous nature of her work inscribes these forlorn objects with a register of care and value that prevents it from tipping into cliché. In *Jumping Jack* the fine ribbon and careful finish, not to mention the capacity for animation in the hand of the viewer, pushes the taint of death away from forefront of the viewer's mind, to hang over it in an inverse form, as an air of something magical. Indeed, this object looks as though it might have a joyful supernatural use-value, the capacity, perhaps, to act as a charm or amulet, a quality that is evident in the other works she displayed at FIDEM XXXII (fig. 4).

Edward Lovett's Collection of Amulets

Felicity Powell's recent exhibition at the Wellcome Institute, *Charmed Life: the Solace of Objects* has an explicit connection with magic. Powell selected charms from a collection of objects put together by the Edwardian folklorist Edward Lovett (1852 - 1933), and showed these alongside her own relief work in wax. The collection that Powell used is now housed in the Pitt Rivers Museum, Oxford; but Lovett also had a long-standing relationship with the Wellcome Institute's forebear, the Wellcome Historical Medical Museum, to which over 30 years he sold approximately 400 amulets.¹² Many were originally shown in the Hall of Primitive Medicine, a room that visitors passed through at an early stage in their visit to the museum, thereby insinuating an idea of scientific progress, a notion of considerable propaganda value to Henry Wellcome, the world's leading pharmaceutical magnate. Most of these objects were gathered on trips into London, and largely were acquired from people who believed in their efficacy. Lovett's 1909 paper, *Difficulties of a folklore collector*, describes the twin challenges to understanding these objects, he writes:

"The collector in search of folk-beliefs and articles connected with them meets with far more difficulties than the collector of old china or other merely material objects. The objections to giving him information arise from a double set of motives, those of the ardent believer who will not expose sacred things to an outsider, and those of the unbeliever who refuses information about what he considers to be degrading superstitions or

discreditable survivals."¹³

The human geographer Jude Hill suggests that Lovett might have internalised these two approaches as a form of double consciousness, and comments that his beliefs are far from straight-forward:

"In publications Lovett often dismissed the notion that amulets and charms could work as effective magical objects, referring to them, somewhat sneeringly, in relation to outmoded superstitious beliefs... However, Lovett also seems to have participated in particular rituals of magical belief involving the use, exchange and even production of objects. For instance, Lovett named and designed his own 'Motor Mascot' produced by Gamage for commercial sale... Similarly, but perhaps more poignantly, Lovett made a charm for his youngest son to wear as protection against the perils of the front during the First World War."¹⁴

But not all of the uses to which Lovett put his amulets are that innocent, or academic. Using Gell's model of the "active interpretation of objects and the mergence of people and things" Hill analyses them as a tool by which he extended his agency and enlarged his influence in the world:

"Objects exchanged were not simply mute and passive, but were intrinsically involved at the heart of relationships that shaped the collection. Just



Fig 5. Bees, 2009
Felicity Powell, wax on mirror back, 200mm diameter



Fig 6. Sleight of Hand, 2011
Felicity Powell, single channel video installation

as Lovett's acquisitions altered the narrative and biography of the collection, the material outcome of these interactions also affected his own profile and future relationship with the institution... More so than many other donors, Lovett gained a position of authority, agency and influence in his dealings with [the Wellcome curator]... and therefore the wider collection."¹⁵

So, in Lovett's example we have three different models of amulet use: as evidence in the construction of a scientific narrative of progress, in which they are disparaged; his contradictory production and use of amulets for apotropaic purposes; and finally, their collective use as a lever for personal advancement.

Felicity Powell

Powell's display of Lovett's amulets, however, addresses their hidden magic: a large number were arranged on a glowing horseshoe-shaped table, at about hand-height, arranged according to a visual taxonomy that emphasises connections between the objects' physical properties more than the context of their discovery, or any other information that might make them useful as ethnographic data.

Her own wall-mounted wax reliefs feature imagery congruous with Lovett's amulets. Many of them figure a poetic merging of the human and animal: a human head with the cells of a bees' comb inside (fig. 5); a hand that grows red coral. The video

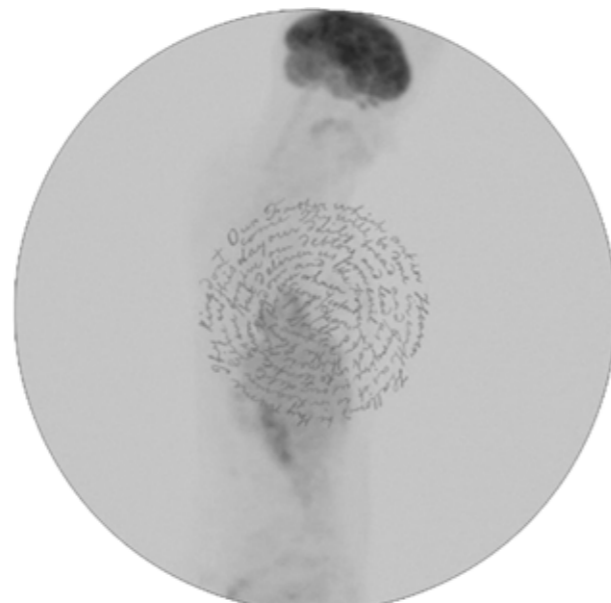


Fig 7. Scanning, 2011
Felicity Powell, single channel video installation

installation *Sleight of Hand* (2011, fig. 6), presented in an adjacent room shows Powell's own hands at work, manipulating dense wax in the creation of the reliefs. Obviously, this serves to introduce an idea of making, and her role as an artist. But the video is strangely atemporal; there is a sense that the work is growing in some sort of semi-spontaneous fashion from the tips of her fingers, or even organically, like penicillin in a Petri-dish; and once made they move, animated with a life of their own. As the accompanying guide puts it, Powell plays "with the sense that making and engaging with objects is in itself rather like being under a spell".¹⁶ The opening sequence of the film is particularly revealing. This shows Powell's fingers pushing the wax around, an act which one might expect to be destructive of form; but as her fingers wipe across the slate surface, detailed wax yeti hands emerge from her fingertips. The viewer is made very aware of connection between artist and medium – and wax is an incredibly intimate substance in that respect. Unlike plaster or clay which are water based, and which dry and crumble on contact with skin, wax merges with the naturally oily surface of the maker's hand in such a way that the substance can seem (or even become) an extension of the maker's self.¹⁷ In this context, the yeti hands could be seen as symbolic of a transitional or extended form of humanity, and serve as a metaphor for the human-likeness of art.

Another video, *Scanning* (2011, fig. 7), layers



Fig 8. John Charles Robinson Medal, 2002
Felicity Powell, obverse and reverse, cast bronze, 115mm diameter
© Victoria and Albert Museum, London

medical images of Powell's body with drawings of Lovett's amulets, many of which were intended as prophylaxis against specific medical complaints. In the opening sequence of this video, Powell's torso rotates, rendered translucent by the action of modern medical equipment, whilst the text of the Lord's Prayer copied from an amulet made by George Yeofound in 1872 gradually encircles her heart. Both videos talk about the intimacy, physicality and promise of these small objects, both in being made, and then their use, and their close connection with the bodies and lives of their holders. Powell's 2002 *John Charles Robinson Medal* (fig. 8 & MV fig. 4) made in commemoration of a former curator at the South Kensington Museum, now the V&A, celebrates the connection between people and objects in a complimentary way. Of this, she writes that:

"Gesture, especially in hands, has always interested me. When I was looking at a sculpture that had been collected by Robinson... I made a quick note in my sketchbook, drawing the sequence of hands. The gesture of each hand conveys a message and I thought that this might be a possibility for one side of the medal: the collection is passed from one hand to another over generations."¹⁸

As a hand-held art-form, the medal emphasises the physical nature of such a handling, and draws

the idea towards the viewer in a manner that has a physical reality within their own hand, as a moment of intimacy and transference, a moment in which the viewer – or (be)holder¹⁹ – becomes implicated. While the reverse shows expressive details, the obverse features a sample of Robinson's handwriting from a letter to the museum. As Powell writes:

"I chose to portray Robinson on the medal not by a likeness... but with his own handwriting. 'Now is the time', he wrote in a letter to the museum from Spain. His hand was urgent and these words were reinforced with an imperative stroke to underline the message. That moment was still as fresh as wet ink..."²⁰

Similarly, in relation to Yeofound's handwriting which she retraced to make the video *Scanning*, Powell comments that: "it felt as if his hand had reached across a century and a half".²¹

Chloe Shaw

Chloe Shaw's recent medal *This Living Hand* (2011, fig. 9, 10 & MV fig. 10, 11, 12), shortly to be issued by BAMS, uses hand-writing in a similar way. The medal features quotations from Keats' poem of the same name, with the poem's first clause on both faces of the medal: 'This living hand', and its final clause wrapped around the edge: 'I hold it



Fig 9. This Living Hand, 2011

Chloe Shaw, obverse, cool, cast bronze and thermochromatic paint, 48mm diameter

© Victoria and Albert Museum, London, still from a video by Peter Kelleher



Fig 10. This Living Hand, 2011

Chloe Shaw, edge, cool, cast bronze and thermochromatic paint, 48mm diameter

© Victoria and Albert Museum, London, still from a video by Peter Kelleher

towards you'. Both faces of the medal are covered in thermochromic paint such that when the metal is cool, Keats' handwriting is visible on one side as black text on a white ground, with the other side apparently plain black; whereas, after the medal has been warmed in the viewer's hand, the text on one side disappears, to become visible on the other as black text on a white ground.

Keats' poem was written in 1819, when the tuberculosis that was to kill him had begun to take its grip. The hand of the poem can be understood as the poet's own, in the double sense of handwriting and the hand that holds the pen. The poem itself describes an act of animation: addressing someone who can be understood either as the poet's lover, or more generally the poet's reader, Keats writes:

“...thou wouldst wish thine own heart dry of blood
So in my veins red life might stream again.”²²

In Shaw's work this transfer can be understood as the animation that occurs when an artwork in its encounter, enables the figure or idea created by an artist – or even the artist themselves - to live again, in the imagination of the viewer.

Shaw's work deals explicitly with ideas of absence and death, and the ability of objects to momentarily provide a living presence. Though otherwise quite different from Pilkington's work, this concern with the living capacity of matter is not just an idea, but something that draws in other people through the physical offering of the object. By picking up their work, it is taken into the ambit of the viewer's body

and made animate; the difference between the two artists is that in Shaw's case, the subject of animation is, in a sense, the artist herself, just as much as she might be channelling (or co-opting) Keats' presence.

In an extended and more subtly relational manner, intimating the possibility of an object connecting many actors in a complex social web, in Powell's work, as well as in Jude Hill's analysis of Lovett's collection, there is a sense of the ability of objects to overcome physical and temporal distance, and in ways much more effective, intimate and tangible than seems creditable at first glance. In all of the cases that this paper has discussed, the connection between people has a physical cause, a germ: the object in the viewer's hand.

NOTES

1. Hill, G. (1920) *Medals of the Renaissance*, Oxford: Clarendon Press. In the chapter on German Medals (pp. 105-121) it is clear that Hill has some admiration for German craftsmanship, but here standards of excellence are 'technical' rather than 'visionary', and his judgement reflects common snobbery: he bemoans that their "lack of imagination, coupled with a high ideal of craftsmanship, [which] corresponds in art to that characteristic of the German mind which has been expressed so incisively in the statement of a German that the Germans possess knowledge but not culture: 'Kenntnis ohne Kultur'." (p.121) Of artistic mediation in general, Hill has a horror of all things mechanical: "most labour saving appliances are the enemies of beauty" (p. 27). On the introduction of striking: "Some of the older artists may have viewed with dismay the base mechanical ease with which, the die once made, the product could be multiplied. It certainly cheapened the work; but that in itself need not have affected its artistic quality. The mischief was in the use of punches and other labour-saving devices, though the Renaissance was spared the crowning disaster of the reducing machine." (p. 28 – 29) His preference is clearly for the authentic

and privileged author in direct contact with their work.

2. Hill, G. (1905) *Pisanello*, London: Duckworth and Co, p. 109

3. See: Corradini, E. (1998) 'Medallic Portraits of the Este: *effegies ad vivum expressae*' in. Syson, L, and Mann, N. ed. *The Image of the Individual*. London: British Museum Press, pp 22 –39, or: McCrory, M. (1998) 'Immutable Images: Glyptic Portraits at the Medici Court in Sixteenth-Century Florence' in. same book, pp. 40 –5. McCrory asserts that "in the sixteenth century (and later) the word *medaglia* signified medal, antique coin and engraved gem", and describes a pattern of collecting in which all manner of *Kleinkunst* were viewed as "cognate objects... that is small portrait-bearing works of art in immutable media that shared a historical frame of reference" (p. 42) Similarly, Corradini gives evidence of iconography on a cameo of Borso d'Este "which seems to be taken directly from Petreccino da Firenze's medal", and comments that "cameos, hard-stone intaglios and works in ivory or coral all very probably derived their portraits from medals and, like them, were intended as part of a programme of individualistic celebration" (p. 33). The introduction to this book, by Syson, expresses the view that art needs to be viewed in the broader context of its use, and not in an art historical relation to its author. Rambach, H. (2011) 'Apollo and Marsyas on engraved gems and medals', in. *Jahrbuch für Numismatik und Geldgeschichte* 61 (2011), pp. 131-157 describes the production and replication of gems stones and their collection in Renaissance Italy alongside other small art forms, including medals, and the promiscuous circulation of their imagery.

4. Or indeed to even, in some sense, *be* the person; see: Platt, V. (2006) 'Making an impression: Replication and the Ontology of the Graeco-Roman Seal Stone' in. *Art History* 29(2), April pp. 233 – 257, p. 241: "... the seal's primary function was to act as a sign of ratification and authority, to proclaim 'I was here, and I assent to this.' In the case of private correspondence, the seal testifies to the authenticity of the document – not always easy to prove in a culture where writing was often carried out by amanuenses. Seals thus combine an intimate relationship between owner and object with a more widely circulated replicated image which acts as a public marker of the physical presence of the private self. As a Greek archaic scarab seal proclaims, 'I am the sign [sama] of Thersis: do not open me.' This use of the term sama/sēma is significant; like the inscription which accompanies the Attic kore of Phrasikleia, proclaiming it to be the sēma of the dead girl, the term points emphatically to the image's power not to 'represent' so much as to act as the marker of an individual, proclaiming on-going presence (and protective force) in the face of bodily absence."

5. Gell, A. (1998) *Art and Agency: Towards a New Anthropological Theory*, Oxford: OUP

6. Gell, A. (1998), p. 7

7. Should we suspect such beliefs of primitive 'others', while consider ourselves above such nonsense, WJT Mitchell reminds us that "One need only invoke the names of Baudrillard and Debord to remind ourselves that the image as pseudoagency, a power in its own right, is alive and well" WJT Mitchell (2005) *What do pictures want?* University of Chicago Press: Chicago, p. 96

8. Belting, H. (2011) *An Anthropology of Images* Oxford: Princeton University Press, p. 67

9. Hildburgh, W. L. (1955) 'Images of the Human Hand as

Amulets in Spain' in. *Journal of the Warburg and Courtauld Institutes* Vol.1955 No.18, pp. 67 – 89. Quotation pp. 69-70

10. See: Mazanti, L. (2011) 'Super-Objects: Craft as an Aesthetic Position' in. Buszek, M. Ed. *Extra/Ordinary: Craft and Contemporary Art* London: Duke University Press, or: Adamson, G. (2007) *Thinking through craft* Oxford: Berg. Obviously, the material culture pie can be sliced up and served in a number of different ways. Mazanti is inclined to carve it into art, craft and design as separate but culturally relative camps, and then see the potential for a new kind of super-practice to straddle these separate slices. Adamson views current material culture in very similar terms, but with less sense of progress and more emphasis on the relative nature of its component parts. My emphasis on the avant-garde as antagonistic to materially centred art derives from Greenhalgh, P. (1997) 'The history of craft', in. Dorner, P. (ed.) *The Culture of Craft: status and future*. Manchester: Manchester University Press, pp. 20-52. For evidence of how this emphasis has promoted an odd stigma in relation to making in contemporary material artistic practice see Petry, M. (2011) *The Art of Not Making* London: Thames and Hudson, which embodies some unfortunately undeconstructed views.

11. See: Carpenter, B. (2012) 'The Value of the Hand' in *The Medal*, No.60 (Spring 2012), BAMT & FIDEM, pp. 29-39

12. These are now in the care of the Science Museum, London.

13. Lovett, E. (1909) 'Difficulties of a folklore collector' in *Folklore*, Vol. 20, No. 2 (Jun. 30, 1909), pp. 227-228, in <http://england.prm.ox.ac.uk/englishness-Edward-Lovett.html>, accessed 06/07/2012

14. Hill, J. (2007) 'The Story of the Amulet: Locating the Enchantment of Collections' in *Journal of Material Culture*, No. 12, pp. 65-87. Quotation p. 82

15. *Ibid.* pp. 70-71

16. Powell, F. quoted in Wellcome Collection (2011) *Charmed Life: The Solace of Objects*, London: Wellcome Trust, unpaginated gallery hand-out.

17. This is my personal experience; but for an historical example of the same phenomenon, and one related quite closely to Powell's medico-magical context, see San Juan, R. M. (2011) 'The Horror of Touch: Anna Morandi's Wax Models of Hands' *Oxford Art Journal* 34(3) 2011, pp. 433-447. Of wax she writes: "Wax itself in relation to anatomical dissection (and portraiture) carries within it memory of the body's transient state... Wax with its organic and mutable form offers an imprint that retains memory of particular bodies but also of touch." (p.447)

18. Powell, F. (undated, but presumably 2002) *Drawn From the Well*, V&A webpage <http://www.vam.ac.uk/content/articles/d/drawn-from-the-well>, accessed 06/07/2012.

19. I am indebted to Melanie Vandenbrouck for this apt construction.

20. Powell, F. (2006) 'Drawn from the Well: photographing sculpture, a sculptural practice' in *Sculpture Journal* Vol. 15, No. 2, pp. 123 – 126. Quotation p. 124

21. See note 16.

22. Keats, J. (undated) *This Living Hand, Now Warm and Capable*,

Poetry Foundation webpage <http://www.poetryfoundation.org/poem/180719>, accessed 06/07/2012

Haptic pleasures: the medal as hand-held object

Melanie Vandembrouck

Reach out to your mantelpiece, medallion drawers or into your pocket, for Malcolm Appleby's FIDEM medal. Will you grab it confidently, or pick it gingerly? Is it cold to the touch, or warm from being tucked away in the folds of fabric by your body? Close your eyes, envelop it in your hands, get a feel for its contours, running the pulp of your index finger along its edges. Feel your way through its bronze landscape, sense the slightest variations in the texture, explore the grooves, sharp depths and raised surfaces, the intricate network of parallel or broken lines, the curved features of the unicorn's head and the spike of its horn. Now open your eyes. Which is the truest vision, is it that etched on your retina, or that impressed into the pores of your skin?

In this paper, I would like to step out of my curatorial shoes, where vinyl gloves and tightly shut display cases are sovereign, to examine the art of the medal as a form of sculpture for which touch, or the promise of tactility, is essential to its appreciation. Please bear with me as I tiptoe around barefoot, so to speak, into an unknown territory – that is, the personal, visceral, tactile enjoyment of the medal, that most often felt by the collector or the maker.

Sculpture is often considered as the haptic artform *par excellence*. According to the art historian Herbert Read, “[f]or the sculptor, tactile values are not illusions to be created on a two-dimensional plane: they constitute a reality to be conveyed directly, an existent mass. Sculpture is an art of *palpation* – an art that gives satisfaction in the touching and handling of objects”.¹ Tactile perception implies contiguity: when one feels something, one feels it in contact with oneself. As social scientist Mark Paterson puts it, “sculpture’s material presence and three-dimensional form [...] engages one on a bodily level” to “evoke [a] more embodied, multisensory

response”.² By contrast, ocular perception performs from a distance, the eye of the viewer is spatially separated from the object of his or her attention.

Touch is our primary sense, the first to develop in the womb, and the one we use most to make sense of the world and our place in it.³ The skin is the organ through which this sense operates, as a host of nerve receptors react to stimulation like pressure and vibration, temperature, pain or movement. The hand, as the tool we use most to interact physically with the world is the key portal for the transmission of this information. As such, I would like to argue that the medal, as a hand-sized and hand-held object, is a form of sculpture that communicates intimately with the self. I am inspired by Paterson’s study of haptic aesthetics, in which he summarises that “[a]esthetics – our capacity for feeling, sensing and being affected – involves a sense of touch, texture and mass, those qualities which inform our worldly encounter with things”.⁴ This paper will consider the medal’s tactile properties and capacity to affect or touch us.

So let us consider the hand as the privileged locus for interaction with the medal. Philosopher and scientist Raymond Tallis describes our digitated appendage as a “professor of grasping, seizing, pulling, plucking, picking, pinching, pressing, patting, poking, prodding, fumbling, squeezing, crushing, throttling, punching, rubbing, scratching, groping, stroking, caressing, fingering, drumming, shaping, lifting, flicking, catching, throwing and much else besides”. Linking prehension and apprehension, Tallis continues, “in the hand are combined an organ of manipulation, an organ of knowledge and an organ of communication: a three-in-one, it acts, knows and speaks”.⁵ Through touch, the hand gathers information, which in turn may produce a physical, intellectual and emotional response. Indeed, touch



Fig 1. Little Head, 1987
Danuta Solowiej, cast bronze, 30 x 20 x 25mm

can be unpleasant or comforting, painful or soothing, shocking or lead to meditation. It can make one's flesh creep or tingle, resist or ply, shiver or sweat.⁶ As information is received and transmitted from fingertip to brain, I would like to ask what kind of sensations, memories and emotions may the surface treatment, weight, textures, hardness, shape, size, temperature of the medal trigger. Holding Danuta Solowiej's *Little Head* (fig. 1), one may identify the material's cold feel as that of metal; its surprising weight, despite its small size, reveals that it is made of solid bronze. An arrangement of round and hollowed features translates as a head shape. Beyond this concrete level of sensory interpretation, the smoothness, weight and curves of the medal may stir a deeper response. Just as we derive comfort from touch, I know several people who keep on their desk this piece of medallion sculpture and cannot refrain from toying with it, pensively rolling the soft head in the palm of their hands. Like a tactile yet harmless opiate, the smiling head leads its holder into a dreamy state of contemplation.

At a previous FIDEM congress, sculptor and medallist Ron Dutton talked about tactility from the point of view of the maker - how the artist may squeeze, press, rub, scratch, stroke or gouge out the clay, wax, or plaster model to give shape to an idea.⁷ In *At Your Fingertip* (fig. 2 & 3), a medal by Natasha Ratcliffe issued by the British Art Medal society in 2006, the artist has firmly pressed her finger into the wax model to imprint a robust, deep and well defined shape. Through this fingerprint, as unique to its owner as her DNA, its pulp distinctively patterned



Fig 2. At Your Fingertip, 2006
Natasha Ratcliffe, cast bronze, 39mm



Fig 3. At Your Fingertip, edge, 2006
Natasha Ratcliffe

with flowing ridges, touch also becomes the signature of the artist, replacing the customary monogram.⁸ By calling the holder to press his or her thumb into the cavity of its reverse, the medal engages him or her to put the finger on the artist's message. Ratcliffe describes this environmental medal, which reflects on humanity's ability equally to nurture or destroy nature, as "a heavy little thought that sits like a seed in the palm of your hand".⁹

Volume and weightiness, the way it fits in the hand, are essential elements of the enjoyment of the *Robinson Medal*, commissioned by the V&A from Felicity Powell in 2002 (fig. 4 and BC fig. 8).¹⁰ The first curator of the South Kensington Museum (now known as the V&A), John Charles Robinson (1824-1913) had a fundamental role in its early development, as between 1852 and 1867, he travelled across Europe to form the core of the museum's collection. The medal was issued in an edition of eleven, ten of which were presented to major benefactors of the Museum. As such, giving and receiving is an important subtext of this piece. While it can be seen on permanent display in the V&A's Gilbert Bayes Gallery of Sculpture, to get a proper sense of this large medal one needs to cradle it in both hands, joined together, as in a gesture of receiving or offering. Its weight comes as a surprise - hollow, it is not as heavy as a solid bronze medal



Fig 4. Robinson Medal, edge, 2002
Felicity Powell, bronze, 116mm
© Victoria and Albert Museum, London



would be. Shaken, it emits a soft metallic chime, as loose particles of bronze have remained trapped in its heart. The graceful fluency of the shallow relief invites the holder to caress its surface, gently feel the gesturing hands (inspired by a piece Robinson acquired) dancing on the surface of the bronze and which, together with its physicality, echoes this medal's nature as a hand-held object, as observed by Benedict Carpenter in the paper preceding this.¹¹ Instead of a portrait of the commemorated figure, as would be the tradition in medallion format, the obverse reproduces words from a letter Robinson sent to the Museum from Spain. On a superficial level, one might compare this writing in relief to Braille but here the rushed lines and authoritative underlining are expressive in a way Braille cannot translate.¹² The script conveys the urgency of the curator's request but also brings into sharp relief his character. As Spain falls prey to political unrest seeing the dispersal of collections from dismantled churches, "now is the time", Robinson says, to secure Spanish works of art for the Museum. Etymologically, writing is like scratching, and Robinson's looks like a scar into the tissue of the medal's skin. The supple, delicate hands of the reverse are contrasted to his impatient, abrasive and commanding persona.

In Kate Ive's *Modern Pearl* (fig. 5) on display at FIDEM XXXII, unexpected contrasts of smoothness and sharpness, silky shell and jagged lips, also come into play. Concerned about the future and sustainability, *Modern Pearl* evokes humanity's impact on the world. It relates common trash to the beauty of nature and questions whether what we leave behind will be beautiful or just an accumulation of waste.¹³ The piece imitates, in shape and colour, the appearance of a used piece of chewing gum,

discarded in its silver foil. The naturalistic teeth marks in the gum add to its immediate and tangible feel. But accurate replication may hide a different reality, revealed through touch. "Seeing is believing but feeling is the truth", as Doubting Thomas would say. *Modern Pearl* confronts anticipated apprehensions of surface, volume and feel, with its startling weight, hard core, prickly edges, smooth, cool surface. It plays with sensory as well as cultural expectations. The limp and gooey matter of the chewing gum, castaway in a foil whose fate is to be shrivelled and propelled (hopefully) into a litter bin, becomes a precious, jewel-like pearl, ensconced in its protective shell. Using the art of deception, this medal reveals the poetry within the ordinary, which the holder is invited to treasure.

In his *Letter to the Blind* of 1759, Diderot wrote: "I found that of all the senses the eye was the most superficial, the ear the most haughty, smell the most voluptuous, taste the most superstitious and inconstant, touch the most profound and



Fig 5. Modern Pearl, 2012
Kate Ive, cast bronze, 79 x 43mm



Fig 6. *A Song Without Words II*, 2009
Sara Richards, cast bronze, 75mm

philosophical".¹⁴ I find this to be embodied in Sara Richards's kinetic medal, *A Song Without Words II* (fig. 6), issued by BAMS in 2009. It is the second in a series of three (all on display at FIDEM XXXII) inspired by the rituals of the whirling dervishes whose dance expresses their love for god. The medal's bright speckles on dark ground suggest a constellation but its shape likens it to a more playful whirligig. Like a sleight of hand, the inert bronze medal plays magic tricks once awakened by its holder as it spirals into life to bring to mind the movements, rhythms and revolutions of the rituals of the whirling dervishes. This piece allies the deliberate action of spinning the medal into motion with the uncertainty of its trajectory. If it cannot completely control the bodily whims of the medal's movements, the thrust of the hand will determine if it lurches forward in spasms or glides effortlessly. Richards speaks of the paradox of stillness in movement, "for even though it spins in fast revolutions, in the centre there is to be found that quiet still place". Containing the vastness of the universe within definite bounds, this medal functions as a receptacle for philosophical meditation.¹⁵

That the meditative and spiritual qualities of the medal come alive in its handling is expressed in Mirena Zlateva's *Accord* (fig. 7). Like a tangible impression of two hands pressed together in prayer or lightly caressing each other, this medal holds sacred yearnings and tender promises. Holding it palm to palm, between flat, offered hands, the corporeal contact emphasises the intimacy of the gesture. It reminds us that touch, like the medal, has two sides, that of the touched and of the touching.

At its core, between incuse fingertips, it carries a generous, emotional wealth. Indeed, there is more to touch than mere sensation, for in many languages, the word touch is not only used to describe a physical and sensory feel, but also to articulate an affective response: touching as feeling. My response to this medal is deeply personal. For once, it bears the same proportions as my own phalanges, an equally unnerving and marvellous coincidence. Like a proustian madeleine, it also conjures up in my mind an autumn night in Sofia, the warm company of new friends, and the delicious smell of Mirena's legendary banitsa.

Generosity is a theme that leaps, runs and dances throughout the art of the medal. With its subtle



Fig 7. *Accord*, 2009
Mirena Zlateva, cast brass, 120 x 115 mm

alternance of concave and convex surfaces, smooth and uneven textures, Danuta Solowiej's *BAMS President's Medal* (fig. 8) calls for its receiver to reach out his or her hands in acceptance. More than a memento of the recipient's relationship to BAMS and his or her medallic achievements, like a religious wafer, it evokes the act of communion in the giving and the receiving. Held like a treasure in both hands, where one knows instinctively to press one's thumbs into its incurved sides, it is presented to open, receiving palms.¹⁶



Fig 8. *BAMS President's Medal*, 2007
Danuta Solowiej, cast bronze, 85mm

Likewise, Solowiej's ceramic medals lend themselves to a reflection on the ritual activity of touching. The series of three medals, *To Have and To Hold*, (fig. 9), on display at FIDEM XXXI in Tampere, explores further the harmony of contrasts in concave and convex but also the reassuring touch and earthly qualities of stoneware. These are organic, sensual pieces, recalling the curves of the human body or a peachy fruit one wants to sink one's teeth into. The seemingly porous texture invites the holder to stroke, press, invest the bumps and grooves of the medals. An invitation to physical engagement, their reassuring fleshiness, their call to firm grasp or thoughtful rubbing, likens these medals to amulets and sculptural objects to which one is irrepressibly bound by touch.

Paterson claims that "while sculpture may be the 'art of palpation' [...], our aesthetic appreciation is not necessarily lessened if a piece remains unreachable, behind glass. Rather, it is the *potential* for tactility, the sensory appeal of texture and form, an underlying synaesthesia which is the mechanism for the continual crossover between sensory modalities".¹⁷ Chloe Shaw's *This Living Hand* (fig. 10-12 and BC fig. 9 & 10), however, remains ineffectual if untouched. This



Fig 9. *To Have and to Hold, I-III*, 2009
Danuta Solowiej, stoneware, 85 mm

piece is inspired by the eponymous poem John Keats wrote in 1819, shortly before his death.¹⁸ Writing with his "living hand, now warm and capable of earnest grasping", the young poet cries his desperation in the face of the inescapability of death. The poem's abrupt ending is inscribed on the rim of the medal, "I hold it towards you", as an invitation from the poet and the artist to reach out for his hand / her medal. Responding to the poet's words of warmth and the "icy silence of the tomb" the medal makes for a potent evocation of the tactility that binds object and holder, for it reaffirms the bodily context of the enjoyment of the medal: patinated in thermochromic paint, it reacts to the warmth of touch, as described in the paper preceding this. Like a delicate butterfly nestled in its chrysalis, the medal takes a long time to heat in the holder's palm, but once released from its cocoon it leads a fleeting existence in the open world. Short-lived like poet and butterfly, the hand's imprint on the metal dies away as the object cools down, to be rendered lifeless again without the alchemy of touch. It reflects on the reciprocity of us



Fig 10. *This Living Hand*, 2011
Chloe Shaw, reverse, cool, cast bronze and thermochromic paint, 48mm
© Victoria and Albert Museum, London, still from a video by Peter Kelleher



Fig 11. This Living Hand, 2001
Chloe Shaw, edge

© Victoria and Albert Museum, London, still from a video
by Peter Kelleher



Fig 12. This Living Hand, detail of reverse, 2001
Chloe Shaw, partially cooled

touching an object and being touched by it, in a way similar to that contemplated by Rose Marie San Juan in her consideration of Anna Morandi's anatomical waxes. San Juan writes that "as [two things] become conjoined, they reveal the sense of touch to be always doubled, always reciprocal, and even when they come apart they leave a trace of one upon the other".¹⁹ If the marks of handling disappear from the medal within minutes, this poignant piece of elegant mourning leaves a more durable impression in the mind of the holder, one of soft melancholy.

To conclude this tentative reflection I would like to think briefly about the medal as an artform where touch and sight coalesce in its enjoyment. In a Western society where touch is clinicised or restrained and we are used to experiencing the world through a safe ocular distance, the medal unsettles the separation between self and object, the boundary of within and without. Encountered on a visual level, from a distance, the medal builds on the anticipation of touch (whether inviting or warning against it) or the urge to flip it to reveal its other side. An object that can be picked, gripped, fondled or handled with care, by coming into contact with oneself the medal connects with an aesthetic sensitivity that operates beyond the realm of viewing. In Elizabeth D. Harvey's words, "touch evokes agency and receptivity, authority and reciprocity, pleasure and pain".²⁰ In engaging us to touch, the medal does not only call for active handling rather than passive viewing. It also carries the ability to affect emotionally, touch from within. If the medal's proportions make it an ideal bearer of meaning, it is touch that gives it eloquence. This perhaps explains

the powerful infatuation medal collectors and makers feel for these soulful vessels of meditation, holding sensory and emotional maps. To a curator used to handling art through layers of vinyl, leaving objects to rest in glass cases or metallic cabinets, breaking the membrane of curatorial practice to experience medals on a personal level is like stepping through the threshold of something marvellous. It incites musings over their seemingly magical or, to borrow from Carpenter's paper, amuletic powers. Begging to be manipulated, cradled in the palm of the hand, the medal celebrates the pure pleasure of touch and the unique relationship that grows between self and object.

CODA

FIDEM XXXII engagingly grappled with the tactility of the medal through workshops, fairs, or simply, the ritual exchanges of medals that such gatherings favour. After the congress exhibition was dismantled, Mikey Hughes, a blind research student at Glasgow University, was invited to handle some of the exhibited medals. It is encouraging, if perhaps anticipated, that the FIDEM artists responded overwhelmingly positively to this request from the congress organisers. It is regrettable, however, that a few specified their medals be handled with gloves and explored through the physical guidance of a sighted person.²¹ Hughes chose not to handle these particular medals, a response of which the importance is twofold. As he puts it, "as a blind person, especially one who once had full sight, touch speaks a thousand words, like for a sighted person a picture says a thousand words".²² While Hughes understands the preservation grounds behind

handling museum pieces with gloves, gloves remain superfluous for privately owned objects provided they are handled in the right conditions and with appropriate care. "Gloves", he explains, "are a barrier to the experience, especially if you are totally blind. You don't get to feel the smoothness of the metal or any detail", details which are already difficult to capture without gloves. As a researcher of historical military medals and badges, touch accounts for a crucial part of Hughes understanding of the body of works he studies: "the feel of the metal is very important [as it] helps [him] develop [his] skill in experiencing different casting processes". More than that, Hughes has issues with having his hands guided by a sighted person as not only is this tantamount to imposing someone else's perception onto someone's experience, it is also imposing a sighted perspective on someone who explores without sight.

Kate Ive's *Modern Pearl* was among the medals Hughes handled, and his response to it emphasises the importance of the exploratory element of touch: guessing what *Modern Pearl* seeks to represent was, to him, part of the object's appeal. More than that, he liked this medal for "the way it felt snugly into the palm of [his] hand. [...] It is the kind of object you could carry around in your pocket and take out to hold when you are feeling stressed". Certainly a statement many medal enthusiasts will be happy to agree with.

NOTES

Grateful thanks are owed to Katy Barrett, Sally-Anne Coupar, Mikey Hughes and Marie-Astrid Pelsdonk.

1. Herbert Read, *The Art of Sculpture*, 1961, 228. Constance Classen, *The Deepest Sense: A cultural history of touch*, 2012, 131, and Francesca Bacci and Peter Dent, *Sculpture and Touch*, exh. cat., Courtauld Institute of Art, 2008. Although art history remains a widely ocularcentric discipline, research on art and the senses, such as touch and smell, has been expanding in recent years.

2. Mark Paterson, *The Senses of Touch: Haptics, Affects and Terminologies*, 2007, 92.

3. From Aristotle and Aeschylus to Thomas Aquinas, touch is seen as the root of other senses. On this, see the introduction to Constance Classen (ed.), *The Book of Touch*, 2005; Nina G. Jablonski, *Skin: A Natural History*, 2008, 97.

4. Paterson, 83.

5. Raymond Tallis, *The Hand: A Philosophical Inquiry into Human Being*, 2003, 22.

6. In Jablonski's words, "our skin 'thinks' before we do. It can react to a stimulus, leaving us with goosebumps, sweaty palms, or red faces, even before we can identify the cause". 112.

7. Ron Dutton, 'The Medal – A Sculptor's View', *Médailles*, 2004, 100-102 (100).

8. On fingerprints as 'finger writing' or dermatoglyphics, see Jablonski, 100.

9. Marcy Leavitt Bourne and Melanie Vandenbrouck-Przybylski, *The New Medallists*, 2012, 19.

10. Nancy Roth, "'Now is the Time': Felicity Powell's Tribute to John Charles Robinson", *The Medal*, 42, 2003, 75-82.

11. To Powell, weight and volume are essential aspects of medallic and sculptural work. Regarding her BAMS medal *Loves Watch*, Powell says 'the weight and feel of this medal is as important as the way it looks' (*The Medal*, 34, 1999, 143). With regards to the V&A's collection of medieval and Renaissance sculpture, she writes that 'a solid three dimensional presence conveys a sense of immutability, even with the patina of time', 'Drawn from the Well: photographing sculpture, a sculptural practice', *Sculpture Journal*, 15.2, 2006, 124. If the motif of hands recur in Powell's work, the joining of hands, necessary to hold this medal, is a central feature of her 2012 medal commemorating the British Museum, which was shown at FIDEM XXXII.

12. Braille characters figure in a medal by Robert Couturier commemorating the centenary of the death of Louis Braille in 1952. Couturier's medal's tactile qualities are emphasised by the play between shallow and higher reliefs, the use of Braille and clearly delineated lettering, and the expressionistic motif of the hands, reaching out of the medal's surface.

13. Email correspondence with Kate Ive, June 2012.

14. Quoted in Jacques Derrida, *On Touching – Jean-Luc Nancy*, trans. Christine Irizarry, 2005, 340. Diderot considered a blind mind's soul to be at his fingertips, see Macdonald Critchley, *The Citadel of the Senses and Other Essays*, 1986, 198.

15. Sara Richards, 'In Search of Creativity: A Song Without Words', *The Medal*, 56, 2010, 51-62 (61) and Leavitt Bourne & Vandenbrouck-Przybylski, 31-2.

16. The gesture of holding this medal is illustrated with the stoneware designs in 'The President's Medal: Marking 25 years of BAMS', *The Medal*, 51, Autumn 2007, 57-64 (57).

17. Paterson, 94

18. Part of the following on Shaw's medal are a reprint from the passage on this medal in Leavitt Bourne and Vandenbrouck-Przybylski, 38-9.

19. Rose Marie San Juan, 'The Horror of Touch: Anna Morandi's Wax Models of Hands' *Oxford Art Journal*, 34.3, 2011, 433-447 (440). I am indebted to Benedict Carpenter for directing me to this passage in relation to the reciprocity of touch. San Juan goes beyond simple reciprocity, as she proposes that 'increasing proximity turns two things into the same. They are no longer two exterior surfaces that confront each other, rather they begin to resemble each other as they get closer together'. On active complicity between perceiver and object, see also Maurice

Merleau-Ponty, *The visible and invisible*, trans. A Lingis, 1968.

20. Elizabeth D. Harvey (ed.), *Sensible Flesh: On Touch in Early Modern Culture*, 2002, 2.

21. Almost 300 artists gave their permission, so the organising committee at Glasgow university selected medals from each country for this event.

22. This and following quotes from email correspondence with Mikey Hughes, September 2012.

The medal as object — ”My identifications”

Hanna Jelonek

As the subject for sculpting impressionistic works, both content and formal, the human head has been fascinating since the dawn of art. It is giving the ability of reconstructing the state of emotions and mind of the model as well as the artist. It was and is an occasion for author’s artistic show-off. But the head is at the same time dominating motif in medallist art. In conception called *all’antica* it appeared already on ancient coins. Contemporary medallist art, alienating from “monetary tradition”, took over the best from the art of small relief. Also the fascination with portrait form.

Exercise “head” until today initiates the education of many sculptors and becomes important sphere of creative explorations of numerous artists. The excellence of its natural shape allows to discover certain axiom, module, which can be compared with the white sheet of paper, which according to Maurice Denis, before it becomes an image, is a flat surface covered with paints in determined order. Also my own deliberations went in that direction and modularly understood head became the main character of my many implementations, also the cycle of sculptures under the common title *Identifications*. In my artistic output the head is a starting point for my own reflections and formal explorations. Thanks to the head I had and I have a chance to transmit my knowledge also about the material. But above all, as a mean of the creative expression it gives me, I think so, limitless artistic and interpretative possibilities.

The main subjects is “The Medal as Object”. For every sculptor, who apart from the large scale full-size realizations is creating medals, that problem appears to be an additional challenge. The constant issue for deliberations is: to what extent the medal in its definition is a sculpture, and to what extent in the work with three-dimensional sculpting object, the



Fig 1. Identifications:
Number 18, 1998
height 43 cm, paper,
cardboard



Fig 2. Identifications:
Colored, 1998
height 46cm, fabric

“medallic experience” becomes useful? It concerns not only formal problems, but above all common inspirations, new references, different means of achieving same thematic issues. I am interested in



Fig 3. Identifications: Grey (detail), 1999
newsprint paper, 1999



Fig 4. Identifications: Number 3 - Black, 1994
height 41cm, paper



Fig 5. Identifications: Index Terms, 2001
height 45cm, newsprint paper



Fig 6. Identifications: Guru, 1997
height 32cm, casted bronze

such formulating the problem personally the most.

My lecture is entitled *My Identifications*. And here is another attempt to form the definition: what the “identification” is? After all, every artist does identify with his work, both in the sphere of formal deliberations as well as substantial issues. And every artist, thanks to his works is recognizable, “identified” by the audience, although I have to admit, not always according to his own expectations. I know that from my own experiences.

As I mentioned, *Identifications* is also title of the cycle of my sculptures. I began in 1994 and since then I have created nearly 30 works. Every time starting point for each new work is “unified”

human head. It is the fundamental assumption of the cycle. The next is the way in which the work is being copied. It is happening according to forms and templates. The figure of the next head can be created from many, even hundreds, often also from thousands of layers of various materials, e.g. stones, rags, papers, bronze, etc.

The multilayered structure of the medallic and sculpting form is a concept I use in many works. Here are a few examples: *Copper*, the medal cast in bronze, created in 1995 ordered by the company excavating and producing copper and silver (KGHM Polska Miedz SA). This time the layeriness is built by the relief and colorful patina. The form of this work is formed spatially, it is possible to exhibit this medal like a small sculpture. Perhaps it is already



Fig 7. Copper, 1996
11x11cm, casted bronze



Fig 8. Saga, cycle of medals, 2001
pine board, 13x10cm

a sculpting object? Arranging the obverse and the reverse together is creating the additional value - the shared composition of the relief.

Saga. Return to the module of the head. Cycle of four medals: four identical profiles cut out in the old pine board. A natural texture of destroyed wood is creating relieves of individual medals. It is a layout of large rings, knags, chaps, tracks after nails. I created that cycle during a fantastic symposium in Turku. Once again many thanks for the Organizers. All of participants achieved great experiences and have wonderful memories of that meeting!

Identifications 2000. Other attempt to challenge the subject. As for the medal, it is a quite large and spatial object. I created it at the end of 1999, i.e. in the period, when very popular were deliberations concerning the turn of centuries and millennia, forecasts for the future, of everything what will bring the new time. This medal is my statement, taking the voice, but apart of mainstream discussion because with looking into past time. On the obverse and the reverse beside antic image also fragments of the mirror appear. The size of the relief is designed to be identical with an image in the mirror - with reflection of face examining the medal. These two portraits: ancient and contemporary, the sculpture and the living figure, are supposed to complement each other.



Fig 9. Identification 2000, 1999
obverse and reverse, casted bronze, mirror, 15 cm

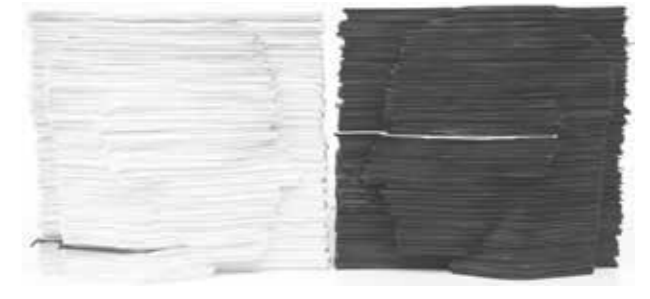


Fig 10. Transgressions, diptych, 2012
paper

In the recent time two medallic works with the common title *Transgressions* were created which are being presented at the congressional exhibition. These are works with which I exploited workshop experience taken out from the *Identifications*. Both forms, *White* and *Black*, are creating the composition of the diptych. It is possible to present these works in the different layout, also as two standalone forms, but absolutely, always together. They are made of white and black paper.

Further example, this time, sculpting cycle. In this case, these are works which were inspired by relief forms, discussed a moment ago. They came into existence right after medals and I finished them literally two months ago. These are three sculptures with the same title *Transgressions*. Heads, similarly as works from the cycle *Identifications*, were cut out from the paper. Simultaneously, here appeared a new, important component of the composition, form of the base with the motive of arrow. Of course I am leaving interpretation to the recipient. But... this time a few words from the author: transgression is the multidimensional-ness and crossing next limits; mutual infiltration of two forms, which in itself is a new value. And the arrow? It is a well known symbol and the pictogram. Perhaps it is also a reference to the Arrow of Time - marking direction of its passing. And perhaps, despite everything, certain events and facts are reversible after all?



Fig 11. Transgressions -
Black, 2012
height 48 cm, paper

Fig 12. Transgressions -
White and Black, 2012
height 48 cm, paper



Fig 13. Transgressions -
White, 2012
height 48 cm, paper



Fig 14. Transgressions - White, detail



Fig 15. The News, 2012
9x12cm, paper

always consistently and systematically, but I often return to this experiences. And I will be coming back. Because as I mentioned, artistic possibilities, resulting from it are very great, and still there is a lot ahead of me. Above all it is a chance for an artistic experiment. It is very essential! Experiences which I have chance to gain working with relieves and medals are helping me later with work on sculptures. And on the opposite: sculpting workshop turns out to be very much useful, simply essential for me in the realization of medals. And it is everything simultaneously at keeping the “artistic autonomy” of both specializations.

That is, I will dare for following summing up: medal as the “closed” object, simply – medallic object. But also, the medal as the sculpting object; object of the inspiration; object of the art. And with this I will finish my reflections.

Translations: Michal Kusnierz

And the last medallic work, *The News*, made of white and colorful paper which I treat as the sketch, the form of the record for further experiments, also in sculpting.

Multilayered structure of the form, building the medal, sculpture by completing many elements is a concept I use in numerous works. Maybe not



THE MEDAL TODAY

Martin Correia – the sculptor 1910-1999

The pleasure of liking expressed in shape and colour

João Duarte



Fig1. Martins Correia in his studio

Martins Correia was born in 1910, in Golegã, a Portuguese rural village. Lacking material conditions, he enrolled in Casa Pia in 1922, where he studied. He won a scholarship to study at Escola Superior de Belas Artes (Superior School of Fine Arts) where he attended the drawing course in 1928, graduating in sculpture. From 1936 to 1942, he was a teacher of Technical and Vocational Education, at Casa Pia, and assistant professor at the Superior School of Fine Arts.



Fig 2. Martins Correia
Sculptor Há
50 year 1932-1982, 1982
struck, bronze, 40 mm

In this context it is worth noting the effort spent by Professor Martins Correia on the process of transforming the teaching of art medal. He is certainly one of the most unique cases among the authors of his generation.

Marked by the sense of origin present in the popular culture and by humane principles, which reflected the proximity with the others, he would always express himself through a preference for figures, simultaneously real and tellurically mythical.

It does not seem unfounded to talk about a certain Italian sculpture regarding Martins Correia. As it is no less abusive to say that he traveled through the artistic memory of certain civilizations: Greece, Rome, to the imaginative precedence of the Etruscans. However, any conclusions are always drawn from the very personalized original synthesis made by Martins Correia of all those aspects. He places his pieces in a frequent Mediterranean logic, a southern poetic, even by the way he approaches



Fig 3. Mais Além Casapianos, 1995 struck, bronze, 80 mm

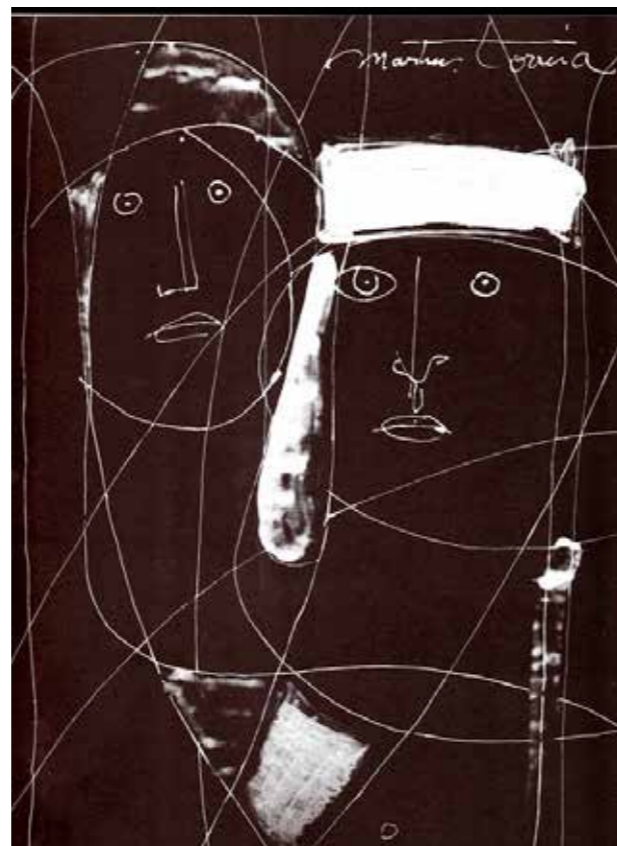


Fig 4. As figuras e o Espaço drawing

certain materials and techniques, investigating in parallel Portuguese popular culture and the use of colour in the conception of art medal and sculpture.

The fifties related a great part of Martins Correia's work related to the reality of the Portuguese people. The people were undoubtedly one of his major subject matters. In full-length figures or heads, his fascination for syntheses led him to reproduce



Fig 5. Sheperd polychrome sculpture in bronze



Fig 6. Homenagem a Fernando Pessoa, 1985 struck, polychrome bronze, 80 mm



Fig 7. Oitavo Centenário do Foral - Câmara Municipal de Lisboa, 1976 struck, bronze, 80 mm

the mythic face of the people instead of particular features; the presence of the archetypes, a way of looking and being connected to the race. The colour, the southern tones, the direct and simple palette of colours, matching shapes with the same characteristics, have in no small measure been a contribution to this aspect.

History is depicted in his sculpture, although not always, or almost never, the history of a particular nation or of a specific social group. Kings, knights, nobles, historical figures; this whole world is absorbed by a particular way of levelling or underlining shapes, by their cuts and usage of certain materials, by a cultural assimilation that stems from



Fig 8. Bartolomeu de Gusmão, 1989 statue, polychrome concrete Lisbon Airport

the profound regions of precedent civilizations. With a certain Iberian or Mediterranean flavor, the exaltation of the human body is more than that. There are heads showing Egyptian profiles, the magic of a false rigidity and many bodies have their muscles and limbs stretched mirroring the contained sensuality of their own rhythm. The atomic reinvention of man, the archaism of certain lines, the dynamic expression of others; the logic of this sculpture and art medal lies in the subtle blend of Apollonian balances with accentuated aspects, popular presences, also African millennial solutions, the magic of yesterday becomes the symmetry of today.

In the field of Art Medal in Portugal, the Sculptor Martins Correia is an acclaimed name. By then, art medal had to be at the service of the Regime. Now, however, sculptors were doing it according to their own rules, putting an end to the manual virtuosity that once had characterized the previous decades, manipulating new techniques and expressions, which brought art medal near to the remaining sculpture they were producing at the time.

A new way of facing medallic work emerged as



Fig 9. MFA – 25 de Abril do Ano de 1974, 1974
struck, bronze, 80 mm

praise for the autonomy of the object in the work of several authors. Beyond the personal languages brought to the field of art medal, these authors did it in a manner until then considered unexpected, both by the processes used and the innovations introduced. It is the case of many medals of the sculptor Martins Correia. His medals are of a great particular interest, most of them, by their very limited range of circulation.

The life course of Martins Correia and the medals he created have for us multiple meanings due to their focus on many various aspects, all of them of great interest: the creative maturation over the years and a constant interest in the renewal of art medal among us. A tenacious persistence, never condescending



Fig 10. Povo de Portugal
polychrome sculpture in bronze

to facility, never doing the same thing twice or alike, rendering each medal a form and spirit as individualized as the uniqueness of each fact, shape and event each medal celebrates and justifies by its own making.

Martins Correia gives his pieces total representation, synthesis and individuality, without disregarding the slightest detail and following the most rigorous professional meticulousness during execution and finishes. This new approach is visible: adding colour to the unexpected edges of the figures and captions, through which stability of volumes and shapes is attained, painting over the bronze and working the surface as if it were a painting. In the same way, the creation of luminous effects through the material mastery of patinas enriches the elements distributed along the medal in a perfect manner – the perfect balance of composition.

Martins Correia has participated with his medals in numerous national and international exhibitions and in some FIDEM Congresses.

He brings drawing, colour and sculpture itself to his medals. The great subject matters of his medals, as happened with his sculpture, were popular figures, the people, a certain kind of aristocracy, kings, knights, historical figures, horses, in some cases in a spatial display which granted them a new dynamic. A very personalized form is observed, the verticality present in full-length figures which own an Iberian or Mediterranean flavor, in the portraits which hold an Egyptian profile, with great rhythms and syntheses, in the shapes accentuated by the cuts and usage of certain materials, to which the tones and colours of



Fig 11. Composição, 1995
struck, polychrome bronze, 340 mm



Fig 12. Picoas station located in the Lisbon Metropolitan

his work largely contribute. A work marked by a thriving creativity. A concern for space and light, in the sense of an organic and mythological freedom, is found in his work and especially in his medals. His Art is modern before modernism. It is classical long after the Greeks, using the harmony of forms and the timelessness of plastic beauty.

The Sculptor Martins Correia died in 1999, at the age of 89, leaving behind an ageless body of work, which was at the forefront at all times, timeless and always equal to itself, free and humane, which marks several decades of sculpture and art medal. A world of multiple shapes and lines which are combined in a lively and colourful language, verticality, which is the character, is the drawn upright line of verticality. These are words of the last lesson by the sculptor as a professor, which to him convey what the meaning of art is.



Fig 13. Fundação Luís de Camões, 1977
struck, bronze, 80 mm



Fig 14. Camões
struck, polychrome bronze, 80 mm

For Martins Correia, the meaning of art is: “something that any self-respecting nation owns, when it is considered that superior artistic and human causes should be followed it is the vehicle for a certain kind of dignity and uprightness in human attitude, very interesting features for one to have, especially today, when our struggle is to enter entirely civilized environments”. For Martins Correia, Art is not about elites.

The creative process of ”AIRPORT MEDALS”

James MaloneBeach



Fig 1.

My talk today is going to address the creative process. There are two reasons for this. First, I have always been impressed by and interested in different approaches to creativity. The second reason for discussing creativity, especially with an audience as erudite regarding creativity as this, is that I want all of us to spend a few minutes recognizing anew the responsibility that the gift of creativity places on our shoulders.

This particular creative process began with a medal that I initially named “The Worldview of United States.” This medal was cast in bronze with words that describe the United States shown on both the obverse and reverse sides: racism, sexism, mass consumption and other related words. Cut all the way through the medal is the word “help.” (fig. 1) The medal is rather two-dimensional. It is sharp and dangerous to touch and clearly asking for help, not unlike the United States. This was right after the 9/11 attack on the World Trade Towers. I submitted this medal to FIDEM in Paris but it was not accepted.

The second time I entered this piece, it rested on two stainless steel gloves (fig. 2) because at that time, the U. S. was viewed as a country even more dangerous to deal with because of the Iraq war. It was accepted to FIDEM but was not viewed in the Portugal FIDEM because of its size.



Fig 2.

Not to be deterred by two failed attempts to show the medal at FIDEM, I packed the medal in my carry-on luggage as I headed to Finland for the next FIDEM (fig. 3). I decided that since I could not exhibit in the shows, I would put it in the medal fair. For the first time, I see this medal going through the X-Ray machine in airport security and that is when it hits me. The objects show through the x-ray machine are all in subtle pastel colors, sometimes a gray-scape. Beautiful. What I did not realize was that a bronze medal would be entirely black unless it was

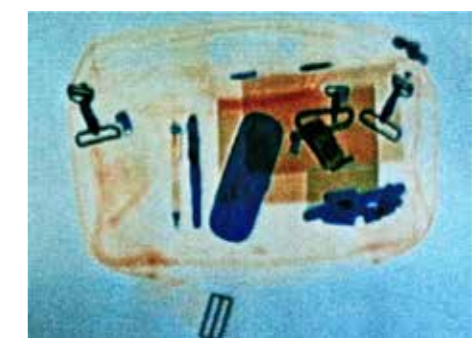


Fig 3.

cut through. As I saw HELP going through the X-ray monitor, I had a an epiphany. What if instead of saying HELP it said THIS IS NOT A BOMB? (fig. 4)



Fig 4.

After the show in Finland I was talking to a friend about my idea. At this point I had to decide whether to take on Homeland Security (fig. 5) or chalk this off as just an interesting idea. I decided to take it on. This may surprise some people but I did it anyway.



My friend told me that I should be aware that I might be ostracized by some people who would be very angry with me (fig. 5). He



said perhaps I might be hung out to dry or locked up forever maybe in a Hightower somewhere (fig. 7)

never to be seen again. I was also warned of the embarrassment of being searched and going through x-rays myself (fig. 8). But I decided, what the heck



Fig 7.



Fig 8.

I'm going to do it.

On the plane ride home from Finland I started to sketch out my ideas (fig. 9) but I could not write the word BOMB fearing someone would see me doing this and call security. This is the power of fear. This is the power fear gives to the word. This is also the point where I have to be honest and say that all of these photos had to be rigged because photography is verboten at an airport security station. It is against the rules.

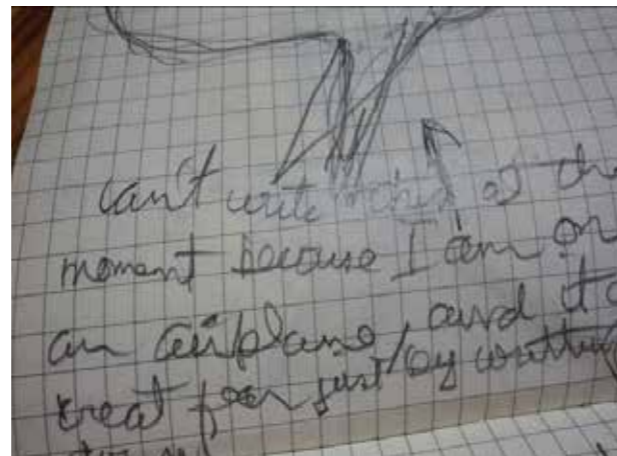


Fig 9.

As I am designing the medal, I am trying to decide on its shape. I settle on a word balloon used in cartoons to convey angry words or swearing, all hard lines and sharp points, just like the WORLD'S VIEW OF THE U.S. The obverse of the metal will have THIS IS NOT A BOMB cut through and the words from the U.S. Constitution laser etched on the surface (fig. 10). On the reverse, words from the Bill of Rights are etched. The reason I made this medal is that I think we are giving up our rights, under the guise of security. Of course, this is a fine line but to me the cost is too high.

At this point I need to clarify that from the beginning I wanted to have this medal to be a conceptual piece in that every time it went through security I

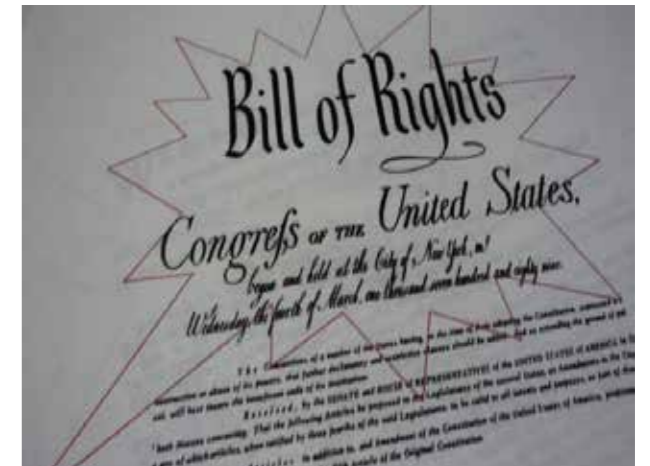
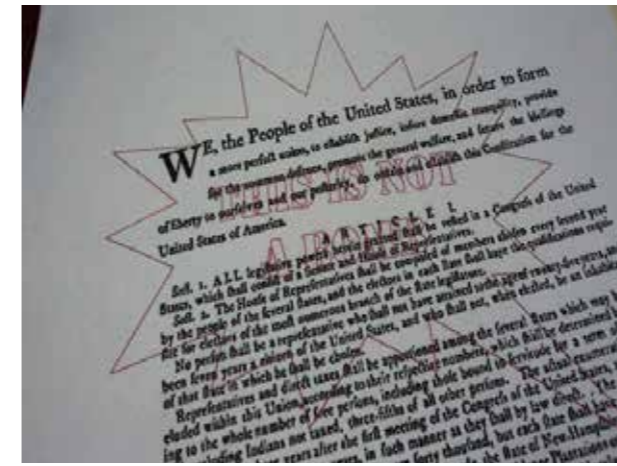


Fig 10.

wanted to document how people responded. The documentation is the real medal. The documentation of peoples' responses when they see the medal is the artistic statement.

The next morph of the medal occurs when I am visiting Eugene, Oregon. I was able to get some friends who have influence to talk to courthouse security. Two older women were taking care of security and they were more than happy to have me take photographs of the person who was taking the x-rays but I was not able to have my medal X-rayed. Because of my friends, they allowed me to take photos of my book bag as it was going through the security X-ray (fig. 11). They, however, would not allow the bronze medal saying THIS IS NOT A BOMB (fig. 12) through the X-ray. They were very nice, very polite but determined not to have the bronze medal X-rayed. Nothing with that word (a.k.a. BOMB) can go through security even if it is just a word. Once again, I am staggered by the power of fear or the power of the word or the fear of the word - - - I no longer know how to describe the convoluted fear/security/word construct. Somehow I now know that I need to cut out a silhouette of my

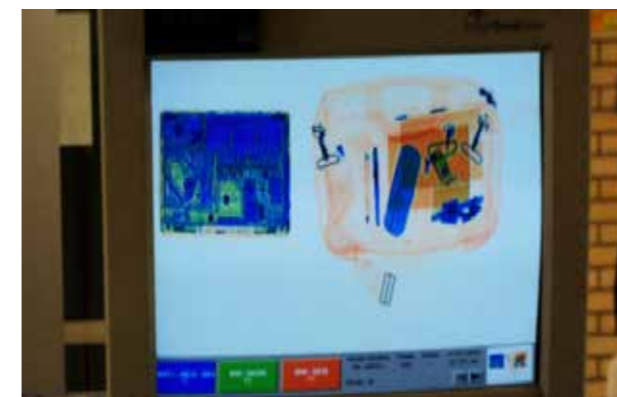


Fig 11.

medal and superimpose it on the photograph I have of my book bag going through security.

Also contributing to the development of the medal is a local airport, a small airport in Midland, Michigan. Security officers there got very upset because the medal had sharp points. They were annoyed by the amount of time that they spent telling me that I could not take the medal in my carry-on. I had to pay \$35 to put it in the belly of the plane, the same place that all carry-on in that plane model is placed. On the return trip, the security officials were unbothered by the medal but they would not allow me to carry on a bottle of hot sauce.

The most extreme response to my medal was in Colorado Springs (fig. 13). Because this was Colorado Springs and the Air Force Academy is in that town, I left with two hours extra time just in case I was delayed. By the time I was done, seven security people were surrounding me, three airport security personnel and four policemen. At one point,



Fig 12.



Fig 13.

someone explained to me that “at this moment, sir, you’re not under arrest.” This was quite a relief to me because I did not really expect to be arrested since no laws had been broken and only their peace disturbed. Of course, I needed every minute of the two hours to catch my flight, all for a medal that did not say anything that it was not, nor was it a provocative shape.



Fig 14.

I am trying to be honest here and not mislead anyone (fig. 14). Except perhaps Homeland Security. In the case of Homeland Security, I really do want to test them but I want to do it respectfully. Every time that I went through security there was a different response to my artwork. It was not consistent. It did not always make sense. It seldom made sense. Obviously, the word BOMB, sharp edges (unless they are in a medal that says HELP), and hot sauce are all threats to national security.

In conclusion and in deference to FIDEM, this medal is probably not the best medal to display in the gallery. It would be very difficult to explain that the true nature of the medal is to test the Constitution

of United States. Legally, we have the freedom to carry art in our bags and not be harassed. We are relinquishing these rights in the name of security. I think this is a very dangerous and slippery slope. It is our responsibility as artists to question these things. Particularly for those of us who live in countries where it is safer to question, the responsibility is huge to maintain these freedoms and to stand for those whose lives are more constrained by outside forces (fig. 15).



Fig 15.

We are the creators. It is our gift and our responsibility to create statements of importance. The statements are more important than the craft, not to diminish the importance of the craft, but to elevate the importance of the statement. FIDEM is the venue for the craft. Is it the venue for the statement as well? My more political medals do not get accepted to FIDEM. I am privileged to bring my statements to this talk. It is my hope that FIDEM will assume a leadership role in the exhibition of the messages of the medals as well as the medal.

We are the creators. Let us be creators of the meaningful.

”Outsourcing next offshoring”— The contemporary medal on the Western crisis context

José Teixeira

The story of an idea (the medal and the microprocessor)

My personal computer broke down. I went to a computer shop, near home, to see if it could be fixed. While I was waiting, looking at the dismantled televisions and computers I discovered, in the middle of the mess of all the parts, a component that immediately caught my attention.

– What’s this? I asked the technician, pointing to a small green square (width 5 cm on the side) with a golden frame. Smiling and full of himself, he answered:

– This is the microprocessor! The microprocessor equals the” heart” or the “brain”, where the entire computer’s information circulates.¹

Showing the part I had in my hand, I inquired again.

– Do you know where I can buy a few of these?

I was wondering if I could get some recycled ones.

The technician answered:

– I don’t know a place where you can do that, but I think you should go to a retail agent.

I said thank you and I got out, carrying three samples with me - an AMD, a CELERON and a PENTIUM III -, which he was kind enough to offer me!

Excited by the idea of possibly using this kind of material on a medal’s edition, as soon as I had the chance, I began my Internet searches. My online research gave me the possibility to get to know a little better, an area that I knew nothing about. A rewarding part of the creative process has to do, precisely, with the need for research that each new challenge represents, turning the project into a new opportunity

for knowledge. I selected three or four links of companies on an electronic recycling webpage, and I wrote to them explaining my purpose. Two or three days later, a company presented me with a fair offer. Protecting myself from an unpleasant surprise, I called them. As it sounded dodgy, I confirmed the intention for business, and transferred them the agreed amount. About a week later, I received the package containing the processors that I had bought.

About the course of the creative project (the world in a network)

Having the raw material with me, I started to analyze the fifty processors, and I verified that, although they seemed very similar, they came from many different places; each one of them had been built in a remote place, within the five continents. Now, there’s an unequivocal sign of globalization - I thought.

Whether it’s a microprocessor or fast food, the merchandise ends up being similar in every part of the world. Looking at those parts, taken from the obsolete devices graveyard I couldn’t help myself thinking about the singular story that each one of them bears. In spite of the unknown whereabouts, each and every microprocessor had a personal story. A unique story, parallel to the story of the users who, for some time, handled these parts. Even if it was technologically possible to access the contents of every matrix, the truth is that, the processed data would hardly ever reveal their particular story.

After the logistic issue, and the raw materials acquired, what would I do with each one of these parts?

– How to change them into a medal’s edition?

- Which shape to adopt?
- An organic outline, which would make a contrast with the microprocessor orthogonal geometry or, to use the conventional circle or square?
- How to shape the element?
- Accentuate the flat and rigid shape of the microprocessor, and mould in a malleable matter like sandstone or cement?

While I was mulling over various ways to structure the project, between drawing and conjecturing the hypothesis of conception, I read *The World is Flat*, by Thomas Friedman² to become more informed about the subject.

One of the book's main attractions, is in the narrative that the author makes about the history of globalization, that he divides into three periods: The first begins with the XVth Century Naval Expansion, which goes on to the discovery of the "New World" and it ends with the circumnavigational travels.³ Where the globe shape of the world is demonstrated; in the second period, that the author places between eighteen hundred (1800) and two thousand (2000) refers to the Industrial Revolution (the invention of the steam engine), and to the exponential mechanical and industrial development, that arose after the first and second world wars, until the end of the XXth century; the third period of globalization takes place at the beginning of the XXIst century and which occurred due to the development of information technologies (after the inventions of the telegraph, telephone, television, computers, satellites, optical fibre, etc.), and in a particular way, to the creation of the *World Wide Web*, which made the whole world "shrink" and ended up by flattening the "game field".

In contrast to what happened before globalization, the commonwealth and the state were separated by the curvilinear distance of the geography of the continents, mediated by the oceans, with the development information technologies and the internet, the distance between the continents decreased, ending up by leaving everyone at the distance of a click, made from any electronic interface.

With this new globalized world, what problems does

the sustainability of democracy have to face? Will there truly exist more equality, more justice and multicultural tolerance as a counterpart to the financial world's indifference and the usual geopolitical supremacy?

One could say that the real world has lost its substance and tends to look more and more like a huge call centre, whose mediated flow reproduces, an image of the world in a network, similar to what appears, metaphorically represented, in the *Matrix* film.⁴

Although there's no space here to deepen these matters, the truth is, that the uneasiness caused by the world's network interactions, led to the main reason of the medal that I intended to edit. The fascination for the microprocessor (besides the highly technological sophistication and formal refinement of the component), above all, had to do with its symbolic implication on the contemporary moment. As a result of these conjectures, I thought that the picture of a puzzle, although stereotyped, could give me some clues to suggest a world in a network. I made a few Internet searches and found a curious puzzle, (*money-puzzle*) whose image was built with printed dollar bills.

Interested in pursuing this clue, I decided to go to a toyshop (TOYS R US) and I went to the puzzle section and bought the "Puzzle ball". A magnificent technological artefact, that challenges three-year-old children to begin the study about the world's globe shape, challenging them to populate the seven centimetres sphere, with colourful automobiles.

The anthropomorphism of the parts and their articulation on the curved space of the globe, suggested to me the synergy of the global world in a network interaction, however, I didn't go that way!

It was the actual shape of the microprocessor (square) and two concepts "outsourcing" and "offshoring" (taken from *The world is Flat* by Thomas Friedman), that I linked to the beginning of the crisis of the western world, that would become decisive in the medal's construction.

The "outsourcing" concept refers to the immense volume of teleworking that more and more, is made

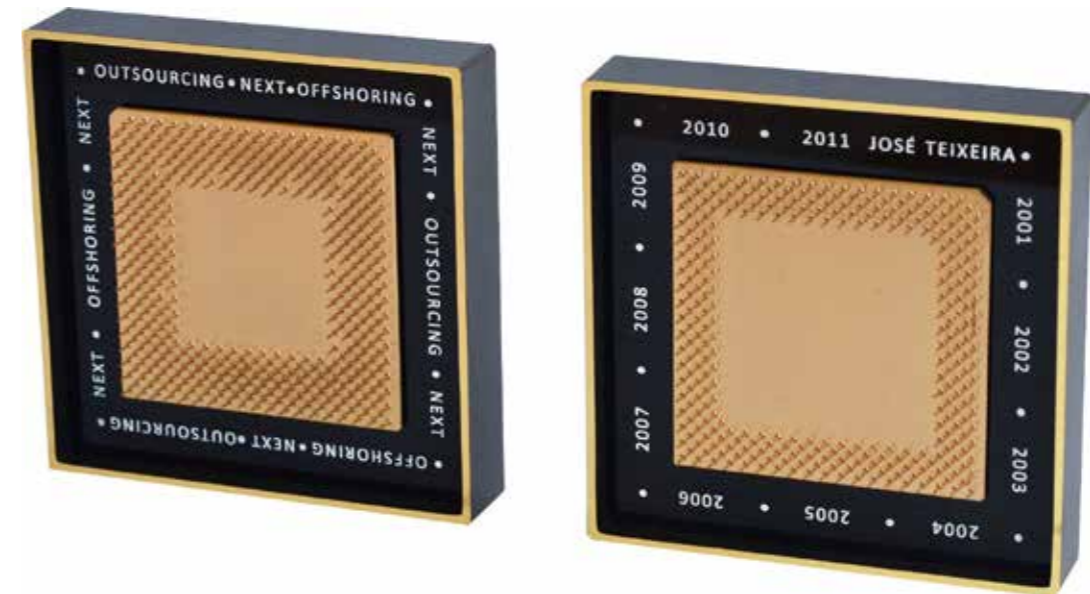


Fig 1. 'outsourcing-next-off shoring', 2011 José Teixeira, bronze, 75x75x15mm

through Internet communication resources. The expression "off shoring" concerns the "relocation" or, "deterritorialisation" of the productive achievements into tax havens and cheap labour places, frequently indifferent to the social and ecological matters (that protect the sustainability of natural resources and the respect for the environment.

I think that the "off shoring" concept is particularly interesting because, besides the economical and financial meaning that is thus recognized, it has also to do with space and place (or non-place) issues, and these elements are essential in the artistic experience, namely, in sculpture. Besides the "outsourcing" and "off shoring" expressions, that I would end up by using in the obverse subtitle, I decided to insert the word "next" that, as a matter of fact, occurred to me at the beginning of the project.

The repetition of the word "next- next" refers to me the unstoppable consumerism, whose predatory attitude is based on the search for the latest novelty. This current compulsion, for all type of gadgets, although strangely compared to medals, for being objects for personal use, portable and adaptable, contrasts, curiously, in gender and number of replicas with short visibility and artistic object prestige.

Counteracting with the obverse, I chose to place as a subtitle, on the reverse of the medals, the chronology of the years of the crisis that developed from the first decade of the twenty-first century. The numbers

are meant to reflect the first symptoms associated to the subprime crisis, (two thousand and six) that began with the American credit institutions default, that were unable to satisfy the high risk mortgage coverage, and the Bankruptcy of the *Lehman Brothers Holdings Inc.* (two thousand and eight).

If, at the first glance, the green microprocessors, with their delicate vertical sticks, suggested a landscape and ended up by justifying the medals title,⁵ after the first experiments, I felt the need to escape the object's literalness and mark the appropriation of gesture-using colour (gold, on the bronze version and black on the aluminium version). The aesthetic function becomes effective, as it opposes the functional side of the microprocessor. The use of colour accentuated its aesthetic dimension, intending to translate in the object a certain "intangible distance"; it was convenient to keep it away from common use objects and to proffer it a sacred aura.

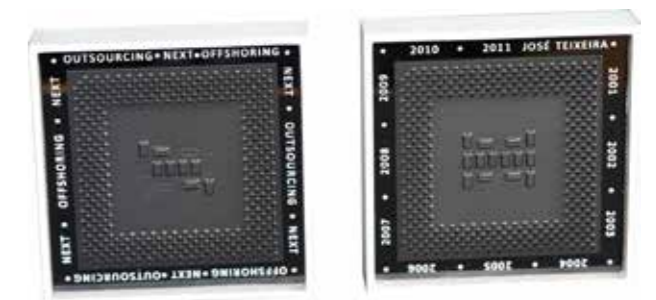


Fig 2. 'outsourcing-next-off shoring', 2011 José Teixeira, aluminium, 65x65x15mm



Fig 3. Portugal a lot of history plenty of sheep, 2011
Victor Santos, schist



Fig 4. Portugal a lot of history with plenty of frustration, 2011
Victor Santos, schist

Anverso/Reverso - Four perspectives of crisis

The uneasiness caused by the systemic crisis (as it becomes harder to solve since it's conjectural and it depends on a large ensemble of infrastructural factors, external and internal [endogenous and exogenous]), that sank upon the western world (Europe and The United States) constituted a reason for a general apprehension and ended up mobilizing the artists attention. The examples that, hereafter, I'll refer to, are interpretations of that consciousness, which curiously occurred, spontaneously, among the artists of the *Anverso/Reverso* group, despite not having previously exchanged ideas about the intentions of the tasks to be developed for the FIDEM Congress in Glasgow. Anyway, as you can see each and every piece corresponds to a critical, perspective about the present crisis.

The two medals that Vítor Santos developed for this project are made of slate, water jet cut, with laser



Fig 5. Europa, 2011
Victor Santos, iron, copper and stainless steel construction, 80x80x20mm

engraved subtitles, inserted in metal hoops. Both – *Portugal a lot of history plenty of sheep* – and – *Portugal a lot of history with plenty of frustration* – express a sarcastic vision and a particular frustration regarding Portugal's recent history. Both of them express Palaeolithic art images, inscribed on the schist walls of the Vale do Côa Archaeological Park.⁶ The history of the preservation of those engravings aroused extensive comment in the press, and mobilized public opinion which was divided, between the possibility of establishing an enlarged cultural nature project (with the building of a museum, complemented by guided tours to the open-air pre-historical sanctuaries) or, the possibility of allowing the investment on the River Côa of a hydro-electric dam to continue. The museum and the Foz-



Fig 6. Portugal – The Unbearable Lightness of the Pocket, 2011
José Simão, chrome-plated brass and galvanized iron screws, ø80 x 20mm

Côa engravings ended up, in the last decade of the twentieth-century, by prevailing over the industrial construction. This time, for a change, the cultural and patrimonial interest for the millennial collection, outshone the established financial interests. Politics won and the financial lobby went to its right place, which nowadays is increasingly rare, holding the political decision hostage.

In “Europa”, one of the pieces designed by assemblage of metallic elements, José Simão appears to refer to the abbreviation “pigs” (Portugal, Ireland, Greece, Spain), invented by the international rating agencies, to suggest, with the three circular bonds on the verge of releasing themselves, the possibility of the rupture of the European Union map. The other medal, with the ironic title “Portugal 2011, The Unbearable Lightness of the Pocket” (which constitutes the quote from Milan Kundera novel, *The Unbearable Lightness of Being*, published in 1984).⁷ Inscribed on the rim of a drain basin, it unequivocally, refers to the volatility of the money in the financial market and the scarcity of the same in one's pocket.

In what concerns artistic procedure, I must say that, whereas in the first case, the sculptor assumes a practice inspired by the modernist construction (which evokes the surrealist “object trouvé” or the Dadaist “ready made”). In the second case, by using appropriation, which ends up reflecting a post-modern practice.

The piece, *Another dawn* (2011), that Helder Batista made for this congress, with three black acrylic elements, inserted in metallic hoops, laser engraved on both sides, attracts us, because of the structure's ambiguity, to a hybrid solution on the edge of what defines the medal as a genre. When closed, the piece reads as a block crossed by two barbed wired strings. When opened, because of the hinges that connect the volant side panels to the main element, the piece reads as a pictorial triptych or, an architectural atrium, crossed by the barbed wire, now, suddenly enhanced and, dangerously, close to the skin.

If the poetic title (*another sunrise*), associated to the triptych structure, gives the piece the character of a sacred object; the use of a barbed wire image (usually connected to military zones or prisons)



Fig 7. Another dawn, 2011
Helder Batista, acrylic and metal
(closed medal: 75x22x75mm / open: 150x 75x10mm)

creates a contrast that disturbs the viewer. One might say that the distance between the “overview” of the barbed wire on the closed box and the proximity of the touch on the barb, inside the close up, places us in a final situation, from which we cannot escape.

Before the confrontation between the outside and the inside or, between vision and tact, a question arises: Could the voluntary acceptance of suffering allow us to transcend the limits of our own circumstances and help us attain a serenity that frees the human spirit in its constant search for new horizons?

NOTES

1. Microprocessor is an Integrated circuit with thousands of electronic components, whose internal structure performs the central processing and internal functions of a computer. On the more powerful computers, type mainframe, it is called “CPU” - Central Processing Unit.
2. FRIEDMAN, Thomas L., *O Mundo é Plano. Uma Breve História do Século XXI*, Lisboa, Actual editora, 2006; FRIEDMAN, Thomas L., *The World is Flat. A Brief History of the Twenty-First Century*, NY, Farrar, Straus and Giroux, 2005
3. That took place in the XVI th century's second decade, by the Portuguese navigator Ferdinand Magellan (Fernão de Magalhães) (1480-1521)
4. *Matrix Reloaded*, film directed by the Wachowski Brothers, 2003
5. Subject that, for a few years, I've been working on, both in the theoretical field and in the sphere of sculpture or medal studies. I remember, for example, the medals presented at the last FIDEM

Congress, in Tampere.

6. Discovered in 1994, they gave room to the Vale do Côa Archaeological Park in 1996.

7. Work that served as a screenplay to the film “The Unbearable Lightness of Being, directed by Philip Kaufman in 1988.

My medallic world

Bogomil Nikolov

My presentation includes 130 images, which constitute about one fifth of my works and span over a period of 4 decades devoted to medallic art.

While at school and university I studied painting, graphic design, book design and illustration art. These infatuations gradually gave way to medallic art but nevertheless underlie my development as an artist.

My aim is to show as many medals as possible accompanied by a short commentary at the presentation. For a long period of this kind, chronology is inevitable. Every now and then, I disrupt it, including a parallel display of works on a similar theme but created in different periods.

To start with, I will show medals from my first solo exhibition in Sofia in 1976, as well as from the first international medallic art symposium in Sóstó, Hungary. Next comes a series of medals devoted to Dante Alighieri and his Divine Comedy. Beatrice is not featured, but grotesque female bodies from myths and legends are often seen.

One group of thematically related medals is *The Prodigal Son* – a parable that fascinates me and I frequently tend to go back to it. As a matter of fact, this is a favoured topic for many artists perhaps because they identify themselves with both the image of the son and that of the father. We are all our parents’ children and our children’s parents.

Portrait painting has always fascinated me. It did even before medallic art period so I have grouped together some of my portraits created at different points in time, including a few self-portraits. One of the self-portraits you will see was made in my student years and is one of my first attempts in medallic art /1970/. While studying at the High School of Arts, I broke scores of mirrors as I often made self-portraits.



Fig 1. Individual exhibition at the National Gallery, Sofia, 2005

And this was not because I liked myself so much but rather because I did not always have a model.

The Tower of Babel is one of my favourite topics. Biblical themes, like Shakespeare’s works in drama, are always up to date and prompt ever newer interpretations. Sometimes they are ironical as people are like children – they make sand castles eagerly anticipating the most interesting part when they bring them down. I hope the latest examples in Asia will prove an exception.

The human body, particularly the female, has always been an emotional and aesthetic subject in arts. Eve, Venus, Danae and various other “code” names for images of nude bodies on the one hand reflects purely human passions and reveries, but on the other they are used as a metaphor for important universal social and political messages /”Acta est fabula”, “Democracy”/.

With the new millennium dawning, social, political and aesthetical values changed. As arts were democratized and lines between art genres were blurred, the art medal also underwent an evolution of its own. Thus, it won a new and broader audience, but also strayed away from traditional classical designs. The new generation is not interested in conventional



Fig 2. Apple, 1977
85 mm, brass



Fig 3. Selfportrait, 1981
108 mm, brass



Fig 4. Parable, 1991, 2001, 2011,
brass



Fig 5. Antivirus 2000, 2000
90x90 mm, brass

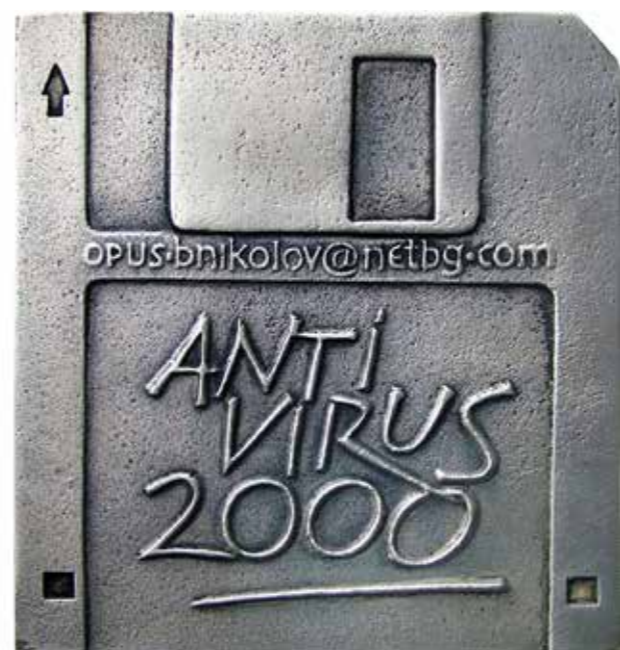


Fig 6. Midsummer Night Dream, 2006
80x80 mm, brass



Fig 7.
Reminiscence,
2010
170x100 mm, brass



Fig 8. Bacchus, 2008
brass, glass



Fig 9.
Dialogue,
2010
120 mm, brass



Fig 10. Different Points of View, 2010
100 mm, brass



Fig 11.
Recession, 2010
115 mm, brass



Fig 12. Golden Hands Prize, 2011
120 mm, brass



Fig 13. BAMS 1982-2012
125x110 mm

medals and fine medal craft, which is a prerequisite for successful work in medal and coin design.

By the way, discussions, including at FIDEM congresses, often focus on what a medal is and what it is not. I believe it is a more critical question whether what we have created and call a medal is art or not. Therefore, my students and I conduct various experiments, sometimes too daring and detached from the conventional perception of a medal, but we embrace Mick Jagger's quote that "It's okay to let yourself go, just as long as you can find your way back."

Thoughts voiced so far largely regard free medallic artwork when an artist has been given a free hand. When they themselves chose a topic, materials, techniques and even an audience. Provided they can afford it.

Things are different when it comes to commissioned work when an artist must take into account opinions of other people or institutions. When an artist is fully trusted and there are no major compromises, results



Fig 16. One Pisanus, 2012
40 mm, brass

tend to be good. I present to you a small part of this kind of works of mine that hint at the diversity of creative tasks.

Perhaps what is striking is my lack of consistency in using style and sculpture inventions. Ever since my youth years I have been trying to bring an idea to life. And it is not the idea itself, but the way it is conveyed that has been my priority. A good and interesting expression makes an idea good or bad. I use potentials of relief – from the flattest, almost a drawing, to high and even 3D if appropriate. I do it intuitively or depending on the nature of the task I have set myself.

At the end of my slide show, you will see medals devoted to FIDEM congresses in Paris, the Hague and Glasgow. I intended to include Scotch whisky symbolics, as well, in the medal for the Glasgow congress, but then I changed my mind for I do not know the taste of genuine Scotch whisky. I hope I will taste it in exchange for a few Pisanus coins.



Fig 14. State Puskin Museum of Fine Arts, Moscow, 2012
100 mm, brass



THE MEDAL TOMORROW: AUDIENCE AND MAKERS

Medals on display – Proceedings of an exhibition with 18th century medals in Teylers Museum

Jan Pelsdonk



Fig 1.

Introduction

From 29 January until 6 May 2012, Teylers Museum formed the scene of a large exhibition of 18th Century Dutch medals. This article shows step by step how the exhibition is created and in which circumstances it took place. Also is explained what we did to attract visitors and how it was received by the public.

Teylers Museum is situated at the centre of Haarlem, a rustic old Dutch town, by train not more than ten minutes west of Amsterdam. Close to its big brother Amsterdam, to visitors Haarlem is an often forgotten pearl. Amidst others this is thanks to the museum of Pieter Teyler. Teyler was a wealthy silk merchant and banker. He lived from 1702 until 1778. His

inheritance and will formed the starting point of what nowadays is the oldest museum in the Netherlands.

Directly after his death in 1778, Teylers foundation was erected. The board summoned the architect Viervant to build the oval room (picture 1), a space as well for research as to store the collection. The museum opened its doors in 1784. The result is spectacular. Walking through the museum gives the visitor the feeling of being part of the age of Enlightenment.

Right in this building and in this room, the 18th and 19th Century world is researched on a scientific way instead of on the theological views of the previous centuries. Famous people did their research here, like Professor Hendrik Lorentz (1853-1928), winner of the Nobel Prize for Physics in 1902.

Since the opening of the museum, now over 225 years ago, nothing much has changed in this space. Not only is the museum still located in the same building, it also kept its original features like the



Fig 2.

display cabinets. The big center piece – for instance – is placed on wheels and a copper rail. It can be shifted aside to make way for research with scientific instruments. Since the collections grew, every now and then it was needed to extend the building. Every addition on its own forms a time capsule.

An 19th Century room houses the collection of coins and medals (picture 2). As every other room in the museum, these are the original display cabinets. They are built on the spot in 1888 to show and store the medal collection. Nowadays we talk about some 15.000 objects. This room was created in a time that the medal collection of Pieter Teyler was rediscovered, after being stored away in three wooden cabinets for almost 100 years. In his lifetime, Teyler collected some 1.800 medals. Those objects form one of the oldest still existing private medal collections in the world.

This marvelous collection formed the starting point of an exhibition, that we wanted to create in our space for temporarily expositions. We decided to create an exhibition about the Dutch Golden Age. A period roughly covering the 17th Century. As its starting point can be seen the Fall of Antwerp, 1585, when a lot of wealthy merchants and craftsmen fled to Holland. The end of this period is more or less the Peace of Utrecht in 1713, at which time the role of Dutch international power declined rapidly. Thanks to the wealth in the cities and reasonably limited regulations by the Dutch government, medal artists could develop their skills, creating – above all – more and more medals without assignment, for a free market. In this period, Dutch medal art was famous. Even international, collectors knew very well how to reach newly created Dutch medals. The high quality Dutch medal art of the Golden Age formed a proper base for an exhibition. But what to tell? What to show?

Attracting visitors

Some people are happy to see medals. But do we want to show them all? If we would put every medal of this period on a single line, from Teyler only – databases are patient – this chain would have a length of 17 meters, 37 centimeters and 9,5 millimeters. Off course this scheme does not work. Not at last because it would not even fill the exhibition room. It

gives no story, it does not appeal, it would – in fact – scare the visitors off. And – also important – it is not enough to fill a huge exhibition space with only a series of small yellow, gray and brown metal objects. This is the point where the exhibition team of Teylers Museum – used to deal with all kinds of subjects and display problems – offered priceless help. Together we found answers to master the problems.

In general, visitors are not at all familiar with medals. Left alone the difference between a coin and a medal. Further-on, medals are small and only attractive if you really look at the details to discover the story behind them. In other words: we had a lot to explain and we had to make sure the visitor really starts to look at the objects in detail. Thinking in this direction, we started to search for stories of the Golden Age to accompany the medals and, together, should give an overview of the period. The exhibition should show big moments and persons that people still know more or less vaguely from their school time as well as 17th Century daily life, to give visitors the possibility to reflect it to their own life. At the same moment we started to search for objects other than medals. To support the stories and to fill-in the space around the medals. For this, we could partly use our own collection. The other objects we asked on loan from other museums and private people. This was an excellent opportunity to show other work than medals from the artists, like a goblet, dies, and even drawings.

On the poster of the exhibition (picture 3 shows the Dutch version) we choose a painting. We did not want to show a single medal or a group of them. After all, however nice a medal is, it is not very colorful and even the best medal design is not created to be blown-up to cover a bill-board poster. Off course – as you can see – it is not just a painting. It shows a colorful, well painted young girl at the age of three in 1618. She was part of a wealthy Frisian family. Around her neck she wears a gold medal. This medal forms the link to the exhibition.

As a little side step I have to admit that, however beautiful the painting is, the artist did not know what to do with a medal. The text is totally dissolved into curls. The center image, a man, sitting with one hand up and the other one down, is totally disproportioned



Fig 3.

on a way you would absolutely never see on a medal of this period. At the same time, the medal shows much more than wealth. It is all about the values and position of the family. The medal teaches the girl that her ancestors had success in life and it was a push for her to achieve the same. Teylers Museum does not have this medal, nor does any other museum we contacted. The family still exists, but also does not know where it could be. It is not shown in one of the Dutch medal catalogues and researchers we asked could help us no further. It is likely that it is melted down: the fate of so many precious objects. This points out that the medals we know nowadays are the survivors. The rest is lost without a trace.

Further-on, we decided to use the title 'Hulde! Verering in de Gouden Eeuw' ('A tribute! Adoration in the Golden Age'). That means that we were creating an exhibition in which medals formed the main line, but we did not mention them on the poster. This was done to prevent us from having to explain medals on this level of advertising and to attract people with a general interest in the period. Still, medals became a central item in advertisement at the moments we could tell a story; we embedded them



Fig 4.

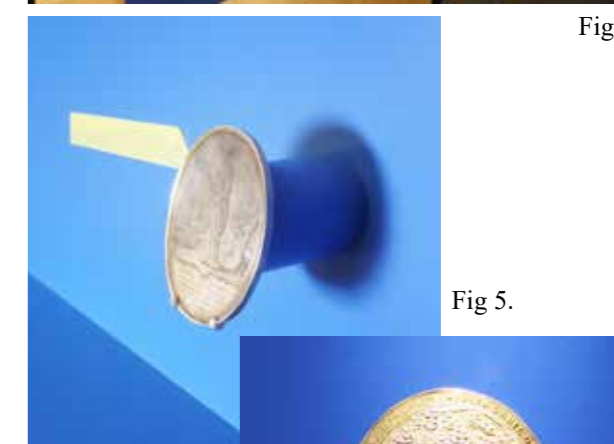


Fig 5.



Fig 6.

always in some important and well known facts and persons in Dutch history, like Michiel de Ruyter (the one from the Midway Disaster) and Piet Hein, who captured in 1628 one of the Spanish Silver Fleets. By doing so, we tried to link the exhibition to more or less known facts and give a framework for the visitors. We also offered two lectures and specials for children, like a treasure hunt.

If you want to cover a century in stories, there is a lot to choose. In the end we decided to use twenty main stories. Every story was centered around an especially for this exhibition created display cabinet for medals. Four or five of the best or most special medals in each cabinet would give the visitor the chance to look at the objects with full attention.

As you can see on picture 4, the whole exposition area was colored in two shades of blue, to let the



Fig 7.

objects come out at maximum and to give the exposition a feeling of richness and splendor. We wanted the visitors to focus as much as possible at the medals. The objects were placed 'free' standing on a fixed bar (picture 5 and 6, the last one on the capture of the Spanish Silver fleet in 1628). Because the medals were placed in a slight angle, they would reflect the light as optimal as possible, to show the relief of the medals without reflecting all the light in the eyes of the visitors. After placing the medals, the display cabinets were sealed; the digital spotlights were placed in the wall above the cabinets to keep them accessible for adjustment and replacement.

Every story needed its own way of display. To highlight special objects, we used some free standing display cabinets, like the one from picture 7. With those, we could generate even more attention to the object. The picture shows for instance an blow-up image of the most illustrious medal of the century. The enlarged picture is cut in pieces to explain the visitor a lot of different elements and symbols. The medal is about the Peace of Breda in 1667 and by Christoffel Adolphi. It commemorated the end of the second Anglo-Dutch war. Unfortunately, when the English king saw this medal and the text Mala Bestia (monster) in the exergue, he was furious because he

reflected the text on himself. This peace medal has the dubious honor to be one of the causes to start the third Anglo-Dutch war.

Off course we added text on the walls and close to the objects, mainly accompanied with a translation in English. For this, whole interesting or beautiful stories needed to be reduced into one or two lines to keep visitors interested. For those who wanted to read more, there was the museums magazine or the especially for this exhibition made catalogue with a lot of interesting stories about the medals. On Saturday the 28th of January 2012, the exhibition was opened by the State Secretary for Education, Culture and Science. Picture 8 and 9 show two impressions



Fig 8.



Fig 9.

of the exhibition. If you see this overview, it does not feel like the visitor is forced to see about 200 medals, but still they are here.

Stories in layers

The exposition is divided in different stories to attract the visitors. We – however – wanted to tell the story of medals. For this we added an extra layer: the people who ordered medals. We divided this subject into five main categories. First private persons and families. They ordered medals to commemorate special events, like a birth, a wedding, an anniversary, a new job and even death. The Dutch government – as second – used medals to honor people. Since there



Fig 10.

was no monarch ruling over the country, Holland did not have decorations like – for instance – the French king had. The Dutch used heavy gold medals to honor their heroes. The third group are the medallists themselves. In the Dutch Golden Age, they grew more and more independent from official orders. They started to create medals for the need of a growing amount of interested customers. For instance medals with historic subjects for collectors. Or anonymous medals for a wedding, in which one only needed to engrave the name of the couple. Since a lot of medals in the Golden Age are created for collectors, these collectors became the fourth category, together with explanations how they stored their objects and views on the first catalogues. Techniques – the fifth and last category – were off course part of the story as well. This was much more than telling if a medal is cast or not. There were fine examples with which we could show the collaboration between the medalist, the designer and the text writer. In the Dutch Golden age, they were working closely together to create the best possible product.

One feature that proved to be very successful, was a small computer program. Visitors could design their own medal, with their portrait and a self chosen text. They could print the result on a small gold-colored disk. They could – so to speak – bring their own medal home.

In the center of the exposition, we created a table to show some of the first medal catalogues. The books of Mr Gerard van Loon – early 18th Century, about Dutch medals and still used today – were digitalized and visitors could look in the digital version using an interactive screen. These books and the whole numismatic collection are also accessible on the museums web site www.teylersmuseum.eu. On the same table we placed two drawers of one of Pieter Teylers cabinets (picture 10). A couple of years ago, I looked very closely at the cabinet to find clues about its age. I was very surprised to discover incisions on the bottom side of every drawer. They lead us straight back to the early collectors. In the beginning of the 18th Century, Van Loon wrote a book about how to collect. He wrote that it was very unpractical to use drawers with prefixed locations for medals. It was not possible to add a new medal without consequences for the whole setting. It simply would



Fig 11.

not fit. The drawer in the center of the picture is filled with medals from Teylers own collection. It is very possible that some of them were back in their old spot for the first time in over 250 years.

At some time in the history of the cabinet, the drawers were turned upside down. Around the former bottom side a rim was placed and a fabric was placed inside to prevent the medals from getting damaged by sliding. This was exactly as how Van Loon had described to build a collection. To set-up a collection, he advised to do it chronological or per ruler. He explained that in the last case, the medals should be ordered from important to common. On the top row of the drawer one should put the king and his wife, the row below their children, than the most important people in the kingdom, and so on and so on. He thought it was best not to mix metals. So: just use gold. Or silver. Or bronze.

At the same time of the exhibition of 18th Century medals, Teylers Museum had a small exposition about modern art medals (picture 11). This was a nice way to show visitors that medal art is not just something from the past.

In February 2012 Otakar Dušek (picture 12 left) won the first *Jaap van der Veen / Teylers Museum Prize for the Contemporary Art Medal*. This new prize was initiated by Jaap van der Veen (picture 12 right) and Teylers Museum to encourage artists who have created a certain amount of medals and whose work is a promise for the future. The jury consisted of Jaap van der Veen, Philip Attwood (British Museum) Elly



Fig 12.

Balthus (Dutch Artist and winner of the FIDEM grand prize 2010), and Marjan Scharloo and Jan Pelsdonk from Teylers Museum.

Each member of the jury selected a number of artists who compiled with the profile. A shortlist was created after a discussion about each artist, based on the available documentation. The five artists that were nominated are: Otakar Dušek (Czech Republic),



Fig 13.



Fig 14.

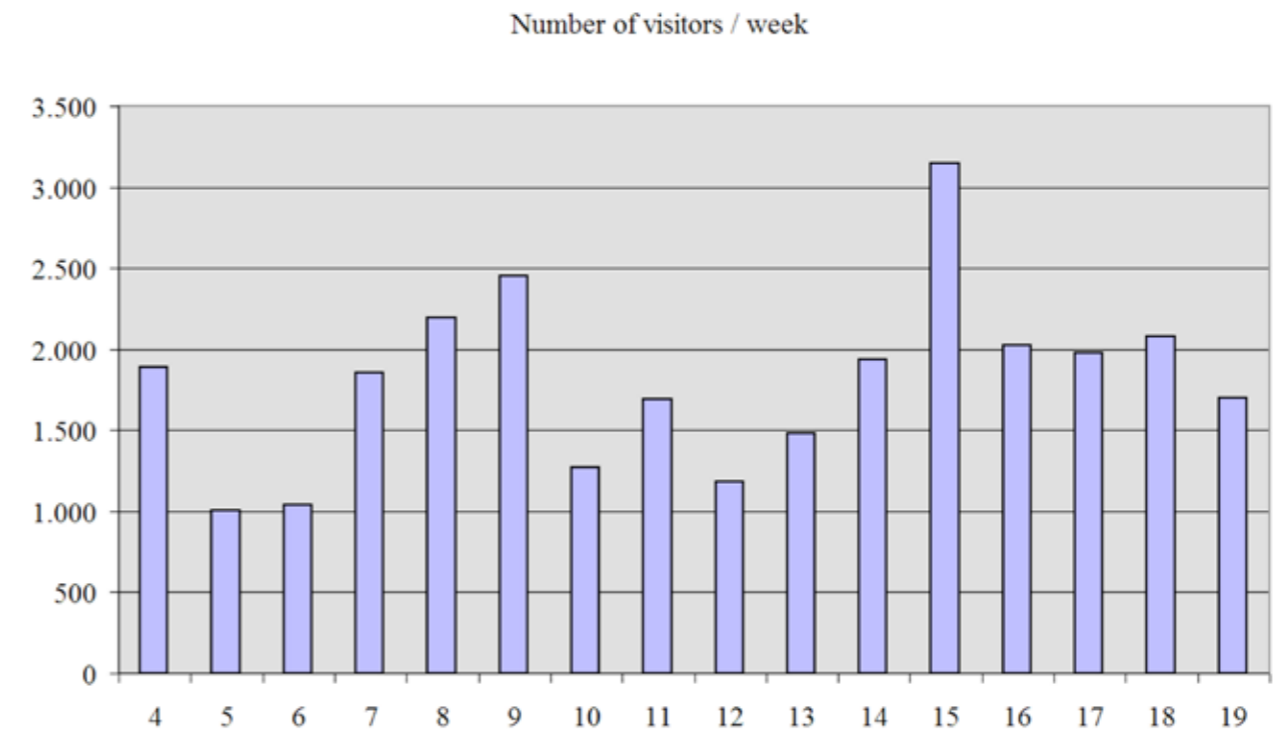


Fig 15.

Alexei Parfenov (Russian Federation), Tetsuji Seta (Japan), Virág Szabó (Hungary) and José Teixeira (Portugal). These artists were invited to send the latest information about their work. After studying this material, the jury unanimously chose Otakar Dušek as the first winner of the prize, consisting of a publication, an exhibition and 25,000 euro of prize money.

Nightmares and numbers

One of our biggest nightmares is that something will happen to the objects in display. At some point, early in the exhibition, some medals started to turn green. As soon as we discovered it, we tried to solve the problem. We asked a couple of experts their opinion about what caused the problem and how to solve it. It appeared that the air within the display cabinets became toxic by the used paint or the wooden construction. Since the wooden parts were totally covered by paint, it was most likely to be the paint that caused the problem. The cabinets were coated about one and a half month before the exposition was build. Apparently this proved to be still too soon.

A green layer spread like a drip of oil in water on the surface on some of the objects. The gasses only interacted on the medals with an old layer of wax. That is why on picture 13 one medal is green and

the others not. We aired the exhibition space from now on 24 hours a day instead of just during opening hours. We also opened all cabinets to let fresh air come in. Before closing them again, we drilled small holes for ventilation, added black carbon fabric to absorb gasses (on the bottom of picture 14) and added tubes with silicagel to lower the humidity to slow down the oxidation processes. And off course we cleaned the medals. The remaining period we had no problems anymore.

The exposition run for 127 days, from week 4 until 19. Graph 15 shows the number of visitors per week. Some general mechanisms are visible, like the Spring Holidays (week 9) and the national Museum Weekend in week 15. Even the weather can be seen in trends of visitors. In the beginning of February (weeks 5 and 6) and in Week 12 it was extremely nice weather. In other words: nice weather is bad news for a museum. In total 25,827 people visited the museum in this period. For Teylers Museum this is not a high amount, just a little above average. There is off course a huge difference between this medal exhibition and the exhibition of Michelangelo (where we had about four time this amount of visitors). Nevertheless, despite of the small place medals are taking in the art history, it is a nice result. We sold a reasonable amount of catalogues and

museum magazines, apparently a lot of people really got interested in the subject.

We made a survey under the visitors to learn about how the exhibition was received. 26% came thanks to advertisement, posters, leaflets, tv and radio attention and articles in newspapers and magazines. 14% thanks to the web site and 37% of the visitors came thanks to a positive earlier experience of the museum or were recommended. After all: if people have a good feeling about the museum, they are more likely to come back in the future and to talk about it to others. From the people who have been in the museum before, 67% did this within two years.

Teylers Museum has much more to show than only the medal exhibition. It is very likely that visitors are visiting the museum as a whole. This makes it difficult to see the impact of an exhibition like this. It appeared to be that 13% came especially for the medals in *A Tribute!*. 66% visited the museum as a whole, including the exhibition. Maybe you think it is worrisome that 6% did not want to visit the medal exhibition. But off course this is no problem, since they must be coin collectors heading for the coin cabinet (picture 2) or modern art medal lovers, heading for the Dušek exhibition (pictures 11 and 12). Most of the people from the remaining 15% came to see the exhibitions.

It is difficult to give exact numbers in this setting, but it is likely that from the 25,827, almost 21,000 visitors have seen the exhibition and – thanks to that – have now a general idea about what a medal is and what a detail and information they could store. On a scale from zero (horrible) to ten (excellent) the visitors gave museum as a whole an 8,27 and the exhibition an 7,96: both very nice results. The most written remark in the guest book is ‘nice’. Sometimes people wrote like ‘there was more splendor and it was more exiting as we expected’. I have seen hardly any negative comments. Someone wrote that he expected more paintings (because of the poster) and one wrote about an ill translated Latin word. *Errare humanum est?*

To conclude: the exhibition team of Teylers Museum managed to create an attractive exhibition about medals. people did luckily not only come to the

beautiful old museum, but they really wanted to see the medals as well. The quality of the museum and its exhibitions are relevant for future visits and recommendation to others. Some 21,000 people visited the medal exhibition: a huge amount for such a tiny subject.

Louder than words

Marcy Leavitt Bourne

What does this title mean, in the context of the FIDEM category: ‘Tomorrow, audiences and makers’? The whole phrase is, of course: ‘Actions speak louder than words’, and here the focus is on a few young makers, and how their work – their actions – speak to us, more effectively for not being shouted aloud. There is currently an exhibition in the Mackintosh Building at the Glasgow School of Art of the Student Medal Project for 2012, a medal-making project begun by BAMS 19 years ago, in which a number of art colleges around the UK take part: Glasgow for one, Edinburgh, others in London, Birmingham, Cornwall, Wales and so on, sometimes changing year to year, but usually with a consistent core of colleges. The departments that take part are for the most part jewellery, sculpture, or metalwork, and it is up to the college to decide in which year to place the project. Thus there is a mixture of first year students, third year, or even graduate students. Each year we invite an academy from abroad to participate, making this project an international one. Here, it is the invited academy I will focus on, the Mah-E-Mehr Institute in Tehran, Iran, where students are taught by the world-renowned Iranian sculptor Parviz Tanavoli. His work was shown in the exhibition ‘Word Into Art’, curated by Venetia Porter at the British Museum in 2006, which is where we first met; later in 2006 BAMS commissioned a medal from him. In 2012 Austin Desmond in London held a solo show of his sculpture and jewellery.

Students of Parviz Tanavoli were invited to take part in the Student Medal Project in 2008, and then received their second invitation for 2012 (each foreign academy is invited twice). Many things have happened in the world during those intervening years, particularly in Tehran in 2009, when students took to the streets, wearing green. The so-called Arab Spring of 2012 does not encompass Iran, but in the work made by the Mah-E-Mehr students this year I found a politicisation that was not so overtly

expressed previously. This is my topic for ‘Louder than Words’. In a country where the Ministry of Culture and Islamic guidance excises specific words from books before publication, demanding more appropriate phraseology, and where a cartoonist is sentenced by a so-called media law court to lashes for a political caricature, it would be difficult to overstate the seriousness and courage of young students who have decided to make their own statements, wordless but loud, on medals. They and their teacher are all very proud to be shown in Glasgow at the exhibition and to be the subject of a paper at FIDEM.

Here in the UK, and across Europe, students and professional artists have no compunction about making known their comments on the state of their countries’ politics. The marvellous exhibition in 2009 at the British Museum called ‘Medals of Dishonour’ showed how powerful the medal could be as a gesture louder than words, and how this has been true historically as well. To begin, I will illustrate how students in the UK have dealt with such topics as war and political criticism, and then will divide the work by Iranian students into a few themes, not all of which are political. Artists in the Islamic world – if one can define it thus – are, not surprisingly, cautious about showing work, though this is changing. Egyptian art, in particular, is receiving a much wider showing, and there is a Modern Islamic and Contemporary Art Gallery in London. Work has also been shown at the Venice Biennale, and of course at the British Museum and the Victoria and Albert Museum.

Medals of Politics and Protest, USA/UK

Firstly, one of the most moving and provocative medals ever made about the state of modern society, and a protest medal *par excellence*, is by the American sculptor, Leonda Finke, called *Homeless/Nameless*. (fig.1) It is one of a group of four called ‘Medals of Dishonour Worldwide’ and dates from



Fig 1. Homeless/Nameless, 1994,
Leonda Finke
cast bronze, 94mm

1994. This illustrates the idea of ‘louder than words’ most eloquently, and it is as relevant today as when it was created. Here is one of the poor, perhaps living in a box, perhaps metaphorically boxed in; on the reverse, with a partially obscured mouth, the poor or disadvantaged are illustrated as being without speech. Being silenced, or the fear of being silenced, is not something members of FIDEM have to contend with. We experience a great many words of criticism and protest written and spoken daily – newspapers, radio, television, cinema - and the encampments this year on both sides of the Atlantic have had huge coverage.

The modern medal, unlike a news report or treatise, uses words sparingly to make a point. Certainly the UK students are completely fearless in expressing their anxiety and anger at current policies, which they see as compromising their future. Many are

concerned with the way in which the government involves itself in wars, which creates a vicious circle of fragmented peace leading to further war. This is the topic of the Central Saint Martins student Natsume Ondate, who created *Peace-War* in 2004 in her first year at college. (fig.2) There are words, but so sparingly used they are almost decorative, and it is the railway track encircling the edge, leading from one side to the other, that illustrates the idea of war and peace as an endless cycle.

The 2011 Grand First Prize winner in the Student Medal Project, Joanne Herriotts, took an old hippy phrase from the 1960s, ‘make love not war’, and turned it into an anti-war medal called *Drop Beats Not Bombs*. (fig.3) The obverse depicts an old record, wrapped by a set of headphones – musical references to ‘beats’ – and for the reverse the mood changes to show a carefully modelled hand grenade, thrust



Fig 2. Peace-War,
2004
Natsume Ondate
cast bronze, 60mm



Fig 3. Drop
Beats Not
Bombs, 2011
Joanne Herriotts
cast bronze, 58mm

out of a Roy Lichtenstein-like explosion. The bomb is also used by Anna Logunova for her medal *Time Bomb*. (fig.4) Its shape is a reference to cartoons; soldiers make their way across the obverse, quite deeply incised; and the writing on the reverse, ‘Aetas Fugerit’, is a reference to Horace: time flies away. She wrote for the catalogue: ‘It can be argued that one war presents a time-bomb, because it triggers a



Fig 4. Time Bomb, 2007
Anna Logunova
cast bronze, 87mm

chain reaction of other wars to follow. Is there time to prevent the explosive consequences of the Iraq war?’

Time Bomb was made for the 2007 Student Medal Project, and proved to be prescient. Writing in *The Guardian* of 21st January this year, the journalist Simon Tisdall wrote a piece headlined ‘A recipe for war in Iran’: ‘This is how we start,’ he said, ‘through a process of hostile rhetoric, mutual ignorance and chronic miscalculation.’ David Grossman, an Israeli author, also writing in *The Guardian*, had this to say: ‘Iran, as we know, is not just a radical fundamentalist state. There is a broad middle class, including many people who risked their lives in brave demonstrations. That same part of the Iranian public, at some point in the future, might be the ones who will lead Iran.’ The students of Parviz Tanavoli are, indeed, part of that tomorrow, and this is what they have to say with their medals. This paper is not a polemic, rather it is an engagement with these makers of conviction.

Medals Making Statements from Tehran: Protesting

Thirteen students from Tehran participated in the Student Medal Project of 2012. While Parviz Tanavoli has lived in Vancouver for many years, he maintains a workshop in Tehran, where he has students, and also assistants and technicians who work for him; he teaches as well at the Mah-E-Mehr Art Academy, a private institute in Tehran. His students are all college graduates from different universities and departments, with backgrounds that include industrial design, graphics, sculpture and painting. He selects them from the many who would like to work with him. Two courses are given each year, over a two month period, one session every week. The courses include medal making, but also sculpture and jewellery, as Tanavoli himself is a jeweller as well as a sculptor. At the moment, no other art students make medals in Tehran, and joining the BAMS Project was considered a unique opportunity. Larger pieces of sculpture are cast in commercial foundries, but the smaller ones, including medals, are cast in the studio.

The Iranian medals are here divided into loosely defined categories, and having illustrated a few



Fig 5. The Circle of Barbed Wires, 2011
Alireza Masoomi
cast bronze, 130mm

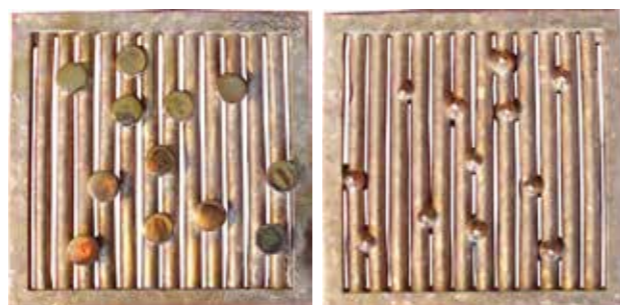


Fig 6. Bullets in a Cage, 2011
Ali Mousavizadeh
cast bronze, 70mm x 68mm



Fig 8. Hand on Hand, 2009
Parviz Tanavoli
cast bronze, 65mm

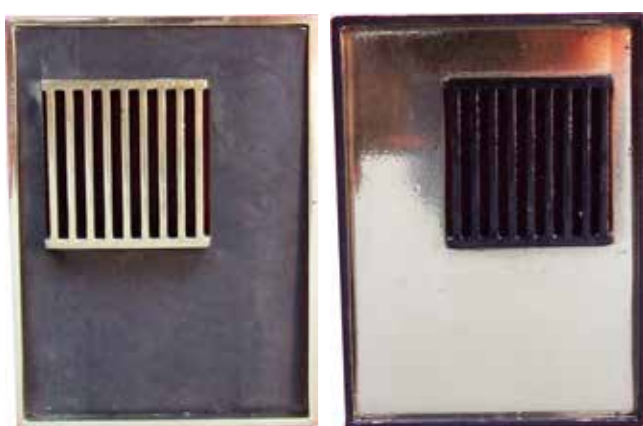


Fig 7. The Cage
Atoosa Vahdani
60mm x 80mm



Fig 9. Stand By Me, 2011
Leila Kharazi Pakdel
cast bronze, chain, ribbon, 110mm



Fig 10. War and Peace Message, 2011
Mina Sarlak
cast bronze, 102mm x 75mm



of the UK student medals dealing with anxieties around war, I will continue with the subject of war and protest. Each student in the Medal Project writes a short piece about their medal, but in the instance of the foreign academy students this varies, in length and in fluency. *The Circle of Barbed Wires*, by Alireza Masoomi, does use obvious imagery, which to Western eyes draws on medieval Christian iconography in particular. (fig. 5) Nevertheless, resisting completely circling the underframe with the barbed wire creates a tension across, which threatens to pull or to distort the shape. It is all the more powerful for that. He wrote: ‘The barbed wires of culture, race and beliefs encircle and isolate mankind more and more with each passing day, begging the question: why?’

Ali Mousavizadeh’s *Bullets in a Cage*, by contrast, is tightly contained within a square frame. (fig. 6) He said: ‘Every bullet shot by humans is a complete injustice and is not in accordance with the law, whereby we have been trained to live in peace and complete freedom.’ There are other references to being confined or controlled in this group of medals, and it is interesting to see that Iran’s Ministry of Culture and Islamic guidance lists, among the words that do not conform to Islamic values, the word ‘cage’. Simply called *The Cage*, the work by Atoosa Vahdani, is small, with contrasting sides, dark to light, making use of polish for her visual statement. (fig.7) The placement of the bars suggests one of those old-fashioned Westerns, where the jailbird is about to be sprung. She wrote: ‘When you say a prison you would be reminded of a dark place where criminals are held to pay their dues. But when criminals become rulers, the prison would be a place that holds pure and brave people who fight against injustice, and for this reason in the middle of the darkness this cage shines like gold.’ This would make a topic for an extended political essay, but here contained in this small piece is all you need to know.

Leila Kharazi Pakdel is an assistant to Parviz Tanavoli in Tehran, and her work, with its symbolic use of hands, reflects to some extent his own interest. She says, however, that ‘my teacher’s hands are centred around topics such as love, religion and poetry.’ Parviz Tanavoli created the work *Hands on Grille* for BAMS and also in 2009 *Hand on Hand*, which

concerns the trust imparted when holding hands with another. (fig.8) In this case it is perhaps a child, or, in the Islamic tradition, an apprentice who would put himself in the hands of his master in a lifelong relationship. Leila writes that ‘my hands convey a different message. They represent the feelings of my generation who do not know anything about love, they are so political these days.’ Her work *Stand By Me* recalls, for those with a long memory of pop music, the marvellous anthem of the same name, a call to loyalty and friendship, not to ‘be afraid’. (fig.9) Visually, the pair of minimalistic hands recall cop shows with hands handcuffed behind the back, evoked here with the chain around one wrist. The green ribbon leaves no doubt about this medal being an emblem of protest. It needs no words. However, I shall quote anonymously – I prefer not to use the student’s name – from an e mail received following the protests: ‘Iranian opposition leaders called on supporters to protest. Green is the campaign colour of protestors, who staged massive rallies in Tehran. We wore green armbands and wristbands to show our support and to tell that we never forget about what happened in Iran after the 12th of June 2009.’ This is when there were widespread arrests of political activists, protesting about a silenced media concerning the election results.

Mina Sarlak’s medal, called *War and Peace Message*, has a texture almost like basket-weave as a background. (fig.10) In writing about her work, she says that it derives from the current political situation in the Middle East. ‘Men,’ she writes, ‘are now seeking development, progress, freedom and equality.’ One should not read too much into the word ‘men’ but it is interesting it should be put so baldly. She continues, ‘They have a message of peace on the one hand (we consider the dandelion as a symbol of beauty, peace and tranquillity), and on the other hand they have no way except fighting. It is a desperate war, which to me is a war of primitives, fighting with spears and defending their lives and clans bravely.’ This is the struggle: the dandelion and the spear, against a low relief that is reminiscent of something domestic, a household mat, or a shopping basket, creating a silent poignancy.

The final medal in this category of politics and protest is the winner of the Best Guest prize, which

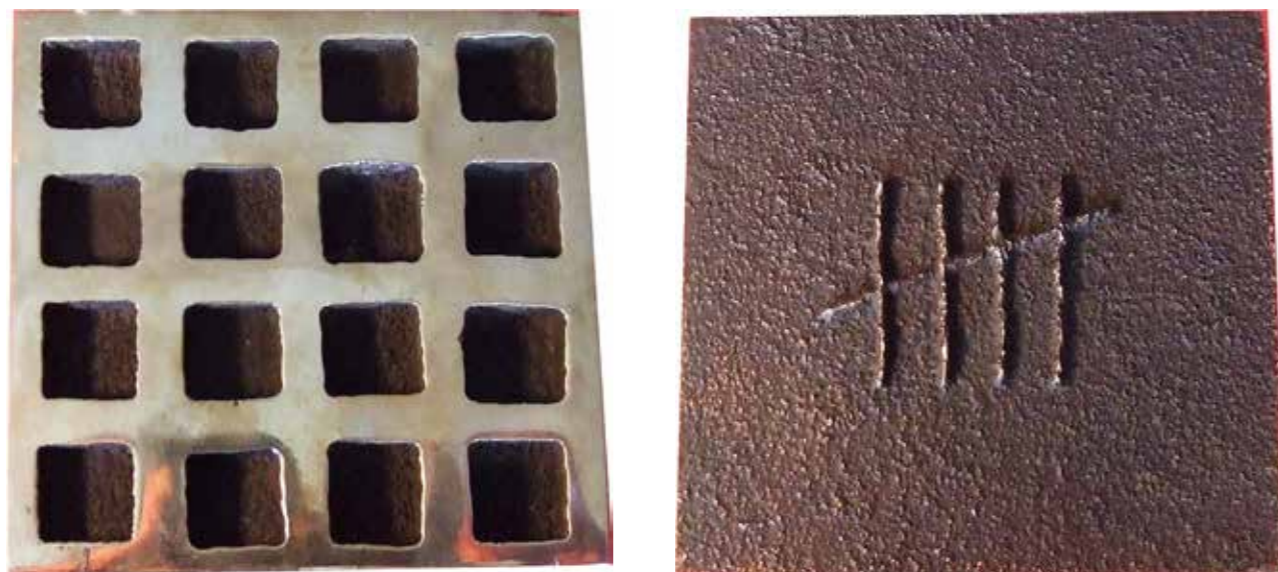


Fig 11. The Tallies, 2011
Farnaz Rabiejah
cast bronze, 88mm x 85mm

is presented annually, on merit, not on any specific subject, for engagement with the medallic medium, to a medal from the invited foreign academy: *The Tallies* by Farnaz Rabiejah. (fig. 11) Farnaz is a sculptor, who has also made medals, and the judges were drawn to the contrast set up between the two sides, and the simplicity. She wrote: 'My medal is a symbol of the human mind, in which all beliefs are held in detention and cannot break loose.' Again, it is almost suggesting a cage for the mind. She said that it is related to her other works, which are about suppressed words and speech, or people who have died for their beliefs. On the reverse: the tally, of how many days have been passed in prison. 'He wonders, how many tallies before freedom,' she concludes. Perhaps because in the West we are so familiar with prisoner of war movies, with cowboy stories, we know at once what this medal is saying.

Representing the human form:

There is much misinterpretation and misunderstanding about just what can be depicted in Islamic art in relation to the human form. It is not clear and absolute. For instance, Mughal paintings teem with activities at court, hunting scenes and goings on in the seraglio. Coinage, too, had figures of kings and emperors, before it became only epigraphic. It is in a religious setting that art is truly proscribed, and there one finds the use of geometric designs, arabesques, lettering, and architectural elements. The power of the clerics militated against depictions

of humanity, and therefore artists had to deal with these conflicting demands. The figures were without volume, probably relating back to the earliest wall paintings of the 6th century, and then transposed to books, thence to other art forms.

A sculptor such as Parviz Tanavoli has circumvented this restriction by making use of several of the Arabic letters so that they almost resemble human form, and places them on chairs, entwined with each other and in expressive poses. His student Sahar Doustar made quite a large piece of work, really a sculpture rather than a medal, called *Everything is Slippery*. (fig. 12) It is almost a cartoon character she has created, and she has kept it flattened, quite two-dimensional; nevertheless it is certainly a lady of buxom proportions. Sahar wrote amusingly of her work: 'The medal represents a simple situation which may occur in our daily lives. The bathroom floor is slippery and you fall, or the teapot slips while pouring water so that it would work on both sides. I wanted to emphasise that trying to avoid a situation may in fact result in its occurrence.' Everyone knows what that is like.

Another larger work is by Negar Naderipour, whose impassive face, in bronze and copper sheet, is beautifully executed in the piece called *Hijab*. (fig. 13) Whatever opinion we in the west hold about Islamic dress for women, Negar has created her



Fig 12. Everything is Slippery, 2011
Sahar Doustar
cast bronze, 90mm x 160mm x 15mm

work as a symbol for International Women's Day, which was on 8th March. She writes: 'The hijab is a mandatory part of my culture and society, and this part of the face is the visible area when worn by a woman. Behind is a poem by Hafez, which speaks of the desire of salvation, even from your own body!' It is interesting to note that many of these medal makers from Tehran are women students, uncovering their inner thoughts.

Regretting

The use of calligraphy, of architectural elements and geometric symbols make it possible for the students to express abstract ideas. In a work called *Father*, Niloufar Mozaffari used a simplified and sculpted cuneiform writing on the obverse, meaning 'father', and on the reverse, in English, wrote 'in memory of my beloved father'. It is, in fact, a small memorial tablet, to be held in the hand. The loss that another student Sepideh Nouri mourns is that of the old buildings of Iran. *Protection* expresses her thoughts on Iranian architecture, which she feels, 'is in ruin because of neglect'. Mona Paad received a commendation for her piece, *Transfer*. (fig. 14) The judges admired how carefully she had balanced the elements of the medal, where the opening on the obverse flows to the reverse, transforming itself. She says that the medal is part of a series. 'I started creating this work when I was grappling with digesting the unintelligible concept of "passing away". Is the side facing you the true meaning of "moment"; or can it be found on



Fig 13. Hijab, 2011
Negar Naderipour
cast bronze, 100mm x 140mm x 50mm

the other side? On the one side there is a symbol of human-made architecture, and straight lines, which go up to the other side. There, in a sky-like space... shining, quiet dots.'

Hoping

A piece that combines architecture and geometry was made by Leila Sabyani, and is called simply *Me*. She, like a number of the others, has studied architecture, and employs diverse elements from it in her medal. 'I love the shape and form of the square in design,' she writes. 'Moreover, I see the buildings and houses as sculptures in which we can live. These medals are a collection designed with this mentality, in fact, they are connected buildings, the same as our lives, in which we are dependent on each other in different ways.'

When the Iranian film maker Asghar Farhadi received an Oscar this year, 2012, for the best foreign-language film, he spoke of his countrymen and women as making up a much richer, more cultural and modern Iran than usually comes to

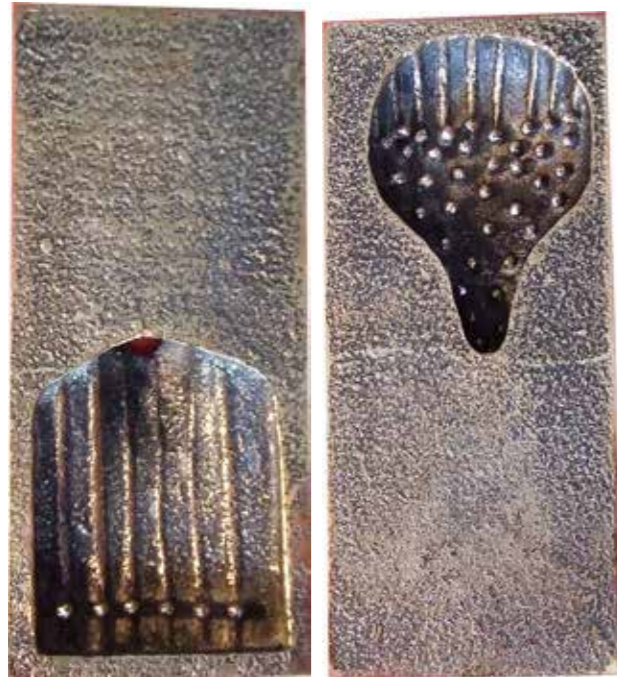


Fig 14. Transfer, 2011
Mona Paad
cast bronze, 51mm x 115mm

the attention of the Western press. His depiction of Iran, as *The Guardian* editorial put it, ‘reveals an intimate and poignantly familiar human fallibility that transcends all political posturing and vaults all the world’s religious and cultural barriers.’ We are indeed dependent on one another. While other Middle Eastern countries are more courted, Iran, perhaps not surprisingly, is kept somewhat at a cultural distance, though the British Museum and other institutions have exhibited its art, and facilitated exchanges of artefacts, albeit not very often, and with difficulty. Nevertheless, it is a part of the wider Middle Eastern cultural landscape, and through the Student Medal Project we have found its students of the arts to be hugely welcoming, exciting and extraordinarily daring.

Adeleh Farzinder, who participated in the Student Medal Project previously, winning a prize in 2008, cast a medal in 2012 called *Phoenix*. (fig. 15) Her written work on the medal makes a suitable close to this examination of how medals speak ‘Louder than Words’. ‘Phoenix is a mythical bird, which is the symbol of immortality. It has a unique capacity of consuming in the flames, and being reborn from its own ashes. It can sing and is associated with the rising sun. In some tales it is able to change into human form. The circular form of the background indicates the sun, the head of this creature is human,



Fig 15. Phoenix, 2011
Adeleh Farzindar
cast bronze, 50mm x 90mm

the body is comparable with the musical instrument, and the wings are like flames.’

Art students in the UK would like to see a more truthful and hopeful society rise from the one they are inheriting, and have with increasing frequency seized the modern art medal as a means of making political statements concerning their distress over the environment, war, social divisions, sexual attitudes. One, Zahra Dell a prize-winner from Birmingham University, chose to illustrate Gandhi’s observation: ‘An eye for an eye makes the whole world blind’. They don’t hold back, today’s students; from the UK, Iran and around the world they make the medal speak.

2^{ème} Atelier International de la Médaille et de la Petite Sculpture à Herent (Juillet 2011)

Paul Huybrechts

C'est avec plaisir que je partage mes impressions du “2^{ème} Atelier de la Médaille...” Il s'agissait d'une rencontre de 5 médailleurs expérimentés et qui se résumera forcément par un séjour inoubliable.

Chacun des participants dotés d'un vécu différent, provenant de pays différents, procédant avec ses propres méthodes appropriées, a partagé son art, ses connaissances et ses impressions.

La participation pour cet atelier a impliqué le challenge de réaliser un minimum de 5 nouvelles créations et de participer à l'exposition finale.

Pour la plupart des artistes, ce séjour donnait l'occasion de découvrir la Belgique. Les participants étaient logés dans le “Cloître de Bethléhem” à Herent, situé proche de l'Atelier et du Centre Culturel.

Afin de pouvoir organiser une exposition complète,

chaque artiste avait emporté avec lui une dizaine d'oeuvres précédentes. Les visiteurs avaient de cette façon, une impression plus large concernant les artistes avec les nouvelles créations en plâtre et en matière synthétique, ainsi que les oeuvres coulées en bronze, frappées, patinées et coloriées sans compter qq. médailles objets, en tubes acryliques.

Herent est une commune voisine de la ville historique de Louvain; centre universitaire, centre de recherche industrielle, ville multi-culturelle, capitale de la bière, capitale de la province du Brabant Flamant, et située au centre du pays à 30 km de la capitale de l'Europe.

Le nombre d'images pour “Médailles” est limité à 15, sélectionné d'environ 1000...

1) La médaille d'ouverture avec les noms des cinq



Fig 1.



Fig 2.



Fig 3.



Fig 6.



Fig 4.



Fig 7.



Fig 5.



Fig 8.

participants: Eva Harmadyova de Slovaquie, Ligita Franckevicha de Lettonie, Shoko Furuya et Sumio Saito du Japon, et Paul Huybrechts de la Belgique.

2) Cette médaille commémore le poisson avec la face presque humaine, que l'on vient de découvrir à une profondeur de 6000m!



Fig 9.



Fig 11.



Fig 10.

3) Eva Harmadyova, femme à multiples talents, continuellement à la recherche de nouvelles formes, grande spécialiste de la création de médailles-bijoux. Elle surprend chacun en faisant une médaille coulée en étain dans une forme en carton!

4) Plaquette en résine argentée et peinte par Eva. Elle est inspirée par la présence des deux artistes Japonais.

5) Une petite sculpture d' Eva intitulée "Esperance", elle est en cire avec une hauteur de 40 cm.

6) Echange de techniques de gravure en plâtre. Malgré la différence d' outils entre l'Europe et le Japon, le résultat final était similaire.

7) Shoko – qui représente la nouvelle génération



Fig 12.



Fig 13.

d'artistes médailleurs – travaille très habilement avec les divers matériaux, par exemple des tubes acryliques, parfois en combinaison avec du métal.

8) Voici les bas-reliefs de Shoko, inspirée par le jardin botanique autour du cloître, en matière synthétique, et une composition remarquable d' un petit tronc d' arbre sur lequel elle a inséré deux petits objets en rondelles plastiques, figurant comme insectes!

9) Sumio Saito à la recherche de la bonne dimension



Fig 14.

pour une médaille qu'il désire éditer.

10) Ce modèle en plâtre est la face Japonaise d'une médaille que nous avons réalisé en commun et dont le titre est "la médaille amicale entre le Japon et la Belgique". C'ette initiative a été prise lors de notre rencontre à Tampere en 2010. Sumio s'est basé dès lors sur une histoire mythique Japonaise avec l'oiseau "crâne", symbole du Japon.

11) Sur cette photo on devine l'admiration d'une des soeurs du cloître pour cette médaille de la sainte Vierge de Betlehem, dont Ligita a effectué 4 versions différentes!

12) Les oeuvres de Ligita, préparées pour couler, soit en plâtre, soit en matière synthétique, des sortes de résine très résistante, avec possibilité de les patiner, ce qui permet de les exposer avant de les couler en bronze.

13) Une petite sculpture sous vos yeux... il s'agit d' un poisson en cire, un peu spécial mais très mignon, selon la vision de Ligita...

14) Ligita était impressionnée par la beauté du jardin autour du cloître, cette médaille en est la preuve...

15) Une plaquette en commun a été créée tout à fait par hasard. Il s'agit d'un plâtre brisée en 5 morceaux. Chacun choisissait une partie pour en faire une plaquette de commémoration des cinq collègues, après 2 semaines de travail intensif. Malheureusement



Fig 15.

ma partie n'a pas été terminée... cela provient du fait que j'ai été entièrement absorbé par l'exposition finale et la réalisation du catalogue avec 45 pages et 110 illustrations en couleur! Un catalogue que je vous recommande vivement. Pour obtenir le catalogue, écrivez-moi sur medailleshuybrechts@hotmail.com

UN GRAND MERCI POUR VOTRE ATTENTION



WORKSHOPS

FIDEM 2012 Glasgow outing to Malcolm Appleby Studio

George Cuhaj



Fig 1. Malcom's home, studio, gallery, workshop, built in several stages



Fig 2. Malcom's animated explanation of engraved goblets

On Wednesday of the congress a small busload of about 12 participants ventured east to visit the home and studio of Malcom Appleby.

Although the travel time was a bit overcast, it gave the travelers occasion for conversation and enjoyment in the views of the Scottish countryside.

Arriving at the village, we disembarked and were welcomed by Malcom who introduced us to his wife Philippa Swann and studio assistants Callum Strong and Karen Wallace.

A quick tour of the home was offered and then it was separation into small groups for selection of tea and biscuits, studio equipment explanations, Q&A on die or metal engraving, striking of buttons, fabrication of cuff-links and even some conversation about gun stock engraving. Malcom was an ever modest and wonderful host, and with a wide array of postcards, buttons, cuff-links, buckles and other items available, participants were able to purchase a selection of items from the artist's stock.



Fig 3. View of the engraving workroom

Appleby was particularly proud of a new series of engraved goblets he was crafting, and explained the concepts, design elements, and use of a handy item called thermo lock which held items to be engraved in place so they would not slide around. He also demonstrated some tool making techniques from common inexpensive materials.

Midday lunch was hosted outdoors under a canopy by Philippa with a wonderful display of salmon and mixed vegetables.



Fig 4. Engraved belt buckle



Fig 9. Button or cufflink strikes



Fig 10. Button or cufflink strikes



Fig 5. Malcom at a work station



Fig 6. Philippa Swann sharpening a graver



Fig 11. Workstation for engraving



Fig 12. Two part cufflink



Fig 13. Callum Strong preparing for some welding



Fig 14. Goblet held in place with thermo lock, ready for hand engraving



Fig 7. Overhead view of the display studio



Fig 8. Engravers and files ready for use



Fig 15. Wax impression of the seal for the Victoria & Albert Museum

Of course the day ended too soon as the Appleby home, studio and workshop was a visual treat for inspiration with every surface full of interesting objects, art, textures and collectibles.

Forging at the Glasgow Sculpture Studio – Workshop by David Frazier

Lynden Beesley

On Thursday 12 July three taxis filled with FIDEM members made their way to the Forge. The forge was in a warehouse area, which the taxi driver had never visited before.



Fig 1.

Frazier, the blacksmith, who took us through the basics of forging, met us at the forge. He explained that the term blacksmithing was derived from black fire scale or oxides which form when wrought iron or steel are heated and from the word to smite or hit. He was passionate about his love of forging.

Frazier explained that a smith uses different hammers, an anvil and chisels to work on the steel. He showed us the different sizes of metal rods he could use. The forge was a metal box on legs. The



Fig 2.



Fig 3.

insulated interior was heated by gas. It was glowing orange. He placed the rods in the forge until they too glowed orange. The smith explained that the colour he likes the rods to attain is bright orange and that this is when the metal is most malleable.

Firstly Frazier demonstrated drawing the metal by hitting it on the anvil with the hammer. This flattened the metal. To make the metal end thicker he hit the end directly with the hammer, this was called



Fig 4.

upsetting the metal. Frazier held the metal on the anvil with a chain weight. He made a leaf, fashioning the veins on it by punching it with a chisel. The black residue he brushed off with a wire brush. In his final demonstration he made a rose.

It was then our turn to try our hand. After hitting my piece of steel with full strength a few times it became obvious that making a rose was no mean feat. In fact a few of us laboured over our metal and I would say that Tetsuji Seta was the most successful producing a medal, which he he wore proudly during the conference. On our return to the University we all had far more of an appreciation for the work of a blacksmith thanks to Frazier.



AGENDA AND MINUTES, PROGRAM AND PARTICIPANTS

Agenda – Extraordinary Meeting of the General Assembly

At the Kelvin Gallery, Hunterian Museum, University of Glasgow
At 13.30 on Saturday 14th July

1. Opening by Mr Ilkka Voionmaa, President of FIDEM

The notice of the meeting has been sent to FIDEM members by email or by letter before 7th May 2012

2. The purpose of the meeting

Presentation of the proposed amendments to the FIDEM Constitution. Proposal of the Executive Committee

3. Discussion

4. Decision. Amendments to the Constitution need a two-thirds majority of the votes cast at the General Assembly.

5. Closing the meeting

**Statutes accepted in
Colorado Springs 2007**

CONSTITUTION

(...)

Article V

Executive Committee

The Executive Committee is composed of the President, two Vice Presidents, the General Secretary and the Treasurer and additional members up to a maximum of **four**.

(...)

No more than two members may be from the same country.

Meetings of the Executive shall be chaired by the
(...)

Article VII

(...)

Nominations

The General Assembly appoints the Executive Committee and the Auditor(s).

The President and the two Vice-Presidents should *not be of the same nationality* and should if possible represent different categories of members.

The General Assembly (...)

Article IX

Consultative Committee

The Executive Committee proposes to establish a Consultative Committee that by the experience and services rendered to the FIDEM by its members may assist the Executive Committee in carrying out its tasks.

The Consultative Committee comprises five to eight members from different countries.

The members of the Consultative Committee are **appointed** for a period including the second congress after the election, **renewable once**.

**Proposal at the General Assembly in
2012**

CONSTITUTION

(...)

Article V

Executive Committee

The Executive Committee is composed of the President, two Vice Presidents, the General Secretary and the Treasurer and additional members up to a maximum of **six**.

(...)

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Article IX

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~~The Executive Committee proposes to establish a Consultative Committee that by the experience and services rendered to the FIDEM by its members may assist the Executive Committee in carrying out its tasks.~~

The Consultative Committee comprises five to eight members from different countries, **who by the experience and service to FIDEM may assist the Executive Committee in carrying out its tasks.**

The members of the Consultative Committee are **elected** for a period including the second congress after the election, **which may be renewed for terms of similar length.**

**Statuts acceptés à Colorado Springs
2007**

STATUTS

(...)

Article V

Le Comité Exécutif

Le Comité Exécutif est composé du Président, de deux Vice-présidents, du Secrétaire Général et du Trésorier, ainsi que de plusieurs membres supplémentaires jusqu'à un maximum de **quatre**.

Des précautions seront prises afin que les diverses catégories de membres soient représentées.

Pas plus de deux membres peuvent être originaires du même pays.
(...)

Article VII

Nominations

L'Assemblée Générale nomme le Comité Exécutif et le(s) Contrôleur(s) de Comptes.

Le Président et les deux Vice Présidents **ne doivent pas être de la même nationalité** et, si possible, représenter des membres de catégories différentes.

L'Assemblée Générale, (...)

Article IX

Comité Consultatif

Le Comité Exécutif propose la mise en place d'un Comité Consultatif dont les membres, en raison de leur expérience et des services rendus à la FIDEM, peuvent aider le Comité Exécutif dans l'accomplissement de ses tâches.

Le Comité Consultatif comprendra de 5 à 8 membres de différents pays.

Les membres du Comité Consultatif sont **désignés** pour une période s'étendant jusqu'au second congrès après l'élection. Leur mandat est **renouvelable au maximum une fois**.

**Proposition à l'Assemblée
Générale en 2012**

STATUTS

(...)

Article V

Le Comité Exécutif

Le Comité Exécutif est composé du Président, de deux Vice-présidents, du Secrétaire Général et du Trésorier, ainsi que de plusieurs membres supplémentaires jusqu'à un maximum de **six**.

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L'Assemblée Générale, (...)

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Le Comité Exécutif propose la mise en place d'un Comité Consultatif dont les membres, en raison de leur expérience et des services rendus à la FIDEM, peuvent aider le Comité Exécutif dans l'accomplissement de ses tâches.

Le Comité Consultatif comprendra de 5 à 8 membres de différents pays, **qui, par l'expérience et le service rendus à la FIDEM peuvent aider le Comité Exécutif dans l'accomplissement de ses tâches.**

Les membres du Comité Consultatif sont **élus** pour une période s'étendant jusqu'au second congrès après l'élection. Leur mandat **peut être renouvelé pour des périodes de la même longueur.**

Minutes from the Extraordinary Meeting of the General Assembly

Saturday 14th July 2012 - Kelvin Gallery, Hunterian Museum, Glasgow

Participating members: 48 members present

Taking the minutes: Marie-Astrid Pelsdonk

The meeting was opened by Mr Ilkka Voionmaa, President of FIDEM. He informed that the notice for the meeting had been sent to all FIDEM members by letter or by e-mail before 7th May 2012 as required by the statutes.

The purpose of the meeting was to present the proposed amendments made by the Executive Committee the FIDEM Constitution.

For the English version, the change in:

Article V

Executive Committee

The Executive Committee is composed of the President, two Vice Presidents, the General Secretary and the Treasurer and additional members up to a maximum of *four*.

to

Executive Committee

The Executive Committee is composed of the President, two Vice Presidents, the General Secretary and the Treasurer and additional members up to a maximum of *six*.

was accepted by everyone present.

The change in:

Article VII

Nominations

The General Assembly appoints the Executive Committee and the Auditor(s).

The President and the two Vice-Presidents should *not be of the same nationality* and should if possible represent different categories of members.

to

Nominations

The General Assembly appoints the Executive Committee and the Auditor(s).

The President and the two Vice-Presidents should *be of two or more nationalities* and should if possible represent different categories of members.

was accepted by everyone present.

The changes in:

Article IX

Consultative Committee

The Executive Committee proposes to establish a Consultative Committee that by the experience and services rendered to the FIDEM by its members may assist the Executive Committee in carrying out its tasks.

The Consultative Committee comprises five to eight members from different countries.

The members of the Consultative Committee are *appointed* for a period including the second congress after the election, *renewable once*.

to

Consultative Committee

The Consultative Committee comprises five to eight members from different countries, *who by the experience and services rendered to FIDEM may assist the Executive Committee in carrying out its tasks.*

The members of the Consultative Committee are *elected* for a period including the second congress after the election, *which may be renewed for terms of similar length*.

were accepted once the change suggested by Mr Carlos Baptista da Silva: *services rendered to* – was added.

For the French version, the change in:

Article V

Le Comité Exécutif

Le Comité Exécutif est composé du Président, de deux Vice-présidents, du Secrétaire Général et du Trésorier, ainsi que de plusieurs membres supplémentaires jusqu'à un maximum de *quatre*.

to

Le Comité Exécutif

Le Comité Exécutif est composé du Président, de deux Vice-présidents, du Secrétaire Général et du Trésorier, ainsi que de plusieurs membres supplémentaires jusqu'à un maximum de *six*.

was accepted by everyone present.

The change in:

Article VII

Nominations

L'Assemblée Générale nomme le Comité Exécutif et le(s) Contrôleur(s) de Comptes.

Le Président et les deux Vice Présidents *ne doivent pas être de la même nationalité* et, si possible, représenter des membres de catégories différentes.

to

Nominations

L'Assemblée Générale nomme le Comité Exécutif et le(s) Contrôleur(s) de Comptes.

Le Président et les deux Vice Présidents *doivent être de deux ou plusieurs nationalités* et, si possible, représenter des membres de catégories différentes.

was accepted once the change: *plusieurs* – was added.

The changes in:

Article IX

Comité Consultatif

Le Comité Exécutif propose la mise en place d'un Comité Consultatif dont les membres, en raison de leur expérience et des services rendus à la FIDEM, peuvent aider le Comité Exécutif dans l'accomplissement de ses tâches.

Le Comité Consultatif comprendra de 5 à 8 membres de différents pays.

Les membres du Comité Consultatif sont *désignés* pour une période s'étendant jusqu'au second congrès après l'élection. Leur mandat est *renouvelable au maximum une fois*.

to

Comité Consultatif

Le Comité Consultatif comprendra de 5 à 8 membres de différents pays, *qui, par l'expérience et les services rendus à la FIDEM peuvent aider le Comité Exécutif dans l'accomplissement de ses tâches.*

Les membres du Comité Consultatif sont *élus* pour une période s'étendant jusqu'au second congrès après l'élection. Leur mandat *peut être renouvelé pour des périodes de la même longueur*.

were accepted once the change: *les services rendus* – was added. The suggested addition of *Mais leur mandat* – was not accepted.

The meeting ended at 13.55.

Agenda – Ordre du Jour of the General Assembly

At the Kelvin Gallery, Hunterian Museum, University of Glasgow
At 14.00 on Saturday 14th July

1. Opening of the meeting by Mr Ilkka Voionmaa, President of FIDEM
Honoring deceased members
2. Financial report by Ms Inês Ferreira, the Treasurer
Financial years 2010-2011
FIDEM finances today
Discussion
3. Report of the Accountancy Auditor, Mr Mikko Timisjärvi
4. Moral report by Ms. Maria Rosa Figueiredo, The General Secretary
5. Deciding on the membership fees of FIDEM
6. Nominating FIDEM Honorary Members
7. Electing the Executive Committee. The President, two Vice Presidents, General Secretary, Treasurer and the other members
8. Re-electing and electing the Consultative Committee
9. The next FIDEM Congress and future Congresses – proposal of the Executive Committee
Discussion
10. *Médailles* magazine
11. FIDEM website
12. Other topics
13. Closing the meeting

Minutes of the General Assembly

FIDEM XXXII CONGRESS 2012

MINUTES OF THE GENERAL ASSEMBLY

Saturday 14th July 2012 - Kelvin Gallery, Hunterian Museum, Glasgow

Participating members: 48 members present.

Taking the minutes: MariaRosa Figueiredo

1. Opening by FIDEM President, Ilkka Voionmaa

Honoring the deceased members: Willy Faes (Belgium); Bernhard Hamann (Slovakia); Elisabeth Varga (The Netherlands); Pieter van Nieuwenhuisen (The Netherlands). One minute of silence was kept in their memory.

2. Financial report by the Treasurer Inês Ferreira

The Treasurer presented the accounts for financial years 2010-2011, demonstrating a good result, despite the extraordinary expenses with FIDEM supporting the organization of the Glasgow Congress (a total of € 25.000] and awarding ten scholarship grants to eleven students/young artists (one grant was shared between two), in a total of € 10.000.

The policy of supporting FIDEM Congresses was discussed. In Glasgow this was made possible due to the savings with posting charges and printing of *Médailles magazine*, thanks to the subventions of the Calouste Gulbenkian Foundation and the Mint of Lisbon, respectively.

The co-participation of FIDEM towards the organization of the next Congress should be reconsidered according to the venue, and final decisions taken at the interim meeting in 2013. On the other hand the policy of supporting young medal artists to attend the Congress was experimented for the first time with great success. Out of 29 candidates, 11 were awarded with a scholarship enabling them to attend the Congress. Again this initiative was made possible due to the good health of FIDEM accounts. The Assembly considered that the scheme should be continued in the future after evaluation of FIDEM finances.

Accordingly, the Treasurer proposed that the FIDEM present time-bound deposit of €77.000 should be increased to € 100.000 upon renewal. This proposition was accepted by the G.A. The fact that the number of members is growing (404 members now) is encouraging news for the future. (for the financial report see p. 255)

3. Report by the Accounts Auditor Mikko Timisjärvi

Having supervised the finances of FIDEM according to the established rules, the Accounts Auditor remarked that the accounts are in perfect order and confirmed the financial statement for the years 2010-2011. (for the whole report see p. 256)

4. Moral report by the General Secretary Maria Rosa Figueiredo

(for the moral report see p. 257-258)

5. Deciding on the membership fees of FIDEM

Due to the global financial crisis it was decided that membership fees should stay the same: € 30 (art students), €50 (ordinary member), € 120 (museums, libraries, associations and other non-profit organizations), € 200 (mints, medal-makers, publishers, galleries and other commercial enterprises).

6. Nominating FIDEM Honorary Members

Two new Honorary members were nominated and approved by the Assembly: Aimo Viitala (Finland) and Carlos Baptista da Silva (Portugal).

7. Electing the Executive Committee

The following members were proposed by the EC and approved by the Assembly:

President: Philip Attwood (GB)

Vice Presidents: Ron Dutton (GB)

Maria Rosa Figueiredo (Portugal)

General Secretary: Marie-Astrid Pelsdonk (The Netherlands)

Treasurer: Inês Ferreira (Portugal)

Other members: Henrik von Achen (Norway)

Tapio Suominen (Finland)

Hanna Jelonek (Poland)

James MaloneBeach (USA)

Tomas Kleisner (Czech Republic)

Paul Huybrechts (Belgium)

After approval of the new EC, the meeting was conducted by the new President Philip Attwood.

8. Re-electing and electing the Consultative Committee

The following CC members were renewed: Eva Borys (Poland), Mark Jones (GB), Eniko Szöllösy (Hungary), Pierre Zanchi (Switzerland). New members were co-opted for the CC: Cory Gilliland (USA), Ilkka Voionmaa (Finland). All CC members were approved by the Assembly.

9. The next FIDEM Congress and future Congresses

The XXXIII FIDEM Congress will take place in Bulgaria, in 2014, organized by Prof. Bogomil Nikolov. He doesn't know yet in which city the Congress will be held. He is negotiating the best solution with different sources. It is important for Prof. Bogomil to know in advance the amount of financial support supplied by FIDEM in order to congregate other subventions.

On the other hand, Belgium is prepared to organize the FIDEM Congress in 2016. Both Delegate and Vice Delegate have started discussions with several entities and although they are still at an early stage, the chances of a good result are great.

Canada is a strong candidate for organizing a future Congress, possibly in Ottawa.

10. Médailles Journal

Marie-Astrid Pelsdonk will be the Editor of the next issue of *Médailles magazine*.

11. FIDEM Website

Marie-Astrid Pelsdonk will continue as the FIDEM webmaster. She made a report of all the improvements of the FIDEM site since Tampere (FIDEM on Facebook; new software was acquired; new layout; inclusion of many new items like the Archives in Lisbon, the Congresses archives, Minutes and Agendas, FIDEM congress Medals, digitalization of the *Médailles Magazine* since 1938 until 1957). Her goal now is to have a database with medals displayed in Colorado Springs, Tampere, Glasgow and future Congresses online. For the future she envisages the possibility of updating the program which is becoming obsolete and double up the space now available for the website. The payment function in the website must be improved. The goal is also to have all pages now under constitution available for the next Congress.

12. Other Topic**Introducing new Delegates:**

BELGIUM: Paul Huybrechts (Delegate); Stefan De Lombaert(Vice)
 CROATIA: Tatijana Gareljic (Delegate)
 FINLAND: Hanna Talasmäki (Vice)
 FRANCE: Nicolas Salagnac (Vice)
 GREAT BRITAIN: Benedict Carpenter (Delegate); Janet Larkin (Vice)
 HUNGARY: Virág Szábó (Delegate)
 JAPAN: Tetsuji Seta (Vice)
 NETHERLANDS: Heleen Buijs (Delegate); Linda Verkaaik (Vice)

Best time of the year for a Congress:

Cory Gilliland asked the Assembly to reconsider the time of the Congress to get better prices for travelling. Summer months do not seem to be the best for getting cheap flight tickets. Also the information about the Congress prices and registration should be available well before the Congress. We get better deals by booking in advance. All the Assembly agreed.

Collecting membership:

Members should be encouraged to pay their membership fees through the FIDEM site. Members should have more discipline and should be reminded by their delegates that their fees are overdue. A mention for last date to pay memberships could be on the website as well as an age limit. The webmaster will make the necessary changes.

13. Closing the meeting

The new President Philip Attwood closed the meeting thanking the ex-EC for their contribution and to all members in the room for their presence.

Financial Report by the Treasurer

Income Statement						€
	2007 01/01-31/12	2008 01/01-31/12	2009 01/01-31/12	2010 01/01-31/12	2011 01/01-31/12	
Revenues						
Membership fees, Exhibition fee congress	22,251	23,932	26,369	18,640	24,638	
Sales of public./Advert. sales Médailles	249	831	30			
Interest of time-bound deposit	1,785	1,155	1,477	1,176	1,300	
Total revenues	24,285	25,918	27,877	19,816	25,938	
Expenses						
Publications						
The Medal Magazine (2 issues/year)	4,924	6,929	7,287	0	9,244	
	4,924	6,929	7,287	0	9,244	
Miscellaneous						
Postage, office supply, Exec. Comm.	877	229	171	89	0	
Bank charges	364	531	407	161	269	
EC Dinner	976	540	0	278	447	
Internet incl. credit card payment syst.	736	737	1,072	3,258	1,085	
Brochure		787	0	0	0	
Transport FIDEM Archive		957	0	0	0	
Web Master				2,400	1,200	
	2,953	3,780	1,650	6,185	3,020	
Activities						
FIDEM at 70	9,642	0	0			
FIDEM Logo				500		
Glasgow Congress					15,000	
	9,642	0	0	500	15,000	
FIDEM Congress						
Grand Prix de la FIDEM	2,000	0	0	2,000	0	
Congress catalogue				3,960	0	
	2,000	0	0	5,960	0	
Total expenses	19,519	10,709	8,937	12,645	27,264	
Income Less Expenses	4,766	15,210	18,940	7,171	-1,326	
Beginning	01/01/2007	01/01/2008	31/12/2008	31/12/2009	01/01/2010	
Nordea acc. Nr 122030-235578	13,159	15,079	6,228	17,583	9,481	
Nordea investment account due 20.11.2007	50,000	52,000	70,000	80,000	100,000	
Banque P. R. de Paris acc.nr. 4019016880	1,027.21	924	0	0	0	
BES Account and check		950	7,935	5,520	792	
	64,186	68,953	84,163	103,103	110,274	
Net increase (Bank + Cash)	4,766	15,210	18,940	7,171	-1,326	
	68,953	84,163	103,103	110,274	108,947	
End	31/12/2007	31/12/2008	31/12/2009	31/12/2010	01/01/2011	
Nordea acc. Nr 122030-235578	15,079	6,228	17,583	9,481	107,591	
Nordea investment account	52,000	70,000	80,000	100,000	0	
Banque P. R. de Paris acc.nr. 4019016880	924	0	0	0	0	
BES Account and check	950	7,935	5,520	792	1,356	
	68,953	84,163	103,103	110,274	108,947	

1. New Time Bound Deposit 100,000 €
2. Support next congress
3. Scholarship for young artists



Report by the Accounts Auditor

To the Members of the International Art Medal Federation

I have audited the accounting, the financial statements and the governance of The International Art Medal Federation for the period January 1st, 2011 – December 31st, 2011. The financial statements, which include an income statement and simplified balance sheet have been prepared by the board of directors. Based on my audit I express an opinion on these financial statements and on the governance.

I have conducted the audit in accordance with good Standards on Audit. An audit includes examining the financial statements, assessing the accounting principles used, the contents and the presentation in order find out that the financial statements do not include relevant errors.

In my opinion the financial statements have been prepared in accordance with a good Accounting Manner and other rules and regulations governing the preparation of financial statements. The financial statements give a true and fair view of federation's result of operations as well as of the financial position. The financial statements can be adopted and the members of the board of directors can be discarded from liability for the period audited by me.

Helsinki July 3rd, 2012



Mikko Timisjärvi

Moral Report by the Secretary General

Dear President, Dear Colleagues of the Executive and Consultative Committees, Dear Delegates and Vice Delegates, Dear FIDEM members, Dear Friends

I seize this opportunity to communicate to all members that I will be no longer the General Secretary of FIDEM, as from the current Congress on. I truly believe that renovation is a very healthy thing for Institutions and I am sure that the next General Secretary will put all her energy and youth towards implementing new strategies, in order to give FIDEM a full breath in the years to come. And that's good news!

Now let's look at our activities in the past two years, starting with

1. FIDEM Finances: Actually the destinies of FIDEM have been well conducted in terms of finances in the last four years, since the election of the present Executive Committee, and this was due in part to the fact of the support of the Portuguese Mint towards the printing of *Médailles magazine*, which represented no costs at all for FIDEM, as well as the support of the Calouste Gulbenkian Foundation for mailing and posting expenses. As a result of this financial health, we were able to support now 10 young artists under 30 years of age with a scholarship of 1000 Euros to attend the Glasgow Congress. Since one scholarship was shared between two British Artists, there were actually eleven people profiting from the scheme, out of 29 applicants from many different member countries.

Also due to the good health of the financial situation of FIDEM it was possible for the Federation to participate in the expenses of the organization of the present Congress. As you are well aware, due to the world financial crisis it has become more and more difficult to find candidates to organize and fully support the costs involved with a Congress. Since Tampere in 2010, FIDEM has co-financed the organizing institutions, as sponsors are not easy to find these days. I suppose this will be the rule for the years to come, so the importance of having available funds .

In the past years, the difficulties of finding venues for our Congresses led to differing the frequency of our meetings up to three years. This was considered not a good thing and the present EC made an effort to return to a Congress every two years, an initiative only made possible through this co-financial system.

2. FIDEM website The fantastic job undertaken by our webmaster Marie-Astrid Pelsdonk, is another source of joy. The FIDEM site is updated whenever is necessary with all sort of information our members may need. The young members are getting used to consult the site, the not so young must still make an effort. It is a very useful tool that avoids consuming time with useless inquiries and requests, because much of FIDEM life is contained there.

3. FIDEM Archives: I am glad to inform you that our well organized FIDEM Archives, located at the Faculty of Fine Arts of the Lisbon University, have been recently enriched by the donation of the ex-FIDEM President, Carlos Baptista da Silva. They were visited again in December 2011 by the FIDEM President Ilkka Voionmaa and they are at the disposal of all members through contacting Prof. João Duarte, at the mentioned University. As Portuguese I cannot omit the mention that Prof. João Duarte was awarded with the prestigious Sanford Saltus Prize by the American Numismatic Society. The ceremony will take place on the 6th November 2012 in New York. Simultaneously an exhibition of his work will be on show there.

4. FIDEM Congresses: I am convinced that Congresses are the highest moments in FIDEM life. It is the occasion for members to get together, show their work and communicate their ideas. Henceforth the importance and the involvement of the FIDEM Executive in their organization. This time the dream

became possible, two years after the Congress in Tampere, on account of the generous efforts of two of the Executive members, Ron Dutton and Philip Attwood, which along with our President, were the FIDEM team supporting the Chairman and the Secretary of the Glasgow organizing Committee, Drs. J.D. Bateson and Sally-Anne Coupar, Curators of the Hunterian Museum, University of Glasgow. As usual, the EC met with the CC and Delegates at the Hunterian in July 2011, one year before the Congress. It was the best way to get acquainted with the localities where the Congress was to take place and to discuss with the organizers the best solutions for turning the idea into reality.

5. Médailles Magazine in colour: For the first time the issue of *Médailles magazine* re the Tampere XXXI FIDEM Congress 2010, was printed in colour. Our Webmaster, Marie-Astrid Pelsdonk, was responsible for the layout and editing and the Mint of Lisbon, as referred above, printed the magazine entirely free of charges. I think all members noticed the improvements in the layout of the magazine, our main source for promoting FIDEM and the art of medal.

6. Challenges for the future: I am convinced that, due to the global financial crisis, one of the main tasks for the future EC is certainly to find good venues for our meetings, much depending on the organizing capacity and resources of the local team. I am sure that one of the few possibilities now under study may become a reality. The support of the FIDEM site as a means of communication between members may well be a resource to explore better in the future.

Thank you for listening to me.

MariaRosa Figueiredo
General Secretary

The Website by the Webmaster

AFTER TAMPERE

- FIDEM is on FACEBOOK since 2010
- New software to build and maintain the website: licence for Adobe CS5 has been bought which includes programs to edit *Médailles Magazine*
- The layout of the website was looked over and a new structure introduced

New pages have been added:

- Médailles: early issues are being scanned and can be downloaded as PDF's (from 1937 until 1957)
- Grand Prix winners and FIDEM at 70 awards
- Saltus, Cuhaj, Viitala and Van der Veen/Teylers museum awards
- Student projects
- Archives

SEARCHABLE DATABASE

Goal:

to have all the medals displayed in CS, Tampere and future congresses in a database accessible on the internet.

For the time being: PDF's by country

NEWS FOR THE WEB

Members are keeping on giving information about medallic events in their countries. THANK YOU ALL!!!
Please, send more news with text and photos for the website by e-mailing to: webmaster@fidem-medals.org

FUTURE

What can we do to make it even better?

- Looking at possibility to upgrade to CS6
- Double up the space on the website
- Looking over the payment function on the site
- Adding the searchable database
- Goal to have all the pages under construction running by the next congress
- More medallic news on the website

FUTURE CONGRESSES

Some propositions:

- launching some pictures and information about medals and artists before the congress starts for congress-PR
- Incorporate congress information on the FIDEM website – It is more pleasant to have a full text, pictures and explanation instead of a lot of links AND it would save the organizers a lot of work and money
- however the organizers should be the only ones taking care of the registration part

Continue to use the website to its full extend since this is our world wide way of communicating!

AND

It cannot be said often enough:

THE FIDEM LOGO MUST BE USED MORE AND EVERYWHERE!



Program

Tuesday 10 July

11.00 – 18.00 Registration and information desk in Kelvin Gallery

East Quad Lecture Theatre

13.00 – 14.30 Meeting of the Executive and Consultative Committees

15.00 – 17.00 Delegates' Meeting

Wednesday 11 July

8.30 – 16.30 Registration and information desk in Hunter Coin Cabinet Library

Kelvin Gallery

09.30 – 10.30 Opening address by the Chancellor of the University of Glasgow, Prof. Sir Kenneth Calman

10.00 – 10.30 *coffee and socialising*

10.00 Workshop 1 trip departs (The working practises of Malcolm Appleby, to be held at his atelier in Grandtully, Perthshire) [returns 17.00]

Kelvin Gallery

10.30 – 13.00 The medal in history

East Quad Lecture Theatre

10.30 – 13.00 The medal Today

13.00 – 14.00 *Lunch*

SOCIAL PROGRAMME

18.00 – 19.30 Official opening of the medal exhibition with drinks in the Huntrian

Thursday 12 July

8.30 – 13.30 Registration and information desk in Hunter Coin Cabinet Library

Kelvin Gallery

09.30-10.30 Plenary lecture by Sir Mark Jones

09.00 – 12.30 Workshop 2: Forging at the Glasgow Sculpture Studio

10.30 – 11.00 *Morning coffee*

Kelvin Gallery

11.00 – 13.00 The medal as object

East Quad Lecture Theatre

10.30 – 13.00 The medal as Idea

13.00 – 14.00 *Lunch*

SOCIAL PROGRAMME

14.00-18.00 City bus tour or afternoon of leisure

18.00-19.00 Civic reception hosted by the City of Glasgow in the magnificent City Chambers

Friday 13 July

8.30 – 13.30 Registration and information desk in Hunter Coin Cabinet Library

Kelvin Gallery

09.30 – 10.30 The medal tomorrow

East Quad Lecture Theatre

09.30 – 10.30 The medal as Idea

10.30 – 11.00 *Morning coffee*

Kelvin Gallery

11.00-12.30 The medal tomorrow

East Quad Lecture Theatre

11.00 – 12.30 The medal as Idea

SOCIAL PROGRAMME

12.00 – 12.30 FIDEM 202 closing ceremony

12.30 – 13.30 *Lunch*

13.30 Optionale afternoon excursions depart [Little Sparta tour departing 12.45: all trips return at 17.30]

18.30 – 20.30 BAMS evening reception at Glasgow School of Art

Saturday 14 July

Kelvin Gallery

09.00 – 14.00 information desk

09.00 – 13.00 Medal Fair

13.30 – 14.00 Extraordinary Meeting General Assembly FIDEM

14.00 – 15.30 General Assembly of FIDEM

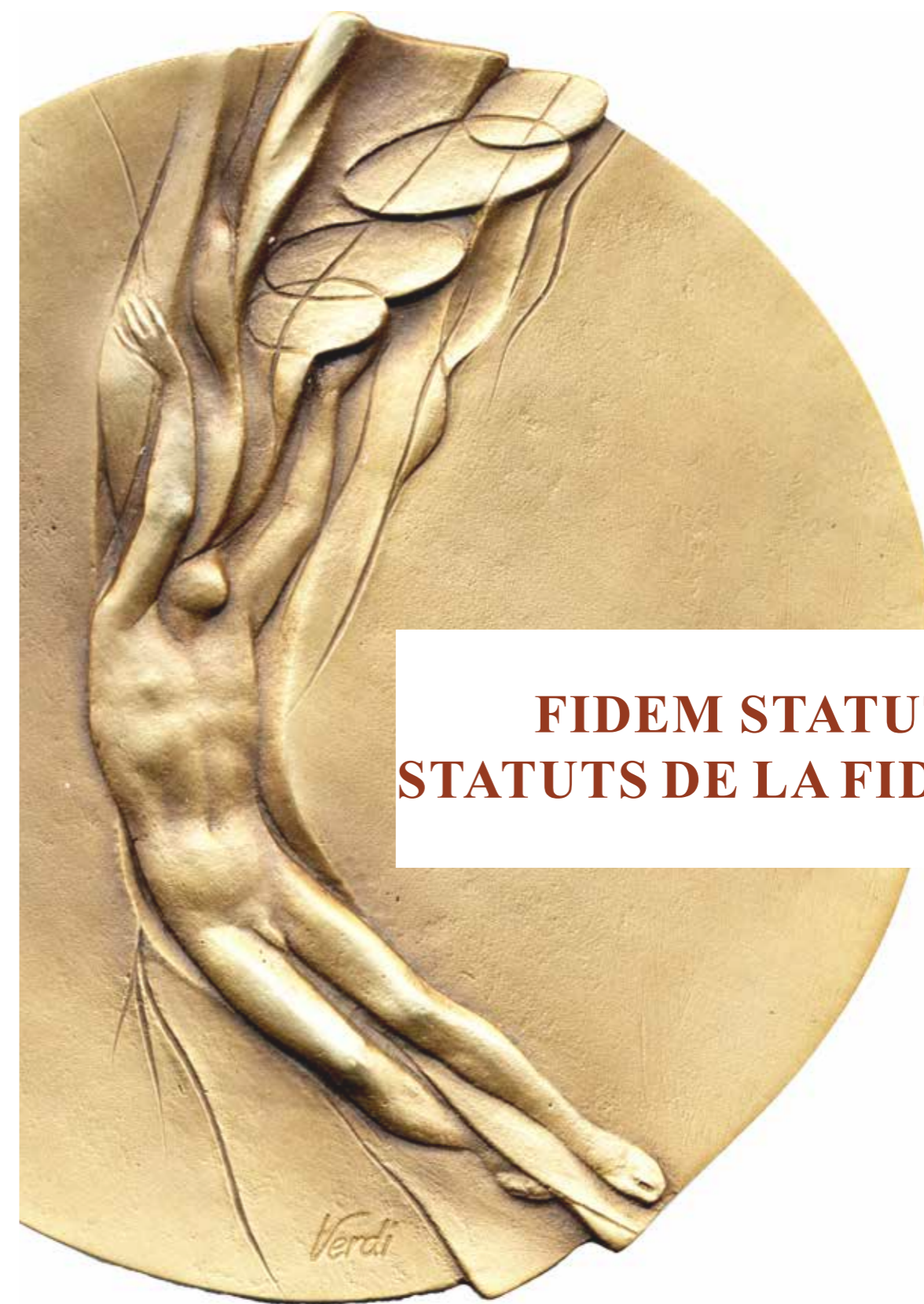
SOCIAL PROGRAMME

18.00 – 21.00 Congress dinner in the magnificent historical surroundings of the Bute Hall, University of Glasgow



Participants

Country	Name	Country	Name
-	Neto Maria Gabriela	Israel	Kaczka Elian
-	Puerta Torres Carmen	Japan	Furuya Shoko
-	Rombough Helen	Japan	Kakitsubo Masaharu
Belgium	de Lombaert Stefan	Japan	Nakaji Chiz
Belgium	Huybrechts Paul	Japan	Narita Nodoka
Belgium	Jansen Peter	Japan	Saito Sumio
Bulgaria	Bachyiski Emil	Japan	Seta Tetsuji
Bulgaria	Nedyalkov Biser	Japan	Yamada Toshiaki
Bulgaria	Nikolov Bogomil	Latvia	Kalniņa Māra
Bulgaria	Shishkov Ventsislav	Netherlands	Baltus Elly
Bulgaria	Zlateva Mirena	Netherlands	Mieras Mirjam
Canada	Beesley Lynden	Netherlands	Pelsdonk Marie-Astrid & Elise
Canada	Beesley Henry	Netherlands	Pelsdonk Jan
Canada	Ellis Art	Netherlands	Pol Jadwiga
China	Che Hongwei	Netherlands	Scharloo Marjan
China	Wang Hui	Netherlands	Soudijn Ilse
China	Wang Huaizhong	Netherlands	Soudijn Karel
China	Wang Yingjiang	Netherlands	Verkaaik Linda
China	Wang Hunlong	Norway	von Achen Henrik
China	Yue Junfeng	Poland	Alexandrova-Nowakowska Roussana
Croatia	Gareljčić Tatijana	Poland	Jelonek Hanna
Estonia	Piksarv Hanna	Poland	Nowakowski Andrzej
Finland	Järvinen-Harvilahti Outi	Portugal	Baptista da Silva Carlos
Finland	Sievers Gunnel	Portugal	Batista Helder
Finland	Suominen Tapio	Portugal	Batista Maria Lourdes
Finland	Timisjärvi Mikko	Portugal	Duarte João
Finland	Timisjärvi Ingrid	Portugal	Ferreira Inês
Finland	Voionmaa Ilkka	Portugal	Figueiredo Maria Rosa
France	Vassilieva-Codognet Olga	Portugal	Maciel Hugo
France	Weil Alain	Portugal	Nadal Emília
France	Weil Marie François	Portugal	Pinelas Andreia
Germany	Floeren Reinhard	Portugal	Queiroga Rita
Germany	Floeren Gerda	Portugal	Santos Vitor
Germany	Göbel Eva	Portugal	Santos Teresa
Germany	Göbel Bernd	Portugal	Simão José
Germany	Grund Rainer	Portugal	Teixeira Teresa
Great Britain	Appleby Malcolm	Portugal	Teixeira José
Great Britain	Attwood Philip	Russia	Shkurko Alla
Great Britain	Bateson Donal	Spain	Gimeno Javier
Great Britain	Carpenter Benedict	Spain	Gimeno Puerta Marina
Great Britain	Chapman Roslyn	Spain	Gimeno Puerta Jaime
Great Britain	Coupar Sally-Anne	Sweden	Bull Håkan
Great Britain	D'Alton Ian	Sweden	Östberg Kerstin
Great Britain	Dutton Ron	Sweden	Qvarsebo Thomas
Great Britain	Fattorini Gregory	Sweden	Winblad Jakubowski Annie
Great Britain	Greenwood Carys	Sweden	Wirén Christian
Great Britain	Gunston Irene	Switzerland	Eisler William
Great Britain	Hay Robert (Bob)	Switzerland	Graber Maya
Great Britain	Herbert William	Switzerland	Lindau Christian
Great Britain	Hinder Heidi	Switzerland	Lindau Grazyna
Great Britain	Ive Kate	Switzerland	Perret Gilles
Great Britain	Jones Mark	Switzerland	Sanchez-Eisler Marie-Dominique
Great Britain	Kaplan Ruth	USA	Briggs Lindley
Great Britain	Lansman -	USA	Cuhaj George
Great Britain	Lansman -	USA	Cuhaj Eileen
Great Britain	Larkin Janet	USA	Deering Anne-Lise
Great Britain	Lazarova Margarita	USA	Fisher Lindsay
Great Britain	Leavitt Bourne Marcy	USA	Frazier David
Great Britain	McKeown Simon	USA	Gilliland Cory
Great Britain	Moignard Elizabeth	USA	Gilliland Thomas
Great Britain	Moss Nicola	USA	Lederman Marie Jean
Great Britain	Ratcliffe Natasha	USA	MaloneBeach James
Great Britain	Rawles Stephen	USA	McVay Linda Preble
Great Britain	Simmons Howard	USA	Nakashima Mashiko
Great Britain	Simmons Frances	USA	Rendal Camille
Great Britain	van Gerven Dawn	USA	Rezak Ira
Great Britain	Vandenbrouck Melanie	USA	Stevens-Sollman Jeanne
Great Britain	Weiss Ulrike	USA	Wastweet Heidi



**FIDEM STATUTES
STATUTS DE LA FIDEM**

CONSTITUTION

I AIMS AND MEMBERSHIP OF THE ASSOCIATION

Article I

The Association known as the 'International Art Medal Federation' (abbreviated as FIDEM) has as its aim the international promotion of medallic art by:

1. Making the medal known and assuring its place among the arts.
2. Giving patronage to the organisation of a Congress and an International Exhibition of Medallic Art normally every two years.
3. Promoting the exchange of information between the organisations and artists affiliated to FIDEM and increasing the knowledge of the art, technology and history of the medal through publications, publicity, the media, and multimedia.
4. Organising international competitions, with the aim of assuring exchanges between artists and making their works known.
5. Contributing to the research of medal art and to the interaction of medal art experts between the member countries.
6. Contributing to the defence of the rights of artists and publishers. The Association will be of indefinite duration.

Article II

FIDEM brings together publicly recognised national organisations concerned with medallic art. It works for the creation of such organisations in countries where none exist. It also brings together other organisations and private individuals interested in medallic art.

Article III

FIDEM has four principal categories of members:

1. Corporate
 - a) recognised national organisations of artists
 - b) private enterprises
 - c) Mints

2. Institutions
 - a) museums
 - b) foundations
 - c) other national or regional organisations such as Guilds, Friends of the Medal and Artists' Associations
 - d) libraries

3. Editors
 - a) medal editors
 - b) art galleries (that edit medals)

4. Individual members
 - a) artists and art students
 - b) collectors
 - c) art galleries
 - d) art and history teachers
 - e) museum and art gallery curators
 - f) writers, art critics and historians
 And other interested persons.

II ADMINISTRATION

Article IV

General Assembly

The General Assembly is composed of:

1. Members of FIDEM in attendance at the congress inclusive of representatives of the organisations listed in Article III.
2. The Auditor(s)

Article V

Executive Committee

The Executive Committee is composed of the President, two Vice Presidents, the General Secretary and the Treasurer and additional members up to a maximum of six.

Care will be taken to ensure the representation of different categories of members.

No more than two members may be from the same country.

Meetings of the Executive shall be chaired by the President. Meetings of the Executive Committee shall be called at least once a year by the President or on the request of the majority of members of the Committee.

A majority of the Executive Committee must be

present for any official meeting of the Executive Committee.

The Executive Committee administers FIDEM. It takes decisions by majority vote. The President has a casting vote.

The Executive Committee is responsible for the execution of the programme laid down by the General Assembly

Article VI

Election of the Executive Committee

All members of the Executive Committee are elected for a period including the second congress after the election, and may be re-elected.

The Treasurer is elected for a period including the second congress after the election and this appointment is renewable.

The delegate of the National Committee organising the next Congress may be given full voting membership of the Executive Committee.

Article VII

Admitting to and resigning from membership

The Executive Committee has the power to decide whether to admit regional or national artists' associations or individual members to membership.

The admission of national organisations is decided by a two-thirds majority of the Executive Committee after an enquiry.

National organisations can resign from FIDEM by giving notice to the Secretary General four months before the end of the current year.

A national organisation ceases to be a member of FIDEM if the General Assembly so decides by a majority of two-thirds of the members present, or represented, at the meeting.

Voting rights

Corporate members have votes proportional to the number of members for which they have paid subscriptions to FIDEM in the preceding year:

- Up to 50 members 1 vote
- 50 to 150 members 2 votes
- over 150 members 3 votes.

Institutions, editors and individual members have

one vote. They may exercise a proxy vote on behalf of another member from the same country.

Meetings

A General Assembly will take place at each Congress. It will be called by the President. An Additional Assembly can be called by the President, by the Executive Committee or by one third of the National Delegates.

Decisions

Taken by an absolute majority of the vote.

Nominations

The General Assembly appoints the Executive Committee and the Auditor(s).

The President and the two Vice-Presidents should be of two or more nationalities and should if possible represent different categories of members.

The General Assembly upon proposal of the Executive Committee, supported on the motion of the delegates' meeting, is responsible for choosing the site of the next Assembly and of the Congress during which the General Assembly takes place. It can set up commissions to carry out particular tasks. It fixes subscriptions on the basis of proposals laid before it by the Executive Committee.

The General Assembly ratifies the Consultative Committee established by the Executive Committee.

The General Assembly on proposal of the Executive Committee or the General Assembly can appoint honorary members.

Article VIII

FIDEM is controlled by the General Assembly and administered by the Executive Committee.

Article IX

Consultative Committee

The Consultative Committee comprises five to eight members from different countries, who by the experience and services rendered to FIDEM may assist the Executive Committee in carrying out its tasks.

The members of the Consultative Committee are elected for a period including the second congress after the election, which may be renewed for terms

of similar length.

The President

The President calls and presides over the General Assembly and the Executive Committee. He/she commits FIDEM by his/her signature, in conjunction with those of the Secretary General and the Treasurer.

In case of absence, death or resignation the senior Vice-President assumes the President's functions, until the election of a new President which may take place at an extraordinary Assembly General, upon request of the Executive Committee.

The President, in co-operation with the other members of the Executive Committee, is responsible that all politics, functions and activities of the organisation are carried out.

The President has the responsibility to ensure, together with the Executive Committee member in charge of the Congress that the decisions taken by the host country are in accordance with the decisions agreed upon by the General Assembly.

If such is not the case he/she shall take the necessary actions to ensure such compliance, this including the authority to cancel or postpone a Congress should it be necessary.

Article X

The General Secretary

The General Assembly appoints the General Secretary upon proposal of the Executive Committee.

In the event of a vacancy the Committee will make a provisional appointment, to be confirmed by the next General Assembly.

The General Secretary is responsible to the Executive Committee for the administration of the Federation and the recording and distribution of minutes of all meetings. His/her functions will be defined in the commission given to him/her by the Executive Committee.

He/She is appointed for four years renewable once. On the decision of the Executive Committee he/she can appoint a permanent or semi-permanent assistant secretary who will be an employee of FIDEM.

Article XI

The Treasurer

The General Assembly appoints the Treasurer upon proposal of the Executive Committee. He/she is appointed for four years renewable. In the event of a vacancy the Committee will make a provisional appointment, to be confirmed by the next General Assembly.

His/her functions will be defined in the commission given to him/her by the Executive Committee.

The Treasurer will forward every six months or twice a year to the President and to the General Secretary, the reports referring to FIDEM's financial situation, membership, etc.

Membership fees are paid directly to the Treasurer.

The Treasurer will forward once a year to national delegates a report on the payment of membership fees; the delegates should claim for unpaid fees. On the decision of the Executive Committee he/she can appoint a permanent or semi-permanent assistant treasurer.

Article XII

The Delegates

Each country is represented by (a) delegate(s) who should be a member of FIDEM, on the proposal of the members in the country concerned.

The Executive Committee should be informed of the name of the delegate, and will in its turn inform the General Assembly for ratification.

Delegates will be appointed for four year periods renewable. Each delegate may choose a vice-delegate that will replace him / her on his / her absence.

The delegate's functions are as follows:

1. To maintain regular contact with the artists, the members of FIDEM and the people interested in medallic art in their countries.
2. To transmit information, in particular about congresses and exhibitions, sent to them by the General Secretary and the Treasurer in co-ordination, as well as about membership fees.
3. To organise their participation in FIDEM's

congresses and exhibitions.

4. To promote medallic art in his/her own country (namely with artists, teachers and students, medal manufacturers, traders, collectors and cultural associations), and to promote FIDEM in order to attract new members.

Article XIII

The President, General Secretary and Treasurer can each commit FIDEM to expenditure on administration and the periodical "Médailles" by their signature.

For other expenses two signatures are required.

Article XIV

FIDEM is legally represented by its President or in his/her absence, by another member of the Executive Committee designated for this purpose. The representative of FIDEM enjoys all its civil rights.

Article XV

The official languages are French and English. The headquarters will be located according to the decision of the Executive Committee.

Article XVI

The income of FIDEM derives primarily from the fees of its members.

Fees are fixed by the General Assembly. With the agreement of the General Assembly FIDEM may also accept donations or subsidies from private people or groups.

The accounts will be submitted for approval to the General Assembly after having been accepted by the Executive Committee and audited by the auditor(s).

Article XVII

The General Assembly will decide on all amendments to the Constitution proposed by the Executive Committee or members of the General Assembly.

Proposed amendments should be submitted to members at least two months before the date of the

General Assembly.

Amendments to the Constitution need a two-thirds majority of the votes cast at the General Assembly.

Article XVIII

The dissolution of FIDEM can be decided upon the General Assembly only with the consent of two-thirds of the membership. The decision can only be taken by a two-third majority of the members present or represented. The proposal to dissolve FIDEM must be expressly included in the agenda of the General Assembly. The agenda must be sent to the members at least two months before the date of the Assembly.

The General Assembly will designate one or more commissioners to carry out the liquidation of the Association.

Any funds left will be turned over to an international organisation(s) with a similar purpose as FIDEM.

STATUTS

I. BUT ET COMPOSITION DE L'ASSOCIATION

Article I

L'Association dite 'Fédération Internationale de la Médaille d'Art' (désignée en abrégée par FIDEM), a pour but de promouvoir l'art de la médaille sur le plan internationale par les moyens suivants :

1. Faire connaître la médaille et lui assurer la place qui lui revient à côté des autres arts.

2. Donner son patronage à l'organisation d'un congrès et d'une exposition internationale de l'art de la médaille, en principe tous les deux ans.

3. Promouvoir l'échange de l'information entre les organisations et les artistes ayant un lien avec la FIDEM et augmenter la connaissance de la médaille, de son art, de sa technologie, de son histoire par les publications, la publicité, les médias et les multimédias.

4. Organiser des compétitions internationales ayant pour but d'assurer les échanges entre les artistes et de faire connaître leurs oeuvres.

5. Contribuer à l'étude de la médaille de l'art et à l'interactivité entre les experts de la médaille de l'art dans les pays membres.

6. Contribuer à la défense des droits des artistes et des éditeurs. La durée de l'association est illimitée.

Article II

La FIDEM groupe les organisations nationales de l'Art de la Médaille ayant un statut public. Elle s'efforce de favoriser la création de telles organisations dans les pays où elles n'existent pas. Elle regroupe aussi les organisations privées existantes ainsi que toutes les personnes privées s'intéressant à l'Art de la Médaille.

Article III

La FIDEM a quatre catégories principales de membres:

1. Corps Constitués

a) Organisations nationales d'artistes ayant un statut public

b) Entreprises privées

c) Monnaies

2. Institutions

a) Musées

b) Fondations

c) Organisations privées nationales ou régionales

telles que : Guilde ou Amis de la Médaille et

Associations d'Artistes

d) Bibliothèques

3. Editeurs

a) Editeurs de Médailles

b) Galeries d'Art (exposant et éditant des médailles)

4. Membres individuels

a) Artistes et étudiants d'art

b) Collectionneurs

c) Galeries d'Art

d) Professeurs d'Art et d'Histoire

e) Conservateurs de musées et galeries

f) Écrivains, critiques d'art et historiens

Et tous ceux qui s'intéressent à la médaille d'art

II. ADMINISTRATION ET FONCTIONNEMENT

Article IV

L'Assemblée Générale est constituée par :

1. Les membres de FIDEM présents au congrès y compris les représentants des organisations énumérés dans l'article III.

2. Le(s) Contrôleur(s) de Comptes

Article V

Le Comité Exécutif

Le Comité Exécutif est composé du Président, de deux Vice-présidents, du Secrétaire Général et du Trésorier, ainsi que de plusieurs membres supplémentaires jusqu'à un maximum de six.

Des précautions seront prises afin que les diverses catégories de membres soient représentées.

Pas plus de deux membres peuvent être originaires du même pays.

La réunion du Comité Exécutif sera présidée par le Président. Le Comité Exécutif se réunira au moins une fois entre chaque congrès de la FIDEM ou par la convocation du Président ou à la demande (écrite

ou verbale) de trois membres du Comité Exécutif. Le quorum du Comité Exécutif doit être atteint pour chaque réunion officielle du Comité Exécutif.

Les décisions doivent être prises par scrutin majoritaire.

Le Comité Exécutif est le corps administratif responsable de la FIDEM. Il prend ses décisions à la majorité des voix ; celle du Président est prépondérante.

Le Comité Exécutif est responsable de l'exécution du programme dressé par l'Assemblée Générale.

Article VI

Élection du Comité Exécutif

Tous les fonctionnaires de la FIDEM sont élus pour une période de quatre ans ou jusqu'à la prochaine réunion du congrès de la FIDEM d'après le délai le plus long, et sont rééligibles une seule fois.

Le Trésorier est désigné par le Comité Exécutif pour une période de quatre ans, et cette nomination est rééligible.

Aucun élément de ce paragraphe ne peut être interprété comme empêchant une personne quiconque d'être élu à un emploi au sein de la FIDEM, sauf au cas où cette personne a servi le délai maximum.

Le Délégué du comité national du pays qui accueillera le prochain congrès peut être appelé à siéger au Comité Exécutif et en devenir membre avec plein droit de vote.

Article VII

Admission à la candidature et la démission
Les candidatures des organisations régionales ou nationales des associations membres individuels sont présentées au Comité Exécutif qui statue.

L'admission d'une organisation nationale est prononcée à la majorité de 2/3 par le comité exécutif, après enquête.

Une organisation nationale peut démissionner de la FIDEM, par notification au Secrétariat Général, quatre mois avant la fin de l'année en cours. Une organisation nationale cessera d'être membre de la FIDEM si l'Assemblée Générale le décide par une majorité de 2/3 des voix des membres présents ou représentés.

Droit de vote

Tous les membres collectifs disposent d'un droit de vote proportionnel au nombre de membres pour lesquels ils ont payé des cotisations à la FIDEM l'année précédente :

- jusqu'à 50 membres 1 voix
- de 50 à 150 membres 2 voix
- au-dessus de 150 membres 3 voix.

Les institutions, les éditeurs et les membres individuels disposent d'une voix et ils peuvent représenter par procuration un membre individuel du même pays.

Séances et convocations

L'Assemblée Générale ordinaire se réunira à l'occasion de chaque congrès. Elle sera convoquée par le Président.

Une Assemblée extraordinaire peut être convoquée sur la demande de 1/3 du Comité Exécutif ou de 1/3 des comités nationaux.

Décisions

Elles sont prises à la majorité absolue des suffrages représentés.

Nominations

L'Assemblée Générale nomme le Comité Exécutif et le(s) Contrôleur(s) de Comptes.

Le Président et les deux Vice Présidents doivent être de deux ou plusieurs nationalités et, si possible, représenter des membres de catégories différentes.

L'Assemblée Générale, sur proposition du Comité Exécutif, soutenue par une mention de l'Assemblée des délégués est responsable du choix du lieu de la prochaine assemblée et du prochain congrès pendant lequel celle-là aura lieu. Elle peut désigner des commissions pour des tâches spéciales. Elle fixe les cotisations sur proposition du Comité Exécutif.

L'Assemblée Générale homologue le Comité Consultatif mis en place par le Comité Exécutif.

L'Assemblée Générale proposée par le Comité Exécutif ou l'Assemblée Générale ordinaire peut nommer des membres honoraires.

Article VIII

La FIDEM est dirigée par l'Assemblée Générale et administrée par le Comité Exécutif.

Article IX**Comité Consultatif**

Le Comité Consultatif comprendra de 5 à 8 membres de différents pays, qui, par l'expérience et les services rendus à la FIDEM peuvent aider le Comité Exécutif dans l'accomplissement de ses tâches.

Les membres du Comité Consultatif sont élus pour une période s'étendant jusqu'au second congrès après l'élection. Leur mandat peut être renouvelé pour des périodes de la même longueur. Le Président.

Le Président convoque et préside l'Assemblée Générale et le Comité Exécutif. Il/elle engage la FIDEM par sa signature avec celle du Secrétaire Générale et du Trésorier.

En cas d'absence, de décès ou de démission, le Vice-président le plus ancien assurera les fonctions de Président, jusqu'à l'élection d'un nouveau Président ayant lieu à une Assemblée Générale extraordinaire, sur la demande du Comité Exécutif.

Le Président, en coopération avec les autres membres du Comité Exécutif, et en tant que tel, assume la responsabilité de l'exécution de toutes les politiques, du fonctionnement et des activités de l'organisation.

Le Président assume la responsabilité d'assurer, en coopération avec le membre du Comité Exécutif responsable du Congrès, que les décisions des comités du pays d'accueil pour la planification et les congrès de la FIDEM sont conformes à ce qui a été décidé par l'Assemblée Générale.

Au cas où cela n'est pas le cas il/elle prendra des mesures nécessaires pour assurer un tel respect, cela implique l'autorité d'annuler ou ajourner le congrès au cas où cela s'avère nécessaire.

Article X**Le Secrétaire Générale**

L'Assemblée générale nomme le Secrétaire Générale sur proposition du Comité Exécutif.

En cas de vacance, le comité pourvoit provisoirement au remplacement du Secrétaire Générale jusqu'à la plus prochaine Assemblée Générale qui statuera sur son remplacement définitif.

Le Secrétaire Général sera responsable de l'administration de l'association au Comité Exécutif et assumera la prise des notes de toutes les réunions. Ses fonctions seront définies dans la mission rédigée par le Comité Exécutif.

Il est nommé par le Comité Exécutif pour une période de quatre ans et est rééligible une seule fois. Sur décision du Comité Exécutif, il peut se faire aider dans son travail par un (une) Secrétaire adjoint, permanent ou semi permanent.

Article XI**Le Trésorier**

L'Assemblée Générale nomme le Trésorier sur proposition du Comité Exécutif pour une période de 4 ans et est rééligible.

En cas de vacance, le comité pourvoit provisoirement au remplacement du Trésorier jusqu'à la plus prochaine Assemblée Générale qui statuera sur son remplacement définitif. Ses fonctions seront définies dans la mission rédigée par le Comité Exécutif.

Le Trésorier enverra tous les 6 mois ou 2 fois par an, au Président et au Secrétaire Générale, les rapports concernant la situation financière de la FIDEM, le nombre de membres par pays, les cotisations des membres, etc.

Le Trésorier enverra une fois par an aux Délégués nationaux le rapport concernant le paiement des cotisations ; celles qui sont en retard devront être réclamées par les délégués. Sur décision du Comité Exécutif, il peut se faire aider dans son travail par un (une) Trésorier adjoint, permanent ou semi permanent.

Article XII**Les Délégués**

Chaque pays est représenté par un Délégué(s) que doit être membre de la FIDEM, sur la proposition des membres des pays concernés.

Le Comité Exécutif doit être informé du nom du Délégué lequel présentera pour ratification à l'Assemblée Générale.

Les Délégués seront nommés pour une période de 4 ans, renouvelable. Chaque Délégué (e) peut choisir un Vice Délégué(e) pour l'aider dans son action et aussi que le/la remplacera en cas d'absence ou d'empêchement.

Les fonctions des délégués sont :

1. Avoir des contacts réguliers avec les artistes, les membres de la FIDEM dans son pays et toutes les personnes intéressées par l'art de la médaille.

2. Leur transmettre les informations qui lui sont données par le Secrétaire Général et par le Trésorier, en coordination, en particulier, pour tout ce qui concerne les congrès, les expositions et le paiement annuel des cotisations des membres de la FIDEM

3. Organiser leur participation aux congrès et expositions de la FIDEM

4. Promouvoir la médaille d'art dans son propre pays (notamment avec les artistes, les professeurs, les étudiants d'art, les fabricants de médailles, les commerçants, les collectionneurs et les associations culturelles) et promouvoir la FIDEM de façon à attirer de nouveaux membres.

Article XIII

Le Président, le Secrétaire Général, le Trésorier engagent la FIDEM par leur signature pour toutes les dépenses d'administration courante et celles relatives à l'impression de la revue «Médailles». Pour toutes les autres dépenses, une double signature est nécessaire.

Article XIV

La FIDEM est représentée devant les juridictions et pour tous les actes de la vie civile par son Président ou, à défaut, par un autre membre du Comité Exécutif spécialement désigné à cet effet.

Le représentant de la FIDEM doit jouir de la plénitude de ses droits civils.

Article XV

Les langues officielles sont le français et l'anglais. Le siège social de la FIDEM, sera fixé selon la décision du Comité Exécutif.

Article XVI

Les recettes de la FIDEM sont assurées par les cotisations de ses membres.

Les cotisations sont fixées par l'Assemblée Générale.

La FIDEM peut également accepter, avec l'accord de l'Assemblée Générale, des donations ou des subventions de personnes privées ou d'un groupe.

Les comptes seront soumis, pour approbation, à l'Assemblée Générale, après avoir été acceptés par le Comité Exécutif et vérifiés par le(s) Contrôleur(s) des comptes.

Article XVII

L'Assemblée Générale statuera sur toute modification des statuts qui lui sera présentée par le Comité Exécutif.

Toute modification des statuts proposée devra être soumise aux membres au moins 2 mois avant la date de l'Assemblée Générale.

Les modifications des statuts devront être approuvées par une majorité de 2/3 des voix lors de l'Assemblée Générale.

Article XVIII

La dissolution de la FIDEM ne peut être prononcée que par l'Assemblée Générale si 2/3 des membres la décident. La décision ne peut être prise qu'à la majorité de 2/3 des membres présents ou représentés.

La proposition de dissoudre la FIDEM doit être explicitement incluse sur l'agenda de l'Assemblée Générale. L'agenda doit être envoyé aux membres au moins deux mois avant la date de l'assemblée.

L'Assemblée Générale désignera un ou plusieurs commissaires chargés de la liquidation des biens de l'association.

Les fonds restants en caisse seront versés à une (des) organisation(s) internationale(s) dont l'objectif est similaire à celui de la FIDEM.