

BIOGRAPHICAL DICTIONARY  
OF  
MEDALLISTS

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VOLUME VI

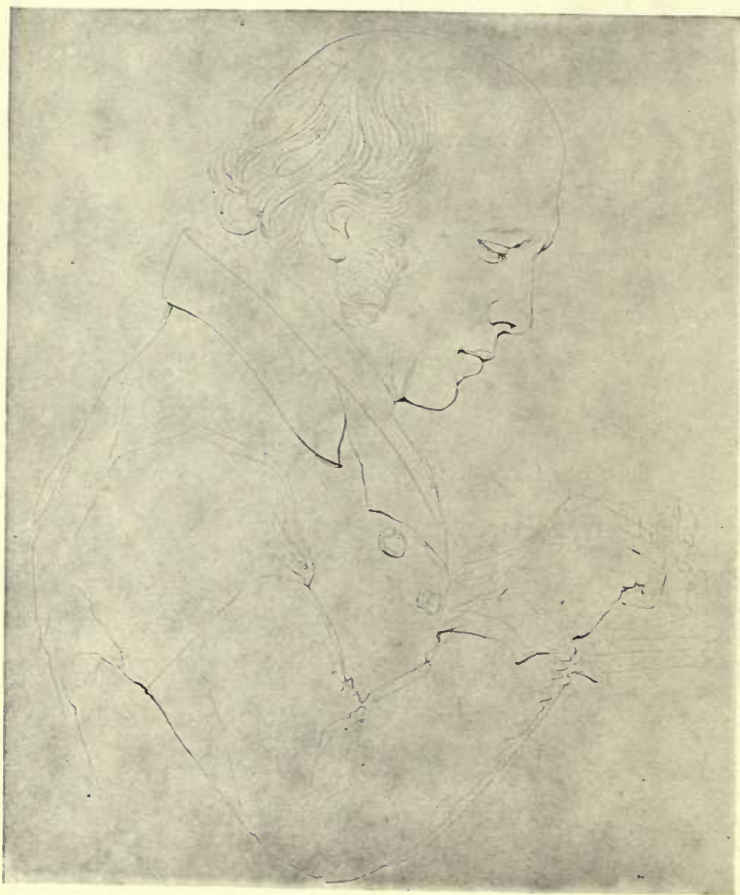
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Portrait of William Wyon  
(from a drawing by Leonard C. Wyon, 1842).

BIOGRAPHICAL DICTIONARY  
OF  
MEDALLISTS

COIN-, GEM-, AND SEAL-ENGRAVERS,  
MINT-MASTERS, &c.  
ANCIENT AND MODERN,  
WITH REFERENCES TO THEIR WORKS  
B.C. 500 — A.D. 1900

COMPILED

BY

**L. FORRER**

FELLOW OF THE ROYAL NUMISMATIC SOCIETY, &c.

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VOLUME VI

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## PREFACE

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Over seventeen years have elapsed since I first began to publish my Biographical Notices of Medallists, Coin, Gem and Seal-engravers in Spink's Monthly *Numismatic Circular*, and I must confess that I then scarcely realized the magnitude of the task I was undertaking. No competent judge of such a matter will be surprised to learn that it has not been difficult to amass large supplementary information, since that time, from the innumerable sources at one's disposal, either in the way of numismatic publications, or from the periodical examinations of collections of coins and medals at home and abroad. The extent and width of the enquiry render it impossible even to aspire to an approaching completeness.

Since 1898 I have continued to examine every document within my reach and to note every particular of interest, so that the new material, including a subject index, lists of illustrations, etc. will necessitate the publication of two further volumes.

I need not say that the proportions of the work have extended far beyond my original plans. In the introduction to the second volume I explained the reasons which have contributed to give the work a certain lack of balance. I am

aware also that I have committed many mistakes, and none better than the writer knows the imperfections of the "Dictionary", but I am nevertheless confident that it is proving of service to numerous workers, and I trust the "Supplement" will meet with the same generous and kind reception as the preceding volumes.

I take this opportunity to express my obligations to all the many friends in this country and abroad who have encouraged me by their testimony to the usefulness of the work, and helped me from time to time in collating information on my behalf. Among these Dr. H. R. Storer has been truly indefatigable. My thanks are due also to Mr. Henry Garside who has compiled the lists of coin-issues of the several engravers of the name of Wyon, and I would mention my friends Messrs W. J. Webster, C. Winter, H. Fentiman and H. V. Pennington, who have ever been ready to assist me and to draw my attention to documents which in the daily routine of work came into their hands and which I might otherwise have passed unnoticed.

Especially I feel it my duty to express my gratitude to Mr. Samuel M. Spink who has taken the trouble of reading the proof-sheets of all the volumes, and to the firm of Messrs. Spink and Son Ltd. who have made it possible for my work to appear in print.

L. FORRER.

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# BIOGRAPHICAL NOTICES OF MEDALLISTS

*Coin-, Gem-, and Seal-Engravers, Ancient and Modern,  
with References to their Works.*

B.C. 500 — A.D. 1900

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## VOLUME VI

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### T

**T. Vide THIÉBAUD, JONAS.** Medallist, born at Geneva, 1695, pupil of Dassier, worked at Augsburg, where he died in 1769.

**T. Vide THIÉBAUD, JONAS PIERRE.** Son of the preceding, born in 1727; worked as a Coin-engraver and Medallist at Augsburg, Neuchâtel; later, 1758-1761, at Soleure, and again at Neuchâtel, 1762-1786.

**T. Vide TOMSCHÜTZ, SAMUEL.** Mint-warden 1825; later, Mint-master at Frankfort-on-Main, 1841.

**T. Vide TIOLIER, PIERRE JOSEPH.** Medallist, born in London, 1763, died in 1819.

**T. Vide TIOLIER, PIERRE NICOLAS.** Medallist, Gem-engraver and Architect, son of the last, born in 1784.

**T. Vide TODA, GIOVANNI ANTONIO.** Medallist and Mint-engraver at Vienna, 1739-1765. *Vide also G. T.*



**T.** *Vide* **TANNER, JOHANN SIGISMUND** of Saxe-Gotha, came to London in 1733, at the request of Croker; died in 1775.

**T.** *Vide* **TRAMONTANO, GIOVANNI CARLO**. Mint-master at Naples and Aquila, 1476-1495. *Vide* also **I. T.**

**T.** *Vide* **THOMAS, BLANCHARD**. Mint-engraver to the Counts of Dezana, 1583.

**T.** *Vide* **THIRMANN**. Austrian Medallist, *circ.* 1717.

**T.** *Vide* **TREBBE IN LEMGO**. Mint-master for the copper coinage of Lippe, 1812-1827.

**BIBLIOGRAPHY.** — Schlickeysen-Pallmann, *op. cit.*

**T.** This letter occurs, possibly as a signature, on a coin of Poseidonia, struck in the fourth century B.C. **Æ.** Didr. Obv. Poseidon standing to r.; in front, a dolphin; behind, **ΠΟΣΕΙΔΑΝ**. **℞.** Bull walking slowly to l., head lowered; in front, a column surmounted with an urn; at the bottom of the column, the letter **T**; beneath bull, **ΠΟΣΕΙΔΑΝΙ**; in ex. a fish. Wt.: 7,83 gr. (*Maddalena Sale Catalogue*, n° 388, Pl. III, n° 12, Paris, 1902).

**A. T.** *Vide* **ANTONIO TRAVANI**. Mint-engraver and Medallist 'at Rome, *circ.* 1640-1692.

**A. T.** *Vide* **ANTONIO TRAVANI**. Mint-engraver at Rome, died in 1741.

**A. T.** *Vide* **ANDREAS TYMPE**. Mint-master at Lüneburg, 1643-1648; Mint-warden at Rostock 1650; Mint-master there 1659-1660. Also **AT** monogram.

**A. T.** *Vide* **ANDREAS TYMPF**. Mint-master at Fraustadt, 1646, and Posen, 1652-1667.

**A. T.** *Vide* **A. TRIFONOFF**. Mint-master at Tiflis, 1812-1832.

**A. T.** *Vide* **ADOLPH THOMAS**. Mint-engraver at Dresden, *circ.* 1822.

**C. T.** *Vide* **CHRISTIAN THAUER**. Mint-warden at Berlin, 1645-1658.

**C. T.** *Vide* **CARL THAUER**. Mint-engraver at Berlin, 1645.

**C. T.** *Vide* **CHRISTIAN TEICHMANN**. Mint-master at Ehrenbreitstein, 1807-1816; Limburg, 1816-1830; Wiesbaden, 1830-1843.

**E. T.** *Vide* **ELIA TISEO**. Mint-master at Parma, 1644-1652.

**F. T.** *Vide* **FRANCESCO TAGLIAPIETRA**. Mint-administrator at Cattaro, 1525-1526.



**F. T.** *Vide* **FRANCESCO TREVISANO**. Mint-inspector at Venice, 1756.

**F. T.** *Vide* **FRINGS** (Mint-warden) and **THIÉBAUD** (Mint-engraver) at Augsburg, 1758.

**F. T.** These initials occur on a medal of 1870-71 recording the gift of 200,000 Francs by citizen Rochereau for wounded French soldiers (Boston Collection).

**G. T.** *Vide* **GUGLIELMO TRONO**. Administrator of the Mint at Rome, 1578-1596.

**G. T.** *Vide* **GIOVANNI TODA**. Medallist at Florence, and later at Vienna, 1739-1765.

**G. T. F.** *Vide* *Vol.* II, p. 323. Also *infra* **TODESCHINI**.

**G. T.** These initials occur on a silver Portrait-badge of Christian Wilhelm, Margrave of Brandenburg († 1665), undated.

**H. T.** *Vide* **HANS TRYLNER**. Medallist of Wilna, *circ.* 1626.

**H. T.** *Vide* **HANS VON TIRAN** (or **TYRNA**). Mint-master in Vienna, 1356-1370.

**H. T.** or in mon. *Vide* **HANS TUCHMANN**. Mint-master at Reichenstein 1615, and Bernstadt, 1621.

**H. T.** *Vide* **JOHANN HEINRICH TAGLANG**. Mint-master at Zweibrücken, 1621-1626.

**H. T. F.** *Vide* **HIERONYMUS TICCIATI**. Medallist at Florence, died in 1734.

**I. T.** *Vide* **IVAR THRONSEN**. Mint-engraver at Christiania, since 1908. His initials occur on the coinage and medals of King Haakon VII. of Norway.

**I. T.** *Vide* **JUAN TRAMONTANO**. Mint-master at Naples and Aquila, 1476-1495.

**I. T.** *Vide* **JACOPO DA TREZZO**. A Milanese Medallist and Gem-engraver, 1530-1589.

**I. T.** *Vide* **JOHANN THUN**. Mint-master at Sondershausen, 1684-1690, and Gotha, 1690-1723.

**I. T.** *Vide* **JONAS THIÉBAUD**. 1695-1769. A Swiss Medallist, who worked at St. Gallen, and after 1740 at Augsburg, and other places.

**I. T.** *Vide* **JOHANN TUCHMANN**. Mint-master at Reichenstein 1615, and Bernstadt, 1621.

**M. T.** (mon.). *Vide* **TOMMASO MERCANDETTI**. Medallist at Rome, † 1821.

**O. T.** *Vide* **OTTO TRÜMMER**. Mint-master at Frankfurt-on-M., 1762-64. Also **I. O. T.**

**O. T.** These initials occur on Pattern coins (Æ 10 and 5 Centimes 1875) of Don Carlos.

**P. T.** *Vide* **PRIAMO TRONO**. Mint-administrator at Cattaro, 1488-89.

**P. T.** or **TP.** *Vide* **PETER TIMPF**. Mint-master at Glückstadt, 1635, Stade and Bremerförde, 1640-1650.

**P. T.** or **P. T. F.** *Vide* **PIETRO** or **PETRONIO TADOLINI**. Medallist at Bologna, 1775-1800.

**S. T.** *Vide* **I. F. STIELER**. Medallist at Dresden, *circ.* 1760.

**S. T.** *Vide* **P. F. STOCKMAR**. Medallist at Dresden, 1760-1775.

**ST.** *Vide* **KARL STOCKMAR**. Mint-engraver at Wertheim, *circ.* 1769-1789.

**ST.** *Vide* **JOHANN LEONHARD STOCKMAR**. Mint-master and Engraver at Eisenach, 1785-1835; died in 1852. *Vide* also **I. L. ST.**

**ST.** *Vide* **H. STRAUB**. Medallist at Munich, 1761-1782. Also **H. ST.**

**ST.** *Vide* **F. STUCKHART**. Medallist at Prague, 1796, and Vienna, 1801-1816.

**ST.** *Vide* **JOH. THOMAS STETTNER**. Medallist at Nuremberg, 1806-1824.

**ST.** *Vide* **GEORG STACH**. Mint-engraver at Hildesheim, 1812.

**ST.** *Vide* **JOH. VEIT STADELMANN**. Medallist at Dresden, 1810.

**ST.** *Vide* **RUDOLPH STADELMANN**. Medallist at Darmstadt, 1817-1842. Also **R. S.**

**ST.** *Vide* **JOHANN JACOB GOTTFRIED STIERLE**. Medallist at Berlin, 1784-† 1806.

**ST.** *Vide* **STRICKLING**. Mint-master at Blomberg, 1827-1840.

**S. T.** *Vide* **S. THAM**. Supposed signature of a Swedish Mint-master, of unknown date.

**S. T.** *Vide* **SPYTECK TARNOWSKI**. Polish Treasurer to the Crown, 1546-48.

**S. T.** *Vide* **SIMON TIMPFE** the younger. Mint-master to the Abbess of Thoren, 1627; Mint-master at Glückstadt, 1640-43, Ratzeburg, 1645-1646, Wismar, 1647-1650. Neither he nor his father, of the same name, signed **S. T.** according to Bahrfeldt.

**S. T.** *Vide* **SAMUEL TIMPFE**. Son of Simon Timpfe the elder. Mint-master at Burg, 1617, Steinbach, 1620, and Rostock, 1635-1656.

**S. T.** *Vide* **SALVATOR TISEO**. Mint-master at Parma, 1673-79.

**S. T.** *Vide* **SAMUEL TOMSCHÜTZ**. Mint-master at Frankfort-on-M., 1836-37.

**STA.** *Vide* **STADELMANN**. Medallist at Dresden, 1810.

**S. T. F.** *Vide* **STIGLMAIER**. Medallist at Munich, 1813-1829.

**STR.** *Vide* **A. STRÖMER**. Mint-master at Stockholm, 1684-1699.

**V. M. T. F.** A medal thus signed bears the portrait of Philip, Prince of Carnburg, Duke of Arshot; **℞. STET.QVOCVNQVE.LOCO.** Palm in laurel-wreath; diam.: 39 mill. (Sale Catalogue of Baron Jérôme Pichon, Paris, 1897; lot 500).

**V. T.** *Vide* **VINCENZO TRONO**. Mint-administrator at Cattaro, 1517-1520.

**W. T.** *Vide* **WOLFGANG THENN**. Mint-master at Salzburg, *circ.* 1610.  
**BIBLIOGRAPHY.** — Schlickeysen-Pallmann, *op. cit.*

**T. A.** *Vide* **THEODOR ANDERSEN**. Mint-master at Altona, 1849.

**TABARRINI, MARCO** (*Ital.*). This signature occurs on the **℞.** of a memorial medal of Prince Amadeo of Savoy, 1890, the obv. of which is signed : **GIOV. VAGNETTI FECE IN ROMA 1890.**

**TABERT, LUKAS** (*Germ.*). Medallist of the second half of the seventeenth century, whose productions, contemporaneous with those of Erasmus Thomas Reuss and Karl Thauer, betray a mediocre taste and little technical ability. Tabert resided at Stettin. He engraved amongst others a memorial medal of the Electress Louise of Brandenburg, Princess of Orange, 1667, signed **LT.** for the dies of which Canstein was commissioned to pay him the sum of 24 Thalers (*Schaumünzen des Hauses Hohenzollern*, n° 180, p. 58).

**TACCA, PIETRO** (*Ital.*). Sculptor and bronze caster, early part of the seventeenth century; born at Carrara in 1577; died on 26. October 1640, near Florence. He worked with Giovanni da Bologna at the bronze statue of Henry IV., which he completed



after his master's death. He executed also the statue of Ferdinand I. de' Medici on the Piazza della Annunziata at Florence. No medallist works are directly traceable to him.

**TADEL, P. H.** (*Dutch*). Mint-master at Utrecht, 1874-1887; private mark, an axe.

**TADOLINI, PETRONIO** (*Ital.*). Mint-engraver and Medallist at Bologna, *cir.* 1775-1800. His full name or abbreviated signature: **P. T.**; — **P. T. F.**; — **P. TAD.** occur on his medals. A 10-Zecchini piece of Pius VI., 1777, is signed **P. TAD.** and a Mezzo Scudo of the same Pope, 1782, **P. T.**

His best known medals are those of: — Giambattista Martini (Padre Martini), composer; memorial medal, 1784; — Franciscus Maria Zanotti, composer; † 1777; undated portrait-medal; — Francesco Zambeccaria, of Bologna; † 1812; — Dr Carlo Mondini, anatomist of Bologna; — Bolognese presentation medal to Dr A. Sacco, of Milan (1802), etc.

BIBLIOGRAPHY. — Zani, P. — *Punto dell' encycloped. di Belle Arti*, Parma, 1819-1820. — Bolzenthall, *op. cit.* — Cinagli, *op. cit.*

**TAENNICHT, DANIEL** (*Germ.*). Engraver of seals and armorial bearings of Breslau, died in 1668. A relative of the two following.

**TAENNICHT, GEORG** (*Germ.*). Engraver of seals and armorial bearings of Breslau, died in 1682, at the age of 48.

**TAENNICHT, MICHAEL** (*Germ.*). Engraver of seals and armorial bearings of Breslau, died in 1676, at the age of 32.

**TAEUBNER, MARTIN** (*Germ.*). Mint-master to Duke Georg Rudolph at Hainau; in 1622 joint Mint-master to the Silesian States (cf. Friedensburg, *Neuere Münzgeschichte Schlesiens*).

**TAGLANG, JAKOB** (*Germ.*). Mint-master at Zweibrücken, *cir.* 1590-1605.

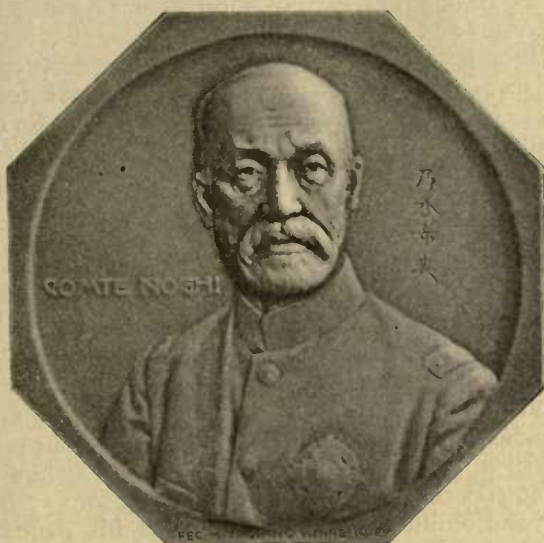
**TAGLANG, JOHANN HEINRICH** (*Germ.*). Mint-master at Meisenheim and Zweibrücken, 1621, 1623, 1626. His initials **H. T.** or monogram occur on the coins.

**TAGLANG, HUGO** (*Austr.*). Contemporary Sculptor and Medallist, born in Vienna in 1874; studied at Hamburg, then at the Vienna K. K. Academy of Arts, resided for two years in Dresden, after which he visited England, France, Russia, and Italy, finally settling in Vienna (Mariahilferstrasse 89),

He has exhibited important works of statuary and sculpture from time to time at the Paris Salon and at the Vienna Künstlerhaus, among which: Statue of Dr Lueger, burgomaster of



Vienna (now in the Vienna Town Hall Museum); Bust of H.I.R.H.  
the Archduke Karl Ferdinand (now in the Karl Burg); Monument



Field Marshal Count Noghi.

in the "Türkenschanzpark", Vienna, in commemoration of Prof. Th. Leschetizky, etc.

Taglang is very successful as a Medallist. His portrait-plaquettes strike one as among the best of most recent productions; the design is vigorous and the conception original.

These Plaquettes comprise : H. S. H. Prince Lichtenstein ; — Prof. Oppolzer ; — Prof. Leschetizky, Paderewsky's teacher ; — Nordenskjöld, the antarctic explorer ; — Dr Sven Hedin ; — Field Marshal Count Noghi, the conqueror of Port Arthur (*illustrated*) ; — H. M. Francis Joseph I., Austrian Emperor (a large plaque for the new Jubilee Hospital), etc.

BIBLIOGRAPHY. — *Information kindly supplied by the artist.*

**TAGLIA, BATTISTO** (*Ital.*). Seal-engraver of Genoa, who in 1488 was entrusted with the execution of the seal of the King of the Two-Sicilies, and is named in documents "maestro di fare cammei". (Cf. Babelon, *La gravure en pierres fines*, p. 248.)

**TAGLIACARNE, JACOPO** (*Ital.*). Gem-engraver of Genoa, is supposed by Mariette to have engraved the numerous portraits of Genoese nobles of that age, which it was then the fashion to use as seals. King remarks that "seeing he is one of the four particularized by Camillo, and omitted by Vasari, and that his reputation was already established before the date of 1502, his work necessarily belongs to the Quattro-cento school, and has nothing in common with these portraits — a theory resting on nothing better than Soprani's conjecture; and, what is a yet stronger objection, portraits on gems can hardly be said to have existed at all before 1500, much less to have been commonly in fashion" (King, *Antique Gems and Rings*, 1872, p. 416). Camillo (writing in 1502) says of Tagliacarne of Genoa, Anichini of Ferrara, Gio. Maria of Mantua, and Leonardo of Milan; that they were equal to any of the ancients in their profession; and furthermore states that their works were diffused throughout all Italy, a sufficient proof of the previous length of time over which their labours had extended.

BIBLIOGRAPHY. — King, *op. cit.* — Babelon, *op. cit.* — Mariette, *op. cit.* — Camillo, Leonardo, *op. cit.*

**TAGLIAPIETRA, FRANCESCO** (*Ital.*). Administrator of the Mint at Cattaro, 1525-1526.

**TAGLIONI, L.** (*Ital.*). The signature **L. TAGLIONI CON. NEAP.** occurs on the R. of a Portrait-medal of Dr S. di Ruggiero of Salerno (a specimen exists in the Boston Collection).

**TALANI, TERESA** (*Ital.*). A clever Gem-engraver of Roman extraction, but who flourished at Naples in the latter years of the

eighteenth century and early part of the nineteenth. Her signature **LA TALANI** is found on a number of beautifully engraved Portrait-cameos and intaglios. Two of her works which I have seen represent the one a Head of Plato, onyx cameo of two strata (Morrison Sale Catalogue, London 1898, lot. 237 A), and the other the conjoined busts of Napoleon I. and Josephine, cameo in agate (Kibaltchich Sale Catalogue, Paris, 1905, lot. 109). I have further seen also a very beautiful Portrait-intaglio by her of Lady Hamilton, in the character of a Bacchante, signed: **TERESA TALANI F.** *Vide LA TALANI supra*, Vol. III, p. 307.

**TALBOT, WILLIAM** (*Brit.*). Mint-master under James II. His name is mentioned by Ruding in conjunction with those of John Trinder, Thomas Goddard, William Brumfield, Francis Rice, and Edward Fox (cf. Ruding, I, p. 35).

**TALBOT, ALLAM & LEE** (*Amer.*). Issuers of various Tokens, some of which are described in *Proceedings of the American Numismatic Society*, 1899, p. 17.

**TALOT, E.** (*Amer.*). This Engraver's signature occurs on a Medal for Military Merit of Maximilian I., Emperor of Mexico, undated. The medal is reproduced in A. Rosa, *Monetario Americano*, p. 403.

**TALUET, FERDINAND** (*French*). Sculptor, born at Angers, 13. November 1820; pupil of Mercier and David d'Angers; entered the Ecole des Beaux-Arts, 1842. He exhibited a large number of works of sculpture at the Paris 'Salon' 1848-1894. By him are also some Portrait-medallions, modelled and cast in the manner of David d'Angers. (Cf. Chavignerie et Auvray, II, 539.) The latest were exhibited by him in 1903: M. Gaulier; — M. Sauvageot; — M. Montesquieu, etc.

**TALPA, BARTOLOMEO** (*Ital.*). Mantuan Painter, Decorator and Medallist, probably the same person as **BARTOLINO TOPINA**, surnamed 'the Philosopher', a pupil of Mantegna, who was frequently employed as decorator in the palaces and villas of the Gonzagas. The period of his activity is comprised between *circ.* 1484 and 1495. Fabriczy praises the strong, though perhaps somewhat prosaic characterisation and modelling of his medals. Two of these are signed; those of Marquis Federico I. (1478-1484), Bust to l.; **℞. EPO. BARTVLVS. TALPA.**; diam.: 82 mill.; and his son Gianfrancesco II. (after 1495). Bust to l.; **℞. VNIVERSAE. ITALIAE. LIBERATORI.** — **BARTVLVS. TALPA.** Curtius on horseback full-armed leaping into a chasin in the Forum; diam.: 80 mill.

Beside these medals, Friedländer, and later, Armand, followed by Bode and Fabriczy, have ascribed to Talpa a beautiful unsigned medal





Marchese Federigo I. of Mantua.





Marchese Gianfrancesco II. of Mantua.

of Julia Astalla, "the girl who, as a novella of Bandello tells us, having been outraged by a servant of the Bishop of Mantua, threw herself into the waters of the Oglio, and was honoured by the Bishop Lodovico Gonzaga with a monument in the public market place." (Fabriczy, ed. G. F. Hill, p. 49). Armand describes this medal, I,



Giulia Astalla.

p. 83, n° 3 : Bust to l. of Giulia Astalla, head bare, &c.; R. VINCERE ET PVD. EXEMPLVM. Phoenix on flaming altar; diam. : 64 mill. " Dr Bode (*Zeits. f. bild. Kunst*, Nov. 1903, p. 38, points out that the connection of the medal with this story is conjectural. "



It is possible that Talpa was also the sculptor of the monument of Giulia da Gazzuolo (undoubtedly the same person as Giulia Astalla) in Gazzuolo.

“One of the most beautiful, and the most puzzling, though by no means the rarest, of all medals — the Giulia Astalla — is also in the Salting Bequest to the British Museum”, writes Mr. G. F. Hill. The old attribution to Talpa has long been discarded as baseless; but no one has yet been able to place beside the medal any other which bears any resemblance to it in conception or execution. M. de Foville has, indeed, ventured to place it in the Florentine group, though he admits that the artist “du style Florentin n’a gardé que la pureté et la poésie.” To put it more prosaically, the pose and expression of the charming figure are reminiscent of many a Florentine painting; but from any Florentine medal it is widely removed. Friedländer has wrongly been made responsible for the attribution to Talpa. It is true that he describes the piece in connexion with Talpa’s work, but he does so only because he assumes the possible identity of the girl with that Giulia who, according to Bandello’s novel, having been outraged by a servant of the Bishop of Mantua, drowned herself and was commemorated by a public monument. But he admits the doubtfulness of the identification and the lack of resemblance in the medal to Talpa’s style. Nevertheless, considering the appropriateness of the reverse — a phoenix, “unicum fortitudinis et pudicitiae exemplum” — to Bandello’s heroine, we may reasonably retain the medal in the Mantuan series, until some better attribution is forthcoming.” (*Burlington Magazine*, xx, p. 23.)

BIBLIOGRAPHY. — Armand, *op. cit.*, I, 82; II, 288. — C. von Fabriczy, *Italian Medals*, ed. G. F. Hill, 1904. — Bolzenthall, *op. cit.* — Friedländer, *Die Italienische Schaumünzen*, Berlin, 1882. — U. Rossi, *La Collezione Carrand nel R. Museo Nazionale di Firenze*, in *Arch. Storico dell’Arte*, anno III., 1890, p. 30. — I. B. Supino, *Il Medagliere Mediceo nel R. Museo Nazionale di Firenze*, 1899.

**TANAGLIA, MAITRE or MÉDAILLEUR A LA TENAILLE.** A uniface Portrait-medallion of Lorenzo de’ Medici (diam. 90 mill.) bears under the bust a pair of pincers, ‘tenaille’; hence the designation, ‘Médailleur à la Tenaille’, which the French authorities have given to the unknown artist of this medal.

The medal of Lorenzo de’ Medici (*illustrated* Vol. IV, p. 6) shows his portrait, helmeted, and may have been executed on the occasion of the tourney which took place at Florence in 1468. Fabriczy, referring to this medal, states that “this medal has preserved to us the portrait of Lorenzo as a youth. Added to where possible greater ugliness, his features have something unbridled about them; the head is covered with a fantastic helmet. We know that in a tourney in 1469, given in honour of Lucrezia Donati, Lorenzo won a silver



helmet surmounted by the figure of Mars as the prize of Victory. Notwithstanding the fact that, owing to artistic reasons, the figure of Mars is omitted, Armand's supposition that it was cast to commemorate the victory has much in its favour. It is strange, however, that its creator allowed the opportunity to escape him of specially indicating its connection with the tourney, instead of leaving the reverse without design. According to an attractive hypothesis of the writer mentioned above, if the pincers (*tanaglia*) in the lower section of our medal refer to the name of the medallist, he is to be looked for among the ancestors of the Tanagli, a goldsmith's family which still exists in "Florence". (Fabriczy, *Italian Medals*, ed. G. W. Hamilton, p. 121).

BIBLIOGRAPHY. — Armand, *op. cit.*, I, 51; III, 9.

**TANCHETTE, EUGÈNE** (*French*). Contemporary Sculptor, born at Nancy; pupil of Jouffroy and Mercié. He was a regular exhibitor at the Paris Salon from 1869 to about 1882 and also produced some Portrait-medallions.

**TANGL, MICHAEL** (*Germ.*). Mint-master at Passau, 1471.

**TANNER, JOHN SIGISMUND** (*Brit.*). Medallist, and Engraver to the London Mint for nearly forty years; was a native of Saxe-Gotha, and came to England in 1728; he died in David Street, London, on 14. March 1775. Walpole erroneously calls him John Christopher Tanner, a statement which no doubt misled both Nagler and Bolzenthal who distinguish between John Sigismund and John Christopher Tanner.

Little is known of the Engraver's early life; he practised carving and engraving for snuff-boxes, gun-locks, etc. in which he attained great efficiency. Not very long after his settlement in this country,



Pattern Five Guinea piece 1773, by Tanner.

the Master of the Mint, John Conduit, offered him employment as an Engraver at the Royal Mint, where he worked for some years under

John Croker. On the latter's death in 1741 he became Chief-engraver.

Tanner is responsible for the dies of the gold coins of 1739, the copper coinage of 1740, and for the silver coins with the 'old head', from 1743. He also engraved for Richard Arundell, master of the mint, dies in imitation of Thomas Simon's pattern coins of Oliver Cromwell, partly utilising the old punches (W. Wroth, *Dict. Nat. Biog.*, 1909, Ed., xix, 358). The dies which are attributed to Tanner and are supposed to have been made in 1738, bear a privy-mark, which is found on others executed in connexion with the English coinage during his appointment.



Pattern Shilling, 1764.

Tanner's imitations of the Cromwell coins consist of the Halt Broad, 1656 and 1658 (distinguished by the omission of the &c. in the obv. legend), Crown 1658, Shilling 1658, Sixpence 1658 (of somewhat larger size than Simon's original, which has led some to wrongly consider it as a Ninepence). His so-called Two-shilling piece is merely an impression of his shilling die struck upon a heavy flan.

The 'Old head' coinage of George II. by Tanner comprises the following issues : *Al.* Five Guineas 1746, 1748 and 1753 ; Two Guineas 1739, 1740, 1746-1748, and 1753 ; Guinea 1739, 1740, 1743, 1745-53, 1755, 1756, and 1758-60 ; Half Guinea 1740, 1745-47, 1750, 1753, 1755, 1756, and 1758-60 ; — *R.* Crown 1743, 1746, 1750 and 1751 ; Half-Crown 1743, 1745, 1746, 1750 and 1751 ; Shilling 1743, 1745-1747, 1750, 1752 and 1758 ; Sixpence 1743, 1745, 1746, 1750, 1751, 1757 and 1758. The silver coins, Crown to Sixpence of 1743, 1745 and 1747, with the exception of the "Lima" pieces, have roses on the reverse ; the other dates are plain ; — *Æ.* Halfpenny 1740-1754 ; Farthing 1741, 1744, 1746, 1749, 1750 and 1754.

Tanner engraved also coin-dies for George III. ; — *Al.* Pattern Five Guineas, dates 1770, 1773 (*illustrated*). Varieties of 1770 realized £ 60.10.0 and £ 26.5.0 respectively, and one of 1773 £ 54.10.0 at the Murdoch Sale 1904 ; Pattern Five Guineas 1768, 1773 (£ 25 and £ 33 resp.) ; Pattern Guineas 1761, 1763, 1764, 1765 ;



Pattern Quarter Guinea 1764; none of these coins were struck for circulation. The dies for the later gold coins of this reign were made by Richard Yeo, and present an older bust of the king. There are also Pattern Shillings by Tanner of 1764 (*illustrated*) and 1775.

According to a memorial by Richard Yeo, the new coinage dies



John Conduit, 1737.

necessitated by the accession of George III. were not prepared by Tanner, who was suffering from weak eyesight and general debility, but by Yeo, and Tanner only superintended the engraving (Hocking, II, p. 26).

Among Tanner's best known medals are: George II. and the Royal Family, 1732 (obv. by Croker; R. by Tanner: signed **T**);



— Jernegan's Lottery Medal, 1736 (signed on both sides **T**); — John Conduit, † 1737 (signed on obv. : **TANNER. LONDINI F.** and on R. **T**); — The Copley Medal of the Royal Society, 1737 (**T.** on obv.); — Milton's Monument medal, for William Benson, 1737 (Bust of Milton on obv. and signature: **TANNER F.**) Both the Conduit medal and that of the Jernegan Lottery were designed by Gravelot.

Wroth mentions that Tanner's puncheons and dies for medals, as well as those made by John Croker, were sold at auction by Gerard in Soho, London, on 18. June 1783 (Sale Catalogue in Department of Coins, British Museum).

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**TANNPICHLER, HANS** (*Germ.*). Mint-warden at Landshut, 1458.

**TAPPEINER, KARL** (*Austr.*). Sculptor of Vienna, by whom is a Portrait-medal of Michael Ferdinand Muellner, 1907.

**TARCHIANI, ANTONIO** (*Ital.*). According to Bolzenthall, a Florentine Medallist of the first half of the seventeenth century. His son, Francesco Pesutelli, is also said to have practised the art.

**TARDIEU, NICOLAS** (*French*). Engraver to King Louis XV.; his wife Jeanne Louise Françoise, *née* Du Vivier, † 6. April 1762, is known as a Medallist (Rondot, *op. cit.*, p. 355).

**TARENNE, JEHAN** (*French*). Money-changer and Die-engraver, decapitated on 21. August 1418. D. Mater (*Etudes sur la numismatique du Berry*, Gaz. num. franç. 1905, p. 243) quotes from some contemporary records which show that Tarenne engraved dies for Jetons which he had on sale.

**TARLANT or TARLAN, LOUIS** (*French*). Goldsmith and Engraver of jetons, born in 1691; married Anne Crocx on 12. January 1717. His jetons date from *cir.* 1716-1717.

**TARNOWSKY, SPYTECK** (*Pol.*). Treasurer to the Crown of Poland, 1546-1548. His initials **S. T.** occur on the currency.

**TARRAX, YPOL** (*Belg.*). Mint-master at Antwerp, 10. December

1474 to 1. January 1476 in conjunction with Marcel van Millon, and later alone from 20. September 1477 to 14. May 1478.

**TARTIER, JACQUES LE** (*French*). Mint-master at Troyes, appointed in January 1540; privy-mark, boar's head; letter **S** and pellet under the 14<sup>th</sup> letter of the legends. He had already been in office from March to December 1538.

**TARTIER, LUPIN LE** (*French*). Mint-master at Troyes, from December 1538 to the end of 1539; privy-mark, a mullet.

**TASCHENDORFFER, LORENZ** (*Austr.*). Mint-master in Austria 1495, 1497. He was a City judge at Vienna 1480-85, 1490, 1494 and 1496. (Cf. Ebengreuth, Wiens Münzwesen, *Handel und Verkehr im späteren Mittelalter*, 1902. — Josef Nentwich, *Regesten zur Geschichte der Münzstätte Wien*, Mitth. des Clubs, &c., 1901. p. 31).

**TASCHEREAU, LUCAS** (*French*). A partner of Nicholas Briot, 1625 (Mazerolle, *Les Médailleurs français*).

**TASCHNER, IGNATIUS** (*Germ.*). Contemporary Sculptor and Medallist, who exhibited several medals and plaquettes at the Berlin Fine Art Exhibition 1907: P. Websky; — Von Leonrod; — Niemeyer; and seven small medals.

**TASCHNER, LUDWIG** (*Germ.*). Mint-master at Landshut 1453-1455, 1459.

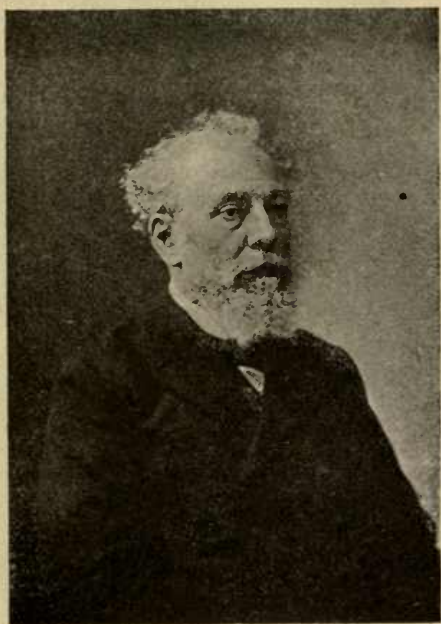
**TASSET, ERNEST PAULIN** (*French*). Contemporary Medallist, born at Paris on 15. November 1839; a pupil of the Ecole des Beaux-Arts, and of Oudiné. He first began exhibiting at the Salon in 1869. Received Honourable mention in 1876; Medal of the third class in 1883; Bronze medal at the Paris Universal Exposition 1900. He is a Chevalier of the Legion of honour since 1895, and a Member of the Société des Artistes français. At the International Numismatic Congress held at Brussels in 1910 he presided over the section of the Modern medal with much distinction and competency.

For some years, M. Tasset assisted Albert Barre, Chief-engraver at the Paris Mint. Beside preparing dies for French coins, he obtained commissions from various governments, Bolivia, Brazil 1902, Columbia, Greece, the Republic of Haiti, Morocco, Monaco, Servia, Uruguay, Venezuela, the Dominican Republic, 1891, Holland, &c.

M. Tasset is one of the best practical Medal-engravers of our times; he has made a speciality of the technique of medallic art, and to him is due the great perfection and accuracy of the modern reducing machine, thanks to which it is now possible to transform a model of any dimension into a puncheon of inferior size.



Among his best known productions are : Portrait-medal of Marshal Mac-Mahon, President of the French Republic ; — Olivier de Serres ; jeton (1876) ; — Pope Leo XIII. (1882) ; — Monier de



la Sizeranne (1883) ; — Medal of the Académie internationale des sciences industrielles, of Madrid (1885) ; — St. Hedwige ; — Medal of the Société des carabiniers de l'Île de France (in collaboration with Vernon, 1887, &c.).

M. Mazerolle describes the following :

STRUCK MEDALS. Salle des thèses de l'Université d'Orléans, 1882 ; 52 mill. ; — Centenary of the firm of Heidsieck, at Rheims, 1885, 69 mill.

CAST MEDALS. La Chimie se découvrant à Lavoisier, 1881 ; 63 mill. ; — 1883. Société d'encouragement de l'escrime ; 79 mill. ; — La mutualité commerciale, 41 mill. ; — 1884. Commission des huiles ; 65 mill. ; — 1885. L'Enseignement par l'aspect ; 65 mill. ; — Société française de sauvetage ; 67 and 41 mill. (*illustrated*) ; — 1889. The French Republic ; 50 mill. ; model of the head of the French Republic for the fiscal stamps (*illustrated*) ; — Syndicat général de la Bourse de commerce de Paris ; 65 mill. ; — 1890.



Edmond Hébert, doyen honoraire de la Faculté des sciences de Paris ;  
100 mill. and 68 mill. (*illustrated*).



Life-saving Medal.

Chavignerie et Auveray give a list of his earlier exhibits at the  
Salon : 1869, La bienfaisance secourant les malheureux ; — 1870.



The French Republic.

Medal of the Compagnie d'assurances maritimes, La Prévoyance ; —  
Le Commerce et l'Industrie s'appuyant sur les attributs de la

comptabilité; — Liberty; pattern coin for Uruguay; — 1874. La Navigation de plaisance; — Medal of the Yacht-Club de la Méditerranée; — 1875. Portrait-medal of Marshal Mac-Mahon; — Jeton of the 'Compagnie La Maritime'; — Jeton of the 'Compagnie La Navigation'; — 1876. Olivier de Serres; jeton; — Jeton of the 'Conseil d'Administration du journal 'Le Temps'; — 1877. Exhibition Prize Medal, in commission for the Canadian government, 1876; — 1879. Medal for the 'Société française de timbrologie'; — Jeton for the 'Chambre syndicale du commerce d'exportation'; — 1880. Medal of the Geographical Society of Marseilles; — Portrait-medal of M. Allar; — French Life saving medal (Society leaning on Force and Courage); — 20 Dinar piece of



Edmond Hébert.

Servia (with bust of King Milan); — Five Dinar piece of Servia; — 1881. Effigy of the Republic; — Jeton of the 'Chambre syndicale des produits chimiques'; — Portrait-medal of Pierre Aymar Bressier; — 1882. Commemorative medal of the erection of a statue to Adolfo Alsina, at Buenos-Ayres; — H. H. Pope Leo XIII.; — 1883. Henri Menier; — A. Utrecht; — Monier de la Sizeranne; — La mutualité commerciale; — Mercure; — L'Enseignement par l'aspect; — Salle des thèses de l'Université d'Orléans; — La République (after a bust by J. France); — Copy of a coin of Thurium; — La Chimie se découvrant à Lavoisier; — 1884. M. J. Jaluzot; — Société d'encouragement de l'escrime; — 1885. Gaston Menier; — Jeton de la Commission des huiles; —



Académie des sciences industrielles de Madrid ; — 1886. J. F\*\*\*, portrait-medal ; — 1887. St. Hedwige (memorial medal of the Marquise d'H\*\*\*); — 1888. Centenaire de la maison Heidsieck à Reims ; — 1890. La République ; — 1891. Patterns for the coinage of the Dominican Republic ; — 1898. Commemorative medal of the Monument erected by Alsatians to Gambetta at Ville d'Avray (after Bartholdi) ; — 1900. Edmond Hébert ; — Jonkheer Otto Reuchlin, &c.

At the New York International Medallion Exhibition, March 1910, the following medals by Tasset were exhibited : Jeton du Syndicat général de la Bourse de commerce de Paris ; — Jonkheer Otto Reuchlin ; — Edmond Hébert ; — Gaston Menier ; — Médaille de la Société d'Encouragement de l'Escrime ; — Jeton de la Commission des huiles ; — Jeton du Syndicat général de la Bourse de commerce de Paris ; — Jeton de la Chambre syndicale des Produits chimiques ; — Médaille de la Société française de Sauvetage.

At the Luxembourg Museum, Paris, several medals by Tasset are on exhibition : Edmond Hébert ; — Société d'encouragement de l'escrime ; — Salle des thèses de l'université d'Orléans ; — Jeton de la Commission des huiles ; — La Chimie se découvrant à Lavoisier.

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**TASSET, F. (French).** This Engraver's name occurs on various medals of 1870, &c. : Neverled, commandant des mobiles français, † 1870 ; — Prévault, French colonel, † 1870 ; — Paul Richard, Parisian actor, 1870 ; — Henri V., Pretender to the French crown, LA PAROLE EST A DIEU.

**TASSET, PHILIPPE JOSEPH EMILE (Belg.).** Sculptor and Engraver at Liège, born in May 1838, died 16. November 1879. By him is a Portrait-medal of the Burgomaster Ferdinand Piercot, 1879. He contributed several papers on medal engraving and numismatics to scientific reviews.

**TASSIE, JAMES (Brit.).** Modeller, 1735-1799. The following biographical account of this artist is extracted from the late W. Wroth's monograph in the *Dictionary of National Biography*, N.E., XIX, 374.

“ James Tassie, born at Pollokshaws, near Glasgow, on 15<sup>th</sup> July 1735, was the fourth child of William Tassie, by his wife Margaret, daughter of James McGhie. The Tassies had long resided in Pollokshaws, and were believed to have come from Italy as refugees, and to have settled in Scotland as tanners and skinners.



“ In his early days James Tassie worked as a stonemason, and his father's tombstone in Eastwood churchyard was considered to be his work. While working at his trade he found time to study modelling in the Foulis Academy at Glasgow, and in 1763 he removed to Dublin, where he became an assistant in the laboratory of Henry Quin, the physician, who occupied his leisure in making imitations of antique gems. Working together, Tassie and Quin invented the ‘ white enamel composition ’, a vitreous paste in which Tassie afterwards cast his wax medallion-portraits, and which he used for his reproductions of gems.



Portrait of James Tassie.

“ Tassie and his nephew William, kept the secret of this composition, but a recent analysis has shown that it was ‘ a very easily fusible glass, essentially a lead potash glass ’. The ingredients were fused at a moderate heat, and when of a pasty consistency received the impression of the mould or matrix. This paste served both for the permanent mould in relief and for the impressions of intaglio gems that were taken from it. Tassie varied the colour of his reproductions with great skill, made them opaque or transparent, and imitated the varied layers of a cameo.

“ In 1766 Tassie settled in London, and in 1766-7 received a bounty of ten guineas from the Society of Arts for ‘ specimens of profiles in paste ’. About 1769 he supplied casts to Wedgwood and Bentley for reproduction in Wedgwood paste, and most of the cameos and intaglios named in Wedgwood's Catalogue of 1773 were casts from moulds supplied by him. He prepared the first plaster casts that were taken of the Portland Vase.

“ In 1775 Tassie published ‘ A Catalogue of Impressions in

Sulphur of Antique and Modern Gems', from which pastes were made and sold by him. His charge for intaglio pastes suitable for seals and rings was 1s. 6d. to 2s. 6d. and for cameos from 10s. 6d. to 42s. These were much sold by the London jewellers and by himself.

"Before 1783 Tassie had been commanded by Catherine, Empress of Russia, to furnish her with a complete collection of his coloured pastes of gems and cameos, and from about 1785 he employed as a cataloguer the Anglo-German, Rudolph Eric Raspe, famous as the creator of 'Baron Munchausen', who issued in 1791 his well known catalogue of Tassie's collection ('A Descriptive Catalogue of Ancient and Modern Engraved Gems', London, 4to), illustrated by fifty-seven plates. The work, with its supplement, describes fifteen thousand eight hundred items reproduced from the antique, including three hundred gems which the Earl of Carlisle allowed Tassie to reproduce from his cabinet.

"Tassie's claim to remembrance as an original artist rests on his Portrait-medallions modelled from life in wax and cast in his hard white enamel paste. These are works of much distinction and charm, and furnish portraits of Adam Smith and many eminent Scotsmen. Tassie exhibited medallions at the 'Society of British Artists' from 1767, and at the 'Royal Academy' from 1769. A collection of over one hundred and fifty medallions, founded upon the bequest made by Tassie's nephew, William, to the 'Board of manufactures', Edinburgh, is now in the 'Scottish National Portrait Gallery.'

"A Catalogue of the Portrait-medallions by the Tassies is included in Gray's 'James and William Tassie'.

"James Tassie died on the 1. June 1799, and was buried in the graveyard of the meeting-house known as Colliers Rents in Southwark, afterwards the Mission Hall of the London Congregational Union. He was a man of modest demeanour and simple character. From 1767 to 1772 Tassie had lived at Great Newport Street; from 1772 to 1777 in Compton Street, Soho; and from 1778 to 1791 at No. 20 Leicester Fields (Leicester Square), a house on the site of the Hotel Cavour.

"About 1793 he appears to have been assisted in modelling by his younger brother, John.

"A half-length portrait, in oils, by David Allan, his fellow-student, at the Foulis Academy, is in the National Gallery of Scotland (Tassie bequest), and there is another portrait, in oils, by John Paxton, in the Scottish National Portrait Gallery. His nephew William made two portrait-medallions of him".

Copies in bronze of medallion portraits in opaque paste, executed by James Tassie, at the end of the eighteenth century or beginning



of the nineteenth, exist of James I. of Scotland, James IV., James V., and Mary (*illustrated*). That of James IV. has the private mark of Tassie, a **T** incuse, on the bust. These medallionic portraits were executed by Tassie after the publication of the Catalogue of his works by Raspe, in 1791. They were probably intended to form a series of Scottish Sovereigns, which does not appear, however, to have been completed (*Medallionic Illustrations*, I, p. 13).



Queen Mary Stuart.

The Tassies Portrait-medallions in enamel paste include the following which have all been modelled or cut by the Tassies, many of them directly from life : —

Lord Abercromby, † 1795 ; — John Adam, † 1792 ; — Mrs. Adam ; — Robert Adam, architect, † 1792 (3 var.) ; — Anne Elizabeth, Countess Aldborough, 1787, † 1802 ; — Edward Augustus, 2<sup>nd</sup> Earl of Aldborough, 1787, † 1801 ; — Alexander I. of Russia (after Pichler), † 1825 ; — Mrs. Alexander, 1791 ; — David Allan, painter, 1781, † 1796 ; — Mrs. Allan, 1781 ; — Alexander Allardyce, 1798 ; — Alstroemer Junior ; — Princess Amelia, daughter of George III., † 1810 ; — Jeffrey, 1<sup>st</sup> Baron Amherst, field-marshal, † 1797 ; — James Anderson, botanist, and physician-general, Madras, † 1809 ; — James Anderson, of London, 1798, † 1808 ; — Prof. John Anderson, Glasgow, 1789, † 1796 ; — William Anderson, surgeon, Glasgow, 1796 ; — Queen Anne (after O'Brisset's medallion) ; — George, Baron Anson, † 1762 ; — John, 4<sup>th</sup> Duke of Argyll, K. T., † 1770 ; — Archibald Arthur, M. D. ; — Lady Catherine Ashe ; — Charlotte, Duchess of Athole ; — John, 3<sup>rd</sup> Duke of Athole, † 1774 ; — Alexander Aubert, astronomer, † 1805 ; — Lady Auckland ; — Sir Joseph Banks, Bart.,



naturalist, † 1820; — Lady Banks; — George Barret, R. A., landscape-painter, † 1784; — Alexander Baxter, 1798; — Peter Bayly, poet, † 1823; — Rev. James Beattie, poet, 1787, † 1803; — Benjamin Bell, surgeon, 1792, † 1806; — Rev. Martin Benson, bishop of Gloucester (modelled by W. Whitley), † 1752; — Jeremy Bentham, † 1832; — Torbern Olof Bergman, chemist, † 1784; — Dr Bird; — Prof. Joseph Black, chemist, 1788, † 1799 (2 var.); — Rev. Hugh Blair, 1791, † 1800 (2 var.); — Robert Blair, Lord President of the College of Justice, 1792, † 1811; — Henry St. John, 1<sup>st</sup> Viscount Bolingbroke, 1740, † 1751; — Ignatz, Baron de Born, mineralogist, 1790, † 1791; — John Bowes; — John Bowman; — Sir Robert Boyd, K. B., Governor of Gibraltar, † 1794; — Richard Ramsden Bramley (by William Tassie), 1804; — Miss Mary Bright; — Elizabeth, Countess of Bristol; — Robert Brown, 1791; — Jane Bruce, 1798; — David, 11<sup>th</sup> Earl of Buchan, antiquary and author, 1783, † 1829; — James Buchanan, 1799 (2 var.); — Mrs Bully, 1776; — Sir James Bland Lamb-Burgo, Bart., † 1824; — Edmund Burke, statesman, 1797 (**W. TASSIE F.**) (2 var.); — Richard Burke; — Archibald Burnett, 1799; — Robert Burns, † 1796 (mod. by W. Tassie, 1801); — James Byres, architect 1779, † 1817; — Colonel Archibald Campbell, 1797; — Colonel Sir Archibald Campbell K. B., Governor of Jamaica and Madras, 1779, † 1791 (4 var.); — Colonel John Campbell, 1801; — Lady Campbell, † 1813; — Rev. Robert Campbell, 1795; — Queen Caroline; — Cassen; — Catherine II., Empress of Russia, † 1796; — Maria Feodorowna, Empress of Russia; — Catherine II. after a model by Maria Feodorowna, 1789; — George Chalmers, antiquary, 1796, † 1825; — Elizabeth, Duchess of Chandos, 1787; — Lord Charlemont; — Prince Charles Edward Stuart; — Queen Charlotte, consort of George III., † 1818 (2 var.); — Princess Charlotte; — Charles Chauncey, physician, † 1777; — Rev. James Chelsum, virtuoso and author, 1788, † 1801 (2 var.); — Philip Dormer Stanhope, 4<sup>th</sup> Earl of Chesterfield, K. G. (after I. Gosset), † 1773; — Edward Daniel Clarke, LLD, author, † 1822; — Thomas Clarkson, slavery abolitionist, † 1846; — William Constable, a collector of gems (2 var.); — Mrs. Constable; — Rt. Hon. Henry Seymour Conway, Field-Marshal, † 1795; — Captain James Cook, circumnavigator, † 1779; — Richard Cooper, landscape painter, † after 1809; — Thomas Cooper, 1794; — Sir Trevor Corry, † 1781; — Rev. John Cross, Glasgow, 1800; — Mrs. Jean Cross, 1801; — Prof. Andrew Coventry, 1794, † 1832; — Robert Craig, Paisley, 1800 (**W. TASSIE F.**); — Thomas Crawford, of Carlsburn, 1785, † 1791; — William Cruikshank, M. A.; — William Cumberland Cruikshank, anatomist, 1795, † 1800; — Alexander Crum, 1791, † 1808; — Alexander Crumsmall; — William Cullen, chemist, 1786,

† 1790 (2 var.); — William Augustus, Duke of Cumberland, K. G., † 1765; — Basil William, Lord Daer, politician, 1794; — David Dale, industrialist and philanthropist, 1791, † 1806; — George Dempster, of Dunnichen, politician, † 1818; — Sir John English Dolben, 4<sup>th</sup> Baronet of Finedon, † 1837; — Sir William Dolben, 3<sup>rd</sup> Baronet of Finedon, 1779, † 1814; — James Donaldson, Glasgow, 1796, † 1797; — Lord Ducie, † 1808; — Charles François Dumouriez, † 1823; — Adam, 1<sup>st</sup> Viscount Duncan, admiral, 1797, 1798, † 1804 (4 var.); — Robert Dunmore, of Kelvinside, 1791; — Janet Napier Dunmore, 1791; — The Dunmore children, 1791; — Rev. Louis Dubens, diplomatist and author, † 1812; — Rev. Alexander Easton, 1794; — Thomas Elder, Lord Provost of Edinburgh, 1795, † 1799; — Erasmus; — Rev. John Erskine 1801, † 1803 (W. Tassie); — The Hon. Henry Erskine, Lord Advocate, 1791, † 1817; — Mrs. Ewing (Isobel Reid), 1795, † 1814; — Fénelon, François de Salignac de la Mothe, archbishop of Cambrai, † 1715; — Prof. Adam Ferguson, historian, 1791, † 1816; — Ralph Fisher; — James Forbes, 1791, † 1819; — Sir William Forbes, Bart., 1791, † 1806; — Rev. James Fordyce, † 1796 (2 var.); — Sir William Fordyce, physician, † 1792; — Robert Foulis, 1776, † 1776 (2 var.); — Charles James Fox, † 1806; — Benjamin Franklin, † 1790; — Col. the Hon. Archibald Campbell Fraser, 1795, † 1815; — Captain Sir William Fraser, 1<sup>st</sup> Baronet of Ledecune, 1807, † 1818; — Frederick the Great, † 1786 (2 var.); — Robert Freer, 1800, † 1827 (W. Tassie); — Robert Freind, † 1751; — Mrs. Freind (Jane de l'Angle); — William Hall, 2<sup>nd</sup> Viscount Gage, † 1791; — General The Hon. Thomas Gage, † 1787; — Mrs. Gage; — David Garrick, 1780 (2 var.); — George I.; — George II.; — The Children of George II.; — George III. (4 var.); — George IV. (W. Tassie); — John Gibbon; — William Gillespie, 1791, † 1807; — Lord Glenlee; — Alexander Gordon, Glasgow, 1796; — Elizabeth Gordon, 1795; — Duke of Gordon (mod. by Hagbolt), † 1827; — Lord George Gordon, 1781, † 1793 (3 var.); — Archibald Grahame, 1795, † 1806; — Jane Grahame, 1796, † 1850; — Miss Jane Gray, 1792; — Prof. James Gregory, physician, 1791, † 1821; — John Griffiths, 1798; — John Guthrie, 1796, † 1834; — Rev. Archibald Hall, 1776 (signed : T), † 1778; — Rev. James Hall D. D., 1790, 1794 (3 var.); — Mrs. Hall, 1795, † 1829; — Agnes and Isabella Hall, 1795; — John Hall, 1796; — Douglas, 8<sup>th</sup> Duke of Hamilton, † 1799; — Gilbert Hamilton, provost of Glasgow, 1796, † 1808; — Colonel Henry Hamilton; — W. Hamilton, 1786; — Rt. Hon. Sir William Hamilton K. B., diplomatist and archaeologist, 1784, † 1803 (2 var.); — John Handerson; — Dr James Hare, 1804 (W. Tassie); — Robert Harker, 1777; — John Harrison, 1775; — Warren Hastings; — Joseph Haydn, 1792,



† 1809; — John Henderson, collector of coins and medals in London, † 1829; — Sir Brydges-Trecothick Henniker, Bart., 1788, † 1816; — John, 1<sup>st</sup> Baron Henniker, 1780, † 1803; — John, 2<sup>nd</sup> Baron Henniker, 1785, † 1821; — Major Henniker, † 1789 (mod. by Lochée); — Sir Frederick William Herschel, † 1822; — Robert Hervie, portrait painter; — George Home, 1791, † 1820; — Rev. John Home, poet, 1791, † 1808; — Samuel, 1<sup>st</sup> Viscount Hood, † 1816 (signed : T); — Elizabeth, Countess of Hopetoun, 1791, † 1793; — Lieut. Howard (mod. by W. Tassie); — Richard, Earl Howe, admiral, 1798, † 1799 (2 var.); — David Hume, historian and philosopher, † 1776 (2 var.; one *illustrated*); — Rev. Andrew



David Hume.

Hunter D. D., 1791, † 1809; — Rev. Henry Hunter D. D., 1795, † 1802; — John Hunter, anatomist, 1791, † 1793; — Prof. Francis Hutcheson, metaphysician (mod. by I. Gosset), 1746; — James Hutton, geologist, 1792, † 1797; — John Ingenhousz, M. D., † 1799; — Admiral Alexander Innes, 1784; — George Jollie, † 1793, mod. in 1797; — John Obadiah Justamond, surgeon, † 1786; — George Keith Elphinstone, Viscount Keith, admiral, † 1823; — Augustus, Viscount Keppel, † 1786 (signed : T); — others, one dated 1779 (3 var.); — James Kershaw, 1795, † 1797; — Sir Richard King, 1<sup>st</sup> Baronet of Bellevue, Kent, admiral, 1804 (W. Tassie); — Elizabeth, Duchess of Kingston (2 var.; one signed : T); — Henry Laing, 1793, † 1820; — James Laird, 1796; — Marie Thérèse Louise de Savoie-Carignan, Princesse de Lamballe, † 1792; — George Lamont; — Sir James Langham, † 1795; — Lady Langham, 1774; — James Latta, surgeon, 1795; — Col. James Lawrie, 1795, † 1800; — Rev. George Lawson, 1794, † 1820; —



James Lees, 1798; — The Hon. Lieutenant-General Alexander Leslie, 1794; — John, Earl of Ligonier, K. B., Field-marshal, † 1770; — Sir John Lindsay, K. B., rear-admiral, † 1788 (signed : T); — Sir Charles Linnaeus, naturalist, † 1778; — Lady Loughborough; — Louis XVI., † 1793; — Louis XVIII., 1814; — Andrew Lumisden, antiquary and private secretary to Prince Charles Edward Stuart, 1784, † 1801; — John F. Maas, 1846; — Major Matthew Macalister, 1796; — Lieut.-Colonel Archibald Macarthur, 1790; — John Macgowan, 1777 (2 var.); — George Mackintosh, Glasgow, 1791; — Humphry Ewing Maclae, of Cathkin, 1795, † 1860; — Margaret Ewing Maclae, 1791, † 1815 (2 var.); — Walter Ewing Maclae, 1791, † 1814 (2 var.); — John Mair, Glasgow, 1797, † 1824; — Margaret Mair, 1797; — Edmund Malone; — Israel Manduit; — William, 1<sup>st</sup> Earl of Mansfield, Chief Justice, 1779, † 1793 (4 var.); — Marie-Antoinette, Queen of France, † 1793; — Marie Feodorowna, Empress of Russia, † 1828 (modelled by herself; 2 var.); — George Spencer, 3<sup>rd</sup> Duke of Marlborough, K. G., † 1817; — William Martin, 1796; — Andrew Marvell, poet and patriot, † 1678; — Lieut.-General Eyre Massey, † 1804 (signed: T); — Paul Henry Maty, author, † 1789; — Allan Maconochie, Lord Meadowbank, 1791, † 1816; — Henry, 1<sup>st</sup>. Viscount Melville, politician, † 1811 (T); — Lieut.-General Robert Melville, Governor of Guadeloupe and of the British possessions in the West Indies, 1791, † 1809; — Welbore Ellis, 1<sup>st</sup> Baron Mendip, 1780, † 1802; — David Smythe, Lord Methven, judge, 1794, † 1806; — John Millar, professor of law, Glasgow, 1796, † 1801 (3 var.); — Patrick Miller, 1789, † 1815; — Sir Thomas Miller, Bart., Lord President of the Court of Session, † 1789; — M. Alfonso Milliotty, a Paris antiquary; — Madame Philis La Croix Milliotty; — The Hon. Miss Molesworth, 1764; — Major-General the Hon. Robert Monckton, Governor of New York, † 1782 (signed : T) (2 var.); — Miss Monk; — Sir Hector Munro, K. B., General, 1796, † 1805; — John Murray, founder of the well-known publishing house, 1790, † 1793; — Napoleon I.; 2 var., one dated, 1801; — Charles Napoleon, King of Rome, Duc de Reichstadt, † 1828; — Horatio, Viscount Nelson, 1805 (by William Tassie); another, dated 1806; — Sir Isaac Newton, † 1727 (signed : *Tassie Glasguensis F.*); — Nicholas I., Emperor of Russia (after Andrieu), † 1855; — Frederick, 7<sup>th</sup> Lord North, † 1792; — Spencer, 8<sup>th</sup> Earl of Northampton, † 1796; — Elizabeth, Duchess of Northumberland; — Hugh, 1<sup>st</sup> Duke of Northumberland, 1780, † 1786 (T) (3 var.); — Frances Julia, Duchess of Northumberland, † 1820; — Horace Walpole, 4<sup>th</sup> Earl of Oxford, † 1797; — William Orr, of Ralston, Renfrewshire, 1800, † 1812; — James Paine, and his two sisters, † 1789; — Paul, Emperor of Russia, † 1801; — Lady Catherine

Paulet (2 var.); — John Paxton, painter, † 1780; — Sir William Pepperrell, Bart., † 1816; — Peter I. the Great, † 1725 (4 in.; the largest Tassie portrait-medallion known); — John Pichler, gem-engraver (mod. by *Mastrellini*; 2 var.); — John Pemberton,



Lady Anne de Poellnitz, 1781.

antiquary, 1798, † 1826; — William Pitt, statesman, † 1806; another, by *C. Andras*, 1807 (3 var.); — Charles François Le Brun, Duke of Placentia, † 1824 (mod. by William Tassie); — Andrew Plummer, 1796 (2 var.); — Lady Anne de Poellnitz 1871 (*illustrated*);



Sir Henry Raeburn.

— Charles Louis, Baron de Poellnitz, † 1775; — Alexander Pollock 1800; — Dr Quin's father; — Henry Quin, M. D.; — Sir Henry Raeburn, R. A., painter, † 1823 (modelled by himself), — William



Raper (2 var.); — Mrs. Raper; — Rudolf Eric Raspe, archaeologist and cataloguer of James Tassie's works, 1784, † 1794; — Janet Reid, 1795; — Lieut.-General John Reid, 1797; — Prof. Thomas Reid, metaphysician, † 1796 (2 var.); — De La Reynière, 1784; — Dr John Riddell, 1796; — Prof. James Robertson, linguist, 1795; — Rev. Principal William Robertson, 1791, † 1793 (2 var.); — Bolinger J. Robeson; — Sir William Robinson, Bart, † 1770; — Richard Robinson, D. D., 1<sup>st</sup> Baron Rokeby and Archbishop of Armagh, † 1794 ( T ); — John Robison, natural philosopher, 1791, † 1805; — William Henry, 4<sup>th</sup> Earl of Rochford, † 1781 (2 var.); — Charles Rockingham, 2<sup>nd</sup> Marquis of Rockingham, K. G., † 1782 (3 var.); — Mary, Marchioness of Rockingham, † 1804 (2 var.); — Cornelius Heathcote Rodes; — Adam Rolland, 1794; — George Ross, † 1779; — Isaac Royall; — Benjamin Thompson, Count Rumford, 1790 (2 var.); — Rev. James Russell, 1795; — Imperial family of Russia, 1791 (2 var., modelled by Maria Feodorovna); — George, 1<sup>st</sup> Viscount Sackville, † 1785 ( T ) (2 var.); — Granville Sharp, philanthropist, 1809 (mod. by C. Andras), † 1813; — Sir John Sinclair, Bart., 1797, † 1835; — Lieut.-Col. John Small; — General Smart; — Adam Smith, political economist, 1787 (3 var.); — Archibald Smith, Glasgow, 1795; — Mrs. Isobel Smith, Glasgow, 1797; — T. Smith; — I. M. Smith; — Thomas Snelling, † 1773; — Mrs. Snelling; — David Spence, d. 1860 (mod. by William Tassie); — John, 1<sup>st</sup> Earl Spencer, 1784; — Mrs. Spragg; — Lieut. David Starke; — John Stedman, physician, 1791; — Roger Stevenson, 1784; — Mrs. Anthony Stewart, 1795; — Dugald Stewart, metaphysician, 1794, † 1828; — Peter Stewart, 1800; — Miss Mary Bruce Strange, 1784; — Rev. James Struthers, 1807; — Prince Charles Edward Stuart, † 1788 (2 var.); — The Hon. Sir Charles Stuart, K. B., General, and Governor of Minorca, † 1801 ( T ); — James Tassie, † 1799 (mod. by William Tassie, 1799; *illustrated*); another, a variety; — John Tassie, younger brother of James Tassie, and his assistant as a modeller in London; born in 1740; — Mrs. Margaret Tassie, wife of John Tassie, 1790; — James Taylor, 1801, † 1821; — Mrs. Mary Thomas, 1798; — Lieut.-Colonel Thomas Thornton, † *circ.* 1823; — Edward Thomas, 1<sup>st</sup> Baron Thurlow, † 1806 (mod. by C. Andras, 1812); — W. Tickle, 1799; — John Horne Tooke, political writer, 1793, † 1812; — Charles Townley, antiquary and collector of gems, 1780, † 1805; — Francis Tulloch, 1797; — Turenne, Henry de la Tour d'Auvergne, Vicomte de; — Mrs. or Miss Twining; — Mr. Valtravers; — Admiral Sir Edward Vernon, 1785, † 1794; — Adam Walker, physician and natural philosopher, 1795, † 1821; — Rev. David Walker; — Thomas Walker, political reformer, 1798; † 1817; — Robert Wallace, surgeon, 1795; — Sir William



Wardlaw, Bart., 1791; — Margaret and Agnes Wardlaw, 1791; — Susan Wardlaw, 1791; — Rev. Alexander Waugh, D. D., 1791 and 1794 (3 var.); — Richard Weild; — I. I. Weitbrecht, 1797; — Arthur, 1<sup>st</sup> Duke of Wellington, † 1852 (mod. by C. Andras, 1810; 2 var.); — John and Mrs. White; — William V., Prince of Orange and Stadholder of Holland, † 1806; — George Wilson, portrait-painter, 1792, † 1797; — Mrs. Alexander Wilson, 1791, † 1803; — Others, of 1791, 1800 (2 var.); — James Wilson, American jurist, 1798; — Patrick Wilson, astronomer, 1796; — Rev. John Witherspoon D. D. 1784, † 1794; — Robert Bateman Wray, gem-engraver, 1779; — James Wright, 1800; — Peter Wright, M. D., physician, 1791; — I. N. Wurth, medallist; — Frederick, Duke of York and Albany, † 1827 (2 var.); — Captain Walter Young, 1781; — Unknown Male Portraits (47); — Unknown Female Portraits (15); — Unknown Portraits of Children (7), etc.

Kirk's medal of John Harrison, 1771, was executed from Tassie's model, and a Portrait-medal in bronze of John Hunter, 1791 — is signed : **TASSIE F.**

BIBLIOGRAPHY. — John M. Gray, *James and William Tassie*, Edinburgh, 1894. — W. Wroth, *James Tassie*, Dict. of National Biography, XIX. — Franks and Grueber, *Medallic Illustrations*, &c. — Cochran-Patrick, *Scottish Medals*, 1884.

**TASSIE, WILLIAM** (*Brit.*). Modeller, 1777-1860. Born in London in 1777, was the son of David Tassie, the modeller.

"On the death of his uncle James in 1799 he succeeded to his property", says Wroth, "and continued to carry on his business at No. 20 Leicester Square. He began to add to James Tassie's collection of reproductions of gems and medals, and furnished additional casts to the imperial collection of Russia. His seals and gems in composition paste, inscribed with original mottoes and devices were especially popular, and he published a 'Descriptive Catalogue' of them in 1816 (2<sup>nd</sup> ed. 1820). Another Catalogue of his impressions from gems, etc., was published in 1830.

"His collection of intaglio and cameo impressions, in enamel, sulphur, or paste, was enormously added to during the forty years that he was in business and at last consisted of more than twenty thousand specimens.

"Among the gems were many originals (by Marchant, Burch, and other artists employed by Tassie) of contemporary notabilities, including Napoleon, Nelson, and Lady Hamilton. His collection had a world-wide fame. In 1882 (22 March) Shelley wrote to Thomas Love Peacock to procure for him 'two pounds worth of Tassie's gems'.

"Tassie also modelled Portrait-medallions in wax and cast them in the white enamel paste used by James Tassie, but his work has not the ease and precision of his uncle's.

“A medallion of James Tassie, and one of Professor Robert Freer, are cited by Gray as favourable examples of his work (see also the medallions in the catalogue in Gray's *Tassie*, pp. 81-170). He executed a set of twelve medallions of the Passions, signed “W. T.”. In 1840 Tassie retired from his prosperous business, which was



Portrait of William Tassie.

thenceforth carried on by his partner John Wilson, an artist who entered Tassie's employment about 1827, and exhibited at the Royal Academy in 1824-56. Tassie settled at 8. Upper Phillimore Place, Kensington, where he died, unmarried, on 26. October 1860. He was buried in Brompton Cemetery.

“Tassie was a kindly, cultivated man, and his studio in Leicester Square was a sort of lounge for artists and literary men, including Moore and Byron. A wax medallion-portrait of Tassie, by T. Hagbolt (circa 1833) passed into the possession of his great-nephew, Prebendary Vernon, and is reproduced in Gray's ‘*Tassie*’ (p. 60).

“On 28. January 1805 Tassie won, by a ticket which he had



purchased out of kindness from a poor artist, the chief prize in the Boydell lottery, consisting of the Shakespeare Gallery, pictures and estate. He made a present to the artist and sold the whole property by auction in May 1805. The works of art realized more than £ 6, 180 (Wheatley, London Past and Present, British Institution).

“By his will Tassie left a large collection of the moulds and impressions of gems executed by his uncle and himself to the ‘Board of manufactures’, Edinburgh, together with various pictures. The items of this bequest are now exhibited in the Scottish National Portrait Gallery and in the National Gallery of Scotland. Another portion of his collection passed into the possession of his nephew, William Hardy Vernon, who in early life had been in partnership with him. Vernon, who himself cut a beautiful intaglio of the heads of Milton and of Byron, for each of which Murray gave the artist £ 10, died Vicar of Wootton, Bedfordshire, in November 1880, aged 85. Part of his collection was sold in Wootton in February 1881. The remainder was sold at Christie’s in April 1882. Many of the large Tassie medallions were included in the Shadford Walker Sale in 1882.”

Among the Portrait-medallions mentioned under James Tassie, quite a number were modelled by William Tassie.

BIBLIOGRAPHY. — As before.

**TASSINARI, CÉSAR** (*French*). Contemporary Gem-engraver, born at Marseilles, from Italian parents; pupil of the well-known Cameo-cutter, Luigi Isler.

In the Paris Salon Catalogues, the following exhibits by this artist are recorded : 1891. Portrait-cameos in sardonyx of M<sup>lle</sup> M. D\*\*\*; — Edison; — 1892. M. D\*\*\*; — M. Eugène de White; — 1893. M. Eugène de White; — 1898. Edward F. Armstrong, etc.

**TASSINI, (PAOLO DI CLEMENTE)**. A Florentine Medallist, who signed C. P. (*q. v.*) (Cf. Blanchet, *Numismatique du moyen âge et moderne*, II, 374, and Armand, *op. cit.*, III).

**TASTA, MATHIEU RENARD DU** (*French*). Mint-master at Angers, mentioned on 7. June 1717.

**TASTA, RENARD DU** (*French*). Director of the Paris Mint, under Louis XV.; privy-mark, a fox.

**TAT, GABRIEL** (*French*). Mint-master at Turin, 1541-1544; privy-mark, GT. He coined for Francis I.; Mint-mark, V, under the shield.

**TATTEGRAIN, GEORGES GABRIEL** (*French*). Contemporary Sculptor, born at Péronne (Somme); pupil of M. Sollier. He is the author



of some Portrait-medallions, one of which was exhibited at the Salon in 1877.

**TATTI, JACOPO.** Surname of Sansovino (*q. v.* vol. V, p. 332).

**TAUBENREUTHER, CHRISTOPH** (*Austr.*). Mint-master at Joachims-thal, 1600-1604. Privy-mark, a double lily. Dr Fiala describes two counters of him, with his name and arms (*Donebauer Samml.*, n<sup>os</sup> 3937-8).

**TAUBMAN, F. M.** (*Brit.*). Designer of a Medal of the Neasden Golf Club, 1905 (*Brit. Num. Journ.*, I, 415).

**TAUPIER, JEHAN** (*French*). Mint-master at Nantes, 1541-1549; privy-mark, a heart. Mint-mark, ermine under the shield. He coined Douzains à la croquette, on which the words are divided by ermines (*Bull. de num.*, II, pp. 22, 23).

**TAURICUS** (*Rom. or Greek*). One of the famous 'Caelatores' of antiquity whose names are recorded by Pliny. He was a native of Cyzicus.

**TAUSSE, RAOUL** (*French*), 1511-13. Ironmonger of Béthune; engraved dies for Méreaux, *circ.* 1511-13.

**TAUTENHAYN Senior, JOSEF** (*Austr.*). Contemporary Sculptor and Medallist, born at Vienna on 5. May 1837, died on 1. April 1911, aged 74. His father, Hermann Tautenhayn was a native of Saxony, who settled at Vienna in 1830; his mother, Veronika Waschak, came from the neighbourhood of Iglau. Josef was one of nine children; of the four sons, one, Hermann, became a Statuary, and died in 1903, and another, Rudolf, a Die-sinker, who succeeded to the father's business.

Josef Tautenhayn received his early instruction at the St. Anne's normal school at Vienna; in 1853 he became a pupil of the medal-list, Karl Radnitzky, at the elementary school of modelling; in the following year, he entered the preparatory school of sculpture of the K. K. Academy, which at the time was under the direction of Prof. Franz Bauer. Later he studied the art of medal-engraving at the 'Graveurakademie' of the Vienna Mint, and visited Italy, France and England. In 1869 he was appointed K. K. Kammer-Medailleur; in 1878 he was awarded the Karl Ludwig medal for the model of a shield representing the Struggle of the Centaurs and Lapithae, which he executed in commission for H. M. the Emperor. In the same year he became Professor of Medal-engraving at the K. K. Academy of Fine Arts; 1874, he won the Reichel Prize; 1882, the large gold State medal. He is a Ritter of the Order of Francis Joseph.

In later years the artist has not produced much, but of one of his best known medals, the Jubilee Medal of Francis Joseph I. 1898, for



Military and State officials, over 3 million specimens were struck.

The following list of Tautenhayn's medallic works is extracted



Elizabeth, Empress of Austria.

from Dr Domanig's monograph : 1866. War Medal for the Tyrol (var.); — Military Medal for the Prague Bürgerkorps (var); diam. 31 mill.; — 1867. Hungarian Coronation Medals; one with bust of Francis Joseph I., and the other with that of the Empress Elizabeth (the second *illustrated* from the model in wax); 50, 26, and 20 mill.; — 1867. Johann Hassenbauer, Ritter von Schiller; R. by Leisek; 48 mill.; — Fürst Karl zu Schwarzenberg; 63 mill.; — 1869. First Industrial Exhibition at Vienna; 43 mill.; — Visit of Francis Joseph I. to Palestine; 72 mill.; — Opening of the Suez Canal in the presence of H. M. Francis Joseph I.; 72 mill.; — Shooting Medal of Reichenberg; — 1872. Empress Maria Theresia Monument at Klagenfurt; 61 mill.; — Franz Schubert; 64 mill.; — 1873. 25<sup>th</sup> Anniversary of Francis Joseph I.'s reign; 55 mill.; — Archduchess Gisela of Austria and Duke Leopold of Bavaria; on



Archduchess Gisela of Austria.

their marriage; 42 mill. (bust of the Archduchess *illustrated* from Tautenhayn's wax model); — Universal Exhibition; Prize Medal for Arts; 70 mill.; — Universal Exhibition; Prize Medal for Progress; 70 mill.; — State Prize Medal for Agriculture; 61 and 50 mill.; — Prize Medal of the Society of Pharmacists; 68 mill.; — Friedrich Schmidt; 45 mill.; — 1874. Wilhelm von Tegetthoff; 62 mill.; — Countess Amalia Sommsich; 45 mill.; — Ignaz Frank, Vienna; — 1875. Emperor Maximilian Memorial at Trieste; 70 mill.; — Annexation of Bukowina to Austria; 43 mill.; — Official Prize Medals for Horse-breeding, Mining, Mechanics, Tobacco-growing, etc.; 40-48 mill.; — Medals for the Collars of the Rectors of Czernowitz University; 47 mill.; — Prize Medal of the Industrial Society of Kuttendorf; 43 mill.; — 1876. Heinrich Laube; 50 mill.; — 1877. Archduke Albert of Austria; 63 mill.; — Raxalpentaler on the Opening of the Karl Ludwig-Schutzhaus;



33 mill.; — Wilhelm von Tegetthoff; 62 mill.; — Alexander Conze; 53 mill.; — 1878. Alessandro Daninos; 60 mill.; — 1879. Silver Wedding of T. M. the Emperor and Empress; obv. by Scharff; 50 mill., and 170 mill.; — Second Centenary of the Relief from the danger of pestilence of the Mint Officials of Vienna; 36 mill.; — Prize Medal of the K. K. Ministry of Commerce; 57 mill.; — 1880. Alexander Ritter von Pawlowski; 38 mill.; — Prize Medal of the Lower Austrian Industrial Exhibition; 61 mill.; — 1881. Crown Prince Archduke Rudolph; wax model (*illustrated*); — Crown Princess Archduchess Stephanie; wax model (*illustrated*); — Marriage medal of Crown Prince Rudolph with



Crown Prince and Princess Rudolph and Stephanie.

Princess Stephanie of Belgium; 55 mill.; — 1882. State Prize Medal for Decorative Arts; 46 mill.; — 1883. Prize Medal of the Society of Graphic Arts; 50 mill.; — Prize Medal of the Theresianum; 48 and 39 mill.; — Jubilee Medal of the City of Vienna; 72 mill. (*illustrated*); — King John Sobiesky; 70 mill.; — Friedrich Freiherr von Schmidt; 45 mill.; — Franz von Miklosich; 53 mill.; — Theophil Hansen; 60 mill.; — Opening of the Arlberg Tunnel; 70 mill.; — 1884. Dr Paul von Gautsch von Frankenthurn; 51 mill.; — Count Franz Folliot de Crenneville; obv. by Scharff; 125 mill.; — 1885. Club of Plastic Modellers of the Society of Artists; 135 mill.; — Fürst Fürstenberg, Cardinal Archbishop of Olmütz; 47 mill., and 108 mill.; — Prince Nicholas of Montenegro; wax model; — 1888. 40<sup>th</sup> Anniversary of reign of Francis Joseph I.; 62 mill.; — 1898. Laura Tautenhayn; wax model; — 1891. Joseph Axmann, line-engraver; plaque, 180 mill.; — Dr Ernst Julius Hachnel, 62 mill.; — 1892. Ludwig von Lieben; cast, 150 mill.; — Richard von Lieben; cast, 150 mill.; — Second

Centenary of the Viennese Academy of Fine Arts; 64 mill., and 165 mill.; — Fourth Centenary of the Discovery of America; wax model; — 1894, Hermann von Helmholtz, Berlin; 85 mill. (2 var.); — Another, with *R.* Vindobona; 61  $\times$  41 mill.; — 1896. Patriotic Association of Artists in Bohemia; 80 mill.; — Society of Viennese Pharmaceutists; 29 mill.; — 1898. Jubilee of Francis Joseph I.; 60 mill.; — Jubilee Medal for the Army; 34 mill.; 5 million specimens were struck; — Portrait-plaquette of H. M. Francis Joseph I.; cast, 206  $\times$  172 mill.; — 1899. Fahnen-Medaille (1849-1899); cast, 91 mill.; — 1900. Prize Medal of the Paris Universal Exhibition; wax model; — 1901. Commemorative medal of the K. K. niederösterreichische Statthaltere; plaquette, 76  $\times$  60-



Jubilee Medal of the City of Vienna, 1883.

67 mill.; also 225  $\times$  182-200 mill.; — 1903. Viktor Luntz; 55  $\times$  38 mill.; cast, 125  $\times$  180 mill.; — 1904. Spring; wax model; — Donauweibchen und Eiserner Mann; — Jubilee of the Austrian Empire; — 1905. Don Juan of Austria and Tegetthoff; 160  $\times$  110 mill.

The Vienna Mint preserves the following Coin-dies by Tautenhayn: 1866. *A.* 4 Ducat piece; Ducat; Goldkrone; and Halb Goldkrone; *R.* Double Thaler (*R.* by Franz Gaul); Double Gulden, Vereinsthaler (*R.* by Gaul); Gulden; Quarter Gulden; Zehn Kreuzer; Fünf Kreuzer; — 1868, *R.* Gulden for Hungary (*R.* by Gaul); 20 and 10 Kreuzer pieces for Hungary (*R.* by J. Pfeiffer); 20 and 40 Kreuzer for Austria (*R.* by Gaul); — 1870. *A.* 8 Gulden =



20 Francs (R. by Gaul); and 4 Gulden = 10 Francs both for Austria and Hungary; Gulden (R. by Gaul); and 20 Kreutzer (R. by Pfeiffer) for Hungary; — 1878. *Ä.* 20 and 10 Francs, and *Æ.* Gulden for Hungary; — 1879. Silver Wedding Double Gulden (after Leisek; R. by Tautenhayn and A. Scharff). Beside these, a large number of dies and puncheons, many for official Prize medals, of all kinds are enumerated in *Katalog der Münz- und Medaillen-Stempel-Sammlung des K. K. Hauptmünzamtes in Wien*, Wien, 1904.

“Die Kunstrichtung Tautenhayn’s”, observes A. von Loehr, “ist durch die strengste Vollkommenheit der Formen ausgezeichnet. Nichts Skizzenhaftes — Alles durchgedacht, Alles durchgearbeitet. Dabei ist nichts Langweiliges oder allzu Akademisches in seinen Arbeiten — er stellt nur schöne Gedanken formvollendet und schön dar.”

BIBLIOGRAPHY. — Dr Karl Domanig, *Joseph Tautenhayn der Ältere K. K. Kammermedailleur*, Wien, 1905. — A. R. v. Loehr, *Wiener Medailleure*, 1899, and *Nachtrag*, 1902. — Dr J. H. de Dompierre de Chaupépié, *op. cit.* — Domanig, *op. cit.* — *Mitth. des Clubs*, &c., 1890-1910. — *The Studio*, XXII, p. 52. — Moyaux, *op. cit.* — Resch, *op. cit.* — *K. K. Münz- und Medaillen-Stempel-Sammlung in Wien*.

**TAUTENHAYN Junior, JOHANN JOSEPH** (*Austr.*). Son of the preceding; born at Vienna on 10. September 1868; studied at the K. K. Academy of Fine Arts, and under Prof. E. Hellmer; he learned chasing in the workshop of C. Waschmann and B. Kellermann at Vienna.

His principal medallic works are : 1893. Ferdinand Jäger; cast medal, 180 mill.; — 1894. Portraits of Children; plaquette, silver cast; — Helene Odilon, actress; plaquette in silver, cast, 210 × 150 mill.; — 1895. Portraits of Children; bronze cast plaquette, 140 mill.; — 1896. Two Portraits of Young Girls; bronze cast plaquette, 140 mill.; — Anton Bruckner; medal; and plaquette, 65 × 45 mill.; — 1898. Lady's Pendant, Architects' Ball of the City of Vienna, 1898; plaquette, 40 × 100 mill.; — Jubilee Exhibition at Vienna; 40 mill. — 1899. Choral Association of Austrian Railway Officials; 45 mill., and 20 mill.; — Lady's Pendant, octagonal brooch; 20 mill.; — 1900. Fourth Centenary of the Incorporation of Görz with Austria; 66 mill.; — Hans and Gretl Simon; plaquette, 130 × 200 mill.; — Plaquette of the Society of Engineers and Architects; Homage to Paul Kortz; 150 × 220 mill.; — Dedication medal of Frau Johann Strauss to Directress Alex. v. Schönerer; cast plaquette, 160 × 260 mill.; — Serpentine Dancer (illustrated in *Moderne Medaille*, 1900, p. 33); — Four Children's Portraits; cast plaquette, 160 × 210 mill.; Count and Countess Lanckoronski; cast plaquette, 220 × 250 mill.;



— Portraits of their Children; 160 × 250 mill.; — Lady's Pendant, buckle; 60 mill.; — Marriage Medal Nostitz-Jordan, Dresden,



Male Portrait.

1901; plaquette, 60 × 80 mill.; — Diploma of the Künstlerbund "Hagen"; 150 × 220 mill.; — 1904. The Wocheiner tunnel, plaquette.

"Die trefflichen Werke diese Künstlers zeichnen sich alle durch geschmackvollste Ausführung und etwas secessionseignete Auffassung aus."

BIBLIOGRAPHY. — E. von Loehr, *Wiener Medailleur u. Nachtrag*. — *Monatsblatt der Numismatischen Gesellschaft in Wien*, 1904, p. 235. — Dr J. H. de Dompierre de Chaufepié, p. 32, Pl. xxvii.

**TAVERNA GIULIANO** (*Ital.*). Gem-engraver of Milan, who flourished in the sixteenth century. He excelled as a worker in crystal, and is mentioned by Lomazzo and Mariette. King remarks that, as late as the year 1750, the Milanese maintained their reputation for working in crystal.

BIBLIOGRAPHY. — Babelon, *Pierres gravées*. — King, *op. cit.*

**TAYLOR, WILLIAM JOSEPH** (*Brit.*). Medallist, Die-sinker and Engraver, born in Birmingham in 1802; apprenticed to Thomas Halliday in 1818 (a copy of this Indenture is in the possession of Dr Stanley Bousfield, and says that from November 1<sup>st</sup> 1820 during the remainder of apprenticeship, Taylor is to receive eight shillings a week). Taylor was the first die-sinker to be trained under Halliday, who later on turned out in succession Charles Frederick Carter, John Sheriff, Joseph Moore, William Wyon and many others of lesser note.

Taylor came to London in 1829 and set up business as a Die-sinker, Medallist and Engraver, first at 5 Porter Street, Soho, then he removed to 3 Litchfield Street, and in 1843 to 33 Little Queen Street. Finally, in 1868, he went to 70 Red Lion Street, where he died in March 1885.

In November 1852, Taylor sent out a coining press and complete plant to Melbourne. The undertaking was financed by a small syndicate, and Mr. W. R. Scaiffe was in charge. In the Melbourne Exhibition of 1854 Mr. Scaiffe was "awarded a Bronze medal for medals struck in the Building." (The original engraved Certificate awarding this medal is in Dr Bousfield's collection).

Dies for Port Philip Gold pieces of 1853 and Victorian Shilling and Sixpence of the same time were probably made by Taylor and sent out (as Dr Bousfield owns two puncheons for these pieces from among Taylor's dies).

Taylor's plan to mint gold into pieces stamped and of convenient weight fell through because by the time his mint was ready the banks were buying gold at its full value. The press was bought by Mr. Thomas Stokes in 1857.

From the Collection of W. J. Taylor, Dr Bousfield has an unpublished Token which was meant to be circulated as an advertisement for this plan. The obverse is that of the common Melbourne Halfpenny Token with a kangaroo standing, and the reverse reads "Pieces of  $\frac{1}{4}$ ,  $\frac{1}{2}$  1 & 2 oz. Pure Australian gold issued at the Kangaroo Office Port Phillip-Native gold exchanged on the best terms". This is particularly interesting, as hardly any contemporary struck pieces are known (*Vide* B.N.S. Journal, Vol. I, pages 394-5).

After W. J. Taylor's death the business was carried on by his sons Theophilus and Herbert. In 1892 Theophilus left the business, and in 1908 the presses, tools and machinery were sold off.

Among the best known of medals by Taylor are : Medal of St. Saviour's School, Southwark, founded 1562, rebuilt 1839; — Shakespeare Medal for Commemoration of 1842 (designed by H. H. Young); — Handel Centenary Commemoration at the Crystal Palace in 1859; — Taylor Combe Memorial Medal, 1826 (after Pistrucci); — Charles Green, aeronaut, 1836; — Medal of the Worshipful Company of Joiners, London; — Completion of the Thames Tunnel, 1842 (sev. var.); — Medal of the Royal Humane Society (in the style of Pingo's earlier medal); — Coronation medal of Dom Pedro II. of Brazil, 1841; — Medal of the British Archaeological Association, 1850; — Restrike of the St. Bartholomew Massacre medal; — Patterns for coinage of French Pretender Henri V., 1831-33 (including 5, 2 and 1 Francs, and 50 Centimes); — Prize medal of the Society of



Agriculture and Horticulture (with bust of Queen Victoria; modelled by G. Glenny); — Peace of Paris 1814, with busts of Alexander I. of Russia, Frederick William III. of Prussia, the Duke of Wellington, and Marshal Blücher (signed : **W.T.F.**); — Free Trade medal (by Taylor and Allen); — The Duke of Sussex (after Weigand); — General Gordon; — Golf Club medal; — Prize medal for Literature; — Dr Chalmers, commemorating the First Assembly of the Free Presbyterian Church of Scotland, 1843; — Prize medal of the city of Perth for first student in the senior mathematical and physical class; — Sir James Duke, Montrose Academy Prize medal; — James William Gilbart, F.R.S.; Foundation of the London and Westminster Bank commemorated, 1834; — Halfpenny Tokens of Matthew Young, undated; Benjamin Nightingale 1843, 1845; — Penny and Halfpenny Tokens of William Till, 1834 and 1839; — Pattern Gourde of Henri I. of Haiti, 1820, &c.

Taylor also sent out the copper coinages for the Republic of Liberia in 1847 and 1862, and was responsible for a number of the Australian Tokens. The firm took a prominent part in the 'restriking' of coins and medals late in the last century, possibly at the instigation of others. The dies being now chiefly in private possession, they will not serve again. Possibly the best known of these restrikes are "J. P. Droz" Patterns of George III. (which were first struck outside the Soho Mint sometime between 1862 and 1880. The die of the nude Britannia had not been hardened when it came into Taylor's possession); — Fullerton's patterns in gold, silver, copper and white metal for 2/6, 1/6, 1/. and 6<sup>d</sup>. (Subsequent to the restriking of these by Matthew Young the dies were taken by Taylor who supplied the tokens to order as required); — Devonshire County Twopenny token 1801 (dies were softened and repaired, and 24 impressions taken); — Various Napoleonic Medals; — Seringapatam medals, &c.

**BIBLIOGRAPHY.** — *Information kindly supplied by Dr Stanley Bousfield to whom I beg to offer my best thanks.* — *Sale Catalogues, &c.*

**TAZZAGLIA** (*Ital.*). Medallist of the second half of the eighteenth century, by whom is a medal of the Roman Senator Ab. Rezzonico with **R.** Minerva as mentioned by Bolzenthall, p. 270.

**T. B.** or **T. B. B.** (Turin) and **BARTOLOMEO BRUNASSO** (Mint-master), 1519-1535.

**T. B.** *Vide* **TOMMASO BRAGADINO**. Mint-administrator at Venice, 1618.

**T. B.** or **TB.** *Vide* **TONNIES BREMER**. Mint-master to the city of Hanover, 1619-1628.



**T. B.** *Vide* **THOMAS BROCK**. Contemporary British Sculptor, born in 1847; designer of the 1903 coinage of Queen Victoria.

**T. B.** or **TB.** *Vide* **THOMAS BERNARD**. Medallist at Paris, 1675-† 1713.

**T. B.** *Vide* **THÉODORE BONNETON**. Mint-engraver at Geneva, 1788-1797.

**T. B.** *Vide* **T. BIRNBÖCK**. Medallist at Munich, *circ.* 1855.

**T. B. C.** *Vide* **TURIN** and **BERNARDO CASTAGNA**. Mint-master, 1567-1569.

**BIBLIOGRAPHY.** — Schlickeysen-Pallman, *op. cit.*

**T. B.** (*Brit.*). Engraver's initials on some medals relating to the capture by Admiral Vernon of Fort Chagre in 1740, &c. One of these medals is described in *Medallic Illustrations*, II, 546, n° 149. The obv. shows a half-length figure of Vernon to right, R. Six ships entering Porto-Bello harbour.

**T. BN** occurs on the reverse of silver Fifty Centesimi dated 1863, minted for Italy.

**T. C.** (Turin) and **CACCIA** (Mint-master) 1484-1489.

**T. C.** *Vide* **THOMAS CRANMER**, Archbishop of Canterbury, 1532-1556, on coins of Henry VIII.

**T. C.** *Vide* **TOMMASO CONTARINI**. Mint-inspector at Cattaro, 1606-1608.

**TCHEREMISSINOFF**, M<sup>lle</sup> **VERA ELIZABETH** (*Russ.*). Contemporary Sculptor and Medallist, born at St. Petersburg; pupil of Strasser, Gauquié, and Roland.

At the Paris Salon, 1909, she exhibited a Portrait-medallion of Prof. Dr Robert Gaupp.

**TCHUKMASSOW** (*Russ.*). Contemporary Medallist; author of a medal of the Centennial of the Moscow Foundling Hospital, 1868. It is signed in Russian on the reverse.

**T. D.** *Vide* **THOMAS RUTHAL**, Bishop of Durham, on coins of Henry VIII., 1508-1523.

**TE.** *Vide* **TOBIAS EITZE**. Mint-master at Quedlinburg, 1615-1617.

**T. E.** *Vide* **ELIA TISCO**. Mint-master at Parma, 1644-1652. Also **E. T.**

**T. E.** These initials occur on a Portrait-medal of Count Ludwig Zinzendorf, † 1760.

**TEBMER, SIGMUND** (*Austr.*). Moneyer at Vienna, 1468.

**TECLENBURG.** *Vide* **TEKLENBURG.**

**TEDESCO, IL.** *Vide* **KRAFT, GOTTFRIED** (Vol. III, p. 215). Gem-engraver of Danzig, second half of the eighteenth century. He was one of the cleverest pupils of Natter, and known at Rome as *Il Tedesco*. By him is a fine Portrait-cameo of Augustus. His style bears analogy to that of Pichler.

**TEICHMANN, CHRISTIAN** (*Germ.*). A native of Düsseldorf; Mint-master at Berg, circ. 1807; was then appointed in the same capacity at Ehrenbreitstein, 1808, and Wiesbaden 1808-1843. He served the Dukes Frederick Augustus (1808-1816), Wilhelm (1816-1839) and Adolf, on the coinage of whom his initials **CT**



Conventionsthaler of Frederick Augustus of Nassau, 1811.

occur. The engravers Lindenschmidt (1808-1819) and Zollmann (1819-1843) worked under him.

Teichmann died at Wiesbaden on 4. February 1852.

**BIBLIOGRAPHY.** — Julius Isenbeck, *Das Nassauische Münzwesen*, 1879.

**TEISSIER** (*French*). This signature occurs on a Masonic medal of the Lodge 'L'heureuse Alliance' of Provins, 5782 (*Marvin*, 221).

**TEISSIER, ANTOINE** (*French*). Contemporary Sculptor and Medallist, born at Metz; pupil of Charpentier. By him are Portrait-medallions in bronze and terra-cotta.

**TEISSIER, HENRI** (*French*). Contemporary Sculptor and Medallist, born at Mézières; pupil of Charpentier. He is the author of a number of Portrait-medallions, two of which were exhibited at the Salon in 1883.

**TEIXEIRA, LOPES** (*Port.*). Contemporary Sculptor, born at Villa



Nova de Gaya (Portugal). At the Paris Salon 1886 he exhibited a Portrait-medallion of Rodrigo Soares.

**TEKLENBURG, JOHANN** (*Germ.*). Mint-master at Crailsheim, 1622-1623. *Vide* Gebert, *Die Brandenburg-Fränkischen Kippermünzstätten*, 1620-22.

**TELEMACHUS**. The inscription **THAEMAXOY** occurs on a Roman intaglio in red jasper of late period, showing a Warrior standing. The late owner, M. Kibaltchich of St. Petersburg, took it to be an engraver's signature, but it no doubt refers to the personage represented on the gem.

**TELGE, P.** (*Germ.*). Mint-engraver at Bukarest. There is a Memorial medal of William I., German Emperor, 1888, by him, which is signed : **P. TELGE BERLIN**; obv. by E. Weigand. I have not been able to ascertain when Telge was appointed at the Roumanian Mint. Besides coin-dies, he cut the official Jubilee Medal and coins of King Carol I., on the completion of his 40 years' reign 1866-1906.

**TELLIER, L. N.** (*French*). Engraver at Lyons, by whom are several jetons 1826, 1830, 1832 (*Notaires de l'arrondissement de Lyon*), &c. *Vide* E. L. G. Charvet, *Médailles et jetons de la ville de Lyon*, *Gaz. fr. de num.*, 1907-1908.

**TELSBERGER, Meister STEPHAN VON** (*Swiss*), 1459-1476. Goldsmith, Mint-master, and Die-cutter of Basle; was, 1434, burgher of Lucerne; Mint-engraver at Lucerne, *circ.* 1459-1476.

**BIBLIOGRAPHY.** — Dr Theodor von Liebenau, *Die Münzmeister von Luzern*, *Bull. Soc. suisse de numismatique*, 1885.

**TELTSCH, E.** (*Austr.*). Author of a medal of Dr Josef Gruber, professor of otology in the University of Vienna, the *R.* of which is signed **E. STANIEK FEC.**; also of another of Dr. M. Benedikt, Vienna (In Boston Collection).

**TEMET, P.** Signature on an ancient gem in black jasper (Florence), representing Hercules Musagetes playing on the lyre, with a Cupid carrying a long torch (*Raspe, Tassie Gems*, n° 5945).

**TEMPLETON, REID** (*Amer.*). Issuers of private currency, 2  $\frac{1}{2}$ , 5 and 10 Dollars 1830 for Georgia; 10 and 25 Dollars 1849 for California.

**TENAILLE, MÉDAILLEUR A LA.** *Vide* TANAGLIA *supra*.

**TENAILLE, MAURICE** (*French*). Contemporary Sculptor and Medallist, born in Paris; pupil of Barrau. At the Salon 1893 he exhibited a Portrait-medallion in bronze.



**TENG, HANS** (*Austr.*). Mint-master at Waldstein (Styria) 1645-, 1649; privy-mark V.T. He coined for Johann Anton, Duke of Krummau, Prince of Eggenberg, and issued Thalers of 1645 and 1649 as well as subsidiary currency.

**TENGEL, HANS.** (*Germ.*). Mint-master at Rostock, 1546-48; privy-mark, a trefoil.

**TENGY.** *Vide* HANNS TENG or HANS TENG *supra*.

**TENNANT, COL. J. F.** (*Brit.*). Officiating Mint-master at Calcutta, 22<sup>nd</sup> July to 19<sup>th</sup> November 1871, again 26<sup>th</sup> December 1871 to 2<sup>nd</sup> February 1872, and 10<sup>th</sup> to 15<sup>th</sup> February 1872; 18<sup>th</sup> January to 20<sup>th</sup> July 1876; 23<sup>rd</sup> October 1876 to 3<sup>rd</sup> July 1881; 1<sup>st</sup> September 1881 to 10<sup>th</sup> January 1884. In *Revue belge de numismatique*, 1883, p. 423, Dr. von Winckler gave an interesting account of an interview with Col. Tennant and description of the Mint at Calcutta.

**TENNIEL, Sir JOHN** (*Brit.*). A celebrated cartoonist, who from 1864 to January 1901 week by week drew the chief political cartoon in *Punch*, the merits of which are too well-known to need comment; illustrations to "Aesop's fables", "Ingoldsby Legends", "Alice in Wonderland", and other works, reveal the grace and delicacy of his workmanship; born in London, 1820, and practically a self-taught artist; joined the staff of *Punch* in 1851; was knighted in 1893.

Tenniel designed L. C. Wyon's medal of the International Medical Congress, in London, 1881, a specimen of which was in H. M. King Edward VII.'s collection at Buckingham Palace.

**TENORT, HENRI** (*French*). Mint-engraver at Saint-Lô, *circ.* 1416.

**TEPERELLI, FRANCESCO MARIO** (*Ital.*). Medallist of the first quarter of the sixteenth century. By him is a Portrait-medal of Lodovico da Ponte de Bellune, known as Pontico Virunio, of Treviso (1467-1520), historian and scholar. The medal is signed : OPVS.FRANCISCI.MARII.TEPERELLI.PVERVLI. Diam. 45 mill. (Armand, I, 123; III, 51; Friedländer, 105).

**TERNOIS, JACQUES** (*French*). Contemporary Sculptor, and Medallist, born at Senur (Côte-d'Or); pupil of Thomas, and J. Damp. He exhibited various Portrait-medallions at the Salon 1893, 1896 and later.

**TERRAX, YPOL** (*Flem.*) and his companions, acted as Mint-masters at Bruges, 23<sup>rd</sup> January 1467 to 14<sup>th</sup> April 1472; again in conjunction with Marcel van Millon, Easter 1472 to Easter 1474.

**TERROUX, ÉTIENNE** (*Swiss*). Mint-master at Geneva, in conjunction with his son. Two contracts were passed between them and the City Council on 28. June 1765 and 16. January 1769. His name occurs also in connection with the negotiations which took place at Neuchâtel 1775-79 with a view of reopening a Mint there.

**BIBLIOGRAPHY.** — Demole, *Histoire monétaire de Genève*. — W. Wavre, *La « Grande Lacune » dans le monnayage de Neuchâtel de 1714 à 1789*, Musée Neuchâtelois, 1885, Num. Circ., 1894.

**TERRY** (*Brit.*). A London Die-sinker of the last quarter of the eighteenth century, whose best known production is a medal of George Augustus Elliot, Lord Heathfield, commemorating the latter's celebrated defence of Gibraltar, 1782. The medal is signed : **TERRY**. **FEC.LONDON.** *Vide* Cochran Patrick, *Scottish Medals*, p. 107.

**TESCHLER, JOHANN** (*Germ.*). Medallist at Nuremberg, died in 1546 (Doppelmayr (201)193. *Vide* Vol. I, N.E., pp. 493, 569). Dr.Domanig (in *Jahrbuch* des A.H.K., XIV, p. 26 sqq.) has given a list of this artist's productions.

In his Catalogue of the Lanna Collection (Sammlung des † Freiherrn Adalbert von Lanna, Prag; III. Teil, Berlin 1911) Dr. Regling ascribes to Deschler the following medals : 1540. Nikolaus Guerard; 36 mill.; — 1548. Ludwig von Hutten; 35 mill.; — 1549. Marquardt von Stein; 40 mill.; — 1553. Hieronymus Paumgartner; 74 mill.; — 1554. Johann Neudörffer; 2 var.; — 24 mill.; — 1554. Lukas Sytzing Senior; 45 mill.; — 1554/7. Lukas Sytzing Senior and Junior; 35 mill.; — 1556. Georg Ölinger; 57 mill.; — 1556. Franz Ygelshofer; 42 mill.; — 1557. Franz Schleicher; 41 mill.; — 1560. Kilian Saner; 41 mill.; — 1562. Sigmund Richter; 37 mill.; — 1564. Franz Ygelshofer; 32 mill.; — 1567. Heinrich Walter; 40 mill.; — Leopold Heyperger and his wife, Elizabeth; 31 mill.

A fine specimen of Deschler's silver Portrait-medal of Charles V. and Mary of Hungary (72 mill.) brought 885 Marks at the Wunderly Sale, Frankfort-on-M., 1900, lot 37.

**TESCHLER, NIKLAS** (*Austr.*). Mint-master at Vienna, 1456-1463.

**TESEO, JOSEFO** (*Ital.*). Mint-master at Modena, under Francesco I. (1629-1637). His initials **I.T.** occur on the Doppia, Doppio Ducatone, Ducatone, Testone, Lira, and other coins of that reign.

**TESSIER, LÉONART** (*French*). Mint-master at Montpellier, *circ.* 1500.

**TESSIN, PIERRE** (*French*). Contemporary Sculptor, born in Paris; pupil of Dumont, and Hanoteau. At the Salon, 1886, he exhibited a Portrait-medallion of his son.



**TESSIN, INV.** Signature on a Portrait-medal of Charles XI. of Sweden, 1691, by Arvid Karlsteen (*Hildebrand*, p. 445, n° 118).

**TESTI, PAOLO** (*Ital.*). Contemporary Sculptor and Medallist, residing in Florence. He was trained in the 'Accademia delle belle Arti' of his native city, and devoted himself first to painting, but after obtaining the first prize for work from the nude he abandoned this branch of art for sculpture, in which at the end of the year, he again carried off the first prize.

He modelled also various Portrait-medallions, and his sympathetic intuition of feeling, combined of course with his conscientious technique, make him excellent as a portrait sculptor. "I love portrait modelling more than anything else" said the young artist one day. "At one time, when I had not much work on hand, I used to lay my friends under requisition and take them one after another, an hour each, sometimes for days at a stretch. I find it intensely interesting to try to give in clay an impression of the characteristics of my sitters; most attractive, too, to study the physical idiosyncrasies which individualise them." Working on these lines, Paolo Testi produces portraits, busts and medallions which are remarkable for their vivacity, their truth of impression, their freedom of movement. Among many others we may cite, as good examples, the busts of Paolo Ferrari, Nicolo Barabino, the printer, and a very fine medallion of Dr. Alessandro Foresi, the late antiquarian.

A medal headed BENEDICTVS THETIVS FLORIA is illustrated in *The Studio*, XII, p. 128.

Conscientious, imaginative, endowed with quick intuition, Paolo Testi is a distinctly interesting artist, and one who is likely to make himself known among the sculptors of the present day (*Studio*, XII, 128-129).

**TESTARD, M<sup>me</sup> PAULINE** (*French*). Contemporary Sculptor and Medallist, born in Paris; pupil of Barrau. In the 'Salon' Catalogues, the following exhibits of medals are recorded: — 1892. Emmanuel Contamine de Latour; — M<sup>lle</sup> W\*\*\*; — M<sup>lle</sup> Jeanne de C\*\*\*; — M. de C\*\*\*; — M<sup>lle</sup> Marcelle R\*\*\*; — M<sup>me</sup> Luce de G\*\*\*; — 1893. M. Maurice de G\*\*\*; — M<sup>lle</sup> Léonie D\*\*\*; — M<sup>lle</sup> Louise B\*\*\*; — Femme Louis XVI.; — Femme moyen âge; — 1894. La marchande de pommes; — 1895. Médaille pour la Société vélocipédique; — Emmanuel Contamine de Latour; — La Flore; — 1896. Don Vidal Ballaguer; — Idylle; — Baron de R\*\*\*; — 1897. Diane chasserresse, &c.

**TET...** (*Greek*). This inscription occurs on Tetradrachms of the Chalcidian League (*circ.* B.C. 392-358), specimens of which are at



Berlin and Paris; obv. Laureate head of Apollo; *℞*. ΧΑΛΚΙΔΕΩΝ. Lyre, above which **TET** in minute characters. This inscription may represent an Engraver's signature (*Historia Numorum*, 1911, p. 209). A specimen in the Philipsen cabinet, of fine style, was signed **T...**

BIBLIOGRAPHY. — Forrer, *Signatures de graveurs*, 1906.

**TETTELBACH, ERNST GUSTAV MORITZ** (*Germ.*). Painter, born 14. March 1794, died 12. December 1870; son of Gottfried Benjamin T. He painted flowers, but has left also some engravings on stone.

**TETTELBACH, GOTTFRIED BENJAMIN** (*Germ.*). Coin- and Gem-engraver, born at Dresden in 1750, died on 18<sup>th</sup> July 1813. He was at first an ordinary lapidary; later he studied the art of gem-engraving under Lippert, and became in 1793 Engraver to the Saxon Court and Cabinet. His productions are said to be wonderful imitations of the antique. Conspicuous among them are the Seal of Michel Angelo; — Offering to Flora; — Offering to Vesta; — Oedipus; — Leda and the swan, etc. Prof. Tettelbach was a member of the Berlin and St. Petersburg Academies.

**TETTELBACH, KARL FELIX** (*Germ.*). Brother of Ernst Gustav Moritz; is known as a Gem-engraver.

**TETTELBACH, PAUL CLEMENS** (*Germ.*). Gem-engraver, born at Dresden in 1776; son and pupil of Gottfried Benjamin T. He was appointed Engraver to Czar Alexander I. and found recognition in Russia. As an imitator of the antique he was very clever. His Medusa head, Ganymede, The three Graces, etc. are particularly fine.

A collection of 28 specimens of his works illustrating classical subjects very beautifully engraved on chalcedony, onyx, cornelian, rock-crystal, lapis-lazuli, bloodstone, agate, and three fine Cameos was offered for sale in London some years ago.

The subjects were Æsculapius (*cornelian*), Erato plucking a feather from the wing of a Harpy (*crystal*), Atalanta pausing to pick up the golden apple (*cornelian*), Pallas attacking Tryphon (*cornelian*), Endymion (*bloodstone*), Jupiter with scales (*chalcedony*), Theseus (*cornelian*), a Muse seated (*cornelian*), Mercury and Pallas (*crystal*), Cupid and Lion (*cornelian*), Harpocrates (*lapis lazuli*), Ulysses carried over sea on a tortoise (*chalcedony*), Head of Sappho (*crystal*), Female Figure with torch and pitcher (*banded agate*), Knight on Horseback (*cornelian*), Greek Marriage scene (*cornelian*), Phrixus (*cornelian*), Cupid and Lion (*cornelian*), Knight in Armour (*cornelian*), Wild Man, with club and shield (*bloodstone*), Greek Head—male (*crystal*), Roman Head—male (*crystal*), Warrior on Horseback (*cornelian*),

Warrior on foot in armour (*cornelian*), Cupid and Lion (*cornelian*), Startled Swan (*chalcidony*), Dragon (*yellow cornelian*), Aurora (*agate*). The subjects of the Camei were: (1) Bust of Laocoön (*onyx of two strata, dark brown on a white ground*), (2) Bust of Jupiter Ammon (*onyx of two strata, light brown on a lighter ground*), (3) Two Heads of Infants (*yellow chalcidony on white agate*).

Another series was sold at Messrs Christie, Manson & Woods, February 21, 1899, and described as follows :

CAMEI. — Head of Bacchus, with vine wreath, *onyx of two strata, brown upon a cream-coloured ground — fine work* ; — Bust of Adonis, to right, *onyx of two strata* (2) ; — Frederick Augustus, King of Saxony, 1750-1827 : an exceedingly interesting portrait cameo, bust to right, in military costume, riband and star, the hair "en queue" *onyx of two strata, white upon grey ground* ; — F. Volkmar Reinhard, 1753-1812, preacher to the court, theologian &c., finely executed, bust to right, in clerical costume, *onyx of two strata, white upon red ground* (2) ; — Figure of a Muse, *brown chalcidony* ; — Figure of a harpy, with lyre ; mask ; lion to left ; head of Augustus ; and a female head (6) ; — Apollo with his lyre charming Cerberus, *onyx of two strata* ; — Jupiter striking, with thunderbolt, Salmoneus, *fine onyx of two strata* ; — Seated figure of Victory, with palm and trumpet, *in high relief upon an onyx of two strata* (3) ; — Head of Jupiter, facing, an exceedingly bold and well cut cameo, after the antique, *upon a fine onyx of two strata, ivory white upon brown ground* ; — Comic mask, of good style, *onyx of two strata, red upon a grey ground* (2) ; — Athena Alkis, to right, *a well engraved cameo upon a fine chalcidony* ; — Triumph of Cupid over Hercules, the divinity with hands bound, and carrying lion's skin and club, upon his shoulder a figure of Cupid, *well engraved upon a jasper agate of two strata* ; — Full length figure of Euterpe, *onyx of two strata, red upon transparent ground* (3) ; — Frederick Augustus, King of Saxony, similar to cameo previously described, *onyx of two strata* ; — Head of Socrates, *fine work, onyx of two strata* ; — Head of a child ; and another, with bust of female (4) ; — Athena attacking giant : *an exceedingly bold composition finely engraved upon an onyx of two strata, white upon a semi-transparent background — 1 14/16 in. by 1 7/16 in.* (1) ; — Bust of Athena, helmeted, and wearing ægis ; female head, facing ; laureate male head ; head of Apollo ; and three others, varied (7) ; — The flight of Phrixus to Colchis upon the ram with the golden fleece : *a remarkably spirited composition carefully rendered upon an onyx of large size ; the subject is in white upon a semi-transparent background of amethystine tint — 2 5/16 in. by 1 12/16 in.* (1) ; — Two heads of infants, *in alto relievo in yellow chalcidony* ; — Bust of Hector, *onyx of two strata, red on white ground* ; — Head of Laocoön ; and bust of Jupiter Ammon (5) ; — Figure of Nemesis, *onyx of two strata* ; — Hercules with the Nemean lion, *onyx of two strata, brown*



upon a red ground ; — Hercules resting, *onyx of two strata* ; — the Farnese Hercules, *fine work upon an onyx of two strata, brown upon a transparent ground* (4) ; — Helmeted head of Achilles, with shield, *boldly executed on a fine onyx* ; — Full-length figure of Pallas ; Theseus ; and another, with seated figure of Terpsichore ; — Cupid, with double flute (5) ; — Achilles in retirement, playing the lyre, *black jasper* ; — Head of Christ, facing ; — Head of Laocoön ; Young male head — *all upon onyx* ; Head of Medusa, *yellow cornelian* (5).

INTAGLI. — Six intagli upon rock-crystal, with the following subjects, &c. : an owl ; seal stone, with flower and sun's rays, and the inscription NACHDIR ; figure in armour ; female head ; an urn ; Hercules restoring Alcestes to Admetus (6) ; — Six intagli on cornelian : Psyche, in-form of butterfly, drinking from cup carried by Mercury ; Hercules bibax ; Plautus, seated, contemplating mask ; Cupid on a lion ; Bust of Pallas ; Warrior on horseback (6) ; — Hercules bibax, *bloodstone* ; Athlete, with tiger, *yellow cornelian* ; head of Triton, *bloodstone* ; figure of a Muse, *brown chalcedony* ; Cupid, with scythe ; Apollo Belvedere, *chalcedony* (6) ; — Bust of Frederick Augustus, King of Saxony, *on garnet* ; Bust of Reinhard, *cornelian* ; Bust of Böttiger, court councillor and celebrated archæologist, *crystal* ; Head of Tettlebach, engraver of the gems in this collection, *agate* (4) ; — Bust of Pallas, *chalcedony* ; Mercury and Pallas, *crystal* ; head of Esculapius, *cornelian* ; Phrixus, *on red cornelian* ; Cupid and lion, *cornelian* ; Wild man, with club and shield, *bloodstone* (6) ; — Neptune, *bloodstone* ; Alexander the Great, *cornelian* ; Diomedes with the Palladium, *chalcedony* ; Head of Seneca, *bloodstone* ; Muse. Melpomene, *bloodstone* ; head of Zeus, *cornelian* (6) ; — Erato plucking a feather from the wing of a Harpy, *crystal* ; Pallas attacking Tryphon, *cornelian* ; Marriage scene, after the antique, *cornelian* ; Dragon, *yellow cornelian* ; Muse, seated, *cornelian* ; Apollo Belvedere, *bloodstone* (6) ; — Swan, *chalcedony* ; Female figure carrying torch, *banded agate* ; three others, *on cornelian* ; Figure of warrior in armour ; and a figure of Harpocrates, *on lapis lazuli* (6) ; — Hercules and Cerberus, *black jasper* ; Hercules attacking Salmoneus, *cornelian* ; Six lances, punning seal (six lances = silence), *red jasper* ; Warrior on horseback, *chalcedony* ; Portrait of Alexander Bala, *cornelian* ; Diademed head, *on red jasper* (6) ; — Endymion, seated, *bloodstone* ; Theseus, *cornelian* ; Jupiter, with scales, *chalcedony* ; Head of Vespasian, *chalcedony* ; Figure on tortoise, *chalcedony*.

BIBLIOGRAPHY. — Singer, *Allgemeines Künstler-Lexikon*.

TETTENHAYMER, PAUL (*Germ.*). Mint-master at Passau, 1450.

TEUCH, GEORG (*Austr.*). Mint-engraver at Joachimsthal, *circ.* 1657-1670. The Vienna Mint Museum preserves a number of dies by this artist for uniface Bohemian Hellers of Ferdinand III, 1652,



1654, Thalers and Half Thalers 1656, Leopold I. Thalers, Half Thalers, Groschen 1659, Kreutzer 1660, Quarter Thalers and Fünfeuzner 1663, etc.

BIBLIOGRAPHY. — *Katalog der Münzen- und- Medaillen-Stempel-Sammlung des K. K. Hauptmünzamt in Wien*, 1906.

**TEUCER, (TEYKPOY)** (*Greek*). Gem-engraver of the Augustan age, whose signature **TEYKPOY** occurs on a very beautiful intaglio in amethyst, representing Hercules and Iole : the hero nude, seated on a rock covered with the lion's skin, draws Iole towards him.



Hercules and Iole.

This fine gem is preserved in the Florence Museum ( $25 \times 18$  mill.) It has often been described. Copies of this by Brown, Burch, and Carpus, are known. It is also admirably copied in the Poniatowsky series, where it is signed **ΕΛΠΗΝΟΡΗΣ**.

Furtwängler's remarks on Teucer's gem are worth reproducing here: "Diese Arbeit verdient hohes Lob; das Ganze (Composition und Linienführung) wie das Einzelne (man beachte z. B. den Löwenkopf) sind sehr schön; aber eine gewisse matte, kalte Eleganz, man möchte sagen ein akademischer Zug macht sich doch recht fühlbar. Das befremdet uns nicht : wir sind eben im Zeitalter eines Horaz."

The authenticity of this stone is unquestionable, as behind the female figure a space has evidently been reserved at the outset for the signature.

None of the other pretended works of Teucer can pass for antique. They are : —

1. A crouching Satyr, twining a garland. Left by Stosch to Guay, and by the latter to Lord Carlisle.

2. Achilles seated, holding a helmet, a lance in his right hand, the shield resting against a tree. Bracci affirms that both are of modern origin to his own knowledge.

3. Mask : amethyst (De Thoms). Style and cabinet sufficiently attest its modern origin.

4. Antinous : quoted by Raspe without further note.
5. Head of Minerva : sard (Lippert). A reduced copy of the head of Athena Parthenos by Aspasios, with the name rudely scratched in.
6. Bust of Diana : cameo (Blacas ; now British Museum). The name incised in long deep letters, the last upon the quiver.
7. Hercules carrying a woman on his shoulders wearing a garland. An indifferent intaglio quoted by Dubois.

Several Poniatowsky gems bear the inscription **ΤΕΥΚΡΟΥ**.

BIBLIOGRAPHY. — King, *Antique Gems ; Handbook*, etc. — Babelon, *op. cit.* — Sal. Reinach, *op. cit.* — Raspe, *Tassie Gems*. — Furtwängler, *op. cit.*, 1888, p. 323. — Smith, *Dictionary of Greek and Roman Biography*, &c., III, p. 1019.

**TEUFINCK, RUDOLF** (*Germ.*). Mint-warden of the xvi. century. Dr Bahrfeldt has published in *Berliner Münzblätter*, 1899, p. 2589, assay notes signed *Rodeleff Tewfinck Werdeynn* on various currency of Brunswick, Denmark, Emberg, Göttingen, Holstein, Magdeburg, Marx, Mansfeld, Mecklenburg, etc. which are very interesting.

**TEXTOR, ERNST** (*Germ.*). Mint-master at Dortmund, then at Mayence 1644-51. His privy-mark on Mayence currency is **E. T**, **ET**, **E XT**. G. H. Lockner, *Mainzer Münzbeamte des 17. und 18. Jahrhunderts*, Berl. Münzbl., 1904, p. 427.

**T. F.** *Vide* **THOMAS FISCHER**. Mint-master at Harzgerode, 1695.

**T. F.** *Vide* **G. TODA**. Mint-engraver at Vienna, 1735-1765.

**T. F.** These initials in monogram occur on a Fifteen Kreuzer piece of Joseph Benedict, bishop of Chur, 1743, and other currency of that same prelate.

**T. F.** *Vide* **F. T.** Signature on a medal struck by Freemasons of Paris to commemorate the reign of the Commune, 1871 (*Marvin*, XXXI).

**T. F.** These initials occur on the *R.* of a medal by Wermuth of Augustus III. of Poland, 1758.

**T. G.** *Vide* **TRIFON GRADENIGO**. Mint-master at Cattaro, 1532-33.

**T. G.** *Vide* **THOMAS GALE**. Mint-master at York, 1547-53.

**T. H.** *Vide* **THEODOR HAUPT**. Mint-engraver at St. Petersburg, 1700-1710.

**T. H.** *Vide* **THOMAS HALLIDAY**. Medallist in London, early part of the nineteenth century.

**T. H. F.** These initials occur on a George IV. trial coin, issued



by Uhlhorn, and reproduced in 'Spink's Numismatic Circular', I, col. 405, from the late Mr. J. G. Murdoch's collection.

**THACETAS.** Fictitious signature on a gem described by Raspe, representing Hercules and Omphale.

**THALETIUS (THALETIO or THALATIO, C. JUNIUS).** (*Roman*). A freedman of Maecenas; is mentioned on an extant inscription as Flatuarius Sigillarius, i. e. a maker of small bronze figures. He was probably an Engraver of gems, seals, and possibly coins. *Vide* Smith, *A Dictionary of Greek and Roman Biography*, etc. III, p. 1019.

**THALLER, LUDWIG** (*Germ.*). Medallist of Munich, who worked *circ.* 1837-1851. By him is a Portrait-medallion of John Peter Beierlein, the numismatist. I have seen a specimen of this in Dr. Jacob Hirsch's collection at Munich.

**THAM, SEBASTIAN(?)** (*Swed.*). Mint-master, mentioned by Schlick-eyen, who does not give the place or period of his activity.

**THAMYROS** (*Greek*). Signature of a Gem-engraver, who is supposed to have flourished before the time of Alexander the Great, and is known by a sard in the Vienna Museum, representing a winged Sphinx scratching her ear with her hind paw. According to Köhler the work is old, but the legend is suspicious.

Other gems known, thus signed, are : Infant seated (Harpocrates); the name incised; cameo (Beverley). Brunn considers the work but sketchy, and the name (totally differing in character from the first) to be decidedly modern; — Warrior standing by the side of his horse (Prince Isenburg). Is said by Köhler, upon the authority of Heyne, to be a work of Rega's.

**BIBLIOGRAPHY.** — King, *op. cit.* — Stosch, pl. LXIX. — Bracci, II, pl. CXIII. — Caylus, *Recueil*, pl. XLV, 2. — Eckhel, *Pierres gravées de Vienne*, pl. XXX. — R. Rochette, *Lettre à M. Schorn*, p. 156. — Smith's, *Dictionary*, &c.

**THANGEL, LUCAS** (*Germ.*). "Kammermeister" at Saalfeld, *circ.* 1574-5. He issued two so-called "Kammermeisterpfennige", which are described in Neumann, under n° 32737-38.

**THAUER, CARL** (*Germ.*). Mint-warden at Leipzig, previous to 1645; then at Berlin until his death, which took place on 24<sup>th</sup> June 1658. He coined for Frederick William of Brandenburg (1645-1658). His initials occur on some interesting currency of that reign (cf. Reimmann Sale Catalogue, n° 3203-5). The Mint accounts erroneously call him **CHRISTIAN**. Bolzenthall ascribes medals to him (p. 217), and he may possibly have been the Engraver of the coins bearing his signature.

**THAVONAT, LUDWIG** Freiherr **VON** (*Austr.*). "Oberstkammergraf" of the Hungarian Mining works, 1693. He appointed J. M. Hoffman as Mint-engraver at Kremnitz 1698, and later he installed Warou. Died in June 1719. (*C. Oesterreicher, Regesten, &c.*)

**THEED** Sen., **WILLIAM** (*Brit.*). Sculptor, R. A. of first half of the nineteenth Century. He obtained Premiums of the Society of Arts, in 1820 a silver Palette, and in 1822 a Silver Medal for Copies of Statues. In 1815 he was invited to design the Waterloo commemorative medallion. He settled in America, where he died in 1850.

**THEED, WILLIAM** (*Brit.*). Sculptor (1804-1891); son of William Theed, painter of classical subjects and designer for Messrs Wedgwood and others. The sculptor studied at the Royal Academy and in Italy under Thorwaldsen and others. He executed many well-known statues, busts, and groups, including 'Africa' for the Albert Memorial.

The obverse design of the Hong Kong Dollar and subdivisions of Queen Victoria, 1866, was from a medallion prepared by Wm. Theed, to whom Her Majesty gave a sitting. The reverse design of the Chinese labyrinth was by Owen Jones. The dies were engraved by Leonard C. Wyon.

Wm Theed also prepared models of Queen Victoria's bust which were used for the Colonial coinage of Malta, the Straits Settlements, British Honduras, etc.

**THEILER** (*Swiss*). Die-sinker of Lucerne, whose signature I have noted on several commemorative medals, ranging between 1844 and 1882. The best known are: Corps Francs, 1842-45; — Cantonal Fête des Cadets at Zofingen, 1869; — Federal Rifle Meeting at Zoug, 1869; — Federal Fête de gymnastique at Biel, 1869; — Fête des Cadets at Neumünster, 1869; — Einsiedeln Pilgrims' Medals and Badges; — Federal Rifle Meeting at Lausanne, 1876; — Federal Fête de gymnastique at Aarau, 1882, and others.

**BIBLIOGRAPHY.** — *Revue suisse de numismatique*, 1890 sqq. — *Stroehlin Sale Catalogues*.

**THELOT, JOHANN ANDREAS** (*Germ.*). Goldsmith and Modeller, who flourished at Augsburg; he was born in 1654, and died in 1734. (Stetten, p. 476. — Rosenberg, *Merkzeichen*, 88).

**THÉNEAUX, EMMANUEL** (*French*). Contemporary Sculptor, born at Paris; pupil of Morice. At the Salon of 1886 he exhibited a clever Portrait-medallion of M<sup>lle</sup> Charlotte Théneaux.

**THENN, ALBERT** (*Germ.*). Mint-master at Passau, 1527, 1534.



**THENN, BERTHOLD** (*Germ.*). Mint-master at Salzburg, 1552-1568.

**THENN, HANS** (*Germ.*). Mint-master at Salzburg, 1506-1531.

**THENN, MARX** (*Germ.*). Mint-master at Salzburg, 1531-1552.

**THENN, WOLFGANG** (*Germ.*). Mint-master at Salzburg, *circ.* 1610.

**BIBLIOGRAPHY.** — I. V. Kull, *op. cit.*, 725, 726. — Zeller, *loc. cit.* Num. Zeitschrift XX, 401.

**THEODERIC** the Goldsmith (*Brit.*). The Domesday 'tenant in capite' of Kennington in Surrey, and of lands in Oxfordshire, supposed to have been Cuneator under Edward the Confessor. He was, therefore, the probable designer of the last types of the Confessor, of the coins of Harold II., and of the first five types of William I.

**BIBLIOGRAPHY.** — P. W. P. Carlyon-Britton, *A Numismatic History of the Reigns of William I. and II.* (1066-1100), Brit. Num. Journal, II, p. 127.

**THEODOROS** (*Greek*). Son of Telecles, flourished about B. C. 560, in the time of Croesus and Polycrates, and obtained such renown as a statuary in bronze, that the invention of that art was ascribed to him, in conjunction with his grandfather Rhoecus. He also practised the arts of engraving metals and of gem-engraving; his works in those departments being gold and silver craters, and the celebrated ring of Polycrates.

With respect to the ring of Polycrates, it has been much disputed whether the stone in it was engraved or not. There is evidence to prove that the art of gem-engraving was known in the islands of the Aegean, and particularly in Samos, even before the time of Polycrates. The father of Pythagoras was an engraver of seal-rings, and there is a tradition that it was introduced at Athens in the time of Solon (Smith, *Dict. of Greek and Roman Biography*, III, 1061-2).

**THEODOTOS** (*Greek*). Coin-engraver, who flourished at Clazomenae, towards the middle of the fourth century B. C. His signature under the form ΘΕΟΔΟΤΟΣ ΕΓΓΡΕΙ occurs on admirable tetradrachms, issued by the magistrates Pytheos, Herakleides, and Mandronax. The type is as follows: obv. Laureate head of Apollo, three-quarter-face to left, hair flowing, with chlamys tied around the neck; in the field to left, the artists' signature.

℞. ΚΛΑΙΟ and magistrate's name. Swan to left, with raised wings.

B. M. Cat., *Ionia*, pl. VI, 9. Jameson, *Revue num.*, 1906, Pl. X.

Theodotos is the only ancient Engraver of coin-dies, besides the Cretan artist Neuanthos, who added the ΕΓΓΡΕΙ to his name, thus removing every possible doubt as to the attribution of the signature.

M. Jameson of Paris, who acquired in 1906, one of the finest specimens extant of this beautiful coin, published in *Revue numismatique*, 1906, an account of the signed tetradrachms of Theodotos, and reproduced (Pl. X) six examples from his own collection, the Berlin Museum (2), British Museum, French Cabinet, and Warren Collection. These vary in style, the Jameson piece being unquestionably the finest.



Jameson Collection.



Berlin Cabinet.



Warren Collection.



French Cabinet.



Berlin Cabinet.



British Museum.



Lenormant thought the coins in question were engraved at the time of King Mausolus of Caria, who died circ. B. C. 353. He remarked on the analogy of style in the head of Apollo of the Clazomenae tetradrachms and those of the Carian dynast.

“Théodotos, le graveur de Clazomène, qu’il faut mettre sur la même ligne que les deux grands artistes syracusains, Evénète et Cimon, se relie par son style d’une manière manifeste aux enseignements presque romantiques (si semblable expression peut s’em-



ployer en parlant de sculpteurs grecs) des artistes qui travaillèrent à la décoration du tombeau de Mausole, et en firent une des merveilles du monde. C'est encore un maître de premier ordre, qui pour la noblesse du style et la science du modelé peut rivaliser avec Evénète lui-même. Mais il n'a pas aussi bien compris les conditions spéciales de la composition des types monétaires. En employant, au lieu d'un profil, pour décorer le droit de ses monnaies, une tête de trois-quarts modelée en méplat, il s'est laissé aller trop complaisamment — comme l'ont fait aussi, du reste, à Syracuse, Cimon et Euclide vers la fin de leur carrière — à une mode passagère de son temps. Et s'il y a trouvé l'occasion de prouver, dans de très grandes difficultés, toutes les ressources de son talent, il a fait preuve de moins de goût et d'intelligence en ne discernant pas les inconvénients qui devaient empêcher l'établissement définitif de la mode à laquelle il a cédé, tandis qu'Evénète n'y a jamais sacrifié." Lenormant, III, p. 271.)

BIBLIOGRAPHY. — Lenormant, *op. cit.* — Forrer, *Signatures, &c.* — R. Jameson, *L'œuvre de Théodote à Clazomène*, Rev. num., 1906, p. 249. — B. V. Head, *Historia Numorum*, p. 491. — Mariette, *Pierres gravées*.

**THÉRASSE, VICTOR** (*French*). Sculptor of the first half of the nineteenth century, born in Paris on 26<sup>th</sup> March 1796, died at Maison de Sainte-Perrine, near Auteuil, on 4<sup>th</sup> February 1864; pupil of Bridan, Lernet, and the Ecole des Beaux-arts. By him are various Portrait-medallions in terracotta and bronze.

**THERMIGNON, Cav. P.** (*Ital.*). Medallist and Engraver of coins, in the service of King Victor Emmanuel II. I have been unable to obtain any information concerning this artist, and the only medals I know by him are: Portrait-medal of Cavour, 1856; — Victor Emmanuel II., 1849 (Giuramento dello Stato); — Marriage of Maria Pia of Savoy with King Louis I. of Portugal; — Pattern 5 Lire Piece of the Republic of San Marino (illustrated in Spink's *Numismatic Circular*, 1899, p. 3503); — Dante Alighieri, 1865 (*Num. Circ.*, 1900, p. 3903), etc.

**THEUN (or THENN), WOLFGANG** (*Austr.*). Mint-master at Salzburg, *circa* 1610. The initials **W. T.** occur on some of the currency issued by him.

**THEUNIS, PIERRE** (*Belg.*). Contemporary Sculptor and Medallist, residing at Brussels. At the Competition of the Société hollandaise-belge des Amis de la médaille d'Art, 1911, he won the second Prize of 300 Francs.

**THEUNISSEN, CORNEILLE HENRI** (*French*). Contemporary Sculptor and Medallist, born at Anzin; pupil of Cavelier, and Fache. He has repeatedly exhibited Medals and Plaquettes at the Salon.

Among them : 1888. M. Le Clerc; — M<sup>lle</sup> Aliamet; — 1889. Ma mère; — 1890. Mère Marie Catherine; — 1898. Enfant; — M. & M<sup>me</sup> H<sup>\*\*\*</sup>; — 1901. M. Moyaux, architect; — Les deux Sœurs; — Jeton de présence of the Valenciennes Chamber of Commerce; — M. Henri Soret, ex-mayor and deputy of Saint-Quentin; — 1904. M<sup>me</sup> H.C.<sup>\*\*\*</sup>; plaquette *R.*; — M. Ch. Ledoux; plaquette (Railways of Penarroya) (d'un réalisme très étudié, mais sans vraie puissance); — M. Paul Schneider; plaquette; — 1906. M. Vauthier, medal; — M. & M<sup>me</sup> Jules Touvet, medal; — 1908. Jubilee of the Mines of Anzin; plaquette; — 1909. François Hugues, deputy of St. Quentin.

In some of his productions, the artist has shown himself very successful.

**THEUNISSEN, PAUL LUDOVIC** (*French*). Contemporary Sculptor, born at Anzin, pupil of Cavelier, Barrias, and Magnadas. At the Salon in 1902 he exhibited a Portrait-medallion of M. Gaston Lefranc.

**THEURING, JOHANN** (*Austr.*). Mint-engraver at Vienna, born in 1784, died on 15<sup>th</sup> April 1853. He first began work at the Mint in 1800, and was employed at various times as assistant at the mints of Kremnitz, Nagyba'nya, and Schmölnitz. In 1841 he was entrusted with the cutting of the new punches for gold and silver ware, and later in the same year (1. April) was appointed fourth Engraver to the Vienna mint, with emoluments of 700 florins and a remuneration of 160 florins. In 1849 he retired on a pension.

Among his best known medals are : Portrait-pieces of Prince Charles of Schwarzenberg (1814). He cut the *R* dies for the 1837 Double Gulden of Ferdinand I. (obv. by J. D. Boehm); — *R* of 4 Ducat piece, 1839; — Prize Medal for Exhibitions of the Gratz Horticultural Society, 1837; — Prize Medal of the Vienna Agricultural Society, 1844 (signed : **J. THEURING F.**); — Dr J. G. Beer, of Vienna, 1821; — Accession of Louis XVIII. of France, 1814, etc.

BIBLIOGRAPHY. — *Katalog der Münz- und Medaillen-Stempel-Sammlung*, &c.

**THEUS.** This signature occurs on Portrait-medals of J. J. Rousseau, coiffed with an Armenian bonnet.

**THÉVENIN** (*French*). Die-sinker's signature on a Masonic jeton of the 'Loge des amis triomphants', Orient de Paris, 1810 (*Bramsen*, 1084). Marsden gives the same signature, **THEVENIN** (p. 36, n° CXLV).

**THÉVENON, JEAN LOUIS** (*French*). Medallist of the second half of the eighteenth century. He was working in Paris, *circ.* 1791. Probably the same as the last, who engraved a Masonic jeton of



Paris, 1810. Hennin illustrates on Pl. 32 of his work and describes under n° 345 a medal bearing the signature **THEVE**.

**THEVENON, VIDÉ** (*French*). This signature occurs on a large medal in tin, intended to preserve the remembrance of the admirable self-devotion of Denis Affre, Archbishop of Paris, who was wounded on 25. June 1848 (Saulcy, *Souvenirs numismatiques de la Révolution de 1848*, pl. XXIII, n° 3).

**THÉVENOT, FRANÇOIS** (*French*). Painter, Medallist, and Engraver at the Mint of Romans, *circ.* 1523-1546. Mazerolle ascribes two medals to him : Francis I., medal intended for presentation to the King by the town of Romans, 1533; 48 mill. ; — Francis, Dauphin, Duke of Brittany (1517-† 1536), presentation medal of the town of Romans to Francis; 45 mill. ; struck (*illustrated*).



Presentation medal to the Dauphin Francis, Duke of Brittany, 1533.

M. Blanchet (*Mélanges*, 1908, p. 98) has shown that Thévenot, in common with Jacquelin de Montluçon, Jehan Perreal, and others, were responsible for the designs of some of the medals of their period.

BIBLIOGRAPHY. — Mazerolle, *Médailleurs français*. — Rondot & H. de la Tour, *op. cit.*

**THIBAUT, or THIAULT** (*French*). Seal-engraver at Paris, *circ.* 1680-1688. *Vide* E. BABELON, *La gravure des gemmes en France*, &c., p. 152.

**THIÉBAUD, or THIÉBAULT, ALFRED** (*French*). Contemporary Sculptor, born at Paris; pupil of Cavelier, Dantan and Guillaume. He has exhibited at the Paris Salon since about 1875. By him are a number of Portrait-medallions : 1875. M<sup>me</sup> Thiébaud; — 1888. M<sup>lle</sup> J. Thiébaud; — 1889. M<sup>me</sup> L\*\*\*; — M<sup>me</sup> J. B\*\*\*, etc.

**THIEBAUD**, or **THIEBAULT**, **HENRI** (*French*). Sculptor, born at Paris; pupil of J. Lequien. He is also the author of the following Portrait-medallions, which are cast in bronze: 1878. Portrait of M. Bonnegrace; — 1888. M<sup>lle</sup> H. Thiébault, etc.

**THIEBAUD** (*Swiss*). Contemporary Caster. He cast the Portrait-medallions of Dr. J. B. A. Stroehlin, and F. Amiel, modelled by A. de Niederhäuser, and edited by the late Dr P. Stroehlin.

**THIEBAUD, JEAN PIERRE.** *Vide* **JONAS PIERRE THIEBAUD.**

**THIEBAUD**, or **THIBAUD**, **JONAS** (*Swiss*). A native of Loudun in Poitou (France), who settled at Geneva, and in 1665 was received a burgher of that city. His son was Jean Pierre T., and his grandson Jonas (I) of Neuchâtel, born at Geneva in 1695. Jonas (I) had two sons, who were clever Engravers like their father: Jonas (II) and Jonas Pierre. The two last were the most important Medallists of the family.

It is not always possible to distinguish between the works of Jonas (I) and (II) and Jonas Pierre, belonging to the period when the sons assisted their father as Engravers at Augsburg and other mints. M. Wavre has offered some suggestions which enabled him to ascribe tentatively, out of the 64 productions of the Thiébauds which were known to him, 32 with 2 obv. and 2 R. to Jonas (I), 19 with 3 obv. and 1 R. to Jonas II. and 8 to Jonas Pierre. His list however can only represent a very small selection of the productions of these prolific Die-engravers, some of whose works rank in merit with the best medallic issues of the eighteenth century.

The Neuchâtel (*Switzerland*) Cabinet of Coins and Medals, under the able keepership of M. Baur-Borel, has been able to form a fairly large collection of the works of the Thiébauds.

**BIBLIOGRAPHY.** — Nagler, *Allgemeines Künstler-Lexicon*. — W. Wavre, *Une famille de Médailleurs neuchâtelois*, Musée neuchâtelois, 1895, pp. 312-317. — Ibid., *Jean-Pierre Thiébaud, médailleur neuchâtelois*, Mus. neuch., 1898, p. 195. — Kull, *op. cit.* — *Revue suisse de numismatique*, 1894, 1909. — *Reimmann Sale Catalogue*. — Menadier, *Schaumünzen des Hauses Hohenzollern*. — Tobler-Meyer, *Wunderly Katalog*. — Forrer, *Stroehlin Sale Catalogue*, 1909-1911. — Bolzenthall, *op. cit.* — Ammon, *op. cit.* — *Catalogue of Swiss Coins in the South Kensington Museum*. — Bahrfeldt, *Münzen der Fürstenthümer Hohenzollern*. — M. Morel, *Schweizerisches Künstler-Lexicon*.

**THIEBAUD, JONAS I** (*Swiss*). Medallist and Engraver of coin-dies, born at Geneva in 1695. From his youth he devoted himself to die-sinking; from 1710 to 1714 he was apprenticed to Dassier at Geneva; on his return to Neuchâtel, he was often employed by the Mint of Berne. From 1724 to 1733 he was working for the Count of Montfort, the Prince of Hohenzollern, and the Canton of Lucerne, for which he engraved dies for Double Ducats, Ducats, and



Five Batz pieces. Later he was for three years in the service of the Ducal mint of Württemberg, and from there he went to St. Gall and Appenzell. In 1740 he took an appointment as Medal-engraver to the Mint at Augsburg, where he obtained the citizenship and a pension. He engraved a great many coin-dies for Augsburg, the



Augsburg Thaler of Charles VII., 1744.

Elector of Bavaria, and other princes of the Empire. The date of his death is given as 1769.

Sordet mentions that Jonas Thiébaud's dies for Ducats and Thalers of Augsburg with busts of the Emperors Charles VII.



Abbey of Ottobeuren.

Francis I. and Joseph II. are among the best that were produced in Germany in the eighteenth century. The finest medal by him is considered to be that of the Council of Imperial Vicars of the Court Tribunal; signed : **THIÉBAUD FECIT, 1742** (*Vide Stroehlin, Sale, Catalogue, III, 1911, n° 4763*).

Amongst the earliest currency engraved by Jonas I. are Half Gulden of Anton, Count of Montfort, 1732, of which two types exist. A Thaler of Count Ernest, dated 1738, is signed **I. THIÉ-BAUD.F.** on obv. and **I.T.F.** on R. Two years later, the series of coins of Augsburg begins with a fine Double Thaler of 1740, signed **I.T.** (*illustrated*). The same initials occur on a series of gold coins of Lucerne, 1741. On the Augsburg Thalers of 1743 and 1744 the **I.T.** is encircled in an oval frame. In 1745 the letters **I.T.** are again found, unframed; and on the Half Thaler of that same year the signature consists of a **T** only. In 1747 a **T̃** (abbreviation for **IT**) makes its first appearance and is continued for some time, occurring for instance on the medals commemorating the Centenary of the Peace of Westphalia. A medal, issued in 1749, of Countess



Double Thaler of Augsburg, 1740.

Christina of Stolberg, née Duchess of Mecklenburg, is signed : **J. THIÉBAUD FECIT.** A variety bears the Engraver's initials only **I.T.F.** On coins of 1760 **T** occurs again with or without dot, and this signature is maintained on the numerous gold and silver medals and coins of 1761 and following years, in the following forms :

**·T̃.** ; — **IT.** 1763 ; — **I + T** 1765 ; — **I.T.** 1766.

The late M. Wavre has suggested that the dies signed **T**, **THIÉBAUD**, **I. THIÉBAUD** or **I.T.** may be ascribed to Jonas Thiébaud, first of the name; those with **T̃** to Jonas (II); and to Jonas Pierre, the pieces signed **J. P. THIÉBAUD**, **J P. T.** or **P.T.** It is however improbable that these varieties of signatures are distinguishing marks of the productions of these three Engravers.

To Jonas (I) **T.**, the following coins and medals are usually attributed :

APPENZELL. Ducat 1737 (<sup>1737</sup><sub>T</sub>) ; — Nine Batzen piece 1738 ; the ordinary type, and a variety in the British Museum Collection



(Townshend bequest), with the inscription on *R.* SALVUM FAC POPVLUM TVVM 1738 BATZEN VIII IT; — Oertli (or 15 Kreutzer = Quarter Gulden) 1738; — Six Kreutzer piece 1737.

AUGSBURG. Double Thaler 1740 (struck in the name of Charles VI.; *illustrated*); — *A.* Ducats of 1743, 1745, 1763, 1765, 1763, 1767; — *R.* Thalers of 1743, 1744, 1745, 1767; —

Medal of the Council of Imperial Vicars, 1742 (Charles Albert and Charles Philip, Counts Palatine; *R.* Justice and Concord; *Vide* Stroehlin Sale Catalogue III, n° 4763); — Medal of 1753 of the Augustusbrunnen, 45 mill.

CHRISTOPHSTHAL. Mining Thaler and Gulden of Charles Frederick, Duke of Württemberg, as Administrator, 1740.

CONSTANCE. Franz Konrad, Freiherr von Rodt, Prince Bishop and Cardinal: Ducat, Thaler, Half Thaler, etc. of 1761, struck at Augsburg, and engraved by Franz Hohleisen and Jonas Thiébaud; — Medal of the Brotherhood of St John Nepomucene; signed *IT*.

HALDENSTEIN. Gubert von Salis-Maienfeld: *A.* 6 Ducat piece 1733, and silver proof of same.

HILDESHEIM. Medal (or Thaler) of the Sede Vacante, 1761; 55 mill.

HOHENZOLLERN. Frederick William, *A.* Carolin, 1735; signed *T*.

LINDAU. Centenary Medal of the Peace of Westphalia, 1748.

LUCERNE. *A.* 5, 3, 2 and 1 Ducat pieces, 1741; — Half Batzen, 1742.

MONTFORT. Anton, Half Gulden, 1732 (two varieties); — Ernest, Thalers, 1738 (2 var.).

MÜNSTER. Double Thaler and Thaler of the Sede Vacante, 1761.

OTTOBEUREN Abbey; commemorative medal, 1766; signed *IT*; 46 mill. (*R.* *illustrated*).

SCHAUMBURG-LIPPE. Albert Wolfgang: Thaler, 1748; signed *T*; — William Frederick Ernest, Accession coins (Thalers and subdivisions), 1748.

SAINT-GALL. Scholastic Prize medals 1739 (several varieties).

SAXONY. Medal on the Peace of Hubertusburg, 1763.

STOLBERG. Memorial medal of Christina, widow of Count Ludwig Christian, † 1749 (2 varieties). Cf. Friedrich, *Die Münzen und Medaillen des Hauses Stolberg*, 1911, p. 311, n°s 1394-5.

WÜRTTEMBERG. *Vide* CHRISTOPHSTHAL *supra*.

BIBLIOGRAPHY. — As above.

**THIÉBAUD, JONAS (II)** (*Swiss*). Son of Jonas (I) T. and brother of Jonas Pierre T. Very little is known about this Engraver, who is said to have been a clever artist, and assisted his father at the Augsburg Mint. It is impossible to ascribe to him any dies with his

distinct signature. M. Wavre has suggested that the monogram **T**, which first occurs on coins of Augsburg in 1747, may indicate his work. Nineteen pieces, with the addition of three obverses and one reverse are thus signed, according to the above-named authority, but in the absence of further proofs it is a question very much open to discussion.

BIBLIOGRAPHY. — *As above.*

**THIÉBAUD, JONAS**, or **JEAN PIERRE** (*Swiss*). Son of Jonas I., was born in 1727; first assisted his father as Engraver at the Augsburg Mint, then at Würzburg and Kempten. In 1755 he went to Neuchâtel; 1758-1761 was employed at the Mint of Soleure, where he was rewarded for his services with a medal in gold, of which he cut the dies; he continued to work for that mint from Neuchâtel until 1766, when he henceforward devoted himself entirely to politics and to the service of the State, becoming a member of the Grand Conseil of the town of Neuchâtel. On the reopening of a Mint there he was appointed Controller and Inspector. He married Marianne Purry, by whom he had three daughters and a son. He died in 1812.

A medal of 1753 by him is signed: **DICAT I. P. THIEBAUD LE FILS F. 1753**; a Portrait-medal of the Mint-master of Augsburg, Hohleisen, has: **I.P.T.IUN.F.**, and a Jubilee medal of the Church of the Cross at Augsburg, **I.P.T.** On an unsigned religious medal of Augsburg the signature is **PT**.

The Neuchâtel piece of 1754 **SEMPER FLOREBIT** is signed: **J. P. THIEBAUD LE FILS.**

By J. P. Thiébaud are also the following: Scholastic Prize Medal of Neuchâtel (*Mus. Neuch.*, 1896, p. 149, n° 3), and a Pattern with **R.**: **CULTURA MITESCIT**; — Scholastic Prize Medals of



Satirical medal, by J.-P. Thiébaud.

Soleure, with bust of St. Ursus, **S. URUS MART. A.D. CCLXXXVIII**; signed **I.P.T.**; — 7, 6, 5, 4, and 3 Ducat pieces of Soleure, 1761, with the Saints Ursus and Victor on obv.; — A series of Satirical medals, after Wermuth, of Landammann Epp of Uri, 1737-38 (*Vide Stroehlin Sale Catalogue*, III, 3848-61; *Leitzmann, Num. Zeitschrift*, 1855, p. 142); Double Ducat size (*illustrated*); — Francis Töpsel,



prior of the Convent of Polling in Bavaria, 1794 (this medal appears to be the last work known by the artist); — Medal of reward granted by the State of Lucerne to officers and soldiers who took part in the campaign of 1815, from obv. dies by J. P. Thiébaud and R. dies by Schwendimann, etc.

A certain Claude François Thiébaud is mentioned as Medallist in the service of Friedrich Botho and Karl Ludwig, counts of Stolberg, in 1763.

BIBLIOGRAPHY. — *As above.*

**THIÉBAULD, ALFRED.** *Vide THIÉBAUD, supra.*

**THIÉBAULT, HENRI.** *Vide THIÉBAUD, supra.*

**THIÉBAUT, A.** (French). This signature occurs on a Medallion in terracotta of an Arab Sheik, 1873.

**THIEDE, OSCAR** (*Austr.*). Contemporary Sculptor and Medallist of Vienna, by whom I have seen a number of medallic productions at the Brussels International Salon de la Médaille, 1910: Plaquette of the 25<sup>th</sup> Anniversary of the 'Verein deutscher Kunststudierenden' at Munich; — Portrait-plaquette of Willi Frass; — Prayer, Æ. Plaquette; — Obv. and R. of medallion of the Imperial and Royal Ministry of Religion and Education; — Prof. Vilmer Winklow; — Prize Medal of the Chamber of Commerce and Industry of Eper; — Prince Christian Philip of Löwenstein-Wertheim; — H. I. R. H. Archduke Francis Ferdinand of Austria; — Octagonal Plaquette Souvenir of the 'Kunstkränzchen' of the Academy of Fine Arts of Vienna, 1909; — Portrait of the artist's father; — Fräulein Maler von Wegner; — Fräulein Jella Artner; — Youth; — Youthful Arts; — Souvenir of the Druggists' soirée, 1909, etc.

**THIEL (THIELE, THILL), WOLF VON** (*Germ.*). Mint-warden at Stolberg, 1574-75.

**THIELE, JOHANN HEINRICH** (*Germ.*). Mint-master in Brunswick-Lüneburg, *circ.* 1730-1731. He signed J. H. T. or I. H. T. *Vide* Madai, *Thaler Cabinet*, nos 1177, 78; *Ammon*, p. 80, n° 196. These initials occur on commemorative coins of the Jubilee of the Augsburg Confession, 1730, issued by Duke Augustus William.

**THIELT, MICHAEL VAN** (*Dutch*). Mint-engraver at Antwerp, 1650-1670. He engraved amongst others a number of jetons, which are described in *Tijdschrift*, IV, 145 sqq.; V, 285 sqq.

**THIÉNOT, CHARLES LION** (*French*). Sculptor, born at St. Germain-les-Couilly (Seine-et-Marne); pupil of Hector Lemaire, and J. Tonnelier. He has exhibited Portrait-medallions and Medals at the Salon: 1901. Portrait-medal; — 1902. Medallion; — 1904. M. G. D\*\*\*; — Pastorale; — Jeunesse-Printemps; — Tentation; — Rêverie; — 1905. M<sup>me</sup> C. Thiénot; — 1906. M<sup>me</sup> C. Thiénot, &c.

**THIES** (*Germ.*). This signature occurs on a medal commemorating the Third centenary of the Invention of Printing, struck at Wolfenbüttel, 1840 (*Num. Zeits.*, p. 199; Thomsen, *Bronze Medaillier*, p. 203), also on a medal of the XIX. Convention of German Naturalists and Physicians at Wolfenbüttel, 1841.

**THIEULAINÉ, EVRARD** (*Flem.*). Mint-master at Ghent, in conjunction with George Le Cabotré and Evrard Le Merchier, from 18<sup>th</sup> June 1466 to 9<sup>th</sup> June 1467.

**THIEULAINÉ, GUÉRARDIN** (*Flem.*). Mint-master at Bruges, in conjunction with George Le Cabotré, 3<sup>rd</sup> September 1457 to 20<sup>th</sup> October 1458.

**THILLEN, CHRISTIAN** (*Germ.*). Court-jeweller and General Mint-warden of Suabia, 1709-1725 (*Lori*, III, 259). His daughter married the Medallist Christoph Heinrich Müller.

**THILLING, OTTO VON** (*Germ.*). Mint-master at Neu-Leiningen under George of Schönenberg, 1591-1595; he was a native of Goslar, and died on 2<sup>nd</sup> May 1595. *Vide* Paul Joseph, *Die Münzen von Worms*, p. 231 sqq.

**THIOLLIÉ, M<sup>lle</sup> EMMA** (*French*). Contemporary Sculptor; pupil of her father. At the Salon of 1894 she exhibited Portrait-medallions in bronze of M. & M<sup>me</sup> T. L<sup>\*\*\*</sup>.

**THIONVILLE** (*French*). Engraver of the early part of the nineteenth century; mentioned by Bolzenthall, p. 297.

**THIRIOT, HENRY** (*French*). Contemporary Sculptor, born at Metz; pupil of Millet and Cavelier. By him are also Portrait-medallions, among which I have noted : 1887. M. Ernest M<sup>\*\*\*</sup>; — 1888. M<sup>lle</sup> Jeanne S<sup>\*\*\*</sup>, etc.

**THIRMANN, or THÜRMANN, JOHANN CASPAR** (*Austr.*). Apprentice-Engraver at the Vienna Mint, 1764; on September 1765 he was placed under Anton Widemann, but in 1776 he was pensioned off on account of illness. The Vienna Mint preserves dies by this engraver, signed T.; G. TH and C. T. of a medal commemorating the Birth of the Archduchess Maria Theresia, 1717.

Fiala, in Katalog der K. K. Münz- und Medaillen-Stempel-Sammlung mentions a C. Thirmann as Medallist to the Vienna Mint under Charles VI., who would have been the author of the medal cited here, dated 1717, but in the Index he ascribes this work to J. C. Thirmann, whose connection with the Mint is comprised between 1764 and 1776.

**THOLOTTÉ, M<sup>lle</sup> MARTHE** (*French*). Contemporary Sculptor, born at Château-Chinon, near Dôle. At the Salon 1897 she exhibited two Plaquettes : Fileuse; — Portrait.



**THOMAN** (*Swiss*). Mint-master at Lucerne, 1421-1424; and at Fribourg, *circ.* 1435-39. In 1435 he coined Deniers and Mailles, and in 1439 Mailles. *Vide* Bulletin de la Société suisse de numismatique et Revue XII, 454.

**THOMAN** (*Austr.*). Moneyer at Vienna, 1402.

**THOMANN, JACOB** (*Germ.*). Provisional Mint-master at Hanau, 1613.

**THOMAS** (*French*). Mint-engraver at Cornavin (Geneva), 1466.

**THOMAS, ADRIEN** (*Flem.*). In conjunction with Gilles or Gilbert van der Biesen, Privy Mint-masters to Duke Antony of Burgundy, at Vilvorde, 18. April to 24 December 1409; Louvain 12<sup>th</sup> July 1410 to 21<sup>st</sup> March 1413; at Ghent *circ.* 1419. Adrien Thomas was a native of Malines.

**THOMAS, A** (*Germ.*). Medallist of the early part of the nineteenth century, who flourished at Dresden. He has executed medals on the Return of King Frederick Augustus I. to Saxony, 1815; — 15<sup>th</sup> Anniversary of his Reign; — Memorial medal, 1827; — Birth of Prince Frederick Augustus Albert, etc.

**THOMAS, ALEXIS FRANÇOIS** (*French*). Sculptor, born at Paris in 1795, died on 16<sup>th</sup> November 1875, pupil of Deseine and Dupaty. Besides numerous works of statuary and sculpture he has also produced Portrait-medallions, some of which were exhibited at the Paris Salon, 1837, 1849, 1853, etc.

**THOMAS, BARTHÉLEMY** (*Flem.*). Mint-master at Bruges, 16<sup>th</sup> June 1395 to 1400.

**THOMAS, BENJAMIN** (*French*). Mint-master at Lausanne under Bishop Gérard de Vuippens, 1302-1310. His name appears in documents of the episcopal mint as late as 1330.

BIBLIOGRAPHY. — Morel-Fatio, *Histoire monétaire de Lausanne*.

**THOMAS, CECIL W.** (*Brit.*). Contemporary Medallist, Seal and Gem-engraver, born in 1885, and residing in London. He early entered his father's workshop, and having a strong inclination for an artistic career, studied under many well-known artists, including Roscoe Mullins, Onslow Whiting and Richard Garbe for sculpture, and E. R. Hughes R. W. S. for drawing, honours being awarded him at the Central School of Arts and Crafts, London.

Gem sculpture has been his special study, with the result that he has successfully engraved many cameo and intaglio portraits. Later he turned his attention to the production of medals, showing

a distinct style and an appreciation of the finest examples of the medallist's art.



Sir Henry Irving.



Plaque of the Surrey Rose Club,



He is the author of a paper on the 'history of gem-engraving', and from 1909 he has been exhibiting at the Royal Academy, not only gems, but also medals and plaquettes, which show a conscientious technique and quick sense of intuition.



Percy.



Plaquette of the London Zoological Society.

Among his productions I would mention: Plaquette of the Surrey Rose Club, 1909 (*illustrated*);—Percy, 1909 (*illustrated*);—Sir Henry Irving, 1905 (*illustrated*);—Plaquette of the Zoological Society of London (*illustrated*);—Seal for the London County Council, etc.

At the Royal Academy, 1911, Thomas exhibited four Portrait-cameos, and again in 1912 and 1913: case of sculptured gems.

**THOMAS, CHARLES (I)** (*French*). Mint-engraver at Tours, appointed in 1655, and installed on 18<sup>th</sup> January 1658; he remained in office until 1656.

**THOMAS, CHARLES (II)** (*French*). Mint-engraver at Tours, *circ.* 1720.

**THOMAS, JEAN (I)** (*French*). Mint-engraver at Toulouse, 1420-1431.

**THOMAS, JEAN (II)** (*French*). Engraver of jetons, at Lyons, *circ.* 1542-1549.

**THOMAS, JEAN (Flem.)**. Mint-master at Marbais, in conjunction with Aldry d'Interminelli, from 28<sup>th</sup> February 1384 to 10<sup>th</sup> September 1385; at Ghent, 1386.

**THOMAS, J.** (*French*). Contemporary Medallist, residing in Paris. At the Salon 1909, he exhibited a Portrait-medallion in bronze.

**THOMAS, J. ROCHELLE (Brit.)**. Dealer in China, Curios and Antiques, residing in London; edited a number of medals, comprizing Portraits of Lord Tennyson, Gladstone, Sir Henry Irving, and other celebrities. He also issued in 1887 the 'Bonomi' Crown, engraved by Pinches, from models by an Italian sculptor of the name of Bonomi.

The obverse bears a youthful undraped bust of Her Majesty, in profile to left, wearing a head-dress, and the hair in a coil at the back. The legend, in incuse letters, VICTORIA REG. DEI GRA., and the date 1837, which is divided by the bust, surrounded upon the rim by a circle of stars of five points.

The reverse shows a draped full-length standing figure of Britannia as Minerva, in profile to the right, wearing a helmet, holding in her right hand a statuette of Victory, and supporting with her left a trident and shield, upon which is the motto DECUS ET TUTAMEN. The legend in four perpendicular lines, in incuse letters, BRITT MINERVA VICTRIX FID DEF, surrounded upon the rim by a circle of stars of five points.

The bust of the Queen on the obverse, and the figure of Britannia on the reverse, although in about the same relief as an ordinary current crown, presents the great peculiarity that the designs on



obverse and reverse have been made sunk below the surface or field of the coin, so that two coins might be placed together and, being perfectly flat, the work upon them would be impossible to rub or wear.

A limited number of proofs were issued, as follows :

150 specimens, in fine silver, brilliant proofs with plain edges, all numbered on the edge.

10 specimens proofs in tin, all numbered.

10 — — bronze, —

10 — — copper, —

10 — — aluminium, —

6 specimens, brilliant proofs in 22 carat gold, each weighing five sovereigns, all numbered.

Queen Victoria and the Prince of Wales (later Edward VII.) accepted copies of this Crown.

Mr. Thomas also issued specimens of the Halfpenny Tokens of the Copper Company of Upper Canada, from dies which came into his possession.

**THOMAS-GALLOIS, MADELEINE** (*French*). Contemporary Sculptor, born at Saulieu (Côte-d'Or); pupil of M<sup>me</sup> Geneviève Granger; now residing at Bourges. At the Salon she exhibited a number of medallic works: 1906. M<sup>me</sup> J. Thomas; — M<sup>me</sup> Bergeret; — 1907. M. R\*\*\*; — M<sup>me</sup> Marcelle Dominique; — M. Gallois; — 1908. Le député Périer; — M. Gallois; — M<sup>me</sup> Dominique; — M<sup>me</sup> Thomas, etc.

**THOMAS, PHILIPPE** (*French*). Goldsmith and Engraver of Lyons. He succeeded to Didier Besançon as Mint-engraver at Lyons, and remained in office from 1552 to 1564. Rondot gives several interesting data in connection with his activity at the Mint.

BIBLIOGRAPHY. — Rondot, *Graveurs lyonnais*, 1897. — Ibid., *Orfèvres de Lyon*.

**THOMASSET, FRANÇOIS** (*French*). Contemporary Sculptor, born at Louhans (Saône-et-Loire); pupil of Gauthier, and Millet. At the Salon 1886 he exhibited a Portrait-medallion, which is only one amongst many others that the artist has executed.

**THOMASON, SIR EDWARD** (*Brit.*) 1769-1849. Manufacturer and Inventor, son of a buckle-manufacturer of Birmingham, was born there in 1769. At the age of sixteen he was apprenticed to Matthew Boulton, of Soho. In 1793, his father having retired from business, Edward commenced a manufactory of gilt and plated buttons, which was gradually extended to medals, tokens, works in bronze, and silver and gold plate. In 1796 he submitted to the Admiralty the model of a fire ship propelled by steam and steered automatically, with which he proposed to assail the French shipping in their

own harbours. It met with considerable approbation, but was not adopted. On 25 Oct. 1796 and on 22. Dec. 1798 he took out patents (nos 2142 and 2282) for a carriage-step folding up automatically on the door of the vehicle being closed. At various times he patented improvements in gun-locks and cork-screws, and in the manufacture of hearth-brushes, umbrellas, whips, medals, tokens and coins. He also produced many works of great artistic merit, among others a full-sized copy of the Warwick vase in metallic bronze. In 1830 he completed a series of sixty large medals on Bible subjects from pictures by the old masters. He presented these medals to all the sovereigns in Europe and in return received many marks of honour and magnificent gifts. He held on behalf of eight foreign governments the office of Vice-consul for Birmingham, and was honoured with eight foreign orders of knighthood, including the Red Eagle of Prussia. In 1832 he was knighted by William IV. In 1844 he retired from business, and settled at Ludlow, whence he removed to Bath and afterwards to Warwick. He died at Warwick on 29<sup>th</sup> May 1849, and was buried in the family vault in St. Philip's, Birmingham. By his wife, Phillis Brown, daughter of Samuel Glover, of Abercarne, he had one son, Henry Botfield, who died on 12<sup>th</sup> July 1843.

Sir Edward published an autobiography entitled 'Memoirs during Half a Century' (London, 1845, 8<sup>vo</sup>), consisting chiefly of an elaborate account of the various honours he had received. His portrait is prefixed, engraved by C. Freeman (*Dict. Nat. Biog.*, LVI, p. 200).

(*Vide* Thomason's Memoirs. — Colville, *Warwickshire Worthies*, p. 743. — *Gent. Mag.*, 1849, I, 430.)

In 1793, Edward Thomason, who had been apprenticed to Boulton, commenced business for himself at the corner of Colmore Row and Church Street on the site opposite the present Grand Hotel. After Boulton's death, in 1809, Thomason produced the finest medals in Birmingham. He employed the best die-sinkers he could get hold of, and we shall find some of the best known men working for him. His principal piece is probably the splendid medal in memory of his master and friend, Matthew Boulton. This was a labour of love, and nothing was spared to make it unique. The portrait was from a wax model by Rouw, and the die "was engraved by my best die-engraver at that period (1809) — viz., William Wyon, the uncle to the die-engraver Wyon, of His Majesty's Mint. Great pains were taken to obtain a good likeness, and which was happily accomplished to my satisfaction. It was the deepest-cut die then extant, and upwards of four inches in diameter, supposed to be the largest medal in Europe and of the highest relief. On the reverse round the legend: "Born at Birmingham, September 3<sup>rd</sup>,



1728. Died August 17<sup>th</sup>, 1809. Aged 81"; and in the centre :  
"The liberal and enlightened patron of Arts and Manufactures."

At this date Thomason had been engaged in producing coins and medals for about two years. He was careful to employ good workmen, and some of Boulton's old die-sinkers are found working for him at a later date. His medals and tokens form a fine record of the history of the day. He struck two million penny tokens for the Government in 1812 for the payment of Wellington's army in the Peninsula. The obverse of these bore the head of the Duke, and on the reverses were depicted his various achievements in the war — the Passage of the Douro, the lines of Torres Vedras, the capture of Badajos, and the battles of Vimiera, Talavera, Albuera and Salamanca. After the battle of Salamanca Thomason brought out a fine medal of the Duke of Wellington,  $2\frac{1}{2}$  inches in diameter, and as the Duke became successively Baron, Earl, Marquis, &c., "so did I bring out a fine new medal of him at each of these periods." After the battle of Vittoria, June 21<sup>st</sup>, 1813, Thomason brought out his Marquis medal of Wellington with a new reverse in commemoration, and so on at every step in his career.

In 1807 there was the greatest difficulty with commercial men to obtain change in silver, but particularly in copper, to pay the work-people their wages. During the year Thomason put in machinery for the manufacturing of tokens or coins. In 1808 he received an order from the African Company in London to make the silver coinage for Africa.



Thomason's Token, with his bust.

In 1807 Thomason caused the issue of a large number of electioneering medals for York and Liverpool; further, Medals of Henri Christophe, the black general, who made himself Emperor of Haïti; Medals for the King's party, in South America, to favour the Bourbons, 1809; Memorial medal of Matthew Boulton, from a model by Rouw, engraved by W. Wyon, who at the time was in the employ of Thomason. 1811. Two million copper Tokens for Samuel Fereday; 1812. The English army, then in Spain, were

distressed for the want of small change; Thomason was entrusted with the issue of a coinage of Tokens bearing on the obv. the head of Wellington, and on R. the names of his principal Peninsular successes. Upwards of two millions of the pieces were struck and passed current with the army (cf. W. J. Davis, *Nineteenth Century Token Coinage*, p. 178 sqq. on these Tokens, where a different version of their origin is given from the verbal testimony of J. K. Picard who caused them to be issued).



Portrait-medallion of Matthew Boulton.

In this same year of 1812 an English guinea was worth 27 s., according to the Mint-price of gold; so, naturally, every possessor of a few pieces hoarded them, in consequence of which they became so extremely scarce that there was something approaching a panic—for the Master of the Mint, the Hon. Wellesley Pole, could not obtain permission from the Government to issue a new coinage. At this juncture Berkley Monck, M. P. for Reading, Berkshire, a banker,



applied to Thomason for gold and silver tokens. Only £ 1,600 worth of gold pieces were struck, because the then Prime Minister, Percival, requested the manufacturer to cease issuing the pieces until an arrangement had been settled with the banker. These tokens were eagerly bought up at £ 5 each, to be retained as a memento of the *only gold* token ever struck outside the Mint, and of the price of gold at the period. The obverse has a likeness of Alfred the Great, crowned and sceptred, with the name beneath, and this legend, "Pignora certa petis do pignora certa, 1812"; on the reverse "40 shillings, Berks Token. Standard gold, 6 dwts. 18 grs. Reading" with the legend. "Payable in bank notes at 6s. the dwt. by J. B. Monck, Esq."

The silver tokens were half-crowns, eighteenpence, and shillings, which, despite the present price of silver, are worth considerably more than face value to-day. The gold token, of course, rarely comes into the market, when the price is, naturally enough nearly prohibitive. In 1810-11 Thomason made tokens for Newcastle-on-Tyne and Gainsborough, a description of which will be of use to the amateur. The shilling of the former place has on the obverse a view of a coal staith (a stage from which coal is loaded into boats laying to) in a circle, and "BEWICKE MAIN COLLIERY + 1811 +." On the reverse are the words in small capitals, "One shilling payable at Newcastle-on-Tyne and London +." There is also a copper penny, which is very scarce. The obverse, again, has the coal staith, and on the reverse "ONE PENNY PAYABLE AT Newcastle-on-Tyne", in a circle. The Gainsborough tokens may be described thus :—

I. — Obverse : Star, garter, and motto "Honi soit ", etc. Legend : John Gamson, Gainsbro'. Reverse : A female figure seated on a bale, holding scales and a horn of plenty. There is a sword on the ground, and the initial "Y" and "D" under the figure. 1 s. token, 1811. Gamson was a woollen draper who was declared bankrupt on May 11, 1822.

II. — Obverse : A ship sailing under canvas. Gainsbro' token, 1811. Reverse : A *near* view of a bridge, with S. Sandars above it, in a circle. Legend : FOR TWELVE PENCE—branches of olive under. There is a variant with a *distant* view of the bridge. Sandars was a corn merchant and maltster.

III. — Sixpence. Obverse : Silver token issued by Brumby, Gainsborough, for VI. pence. Reverse : A wheatsheaf, date 1812. Beneath legend : "To accommodate the public with small change."

The execution of this piece is exceedingly beautiful, and, so far as is known, it is the *only* token on which initials form a diphthong of the surname. Martin Brumby was a maker of sailcloth, declared bankrupt September 22, 1821. Specimens of this sixpence

are scarce and valuable. Thomason himself issued tokens, too, which are far from common, and should be secured whenever possible : —

I. Obverse : Bust to left (Sir Ed. Thomason) within a wreath of oak. No legend. Reverse : Token for one penny, 1811, in five lines. The edge is milled, and the piece altogether is of fine workmanship. A good specimen is worth 2 s. 6 d. ; a faultless one 5 s.

II. Farthing token. Obverse : A building, "Thomason's Manufactory, Birmingham." Reverse : Royal Arms and supporters. Above this the motto "Honi soit" etc., and below "Dieu et mon droit". Specimens of this little piece are rarely met with.

Thomason's principal die-engraver was Halliday, an "out-worker" who had premises of his own in Newhall Street, which is near Church Street, where Thomason's works were. As Thomason made tokens for Brecon and Wales, also in the year 1810, it is probable that all specimens dated 1811, and known to be Halliday's work, came from Thomason's place. But Halliday worked for H. Morgan, of London, also — who advertised himself as a licensed maker of tokens — and these pieces were engraved and struck at Newhall Street. It is thought that Morgan was a mere London agent of Thomason and Halliday. In any case, tokens issuing from either of these makers are esteemed. By an Act of 1817 all tokens were declared illegal on and after January 1, 1818 — with the exception of those issued by the overseers of the poor of the parish of Birmingham, and the overseers of the poor of the parish of Sheffield. The former were allowed until March 25, 1820, to recall their tokens, and the latter until March 25, 1823, Thomason, therefore, devoted himself more to the production of high-class medals.

Thomason issued a large number of medals : 1806. Memorial medal of Charles James Fox ; — 1812. Wellington ( $2\frac{1}{2}$  in diam.) ; — 1814. Princess Charlotte of Wales ; — Samuel Fereday ; — Alexander I. of Russia (by Webb) ; — The four Allies, the Prince Regent, the Emperors of Russia and Austria, and the King of Prussia, WE SHALL NEVER SEE THEIR LIKE AGAIN ; — 1815. Penny Tokens for Admiral Sir Isaac Coffin, Bart, Magdalen Island ; — Blücher ; — Hetman Platoff ; — 1816. Prince Leopold of Saxe-Coburg ; — Admiral Sir Sidney Smith ; — Grand Duke Nicholas Paulovitch of Russia ; — 1817. Matthew Wood ; — 1819. Copy of the French medal on the Conquest of England 1804, with FRAPPE A LONDRES EN 1804 ; — 1820. A series of 48 medals representing the Elgin marbles ; — Mudie's National Medals (Thomason allowed his artists to collaborate in this series) ; — 1821. The Wellington shield ; — Giovanni Battista Belzoni, Opening of the Pyramid of Kephren 1818 (by Wells) ; — Coronation medal of George IV. ; —



1822. Golden Wedding of Robert Gilmor, of Baltimore; — Order of the White Eagle of Poland (commissioned by Olive, Princess of Cumberland); — 1823. Royal Humane Society Medal; — 1824. Central American coinage (plated currency); — 1825. Canova; — Walter Scott; — 1826. Commemorative medal of the Foundation of the London University; — Series of National Medals (41 subjects); — 1827. H. R. H. the Duke of York; — H. R. H. the Duke of Saxe-Weimar, completion of the Erie Canal, 1825; — The shield of Scipio; — 1828. Sir Robert Peel; — A series of 16 medals on Science, struck on one side only, making 32 pieces: 1. Mechanics; 2. Optics; 3. Electricity; 4. Hydrostatics; 5. Metallurgy; 6. Chemistry; 7. Astronomy; 8. Mineralogy; 9. Crystallography; 10. Geology; 11. The Mountains; 12. Phrenology; 13. Steam Engines — Marquis of Worcester & Capt. Savory; — 14. Newcomen & Boughton's; 15. Watt's single, for raising water; 16. Watt's double, for driving machinery; — 1829. Sir Walter Scott; — Emancipation of the Catholics, Ireland pacified; — 1830. A series of medals on Bible subjects, after celebrated paintings (in five volumes): 1. Adam gave names to the beasts of the field and the fowls of the air (Paul Veronese); 2. Eve presenting the forbidden fruit in the garden of Eden (Domenichino); 3. The Expulsion of Adam and Eve from Paradise (Guido); 4. Cain slaying his brother Abel (Domenichino); 5. Enoch carried up into heaven (Paul Veronese); 6. Noah's ark floating upon the waters (Bandinelli); 7. Noah buildeth an altar and offereth a sacrifice (N. Poussin); 8. The Building of the tower of Babel (Bandinelli); 9. Lot parting from Abraham to dwell in the plains of Jordan (Titian); 10. Lot and his two daughters on their journey from Sodom to Zoar (Rubens); 11. Abraham offering his son Isaac for a sacrifice (Carracci); 12. Rebecca drawing water for Abraham's camels (Poussin); 13. Abraham buried in the cave of Macphelah by his sons (Rembrandt); 14. Isaac blessing Jacob instead of Esau (Titian); 15. Reconciliation between Jacob and his brother Esau (Titian); 16. Joseph's brethren selling him to the Ishmaelite merchants (Guido); 17. The interpretation of King Pharaoh's two dreams by Joseph (Guido); 18. Joseph maketh himself known to his brethren (Murillo); 19. Jacob on his deathbed calling together his sons, and blessing them (Rembrandt); 20. Moses discovered and preserved by the daughter of King Pharaoh (Poussin); 21. The rod of Moses miraculously changed into a serpent (Salvator Rosa); 22. The first-born slain throughout the land of Egypt (Michael Angelo); 23. Pharaoh and his host drowned in the Red Sea (Michael Angelo); 24. Moses smiting the rock for water at Horeb (Murillo); 25. Moses descending from the Mount, and finding the Israelites worshipping the molten calf, (Raphael); 26. The Ark of the Covenant, the Altar of Incense the

Brazen Laver (Bandinelli); 27. Moses's brazen Serpent (Rembrandt); 28. Balaam smiting the ass who speaketh before the Angel (Carracci); 29. The Sacrifice of the red Heifer (Vandyck); 30. Joshua dividing the waters of the river Jordan (Rembrandt); 31. Joshua commanding the Sun to stand still (Rembrandt); 32. The Chart of the Travels of the children of Israel from Egypt and across the river Jordan; 33. Jael driving the nail through Sisera's temples (Carracci); 34. Fulfilment of Jephtha's rash vow (Carracci); 35. Samson killing the lion on his journey to Timnath (Le Brun); 36. Samson carrying away the Gates of Gaza (Le Brun); 37. David cutting off the head of Goliath, the Philistine (Michael Angelo); 38. Saul and the witch of Endor (Salvator Rosa); 39. Absalom slain by Joab in the wood Ephraim (Carracci); 40. Solomon's Temple (Bandinelli); 41. Solomon's Judgment (Carlo Dolci); 42. Jeroboam ordering the man of God to be seized (Correggio); 43. Elijah fed by the ravens (Paul Veronese); 44. Elijah carried up into heaven in the presence of Elisha (Raphael); 45. The Shunamite's son restored to life on the prayer of Elisha (Murillo); 46. Jonah cast upon the shore by the whale (Leonardo da Vinci); 47. The Overthrow of the army of Sennacherib, king of Assyria (Michael Angelo); 48. Shadrach, Meshach and Abed-Nego in the fiery furnace (Carlo Maratti); 49. Job in affliction rebuking his wife (Leonardo da Vinci); 50. The Psalmist playing upon the harp (Vandyck); 51. Daniel in the den of lions (Raphael); 52 (or link medal). Caesar murdered in the Senate house at Rome (Correggio); 53. The Nativity or Adoration of the wise men (Rubens); 54. Joseph and Mary's flight into Egypt (Rubens); 55. Christ baptized by John in the river Jordan (Poussin); 56. Christ raising Lazarus from the dead (Murillo); 57. Christ instituting his Last Supper (Leonardo da Vinci); 58. Christ's agony in the garden (Carlo Dolci); 59. Christ crucified (Rubens); 60. Christ's Ascension into heaven (Correggio); — 1834. Medal of the Birmingham Free Grammar School; — 1835. A series of metallic Tracts (100 Halfpenny size medallets, fifty with texts from the Old testament, and fifty with texts from the New Testament).

Amongst other productions by Thomason I may further note : Introduction of Water, London; — Medal on Phrenology (in Boston Collection), etc.

Thomason issued a series of medals of Kings and Queens of England, after Dassier. Many of the medallic productions of Thomason are signed : **THOMASON & JONES.**

**BIBLIOGRAPHY.** — *Sir Edward Thomason's Memoirs during half a century.* — Lee, *Dictionary of National Biography*, LVI. — W. J. Davis, *Warwickshire Token Coinage.* — *Ibid.*, *Nineteenth Century Token Coinage.* — H. A. Grueber, *English*



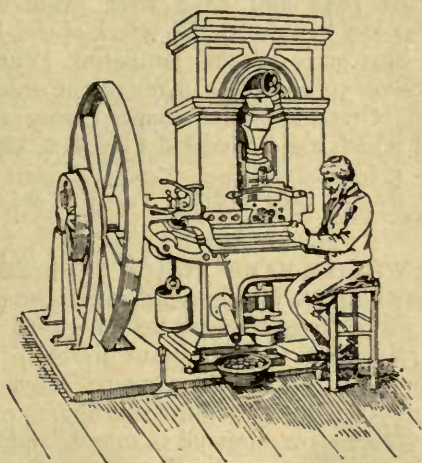
*Personal Medals.* Numismatic Chronicle, III. S., 1888, 1891. — Friedensburg & Seger, *Schlesiens Münzen und Medaillen*, 1901. — *Birmingham and Midland Hardware*, &c.

**THOMPSON** (*Brit.*). Gem-engraver of the latter end of the eighteenth century. His name is mentioned by King (*Engraved Gems*, 1872), and Raspe describes the following works by him : Head of Antinous, with flowers, in the character of Bacchus ; — Head of Madonna ; — Bust of an Angel ; — A Lion passant. All these are finely cut in cornelian.

**THOMIRE, PIERRE PHILIPPE** (*French*). Bronze founder, 1751-1843 ; principally modelled figures in the dry classic style of the Empire. He is also the author of some Portrait-medallions.

**THOMSEN EDINR., E. W.** (*Brit.*). This signature occurs on the R of a Prize Medal of the Edinburgh Photographic Society, instituted in 1861.

**THONNELIER** (*French*). Engineer ; introduced at the Paris Mint in 1834 the Uhlhorn Steam Coining-Press, with improvements of his own, which was adopted in 1846. At the present time the



Thonnelier's Coining Press.

Paris Mint has 10 large Thonnelier Coining-Presses in use, capable of turning out 55 pieces per minute, 12 medium presses of the same system capable of striking 62 pieces per minute ; 6 small presses of the same system coining 77 pieces per minute, and 5 other presses of various systems. All these presses are capable of striking, in ten hours' work, at least 100.000 pieces all sizes (Babelon, *La Monnaie*, Grande Encyclopédie).

Trial pieces by N. Tiolier of Louis Philippe 1833, 1839, 1840 and 1845 were issued at the Paris Mint commemorating Thonnelier's introduction of his steam coining press (cf. *infra* **TIOLIER**).

**THONI** (*French*). Moneyer at Fribourg (Thony der Münzer). He was from 1471 to 1498 a member of the Council of the Two Hundred.

**THOR (THAER, DOR)**. Mint-master at Ulm and Würzburg, 1506.

**THORNTHWAITE, J. C.** (*Brit.*). Die-sinker at Sydney (New South Wales), who engraved dies for Australian Tokens, the first of which were struck in Sydney in 1852, and were known as the "Tea Stores". J. C. Thornthwaite, and his assistant, Parkin, had arrived from London about three years earlier. Accustomed to the finer work of seal-engraving, Thornthwaite found himself in a peculiar situation when first called upon to prepare dies for tokens; and, having no screw-press, was compelled (pending the arrival of one from England), to complete the work with a hammer or other falling weight. This combination of unfavourable circumstances doubtless accounts for the lack of finish which the pieces exhibit. These tokens dated 1852 and 1853 were made to the order of Samuel Peek, who lost his life in the wreck of the Dunbar, 1857.

Thornthwaite also prepared the Jamberoo Penny (1854), the (Three-Penny) Silver tokens 1854, made to the order of Campbell, of Morpeth; and other silver and copper Penny and Halfpenny Tokens, some of which are signed **J. C. T.** or **J. C. THORNTHWAITE**.

**BIBLIOGRAPHY.** — Coleman P. Hyman, *Coins, Coinages, and Currency of Australasia*, Sydney, 1863. — *Coins of British Possessions and Colonies*, London, 1889.

**THORNYCROFT, WILLIAM HAMO** (1850- ) British Sculptor. "A pupil of his father, Thomas Thornycroft, and of the Royal Academy schools, he was still a student when he was called upon to assist his father in carrying out the important fountain in Park Lane, London. He accordingly returned in 1871 to England from Italy, where he was studying, and modelled the figures of Shakespeare, Fame and Clio, which were rendered in marble and bronze. In the following year he exhibited at the Royal Academy "Professor Sharpley" in marble for the memorial in University College; and "Mrs Mordaunt" a relief, — a form of art to which he has since devoted much attention. The "Fame", already mentioned, was shown in 1873. Believing that the pendulum had overshot its swing from conventional classicality towards pictorial realism, he turned from the fleshy" school towards the Greek, while realizing the artistic necessity for modern feeling. In 1875 his "Warrior bearing a wounded Youth from the field of Battle" gained the gold



medal at the Royal Academy schools, and when exhibited in 1876 it divided public attention with the "Tennyson" of Woolner and "Wellington Monument" sculptures of Alfred Stevens now in St. Paul's Cathedral. Then followed the dramatic "Lot's Wife", in marble (1878), and Artemis (1880), which for grace, elegance and purity of taste the sculptor never surpassed. He was thereupon elected an associate of the Royal Academy, and more than justified the selection by his "Teucer" of the following year, a bronze figure of extraordinary distinction which, bought for the Chantrey collection, is now in the National (Tate) Gallery of British Art. It is simple and severe, classic yet instinct with life and noble in form; and in it he touched the high-water mark of his career. Turning to the ideal, in works entirely modern in motive and treatment, Hamo Thornycroft produced "The Mower" (1884) and "A Sower" (1886); the "Stanley Memorial" in the old church at Holyhead partakes of the same character. Among the sculptor's principal statues are "The Bishop of Carlisle" (1895) (Carlisle Cathedral), "General Charles Gordon" (Trafalgar Square, London), "Oliver Cromwell" (Westminster), "Dean Colet" (a bronze group — early Italianate in feeling — outside St. Paul's School, Hammersmith), "King Alfred" (a colossal memorial for Winchester), the "Gladstone Monument" (in the Strand, London), and "Dr Mandell Creighton, Bishop of London" (bronze, erected in St. Paul's Cathedral). Thornycroft's other memorials, such as the "Queen Victoria Memorial" (Karachi), the "War Memorial" (at Durban), and the "Armstrong Memorial" (at Newcastle), are well-known, and his portrait statuary and medallions are numerous. He was elected a full academician in 1888, and an honorary member of the Royal Academy of Munich. He was awarded a medal of honour at the Paris Exhibition, 1900.

Cl. M. H. Spielman, *British Sculpture and Sculptors of To-day* (London, 1901). — *Encyclopædia Britannica*, 1911, Vol. XXVI, page 881.



Rx. for Halfcrown.



Obv. for Halfcrown.

Thornycroft was in 1892 one of the competing sculptors who submitted designs or patterns for the coinage of Queen Victoria 1893, the adopted models for which were prepared by T. Brock



Obv. for Florin.



R. for Florin.



Half Sovereign.

Designs for Coins.

(cf. Lewis F. Day, *The Coins of the Realm*, Magazine of Art, 1893). He has also occasionally modelled Portrait-medals and Plaquettes, one of Agatha Thornycroft was exhibited by him at the Royal Academy, 1904. A portrait-medal of Dr F. J. Mouat, University of Calcutta, is described by Dr H. R. Storer in *Amer. Journal of Num.*, n° 793.

**THORWALDSEN, ALBERTUS** or **BERTEL** (*Dane.*). Sculptor, was born at sea on the 19<sup>th</sup> November 1770. His father, an Iclander, was on his way to Copenhagen, where he settled as a carver of figure-heads for ships; and the son was brought up to the same profession. But from his eleventh year the boy attended art classes, and in 1793 he gained the first gold medal for design at the Academy of Copenhagen, and along with it the privilege of three years' residence abroad for the purpose of study. Accordingly, in 1796, he sailed for Rome, whose collections kindled in him the undying ambition to revive the glories of sculpture as practised by the ancient Greeks. From Canova he had early and generous recognition; and shortly, by the model for a "Jason", he secured reputation. No purchaser, could, however, be found for it till, in 1803, just as in hopeless disgust the artist was about to return to Copenhagen, he received from "Anastasius" Hope a commission for its production in marble. From this time forward prosperity and fame flowed upon



him in full tide. In 1819 he returned to Denmark, where his reception was triumphal. He remained at home but a year, and then returning to Rome continued to prosecute his art assiduously up to 1838, when he again departed, to pass his remaining years in his own land. Its climate, however, proved no longer suitable to him, and the year 1841 found him once more at Rome. In 1844, having revisited Copenhagen to complete some of his works there, he died suddenly in the theatre, of disease of the heart, on the 24<sup>th</sup> of March. All the works remaining in his possession he bequeathed to his country to be preserved in a museum bearing his name, for the maintenance of which he also left the bulk of his fortune, reserving a sufficient provision for his natural daughter, and this collection is now one of the chief glories of Copenhagen. Thorwaldsen's strength lay in classical and mythological subjects; he imitated with wonderful success the antique conceptions, or even may be fairly said to have reproduced classic art. His efforts in Christian subjects, even the famous "Christ and the Twelve Apostles" at Copenhagen, are obviously a less spontaneous outcome of his genius. Of his many works those best known by photography and otherwise are the reliefs "Night" and



Portrait-medal of Thorwaldsen, by Voigt.

"Morning". Of his many portrait busts or statues those of Byron, now at Cambridge, and Oehlenschläger are perhaps the most notable. See the *Life of Thorwaldsen* (whose name is in Danish spelt Thorvaldsen) by Thiele (3 vols. Leip. 1852-58; Eng. abridgment by Barnard, 1865); Hammerich, *Thorwaldsen und seine Kunst* (Gotha, 1876); Eugène Plon, *Thorwaldsen, sa Vie et ses Œuvres* (Eng. trans. by M<sup>rs</sup> Cashel Hoey, 1874); and Sigurd Müller (Copenhagen, 1890, et sq.). (*Chamber's Encyclopædia*, Vol. X, p. 187).

Thorwaldsen's name (**THORWALDSEN INV.**) occurs on a number of medals, engraved by various artists, as C. Christensen, F. Krohn, etc., either as the designer or the author of the group of statuary or sculpture reproduced on the rev. of the medals thus signed. Among these I have noted : Memorial medal of Frederick VII. of Denmark, 1839; by F. Krohn; — Silver Wedding medal of Christian VIII. and Caroline Amalie, 1840; by C. Christensen (*illustrated*); — N. Copernicus; — Fr. von Schiller; — Giorgio Zoega, by C. Silvestrini, etc.



Silver Wedding of Christian VIII, 1840.

There are also Memorial medals of Thorwaldsen, by Harald Conradsen, 1844, Christen Christensen, Voigt (*illustrated*), and others.

**THOS** (*French*). Contemporary Medallist, born at Marseilles; pupil of Yencesse. At the Salon 1912 he has exhibited : Portrait of Count Zamoïski (belonging to Princess M. A. Lubomirska); — Saint-Louis, bronze casting; — Portrait of M<sup>lle</sup> Roussel; — Le Soir; — Ecce Homo; — Mater Dolorosa.

**THOUET, FRÉDÉRIC** (*French*). Editor of medals, referring to the Siege of Paris, 1871 : Prices of food during the Siege; — Ambulance Medals; — Ambulance des Citoyens Mourocq et D<sup>r</sup> Regnier.

**THOUZET, or TOUZET, PIERRE** (*French*). Assayer at the Paris Mint, 1624.

**THROGMORTON, SIR NICHOLAS** (*Brit.*). 1515-1571. Diplomatist; joined household of Catherine Parr, his relative, 1543; was ambassador in Paris under Elizabeth, and afterwards to Scotland; fell into disgrace as involved in an intrigue for the marriage of Mary, Queen of Scots, with the Duke of Norfolk; imprisoned on suspicion



of sympathy with the rebellion of the northern Catholics, 1569; died in 1571.

Sir Nicholas Throgmorton was Master of the Mint at the Tower in London under Edward VI. He was responsible for the coins bearing for mint-mark a ton, being a rebus on the last syllable of his name. These consist of *N* Sovereign, Half-Sovereign, Crown, and



Silver Crown of Edward VI., 1553.

Half-Crown of the 4<sup>th</sup> Issue (1552), and *N* of the 3<sup>rd</sup> Issue : Crowns 1551, 1552, and 1553 (*illustrated*) ; Half-Crowns 1551 and 1552, with cantering horse, and 1553 horse walking ; Shillings, Sixpences, Threepences, Pennies, Halfpennies, and Farthings.

There is a jeton, engraved by Paquier Feuret, of Sir Nicholas Throgmorton, 1560, bearing his arms on either side (*Med. Ill.*, 101.25).

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**THRONDSSEN, IVAR** (*Norweg.*). Sculptor, Medallist and Mint-engraver at Christiania. He cut the dies for the Coronation medals



Coronation medal of King Haakon VII. and Queen Maud, 1906.

of King Haakon VII. and Queen Maud 1906, and for the Norwegian coinage : *N* 20 and 10 Kroner; *R* 2 and 1 Kroner, 50, 25 and 20 Öre; *Æ* 5, 2 and 1 Öre; which was first issued in 1907.

The portraits of the sovereigns were prepared by the Sculptor Bisdal, and the models for the coins by the Sculptor Alsaaker.

Another type of the Coronation medal bears on the Reverse the crowned and draped shield of arms. This official medal was presented by King Haakon VII. to all the high officials who took part in the Coronation ceremony. These medals were all issued in various sizes.

At the Brussels 'International Exhibition of Modern Medals', 1910, Throndsen exhibited the following medallic productions : Coronation Medals of King Haakon VII.; — King Haakon VII., gilt medal; — Christian Michelsen and Carl Berner; — Portrait-medallions, cast in bronze, of King Haakon VII., Queen Maud, and Crown Prince Olav; — Portrait of a Lady, large medallion cast in bronze; — Oscar II., King of Sweden and Norway; — Cato Maximilian Guldberg, 1902; bronze medal; — 75<sup>th</sup> Anniversary of



the London firm of R. White and Sons, 1901; — Björnstjerne-Björnson; *Æ* Plaquette; — King Haakon VII., silver medal; — Christian Michelsen, *Æ* Medallion; — Oscar II. of Sweden; small *R* medal; — Walkyrie; *Æ* Plaquette; — Hendrik Ibsen; — Official medal of the Norwegian Fisheries Exhibition at Bergen, 1898; — Ludvig Holberg, etc.

At the International Medallic Exhibition of the American Numismatic Society in New-York, March 1910, Throndsen also exhibited some medals : Oscar II., two sizes; — Eleventh Norwegian Agricultural Show at Thronthjem, 1902; — Cato Maximilian



Guldberg; — Christian Michelsen; — The White medal; — Chr. Michelsen and Carl Berner; — Haakon VII.: — For Vidskabeligt Arbeide; — Walkyrie; — Portrait-medal of Haakon VII., Queen Maud, and Prince Olaf; — Selskabet for Christiania Bys Vel; — Haakon VII. Rex Norvegiae; — Det 12<sup>te</sup> Almindelige Norske Landbrugsmode; — 3<sup>die</sup> Nordiske Havebrugs Udstilling; — Kristiania 1907; — Til enig Vagt om Norge; — Idraet Giver Sundhed; — Bjørnstjerne Björnson; — Rop " Leve Norge "; — King Haakon VII., and Queen Maud.

**THRONUS, JACOBUS** is related by Gori (*Hist. Dact.*, p. 180) to have (about the year 1557) engraved on a diamond, with admirable skill, the arms of Mary Queen of England, consort of Philip II. King states that " nothing further is known of him, but his name would lead to the conclusion that he was a Hollander ".

I suggest that there is a confusion in the name, which should probably be **JACOPO DA TREZZO**.

**THÜNAU, GEORG SITTICH VON** (*Germ.*). Mint-master at Ludwigstadt and Lauenstein, 1622.

**THUMANN** *Vide* **CASPAR THÜRMANN**. Assistant-engraver at the Vienna Mint, 1767-1776.

**THUNDL, ACHAZ** (*Hung.*). Mint-engraver at Kremnitz under Ferdinand I., after 1536. He also engraved medal-dies; amongst these a Portrait-piece of 1541 (two sizes, *one illustrated*); and Relig-



Medal of Ferdinand I., 1541.

ious medals of 1538 and 1546, Christ on the Cross, and the Paschal Lamb. (*K. K. Münz- und Medaillen Stempel-Sammlung*, Pl. IX, n<sup>os</sup> 3 and 6).

**THUN, JOHANN JACOB** (*Germ.*). Mint-master at Sondershausen 1684-1689, and later at Gotha 1691-1723. He signed **I—T** or **IT**. For Count Christian Willhem I. of Schwarzburg he coined at Sondershausen Ducat, Half Ducats, Thalers, 24, 12 and 6 Mariengroschen, Double Groschen and Groschen, which are usually signed **I T**. (E. Fischer, *Die Münzen des Hauses Schwarzburg*, Heidelberg, 1904). He also struck coins and medals for Duke Frederick II., from dies engraved by Christian Wermuth. His initials occur on coins of the Saxe-Gotha series also. Amongst his productions is a Medalllic Thaler of John William, Duke of Saxe-Gotha, 1707, in which this Prince is described as Lieutenant-general of the armies of H. M. the Emperor, of the Queen of Great Britain, &c. *Med. Ill.*, <sup>304</sup>/<sub>122</sub>).

**THUNDORFER, HEINRICH** and his son **GUMPRECHT** (*Germ.*). Moneyers at Ratisbon 1318.

**THUNDORFER, KONRAD ANDER HAID** (*Germ.*). Moneyer at Ratisbon, 1339; Master of the Mint, 1345.

**THUNDORFER, STEPHAN** (*Germ.*). Moneyer at Ratisbon, 1339.

**THURMANN, JOHANN CASPAR**. *Vide THIRMANN supra*.

**THURSO, MATHIAS** (*Germ.*). Contracted to work the mint at Skotschau, 1622.

**THURY, or TUREY, HUGUET** (*French*). Mint-master at Grenoble, appointed on 26. November 1543 for a period of four years. He was in office until March 1547. He coined Douzains à la croix blanche, Liards au dauphin, and Doubles tournois of Henry II.

**BIBLIOGRAPHY.** — Roger Vallentin, *Les Différents de la Monnaie de Grenoble*, Ann. num. 1894, p. 349.

**THYRSOS**. This signature occurs on a paste, formerly in the De Thoms collection, showing an altar and eagle.

**THYVOYON, LEOPOLD** (*French*). Medallist of Nancy, XVIII. Century. (Rondot and H. De la Tour, *Graveurs et Médailleurs*, p. 358).

**T. I.** *Vide* **THOMAS ISENBEIN**. Mint-master at Bremen, 1. November 1634 to 27. March 1669.

**T. I.** *Vide* **TIMOTHEUS IWANOFF**. Medallist at St. Petersburg, in the second half of the eighteenth century.

**TIBERGHIEU, PIERRE JOSEPH JACQUES** (*Belg.*). Engraver and Goldsmith of Ghent, born at Moenin, near Courtrai, on 30. July 1755, died at Ghent on 9. December 1810. He was apprenticed to a Goldsmith of Courtrai of the name of Nolf, and also studied drawing



and even painting at the Art schools of his native city. He however found engraving and chasing a more congenial branch of study, and at this period of his career cut a number of artistic seals, among which one for the Corporation of Physicians of Courtrai. After some years Tiberghien went to Antwerp and found work with a distinguished Goldsmith, Verbert, a Director of the Academy, who developed in him a taste for classical forms. From Antwerp the artist moved on to Ghent where he definitely settled down. His first work there was a very fine wire-work railing for the front of the choir of the Church of Baudeloo, which attracted the attention of the Governor-General, Prince Albert of Saxe-Teschen.

Tiberghien's work in the various branches of art has been described and published in the form of three Albums, by his friend and pupil, Lievin De Bast, 1811. His medallic productions consist chiefly of engraved medals granted as Prizes by the Ghent authorities. None of them were struck, but all engraved by hand. M. Jean Justice has compiled a list of them, on which is based the following : Undated. Uniface medal, A flaming heart; above, the Holy Dove, etc. ; — Piety seated facing; St. Michael on horseback spearing the Dragon ; — AEN HET SCHOONSTE WIJF Mercury flying to r. placing a crown upon three superposed cages containing birds; R AEN DEN SCHOONSTEN MAN Two Genii, &c. ; — Prize medal: SOCIIS RHETORICES &c. ; — Prize medal for Poetry, with bust of Maria Theresia ; — Prize medal for Rhetoric, with bust of Maria Theresia ; — Medal Portrait of Leopold II. ; — République française; R Respect à la loi ; — Ticket, Messenger de l'Adm : Mun : du Cant : de Gand ; — Force à la loi; R Greffier du Tribunal civil ; — Ticket, Commissaire de police ; — 9. Aug. 1789. Arcubus et Musis junctis &c. ; R Phanori Soc : Font : Gand &c.; TRIUMPHUS AMICITIAE ; — 1791. Medal of the Ghent School of medicine, presented to Jos. Franc. Kluyskens ; — 29. May 1792. Archery Prize medal to P. F. Cnockaert ; — 1792. Ghent Academy ; Prize of Painting to Joseph Bailly ; — Christ receiving children brought to Him by a woman ; — 25. Aug. 1793. Medal of the Confraternity of St. Anthony to one of its members, J. B. Hellebaut ; gold ; signed T ; — 1794. Ghent Academy of Commerce ; — 1795. As last ; — Medal of the Ghent School of Medicine, ARTIS OBSTETRITIAE PRAEMIUM ; — 30. March 1796. II. Prize of the II<sup>nd</sup> Class, to J. B. Goetghebuer ; — 28. June 1796. Prize Medal for Agriculture (at least two known) ; — 1796. Prize Medal for Music, to J. B. J. Hofman ; — 1797. Prize Medal for Rhetoric ; — 30. Sept. 1798. Medal " Aux artistes dramatiques et patriotes de Gand ; — 13. July 1800. Prix attribué au plus riche tableau &c ; — 4. Aug. 1800. Prix d'honneur, Fête sur la plaine St. Pierre ; — 13. Aug. 1800. Medal of the Mayor of Ghent ; — 31. March 1801. I. Prize for Reading ; — 14 July 1801. I. Prize for

Modelling; — 14. July 1801. I. Prize for Architecture; — 25. July 1802. Prize for Painting, to Corneille Cels; — Prize for Sculpture, to Jean Robert Calloigne; — 1802. Prize for Drawing; — Prize of the Directors of Ghent Academy, to Ferdinand Bral, architect; — Prize for Drawing, Munificence municipale; — I. Prize for Arithmetic, to P. J. Goetghebuer; — 1803. Encouragement Prizes (several varieties); — 2. December 1804. Coronation of Napoleon I.; Public Rejoicings at Ghent (several varieties, with different names of recipients); — Prize Medals for Competitions in Archery, Rhetoric, Painting, Sculpture, &c.; — 1805. Medal presented to Lievin Bauwens, manufacturer &c.; — 16. August 1806. La Confr. de l'Arc, to C. Heyman, NULLA DIES PACEM &c.; — 1806. Les Confrères de l'Arc présentent à ceux de l'Arquebuse ce gage d'union et d'estime; — I. Prize for Reading, Ecoles prim. de la ville de Gand; — 5. July 1807, Société de l'Arbalète à Alost; — Obv. as last; R. Prix d'honneur décerné à la Société de Bruges; — 2. August 1808. Prize for Architecture, to Louis Roelandt, of Nieuport; — 25. August 1808. A Medal for Archery, given to Count Jos. Dellafaille, mayor of Ghent; — Another, to J. B. de Rouck, Roi jubilaire XXI janv. MDCCCIX; — 6. February 1809. Prize Medal of the Botanical Society, to L. Le Bègue; — Similar, to T. du Colombier; — 8. October 1809. Uniface medal of the Society of St. George of Ghent; two varieties given to Js van Santen, and J. Roelants; — April 1810. Rejoicings at Ghent in connection with Napoleon I.'s marriage with Marie Louise of Austria; NEAPOLEONIS GALL. &c.; — Another, DE LEUR UNION NAITRA LE BONHEUR DE LA FRANCE ET DE L'AUTRICHE &c.; — 7. Aug. 1810. The pupils of the School of Architecture to P. J. Goetghebuer; — 1810. Public Festivals at Ghent in connection with Napoleon's Marriage; R. COURONNEMENT DE NAPOLEON I &c.; (2 var.; one given to Blaise Déjourné); — 15. Aug. 1810. Elementary School of Medicine of Ghent; Prix des accouchements, décerné à J. B. Bruggeman; — 1810. Prize medal for Drawing, SALON D MDCCCX.

At the Fine Arts Exhibition, which was opened at Ghent on 30. July 1810, Tiberghien exhibited a fine series of medals engraved by him.

Tiberghien was entrusted in 1810 with the building of the Triumphant Arch which was erected at Ghent to celebrate the arrival in that city of Napoleon I. and Marie Louise, 17. and 18. May 1810. This was one of his last important undertakings, as he died on December 9 of that year, at the age of 55. He was one of the Directors of the Academy of Drawing and Director of the Classes of Engraving of the Ghent Society of Fine Arts.

BIBLIOGRAPHY. — Jean Justice, *Le Graveur P. J. J. Tiberghien, sa vie, son œuvre.*



Gazette numismatique, 1905, pp. 121, 161. — *Description de l'Arc de Triomphe érigé par la Société de Commerce de Gand*, etc., Gand, 1811. — Norbert Cornelissen, *Notice sur feu M. Tiberghien, considéré comme inventeur et graveur d'un grand nombre de médaillons en métal*, Annales Belgique, t. VI, pp. 332-344. — Claeys, *Mémorial de la ville de Gand*, p. 254. — *Œuvres de P.-J. Tiberghien et de son élève L. de Bast*, Album en 3 vols, in the Library of the University of Ghent. — P. Bordeaux, *Medailles franco-gantoises de l'Ère républicaine et de l'Empire*, Rev. belge de num., 1901, pp. 437-462. — A. de Witte, *La Médaille en Belgique au XIX<sup>e</sup> siècle*, Bruxelles, 1905.

**TIBS, T.** (*Brit.*). According to the compilers of *Medallic Illustrations of British History*, "an English Medallist, whose works appear to extend from about 1727 to 1745. No particulars are known of this artist; his medals are of very inferior workmanship". His signature **TT**. occurs on a Coronation medal of George II., 11. October 1727; — **T. T.** on a Coronation medal of Queen Caroline; — **T. TIBS F.** on a Medal of the Platonic Society, 1730, with a terminal bust of Plato; — **T** (possibly meant for Tibs) on a Vernon medal, Capture of Porto Bello, 1739; — Battle of Dettingen; Bust of George II.; **R** Justice trampling upon Tyranny (*Med. Ill.*, II <sup>578</sup>/<sub>215</sub>).

BIBLIOGRAPHY. — Hawkins, ed. Franks and Grueber, *Medallic Illustrations*, &c.

**TICCATI, GIROLAMO** (*Ital.*). Sculptor, Architect, and Medallist of the first three decades of the eighteenth century, died at Florence in 1734. His initials **GTF** or also **HTF** (Hieronymus Ticcatti) occur on medals. By him are Portrait-medals of D<sup>r</sup> Lorenzo Bellini, of Florence (2 varieties, of which one is represented in the Boston Collection, signed **G. TICCATI**); — Julio Bened. Lorenzini; — Antonio Magliabecchi, the famous librarian of the Tuscan Grand Ducal Library.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Nagler, *op. cit.*

**TIECK, FRIEDRICH** (*Germ.*). Sculptor, born on 14. August 1776 at Berlin, died on 14. May 1851; pupil of Bettkober (1789-94), and Schadow (1797); brother of the well-known Poet. He visited Dresden, Vienna, Munich, and Paris, where he remained for three years with David, and won the second Prix de Rome. Goethe, Madame de Stael and the Bavarian Crown Prince employed him on sculptural work. In 1819 he returned to Berlin and became a member of the Council of the Academy.

His statues of Iffland, Schinkel, and numerous busts of contemporary celebrities are justly renowned.

During his residence at Weimar (1810) he modelled a large medallion on the Completion of the Castle, with bust of Duke Charles Augustus; and another on the Marriage of the Hereditary Prince, executed in the old Italian style.

**TIEDEMANN, KONRAD** (*Germ.*). Mint-warden at Crossen, 1674.

**TIEFFENAU, RENNWARD GÖLDLIN VON** (*Swiss.*). Mint-master at Lucerne, 1826-1847; he coined 1837-1839, and again 1841-42 for Tessin; died 12. March 1866.

**TIELE, JOACHIM** (*German.*). Mint-master at Lübeck, 1549; † 1558.

**TIERNA, FRIEDRICH VON** (*Austr.*). Mint-master at Vienna, 1346, 1351. Father of Jans and Jakob von Tierna.

**TIERNA, or TIRNACH, JANS VON** (*Austr.*). Mint-master at Vienna, 1354-56, 1358-1360, 1362-1370.

**TIERNA, or TYRNA, JAKOB VON** (*Austr.*). Mint-master at Vienna, 1372, 1373.

**TIERNA, JOHANN VON** (*Austr.*). Mint-master at Vienna, 1377, 1378; died in 1388.

**TIERNY, or TIERNEY, The Right Hon. GEORGE** (*Brit.*). Deputy Master of the Mint under George IV., 1828. He it was who appointed Benedetto Pistrucci Chief Medallist with a salary of 350 l. per annum.

**TIFALDI, C.** (*Ital.*). This signature occurs on a Scholastic Prize Medal of Naples, 1867, with bust of Dante.

**TIFFANY & Co.** (*Amer.*). A famous firm of Silversmiths of New York, with branch houses in London, and Paris. The founder, Charles Lewis Tiffany, a Goldsmith, was born at Killingly (Connecticut), and died in 1902. First employed in his father's manufactory, he founded in 1837 a business of fancy goods at New York, to which he added later curios, Oriental goods, Bohemian crystal ware, porcelain and diamonds. The firm became renowned for the sale of plate.

C. L. Tiffany's son, Lewis Comfort Tiffany, who was born in New York in 1848, devoted himself to painting. He also distinguished himself in decorative art and has executed numerous designs for the Glass Works which he founded in 1879.

Messrs Tiffany have edited a number of medals, amongst which I have noted: Gold medal granted by the New York Chamber of Commerce and Citizens for services rendered in laying the Telegraph Cable between Europe and America, 1858; — 4<sup>th</sup> Centenary of the Discovery of America by Christopher Columbus, 1893 (designed by James H. Whitehouse; engraved by William Walker; illustrated in *Numismatic Circular*, II, 929); — Dr E. K. Kane (2 var.); — Nurses' Training School, Newport R. I. Hospital (*Amer. J. of N.* 1358-59); — 150<sup>th</sup> Anniversary of the Capture of Luisburg by American troops, 1895; — Grant Monument Medal, 1897; — Greater New York Medal, 1898.



At the New York International Medallion Exhibition 1910, Messrs Tiffany & Co had on show: Al Héro de la Paz, estado de Chihuahua; — Jamestown Tercentennial Exhibition medal; — Peter Stuyvesant medal; — Edgar Allan Poe Centenary medal; — Commander Robert Edwin Peary; — The Hubbard medal, etc.

**TILE, JOACHIM** (*Germ.*). Mint-master at Lübeck, 1549; privy mark, a dog's head. *Vide* Madai, Thaler Cabinet, nos 4979, 4982, etc.

**TILGER, GEORG** (*Germ.*). Goldsmith of Munich, circ. 1554; Mint-warden there, 1569. (Kull 581. XIX 25. K. Hauptmünzamt, München).

**TILL, WILLIAM** (*Brit.*). Father of William Till, the coin-dealer and numismatic writer. He was a wine and spirit merchant, and the proprietor of the Red Lion Inn at Slough. A token issued by him reads on obv. HALFPENNY TOKEN. SLOUGH. BUCKS \* RED LION INN. Lion rampant to left; R. Shield of arms, with motto PRO REGE ET PATRIA 1794, and W. TILL. WINE & SPIRIT MERCHANT \*. Several varieties exist of this token, of which proofs in gold and silver were also struck.

**TILL, WILLIAM** (*Brit.*). Son of the preceding; coin-dealer and Numismatic writer; died in 1844. His place of business at 17 Russell St., Covent Garden, was a famous relic of the past, as it was originally "Tom's Coffee House", and the tables on which he exhibited his coins were those that were used by the best political, literary, and theatrical celebrities of the eighteenth century.

W<sup>m</sup> Till was the grandson of William Till, the proprietor of the once famous Windmill Inn at Salthill (who died in 1764).

He was one of the founders, and an original member of the Numismatic Society of London, (1837), and a contemporary of W<sup>m</sup> Wyon R. A., Benjamin Wyon, Leigh Sotheby (a member of the firm of "Sotheby's"), Mathew Young, Charles Roach Smith, Edward Hawkins, and other famous artists and collectors.

W<sup>m</sup> Till is the author of "An Essay on the Roman Denarius and English silver Penny", London, 1837. He issued Penny and Half-penny Tokens, 1834 and 1839, which were engraved by W. J. Taylor.

On his death, he was succeeded by his nephew, William Webster, whose son Mr. W<sup>m</sup> J. Webster is the well-known numismatist, and my esteemed colleague in the firm of Spink & Son, Ltd.

**TILLESWORTH, WILLIAM** (*Brit.*). A London Goldsmith; Mint-Master to the Archbishop's Mint, Canterbury, temp. Henry VIII.

"Amongst the manuscripts in the Lambeth Library is preserved an indenture between Archbishop Cranmer and William Tillesworth,

of London, Goldsmith, in the 25<sup>th</sup> year of Henry VIII. By that instrument the archbishop appointed the said William to be master and worker of his monies of silver within the mint of Canterbury; and Tillesworth engaged to make three sorts of monies. viz. the half-groat, the penny or sterling and the halfpenny, according to the terms of the indenture, which were the same as that of the 18<sup>th</sup> of Henry VIII.

“ For the coinage of every pound troy the master was to take twelve pence by number, out of which he was to pay to the archbishop one penny, and to retain to himself eleven pence for wages and all other charges.

“ If upon the trial of the pix it was found that the standard was not kept, the master was to make fine and ransom to the archbishop, at his will. He took an oath to the archbishop for the performance of covenants, and bound himself, his heirs and executors, by the present indenture.

“ Respecting his transactions with the merchants, on account of bullion, he gave security, himself in four hundred marks, and four borrowes in one hundred marks each ”. (Ruding, *Annals*, etc., II, p. 182).

The initial **T** occurs, amongst others, on both sides of a Half-Groat of Henry VIII. issued by Archbishop Wareham, at Canterbury.

**TILLET** (*French*). Général des Monnaies, 1598.

**TILLET, TITON DU**. *Vide* **TITON DU TILLET** *infra*.

**TILLMANN, SAMUEL** (*Swiss*). Goldsmith of Berne; † 11. December 1572. In 1554 he cut for the City Mint 12 pairs of coin-dies. (*Schweiz. Künstler-Lexikon*).

**TILLY, CATHERINE DE** (*Flem.*). Widow of Antoine de Laderrière, acted as Master of the Mint at Bruges, from 4. January 1690 to 3. July 1700.

**TILLY, JEAN DE** (*Flem.*). Mint-master at Bruges, 4. November 1513 to 8. May 1518.

**TILLY, MAHIEU DE** (*Flem.*). Mint-master at Ghent, 9. July 1489 to 2. December 1490; then at Bruges, 21. April 1492 to 10. July 1493, and again from 20. November 1493 to 14. May 1496 in conjunction with Pierre Michiel.

**TILLOY, JEAN BAPTISTE** (*French*). Sculptor of the second half of the nineteenth century; born at Berzieux (Marne). He exhibited at the Paris Salon the following Portrait-medallions in bronze: 1868.



M. Boucher d'Aubanel; — 1868. M. Legrand; — 1869. M. A. de Haussy; — Abbé Turquet, doyen de Péronne; — 1870. M. Tilloy, etc.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*, II, 574.

**TIM.REF.MANT.** Signature of Timoteo Refati, a Mantuan Medallist, of the second half of the sixteenth century. *Vide* Vol. V, p. 56; also *Armand*, I, 236; III, 113.

**TIMOΘEI, IVANOFF.** *Vide* Vol. III., p. 37. Russian Medallist, 1729-† 1802.

**TIMP, SIMON.** *Vide* **SIMON TIMPFE.**

**TIMPFE (Germ.).** The name of a family of Mint-officials, several of whom filled offices as Mint-masters in various cities, during the seventeenth century.

1. SIMON TIMPFE Senior

2. THOMAS	3. SIMON Junior	4. SAMUEL	5. PETER
	6. ANDREAS	7. THOMAS	

BIBLIOGRAPHY. — M. Bahrfeldt, *Beiträge zur Münzgeschichte der Lüneburger Lande*, 1893. — Chr. Lange, *Sammlung schleswig-holsteinischer Münzen und Medaillen*, 1908. — *Berliner Münzblätter*, 1896, 2096. — Jorgensen, *Danske Monter*, 1888.

**TIMPFE, ANDREAS.** The name also occurs as Timpe. Son of Samuel Timpe, who was Mint-master at Rostock. On 21<sup>st</sup> June 1643 he was appointed Mint-master at Lüneburg, resigned this post in 1649, and at first went to Stade, where he took the place of his relative Peter Timpe. In 1650 he is said to have been Mint-warden at Rostock, and Mint-master there, 1659-1660 (*Evers, Mecklenburgische Münz-verfassung*, 1888).

M. Kirmis, *Handbuch der polnischen Münzkunde*, states that Andreas Timpe played an important role in the mint annals of Poland. From 1650 to 1660 he was Contractor and Mint-master of the mints of Fraustadt and Posen, 1659 General administrator of the Krakau mint and Superintendent of all the mints of the Crown. In 1660 he called over to Posen his brother Thomas, who on 1. October undertook the working of the mint at Bromberg. In 1661 Andreas Timpe contracted for the mint of Krakau, erected a Mint at Lemberg, coined at Lemberg, Krakau and Bromberg the Gulden pieces named after him, and in 1667 left Poland. He first went over to Pomerania, but his further whereabouts are unknown.

**TIMPFE, DANIEL (Germ.).** Mint-master at Posen, 1655.

**TIMPFE, JOHANN (Germ.).** Mint-master at Fraustadt, 1655.

L. FORRER. — *Biographical Notices of Medallists.* — VI.

**TIMPFE, PETER** (*Germ.*). Son of Simon Timpfe the Elder, administered the Mint at Gottorp under his brother Samuel's supervision, from 31. December 1622, and succeeded to the latter. He was appointed Mint-master at Rostock on 7. October 1625 and coined there until 1635 (Bahrfeldt).

A good deal of confusion has arisen in conjunction with the identity of the various members of the Timpfe family. Schlickeysen-Pallmann are responsible for erroneous information, the names of Simon Timpf, Samuel Timpf and Samuel Timphe being introduced in their 'Münz-Abkürzungen', notwithstanding the fact that M. Bahrfeldt in his "Beiträgen zur Münzgeschichte der Lüneburgischen Lande im ersten Drittel des XVII. Jahrhunderts" has devoted five pages to the engravers of the name of Timpfe. *Vide* also *Berliner Münzblätter*, n° 188, 1896, col. 2020-21.

Peter Timpfe signed **P** or **PT** (monogram), also **P T** or **P**. These marks occur on coins of Duke Frederick of Schleswig-Holstein up to 1636. From 1640 to 1641 he was Mint-master at Stade, and from 1641 to 1643 Mint-master at Vörde for the Archbishop of Bremen. After the fall of Bremen to Sweden, Peter Timpfe was installed by the Swedish government as Mint-master at Stade, 22. March 1649, and definitely appointed by Queen Christina on 8. September 1649. Not long after he fell ill, and his nephew Andreas took his place. He died towards the end of 1653.

**TIMPFE, SAMUEL** (*Germ.*). Son of Simon Timpfe the Elder; was installed Mint-master at Burg on Fehmarn Island on 10. September 1617, and transferred on 4. December 1620 to the Mint at Steinbeck near Hamburg. He apparently resigned his post in 1628, and was succeeded by his brother Peter, who had been administering under Samuel's responsibility the mint at Gottorp since 31. December 1622, for Duke Frederick of Schleswig-Holstein. On 25. August 1635 he was appointed Mint-master at Rostock, and remained in office until 1635. He signed **ST** or **ST** (monogram). He died at Güstrow, 1656.

His monogram occurs on Thalers of Frederick III. of Schleswig-Holstein, 1622 and 1626.

**TIMPFE, SIMON** the Elder (*Germ.*). A native of Minden; Mint-master at Hanau 1607-1611; appointed in 1611 Mint-master to the Archbishop of Bremen at Vörde (Bremervörde), 1612 also Mint-master at Burg on Fehmarn Island for the same ruler. In 1614 he undertook the city mint of Stade, still retaining office at Vörde, and at Burg, until 1616. On 19. September 1615 he was appointed by Duke William of Brunswick-Lüneburg as Mint-master for a period of six years at the newly erected mint at Harburg, upon



which he resigned his post at Stade. On 1. October 1619 he retired from work altogether on account of old age, and died in 1621. He never signed **S. T.** as implied by Schlickeysen-Pallmann, but had for privy-mark the sign **XL**. It is not known where Simon Timpfe was officiating previous to 1607.

**TIMPFE, SIMON** (*Germ.*). Son of Simon Timpfe the Elder; resided first at Harburg; in 1623 he applied for the post of Mint-master at Winsen, but was unsuccessful; appointed on 12. October 1627 Mint-master to Anna, née Countess von der Mark, Abbess of Thoren, and on 15. May 1628 Jüliers-Berg Mint-master. From 1640 to 1643 he filled the office of Mint-master at Glückstadt; 14. May 1645 to 1646 Mint-master at Ratzeburg for Duke Augustus von Lauenburg; and 31. December 1647 to 1650 Mint-master at Wismar, but did not coin there. Simon Timpfe never signed **S. T.**, but his usual privy-mark was a heart adorned with two sprigs of laurel.

**TIMPFE, THOMAS** (*Germ.*). Son of Simon Timpfe the Elder; was assisting his father in his office at the Mint since 23. December 1618. On 1. October 1619 he was appointed Mint-master at Harburg for the rest of the six years' contract of his father's, and retained his post until 1. April 1625. In the meantime he also worked for Johann Friedrich, Archbishop of Bremen, at Vörde 1618-1620, for the Cathedral chapter of Verden, 1620, and for Duke Augustus Junior at Hitzacker, 1623. He unsuccessfully applied in 1627 for the office of Mint-master at Winsen, but nothing further seems to be known about him.

**TIMPFE, THOMAS** (*Germ.*). Brother of Andreas T., and son of Samuel T. In 1660 he petitioned the Rostock city council to have the seals removed from his brother's property.

**TIMPKE.** *Vide* **TIMPFE.**

**TIOLIER, NICOLAS PIERRE** (*French*). Son of Pierre Joseph Tiolier, born in Paris in 1784. Sculptor, Gem-and Coin-engraver, and Medallist. He was appointed Engraver-general of the coins on his father's resignation in 1816, and remained in office until 1843. He died on 25. September 1853. His signature on medals occurs as **N. TIOLIER F.**; **N. P. TIOLIER F.**

N. P. Tiolier was a pupil of his father, and of Jeuffroy, and Dejoux. In 1805 he obtained the First Grand Prix for "Le Génie de la gravure présentant un cachet à l'Empereur qui lui donne une couronne." In 1824 he won a Medal of the Second class; was knighted on 23. April 1821, and promoted to the rank of an Officer of the Legion of Honour on 31. July 1825.

The following exhibits by this artist at the Paris Salon are

recorded by Chavignerie et Auvray: — 1812. A frame containing several medals, cameos and intaglios; — 1814. Impressions of the Great Seal of H. M. the Emperor, and two others of the Privy Seal; — Impressions of medals, jetons, and engraved stones (one of the Jetons representing the principal façade of the Bourse); — 1817. A frame containing various patterns of medals and jetons; — 1819. A similar exhibit; — 1822. *La Force asservie par l'Amour*; — *Un jeune faune jouant de la flûte*; — A frame containing a number of wax models; — A frame of medals, jetons, engraved stones and coins; — 1824. A frame containing models in wax, medals, jetons, and engraved stones; — A large sketch in wax (a rough draft for the Inauguration medal of the new Bourse at Paris); — Portrait of Duvivier, late Mint-engraver-general; — Bust of Antoine, architect; — 1827. A frame containing models in wax, one of which represents the Great Seal of France, and an impression of the same Seal; — A frame of medals, jetons, and engraved gems; — 1831. A frame containing the Seals of France, impressions of coins and medals; — Virgin and Child, marble group.

Amongst the coin-dies engraved by N. P. Tiolier I have noted the following: *Louis XVIII., First Restoration*: Pattern *A* 40 Francs (2 var., crowned and uncrowned head), and *Æ* 5 Francs (2 var.) with crowned bust of Louis XVIII., dated 1815, but issued for the Competition of 2. August 1814 on the first Restoration (Dewamin, *Cent ans de numismatique française, de 1789 à 1889*, Paris, 1889; Pl. 39, 9-10; 40, 11-12). These are signed: **N. TIOLIER F.** *Louis XVIII., Second Restoration*: Quarter Franc 1816-1824, signed *T* (the mark of P. J. Tiolier); — 1817. Pattern  $\frac{1}{4}$  Franc, 10 Centimes, 5, 3 and 2 Centimes; — Pattern 10 and 5 Centimes 1817, 1821, by Michaut, with *N. Tiolier* on *℞*; — Medallion 5 Franc pieces on the Visit of the Duchesse d'Angoulême to the Paris Mint, 25. April 1817 (signed: *N. Tiolier* on truncation); — H. E. Count Corvetto, Finance Minister, 1817 (signed: *N. Tiolier*); — Visit of the Duc d'Angoulême to the Mint of La Rochelle, 6. November 1817; — The Duc and Duchesse de Berry visit the Paris Mint, 18. November 1817 (and 2 Franc piece on same event with bust of Louis XVIII.); — Charles Philippe de France visits the Paris Mint, 11. June 1818; — H. E. M. Roy, Secretary of State &c., 1820 (*N. Tiolier*); — The Prince and Princess of Denmark visit the Paris Mint, 17. April 1822 (2 Franc size). — *Charles X.* Pattern 40 Francs, 1824, signed: *N. Tiolier* (*Dew.* Pl. 45, 11); — Pattern 5 Francs, 1824 (*Dew.* Pl. 46, 14 and 16); — Undated Patterns for 100 Francs, and 10 Francs (*T*; *Dew.* Pl. 47, 2 and 7); 5 Francs, 1824 (*N. Tiolier*; *Dew.* Pl. 47, 9); *Æ* Pattern 10 Centimes, undated (2 var.; signed: *N. Tiolier*); *Æ* Pattern 5 Centimes and  $2\frac{1}{2}$  Centimes (*Dew.* Pl. 47, 11-14); — Pattern *Æ* 5 Francs 1824,



by Michaut (with *T*); — Medallion 5 Franc piece on the Visit of the Prince of Salerno and the Duchess of Berry to the Paris Mint, 22. July 1825 (*N. Tiolier*); — Visit of H. M. Charles X. to the Mint at Lille, 8. September 1827 (*N. Tiolier*); — Visit of the Duke of Bordeaux to the Paris Mint, 24. December 1828; — Visit of the King and Queen of the Two-Sicilies to the Paris Mint, 11. June 1830 (*Dew. Pl. 49*). — *Louis Philippe I.* Pattern 5 Franc pieces 1830 (several varieties; *Dew. Pl. 51, 3-6*); — The current



Five Franc piece 1830, by N. Tiolier.

5 Franc pieces 1830 [2 var., one with LOUIS PHILIPPE &c. (*illustrated*) and the other with LOUIS PHILIPPE I; signed : **N. TIOLIER** on truncation]; — *A* 20 Francs 1831; *R* 1 Franc 1831 (*Dew. Pl. 51, 7-10*); — Pattern 100 Francs 1831 (*illustrated*); — Pattern 5 Francs 1831, with CINQ | FRANCS 1831 on *R* (*Dew. Pl. 53, 10*);



Pattern 100 Francs, 1831.

— Various Patterns, with obv. head of Louis Philippe, by N. Tiolier, and on *R*. Inscriptions commemorative of Tonnelier's press being introduced at the Paris Mint, dates 1833, 1839, 1840 1845 (*Dew. Pl. 56, 10-15*; *one illustrated*).

Besides these coins, N. Tiolier was responsible also for the dies

bearing as privy-mark a horse's head (under Louis XVIII), T, or a star (under Louis Philippe).



Trial piece from Thonnellier's coining press, 1833.

Amongst N. Tiolier's medals I may mention : Portrait-medal of P. J. Tiolier, his father, 1823; — Masonic Medal of the Loge d'Anacreon O. : de Paris (signed : N. : **TIOLIER** :; *Marvin*. p. 64, cxxxvii); — Camille Beauvais, 1835; — A. L. Girodet-Trioson, painter; — A. F. Michallon, painter, 1823; — Saint-Etienne to Lyons Railway, 1826 (*Moyaux*, 105); — French Imperial Academy of Fine Arts at Rome, 1808; — Birth of the King of Rome, 1811 (in conjunction with Galle); — Visit of the Empress Marie-Louise to the Paris Mint, 1812; — Raphael, 1812; — J. B. Regnault, 1812; — Agents de change of Paris (octagonal jeton), 1813; — Silk brokers of Lyons (oct. Jeton), 1814); — King Murat visits the French Imperial Academy of Fine Arts at Rome, 1809.

The State seals of Napoleon I., 1814, Louis XVIII. and Charles X. were engraved by N. P. Tiolier.

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**TIOLIER, PIERRE JOSEPH** (*French*). Medallist and Coin-engraver, born in London in 1763 : appointed Engraver-general of the French coins in March 1803, and resigned his office in 1816. He died in 1819 at Bourbonne-les-Bains.

He was a pupil of his brother-in-law, Benjamin Duvivier. In 1816 he was awarded the cross of St. Michel.

There is a Portrait-medal of him by his son, 1823.

The coins of Bonaparte, as First Consul, appear to be all his work. His full signature is retained on the subsidiary currency of the First



Empire, whereas the gold coinage and 5 Franc pieces, the dies of which were cut by other engravers, only bear *T.*

From Dewamin I have been able to reconstitute the following list : *Bonaparte, Premier Consul*. An II (22. Sept. 1802 to 21. Sept. 1803). Pattern 20 Francs (*Dew. Pl. 28, 2-3*) ; Uniface Portrait-piece, bust laureated, lion's skin around neck (*Dew. Pl. 28, 8*) ; — Pattern



5 Francs of Bonaparte, Premier Consul, An XI.

40 Francs, unsigned (*Dew. Pl. 28, 12*) ; — Pattern 5 Francs, AN XI ; signed : **TIOLIER. F.** (*Dew. Pl. 30, 9*). Current coinage of An XI : *N* 40 and 20 Francs ; *R* 5 Francs (*illustrated*), 1 Franc, and Demi-Franc. Two sizes of the 5 Franc piece of that date exist. All these are signed : *Tiolier*. Also of the same date : Pattern 5 Francs commemorative of the Visit of the First Consul to the Paris Mint ;



Obverse of Napoleon I, 5 Franc piece, by Brenet, (bearing also *Tiolier's* signature).

signed : **TIOLIER. F.**, and Uniface Pattern for *R* of 1 franc piece (*Dew. Pl. 31, 1-6*) ; — An 12. *N* 40 and 20 Francs ; *R* 5 Francs, 1 and  $\frac{1}{2}$  Franc of types of An XI ; *N* 20 Francs ; 5 Francs (2 var. ; one with Bonaparte Premier Consul, signed *Tiolier*, and the other with Napoleon Empereur, and signed : **TIOLIER. F.** on truncation) ;

2 Francs (2 var.); 1 Franc; Demi-Franc (2 var.); Quart (2 var.); all signed *Tiolier* (*Dew.* Pl. 32, 1-10). The varieties are distinguished by the earlier bearing the title of BONAPARTE PREMIER CONSUL and the later NAPOLEON EMPEREUR; — An 13.  $\mathcal{R}$  2 Francs, 1 Franc,  $\frac{1}{2}$  and  $\frac{1}{4}$  Franc of preceding types, with NAPOLEON EMPEREUR and REPUBLIQUE FRANÇAISE;  $\mathcal{A}$  40 and 20 Francs, by J. P. Droz, signed *T<sup>r</sup>* beneath bust;  $\mathcal{R}$  5 Francs, by Brenet; signed *T<sup>r</sup>*, with bare head of Napoleon I. (*illustrated*); — An 14 (22. Sept. to 31. December 1805).  $\mathcal{A}$  40 and 20 Francs;  $\mathcal{R}$  5, 2, 1,  $\frac{1}{2}$  and  $\frac{1}{4}$  Franc of types of An 13. I give these on the authority of Dewamin, but I have never come across any coins of that date. — 1806.  $\mathcal{A}$  40 and 20 Francs, by Droz;  $\mathcal{R}$  5 Francs, bare head, by Brenet; 2, 1,  $\frac{1}{2}$  and  $\frac{1}{4}$  Franc (*Tiolier*); Medallíc 2 Franc pieces on the Visit to the Paris Mint of the Prince of Bavaria, 3. March 1806 (**TIOLIER. F.**), and of the Prince of Baden, 5. April 1806 (unsigned). — 1807.  $\mathcal{A}$  40 and 20 Francs, bare head, and laureated, by Droz (with *T<sup>r</sup>* beneath bust);  $\mathcal{R}$  5 Francs, bare head, and laureated, by Brenet (with *T<sup>r</sup>*; *illustrated*); 2 Francs, 1 Franc, Demi-Franc, and Quart (two types; the one so-called 'Tête de nègre', with bare head of the Emperor, and the other with laureated head; all signed: *Tiolier*). Also Pattern 2 Francs, *Tiolier* (*Dew.* Pl. 34, 17). — 1808.  $\mathcal{A}$  40 and 20 Francs;  $\mathcal{R}$  5, 2, 1,  $\frac{1}{2}$  and  $\frac{1}{4}$  Francs, all with laureated head, of 1807 type. — From 1809 to 1814 all the above denominations were issued each year, except 40 Francs of 1814, and Quarter Francs of 1810, 1811, 1812, 1813 and 1814. — In 1808 Pattern 10 Centimes in billon, and 5 Centimes in copper (2 var.) were also engraved by *Tiolier*, whose signature they bear. A similar 10 Centimes was issued for currency in 1809. *Tiolier* engraved also in 1809 medallíc 2 Franc pieces commemorative of the Visits to the Paris Mint of the King of Saxony, 7. December 1809, and King of Württemberg, 27. December 1805 (*Dew.* Pl. 35, 11.12). — *Louis XVIII. First Restoration.* 1814.  $\mathcal{A}$  20 Francs, and  $\mathcal{R}$  5 Francs, the former signed *Tiolier* beneath the bust, and the second **TIOLIER. F.** on truncation; Medallíc 5 and 2 Franc pieces, struck in honour of Alexander I. of Russia, Au Pacificateur de l'Europe; Francis I. of Austria, Ange de Paix; Frederick William III. of Prussia, Ange de Paix; all dated April 1814, and signed *Tiolier* (*Dew.* Pl. 38).  $\mathcal{R}$  Medallíc 5 and 2 Franc pieces on the Visit of the Duc de Berry to the Mint at Lille, 5. August 1814, and of Monsieur Comte d'Artois to the Mint at Marseilles, 4. October 1814; — 1815.  $\mathcal{A}$  20 Francs, and  $\mathcal{R}$  5 Francs, of 1814 type. It is possible that the dies of Louis XVIII.'s first coinage may have been prepared by Pierre Joseph *Tiolier's* son, Nicolas Pierre, with whose dies they bear a striking analogy. — *Napoleon I.* (The Hundred Days).  $\mathcal{A}$  20 Francs, by Droz; and  $\mathcal{R}$  5 Francs, by Brenet; both signed *T<sup>r</sup>* beneath bust; and 2 Franc piece of new type, signed: *Tiolier* (*Dew.* Pl. 41, 1).



P. J. Tiolier was responsible for the dies of the Napoleonic coinage of *Genoa* (CL and a prow, 1811-1814, i. e. from 15. November 1811 to 1814. The prow was the privy-mark of the Mint-master, Podesta); *Geneva* (G and a lion, from An 7 to An 12; lion, privy-mark of Mint-master Daubigny; — G and a fish, An 13; fish, privy-mark of Mint-master Froidevaux); *Westphalia* (J and a horse's head, Paris 1808-1809, for King Jérôme of Westphalia; horse's head, privy-mark of P. Tiolier); *Rome* (R. crowned and wolf and twins, 1811-1814; wolf and twins, privy-mark of the Mint-master, Mazzio); *Turin* (U and a heart, 1803-1814; heart, privy-mark of Mint-master Paroletti); *Utrecht* (mast and a fish, 1811-1814; mast = Utrecht mint-mark, and fish, privy-mark of the Mint-master, Dumarchis Sarvâas). The coining of the French coins at Utrecht began only on 16. November 1812 and did not last beyond 1813.

By P. J. Tiolier are also medals: Foundation of the Lodge of the French Ocean, 1798 (Marvin, p. 72, CLXV); — Charles Philippe, Comte d'Artois, Hommage de la garde nationale, 1815; — Coronation medal of Napoleon I., 1804; — Medal commemorating the French Revolution, Winged Liberty, with motto: ELLE FERA LE TOUR DU MONDE (*Trésor de numismatique, Médailles de la Révolution française*, Pl. 53, n° 6); — Prize Medal for Literature (Prix littéraire du Musée); signed: T. F.; — Visit of the Russian ambassador to the Paris Mint, 1801 (2 var.); — Construction of a Bridge at Dourdan, 1801; — Society for the promotion of Industry, 1802; — Jeton of the Chamber of Commerce of Rouen (octagonal), 1802; — Masonic medal of the Lodge 'Océan français', 1802; — Jeton of the Chamber of Commerce of Bordeaux (octagonal), 1803; — Medallion coins struck after Gengembre's process, 1804; — Jeton of the 'Tribunal de première instance', 1805; — Salines de l'Est (octagonal jeton), 1806; — Notaries of Château-Thierry (jeton), 1806; — Notaries of the Department of the Seine (octagonal jeton), 1806; — Notaries of Bordeaux (oct. jeton), 1806; — Avoués de la Cour d'appel (oct. jeton), 1806; — Chamber of Commerce of Bordeaux (oct. jeton), 1806; — Manufacture of the Rue Martel (oct. jeton), 1807; — Commissaires priseurs à Paris (oct. jeton), 1807; — Notaries of Clermont-Ferrand (oct. jeton), 1810; — Notaries of Meaux (oct. jeton), 1813; — Conseil de Prud'hommes à Rouen (oct. jeton), 1813; — The King and Queen of Bavaria visit the Paris Mint, 1810, etc.

Among the most interesting coin-dies engraved by Pierre Joseph Tiolier are those of a Pattern 5 Franc piece 1808, the famous *Rheinbundthaler* (so-called). Obv. NAP. KAIS. BESCH. — D. RH. BUND. Laureate head of Napoleon to r.; below: Tiolier. R. CARL. FRIED. GR. HERZ. V. BADEN. — (Lion head) 1808. A. In the field within oak-wreath: 5/FRANK. Inscription on the edge: + GOTT BEFESTIGE UNSEREN BUND Sch. 5503. Berst. 846.

A specimen sold in the Raritäten-Cabinet I (L. & L. Hamburger, Frankfort-on-M.) for 4200 Marks. Only 4 examples known.

BIBLIOGRAPHY. — *As before.*

**TIRNACH, JANS VON** (*Austr.*). Son of the Mint-master Friedrich von Tierna, and Mint-master himself at Vienna, 1354-56, 1358-1360, 1362-70, 1377-78.

**T'SANTELEN, JAN** (*Dutch*). Goldsmith and Seal-engraver of Oudenarde, *circ.* 1453.

**TIROEN, JAN** (*Dutch*). Goldsmith and Seal-engraver of The Hague, *circ.* 1433.

**TISEO, ELIA** (*Ital.*). Mint-master at Parma, 1644-1652. His initials **E. T.** or **ET** (*mon.*) occur on the coinage.

**TISEO, SALVATOR** (*Ital.*). Mint-master at Parma, 1673-1679. He signed **S. T.**, which initials I have noticed on a Double Testoon of Ranuzio II. Farnese of Parma.

**TISNÉ, JEAN LUCIEN** (*French*). Contemporary Sculptor, born at Salles-Mongiscard (Basses-Pyrénées), pupil of Mercié, and Henri Dubois.

**TISSIÉ, P.** (*French*). Mint-master at Angers, 1657.

**TITON DU TILLET, EVRARD** (*French*). Born in Paris 1677, died in 1762. His long life was devoted to letters and arts. He caused a series of medals to be struck representing Louis XIV. and the principal poets and musicians of his reign. He wrote an "Essai sur les honneurs et les monuments accordés aux illustres savants pendant la suite des siècles" (1734). But his great work was the "Parnasse français", of which he gave later a "Description du Parnasse exécuté en bronze, suivi d'une liste alphabétique des poètes et des musiciens assemblés sur ce monument" (1727). It was a mountain adorned with laurel, myrtle, and palm-trees. Louis XIV., in the character of Apollo, holding a lyre, standing on the summit, surrounded by the three Graces, shown with the features of *M<sup>mes</sup>* de la Suze, des Houlières, and de Scudéri. Lower, on a circular terrace, stood Corneille, Molière, Racine, La Fontaine, Racan, Segrais, Chapelle, and Lully, etc. The model in bronze exists at the Bibliothèque Nationale (*Nouveau Larousse Illustré*).

**T. L.** *Vide* **TRUEIS LYNG**. Mint-master at Kongsberg, 1737-1770.

**T. L. B.** *Vide* **TITUS LIVIUS BORATYNI**. Mint-master at Warsaw, 1656-83.

**T. M.** *Vide* **TOMMASO MERCANDETTI**. 1760-† 1821. Roman Medallist.



**TOBER, GEORG** (*Austr.*). Mint-engraver at Kremnitz, 1580.

**TOBERENTZ, Mrs CATHERINE** (*Germ.*). Contemporary Modeller, born at Bradford; pupil of Rodin and Falguière. At the Salon of 1886 she exhibited two Portrait-medallions in bronze.

**TOBERENTZ, ROBERT** (*Germ.*). Contemporary Sculptor of Breslau, by whom are also a number of medals : Prize medal of the Industrial Exhibition at Breslau, 1881, etc.

**TOBON-MEJIA, MARCO** (*Amer.*). Contemporary Sculptor, born in Columbia; pupil of Jean Paul Laurens; now (1912) residing in Genoa. He exhibited some medals at the Brussels International Medallion Exhibition, 1910, and at the Paris Salon, 1912 : *Femme à la cruche*; — *Sainte-Geneviève*; — *Femme de bûcheron*; — *Portrait*; — *Hope*, after Watts; — *Salomé*; — *Beggar*, bronze plaque; — 1913. *Salomé*; — *Salomé's dance*; — *Beggar*; — *Hope*, after Watts; — *Cain*, after Cormon; — Medal of the Luz-Caballero monument; — *Parfum de roses*; plaque after Holbein; — Plaque of the Santarrosa schools; — Portraits, etc.

**TOC, JAUFFRE DEL** (*French*). Mint-engraver at Montpellier, 1360-1372.

**TOD, THOMAS** (*Brit.*). Mint-master at Edinburgh, under King James III. of Scotland, 1476-1487. Thomas Tod and Alexander Livingstoun were the king's coiners. Their initials occur on groats of Berwick and Edinburgh. The early groats of this reign were current for 12 *d.*, but they subsequently rose to 14 *d.*

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**TODA, BONIFACIUS CHRISTIAN SALVATOR** (*Austr.*). Mint-engraver at Hall in Tyrol, 1761-1787; son of Josef Anton Toda; married Maria Magdalena Waldreich; was born in Vienna, but is said to have died at Hall on 26. January 1787. He was apprenticed at the Vienna Mint, which he entered on 14. June 1752; in 1759 he was transferred to Carlsburg, and on 10. June 1761 he was appointed third Engraver at the Mint of Hall, in succession to Wellisch. In June 1772 we find him at Günzburg. He died on 26. January 1787.

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**TODA, JOSEF ANTON**, or **GIUSEPPE ANTONIO** (*Austr.*). Chief-engraver at the Vienna Mint, 1756-† 1769. Succeeded M. Donner. He was of Italian origin, and as his earliest production on record is a medal dated 1739 commemorating the triumphal entry of Francis III. as Grand Duke of Tuscany into Florence, it might be conjectured that the Engraver was domiciled at Florence at the time and learned the art of die-sinking in his own native country. His first

connection with the Vienna Mint dates from about 1746, in which year he was paid, under Donner's administration, a sum of 492 fl. 43 kr. for the cutting of various seals. But he did not receive an official appointment until 1746. Two years later he was commissioned to engrave the various Transsylvanian Seals of State. On 25. February 1749, his yearly salary was fixed at 500 fl. and free lodging, etc., and on 12. September 1756 he was promoted to the office of Chief-engraver, which post he retained until his death in 1769.

The Vienna Mint-Museum preserves the following dies by Toda : Visit of Francis III. and Maria Theresia to Florence, 1739 (signed : **G. TODA. F.**) ; — Quarter Kreutzer, 1750 ; — Others, of 1759 (signed : **TODA**) ; — Heller (Half Pfennige) 1765 (signed : **TODA. F.**) ; — Coronation medal of Francis I. at Frankfort-on-M., 1745 (signed : **G. TODA. F.** on obv. and **G. T. F.** on R.) ; — R. of Maria Theresia's Coronation medal as Roman Empress, obv. by M. Donner, R. **IVSTITIA ET CLEMENTIA**, 1745 ; — Restoration of Mining laws in Transsylvania, 1747 (obv. by Donner, R. by Toda) ; — Another, on the same event (signed on obv. **G. TODA. F.** and on R. **T. F.**) ; — Prize medal for the Promotion of the Mining Industry, 1765 ; — Victory of Prague and Institution of the Order of Maria Theresia, 1757 ; — Medal on the Motto of Archduke Peter Leopold of Austria (obv. by Wideman ; R. **G. T. F.**) ; — Coronation of Archduke Joseph at Frankfort as King of the Romans, 1764, etc.

Toda's signature occurs on Thalers and Half Thalers of Prince Charles de Batthyáni, 1764 and 1765 ; — Thaler of Franz Heinrich of Schlick, 1759, with titles of Maria Theresia ; — Medal on the Enthronement of Maximilian, Count Hamilton, Bishop of Olmütz, 1762 ; — Christoph, Cardinal Migazzi, Archbishop of Vienna, 1761 ; — Visit of Francis III. and Maria Theresia to Florence, 1739 (signed : **G. TODA F.**) ; — Coronation medal of Francis I. at Frankfort-on-M., 1745 ; — Bohemian Coronation of Maria Theresia, 1743 ; — Restoration of the Transsylvanian Mint, 1747 (medals in tin, bronze, silver and gold, the latter of the weights of 44 and 10 Ducats ; obv. by M. Donner ; R. signed **G. TODA F.**, or **T. F.**) ; — A Coins of Count Koenigseck (*Nagler*), etc.

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**TODESCHINI, GIROLAMO** (*Ital.*). A Venetian Painter of the second half of the fifteenth century. Milanese has suggested that he may be the author of four medals, signed **G. T. F.**, which represent Venetian personages and were modelled *circ.* 1474-1478. These medals are : Zaccaria Barbaro, procurator of St. Mark ; uniface ; 113 mill. (about



1478); — Stefano Memmo; uniface; 98 mill.; — Niccolo Marcello, 69<sup>th</sup> doge of Venice (1397-1473, † 1474); obv. Bust to l., signed **G. T. F.**; **R.** IN. NOMINE. IHE. OMNE. GENV. FLECTATVR. &c. Flaming monogram; 98 mill. (issued probably between August 1473 and December 1474, the dates of the accession and decease of the doge Niccolo Marcello); — Giovanni Mocenigo, 72<sup>nd</sup> doge of Venice (1408-1478, † 1485); uniface; 87 mill. (issued soon after the election of Giovanni Mocenigo about May or June 1478).

Dr Friedländer was inclined to consider these medals as retrospective.

Heiss remarks : “ Le modelé de ce Médailleur était très fin, de peu de relief, très ferme et très savant; ce devait être un graveur de monnaies de premier ordre. ”

BIBLIOGRAPHY. — Armand, *op. cit.*, I, 56; III, 13. — Heiss, *op. cit.*, *Venise*, p. 112. — Friedländer, *op. cit.* — *Dict. of Medallists*, II, 323.

**TODMAN** (*Brit.*). Die-sinker of London, about the middle years of the nineteenth century. His signature is found on Australian, &c. Tokens (D. F. Howorth, *Colonial Coins and Tokens*, London, 1906, p. 83).

**TOEPPFER, JEAN CHARLES** (*Swiss*). Sculptor of Geneva, born in that town on 23. April 1832, died in Paris on 13. March 1905, at



the age of 73. He was a pupil of his father, and of Barthélemy

Menn. He left numerous works of statuary, busts, medallions and medals, amongst which a bust of Brazza, a portrait of his father, Rodolphe Toepffer, the famous novelist, and draughtsman, 'La Baigneuse', wood statuette, 'La Toilette', marble statuette, &c. He had been living for many years in seclusion in an old house in the Cour de Rohan, surrounded by a fine collection of works of art which he has bequeathed to the Geneva Museum, his native city.

Toepffer's name occurs among the names of exhibitors in the medallic art section of the Paris Salon in 1882 : Maud, Portrait-medal; — 1885 : Ste Cécile enfant, plaquette; — Miss Harriett, bronze medallion, 1900, and his work is commented upon in *Revue de l'Art*, 1900, II, 39.

BIBLIOGRAPHY. — C. Brun, *Schweizerisches Künstler-Lexikon*, &c.

**TOINTAULT** (or **TROTAULT**), **JEAN** (*French*). Die-cutter at the Mint of Bordeaux, *circ.* 1519-1524. He was accused in January 1523 (1524) of making counterfeit money and imprisoned.

**TOLLE, JOHANN JUSTUS** (*Germ.*). Mint-warden at Oels, 1693.

**TOLSA, EMMANUEL** (*Span.*). Sculptor of the latter end of the eighteenth century, whose name occurs on a medal engraved by G. A. Gil in commemoration of the Erection of an equestrian statue of Charles IV., 1796, at Mexico, under the auspices of the Viceroy, Marquis de Branciforte (Medina, *Medallas Coloniales Hispano-Americanas*, 1900, p. 39, n° 24).

**TOLSTOY, COUNT FEODOR PETROVITCH** (*Russ*). Sculptor and Medallist, born in 1783 at St. Petersburg, where he died in 1873. He served at first in the marines, but soon devoted himself to the fine arts. He educated himself, forming his style after ancient works of art. Later in life he became Professor of Sculpture and Medallic Art, and was elected Vice-President of the Imperial Academy of Fine Arts at St. Petersburg.

Count Tolstoy engraved a series of nineteen medallions on the French War (1812-1814), which Dr F. P. Weber says, "are in classic style, and some rival in minuteness of execution the works of Pistrucci". Illustrations of these medals are given in the 'Official descriptive and illustrated Catalogue of the Great Exhibition at London', 1851, vol. III, nos 216-219. By him are also medals commemorating the Turkish War (1828-1829). The designs for the series of medals of the French War are described in 'Umrisse von Medaillen zum Andenken der Begebenheiten der Kriegsjahre 1812, 1813 and 1814 — entworfen und ausgeführt von Graf Theodor Tolstoy', St. Petersburg, 1818, quarto. The R. of one of these.



medals relating to the Relief of Berlin, 1813, is illustrated in Bolzenthall, Pl. XXX, The last represents on its R. the Taking and Peace of Paris, 1814.

By this artist I have seen also a medal commemorating the Third centenary of the Augsburg Confession, 1817 (signed : **THEOD. C. DE TOL.**) ; — Centenary of the St. Petersburg Academy of Sciences, 1826 (Obv. Bust of Nicholas I., signed **Г. ОЕОДОР. ТОЛСТОЙ** ; R. Minerva and attributes, **Г. ОЕОД. ТОЛСТОЙ**).

Count Tolstoy's Bas-reliefs of Apuleius, Scenes from the Odyssey, etc. are famous. He also made the models for the bronze gates of St. Isaac's Cathedral.

A medal by Ljalin on the Transfer of the University of St. Petersburg to the building of the 12 Colleges in 1838 was executed after a design by Count Tolstoy.

Bolzenthall praises in very eulogious terms the work of this Medallist, who certainly stands first among the artists of his country.

**BIBLIOGRAPHY.** — Bolzenthall, *op. cit.* — I. Iversen, *Medaillen auf die Thaten Peter des Grossen*, St. Petersburg, 1872. — F. P. Weber, *Medals and Medallions*, &c., 1894.

**TOMBAY, ALPHONSE DE** (*Belg.*). Contemporary Die-sinker, born at Liège on 9. November 1843, whose signature is found on a Medal of award of the 'Fondation Jouniaux', granted every five years for the Promotion of security and welfare amongst Miners. The first were given in 1899 (*Revue belge de numismatique*, 1905, p. 213, n° 27).

A. de Tombay is an Officer of the Order of Leopold. He belongs to a family of artists, and was educated by his father Alexandre de Tombay (1814-† 1885), and at the Royal Academy of Fine Arts at Liège. In 1873 he was sent to Rome. He is now Professor of modelling and sculpture at the Academy of Fine Arts of St. Gilles, Brussels.

**BIBLIOGRAPHY.** — A. de Witte, *La Médaille en Belgique au XIX<sup>e</sup> siècle*, Bruxelles, 1905.

**TOMMASO.** *Vide* **TOMMASO SCARLATINI** *supra*.

**TOMSCHÜTZ, SAMUEL** (*Germ.*). Mint-master at Frankfort-on-Main, 1836-1837, in which years his initials occur on Hellers. He was a native of Dresden, and worked first as assistant 'Münzmechanikus' to Johann Georg Bunsen at the Frankfort Mint, from about 1825.

**TONNELIER, CYPRIEN** (*French*). Gem-engraver of Paris ; pupil of Charles Gauthier. His name is recorded in the Paris Salon Catalogue for 1886, when he exhibited a Niobe, intaglio garnet, and 1887, Hercules at rest, cameo.

**TONNELIER, GEORGES** (*French*). Contemporary Gem-engraver and Medallist, residing in Paris. Pupil of Charles Gauthier and Aimé Millet.

The following exhibits were made by him at the Paris Salon since 1885 : Night, cameo ; — 1886. Descent from the Cross, amethyst intaglio ; — 1887. Hope, cut in natural sardonyx ; — Hercules with boar, cornelian ; — 1888. Cameo ; — 1889. Roman Bull, after Clesinger, blood red jasper ; — 1890. Idyll, cameo in sardonyx ; — L'ami Léon, sardonyx cameo of two strata ; — 1891. Two Portrait-medals in bronze ; — M<sup>me</sup> la Marquise de P\*\*\*, cameo ; — 1892. Five cameos : Cyprien d'Entraygue ; — E. Blanchet ; — Ch. d'Esfontaine ; — M<sup>lle</sup> Clémence d'Esfontaine ; — Félix Garrigue ; — 1893. Crossing the Styx, cameo ; — Charles Gauthier, statuary, cameo ; — 1895. Le Pressoir, sardonyx cameo of three strata (acquired by the State, and now in the Luxembourg Museum) ; — Portrait-medal of M<sup>me</sup> Marguerite C. S\*\*\* ; — Emperor Alexander III. of Russia, cameo in chalcedony ; M<sup>me</sup> C\*\*\* ; — 1896. J. C. Chaplain, Portrait-cameo in chalcedony ; — Colonel S\*\*\*, cameo in sardonyx ; — M. C\*\*\*, cameo in sardonyx ; — Bonbonnière ; — Le repas des moissonneurs, pink cameo ; — 1898. Vision maudite, large cameo ; — M<sup>me</sup> Hamard, sardonyx cameo ; — M. C\*\*\*, sardonyx cameo ; — 1900. Rape of Dejanaira, blood red jasper ; — L'esprit chrétien envahit le monde et marque une ère nouvelle (in describing this work, M. Babelon remarks in *Revue de l'Art*, 1902, II, 24 : " Le puissant et fécond artiste a accompli un véritable tour de force de main-d'œuvre en composant ce groupe monumental en pierres fines, d'une hauteur de 40 centimètres ) ; — Portrait-plaquettes of M. Michel Sextius, mayor of the XIX. arrondissement of Paris ; — H. Cante ; — Dr G. Leboucq ; — Pierre Felgères ; — 1905. Three Plaquettes in bronze ; — 1907. Portrait-medal of P. Hahn ; — 1909. Portrait-plaquettes of M. Hubert ; — M. Rey ; — 1910. Délassement, statuette in precious stones ; — 1912. Vin de France, statuette in white chalcedony ; — Pas de danse, statuette in Uruguayan saphirine ; — 1913. Jeunesse ; statuette in pale agate ; — Invocation ; statuette in white chalcedony, etc.

BIBLIOGRAPHY. — E. Babelon, *La gravure en pierres fines. — Catalogue du Salon*, 1885-1910.

**TONSTALL, CUTHBERT** (*Brit.*), 1474-1559. Master of the Rolls and Bishop successively of London and Durham ; studied at Oxford and Cambridge ; LLD. Padua ; became learned in Greek, Hebrew, mathematics, and civil law ; extolled by Erasmus ; friend of More and one of the leaders ; Keeper of the privy seal, 1523 ; author of religious works. Refused oath of supremacy and was deprived by Queen Elizabeth. As bishop of Durham 1530-1560 he exercised the right of coinage.



Archbishops Cranmer and Lee and Bishop Tonstall were the last ecclesiastics to strike money. Tonstall issued Pennies of Durham bearing the letters **U D** at sides of shield. From the fact that these coins were the last coined at Durham, it may be concluded that this mint had been latterly a purely ecclesiastical one (*Vide* Grueber, *Handbook*, &c., p. 80).

Obv. **h' D' G' ROSA SI G SPIA**. Mm. Star; King enthroned, holding sceptre and orb. R. **QIVITAS DVRRAM**. Mm. Star; Royal shield on cross fourchée with **U D** at sides (*Rud.*, VII, 9. *Hks.*, XXX, 399).

Durham pennies occur with the mm. star, without any letters or allusion to any Bishop. These, it has been suggested, were struck just before this See was deprived of its mint, when, "to avoid that jealousy which the king discovered at these charter mints, it might be judged prudent to omit every episcopal and local distinction that could give offence" (*Rud.*, II, p. 171).

Tonstall was installed at Durham on the translation of Wolsey to Winchester, 1529.

**TONSTALL, SIR RICHARD** (*Brit.*). Master of the Mint, London, during the restoration of Henry VI., 1470-1471. He had previously acted as Warden of the Exchange in the 27<sup>th</sup>, 31<sup>st</sup> (in conjunction with William Avenor) and 36<sup>th</sup> years of the same reign. The alterations adopted in the coinage between 1461 and 1470, while Edward IV. was on the throne, were maintained at the Restoration, but only Angels, Angelets, and Quarter Nobles were struck at this period, and for the latter coins it was necessary to recur to the old type, the device of Edward, the rose and sun united, appearing on the Nobles, half and quarter Nobles, whereas upon Edward's angel coinage "there was nothing peculiarly appropriate to the Yorkist as distinguished from the Lancastrian faction" (Kenyon, p. 52).



Bristol Angel of Henry VI., 1470-1471.

Groats of London, Bristol, and York, Half Groats of London and York, and Pennies of York were issued during Henry VI.'s restora-

tion. They are described by Hawkins under the name of his 'Light Coinage', p. 245.

**TORBIDO, MARC ANTONIO** (*Ital.*). A Roman Medallist, of the first half of the seventeenth century, mentioned by Bolzenthall.

**TOREG, GEORGES** (*French*). Contemporary Sculptor and Medallist, born at Vincennes. Pupil of Gaulard. At the Paris Salon, 1887, he exhibited a Portrait-medallion of M. A. Iker.

**TORELL, WILLIAM** (*Brit.*). Sculptor and Brass founder of Italian origin, temp. Queen Elizabeth. He executed effigies of the Queen for the tombs placed over her viscera in Lincoln Cathedral, and over her heart in the Church of the Blackfriars in London, both of which are now destroyed. The figures were made after wax models, and cast at the burial ground of the Abbots of Westminster. Cf. Fortnum, *Bronzes in the South Kensington Museum*.

**TORES.** *Vide* **TORRES** *infra*.

**TORETTI, CLEMENT** (*Amer.*). Mint-master at La Paz, Bolivia, 1868. His initials occur on a Pattern Boliviano of that date.

**TORFF, EMIL** (*Germ.*). Contemporary Sculptor and Medallist, residing in Berlin. He has modelled some medals which were struck at the private mint of A. Werner und Söhne. Amongst these I have noticed : Dedication of the Berlin Cathedral, 1905; — Silver Wedding of Kaiser William II. and Empress, 1906; medal and octagonal plaque; — Portrait-medal of Dr Ernst von Bergmann, of Berlin; signed **TORFF** over right shoulder on obv.; — Memorial Medal of Josef Joachim 1907; — The Halley Comet medal, 1910 (*illustrated*); — Marriage medal (exhibited at the 'Salon International de la Médaille', Brussels, 1910; — Christening Medal, &c.

**TORNOTTI, F.** (*Ital.*). Contemporary Goldsmith of Turin, whose name occurs on a medal commemorating the Launching of the 'Cristoforo Colombo' at Genoa, 1896.

**TORRATO, GIROLAMO** (*Ital.*). Mint-master at Vercelli, 1544-1548. The initials **V.** (Vercelli) **G. T.** occur on the currency issued by him.

**TORRE, JEAN ALEXANDRE DELLA** (*French*). Contemporary Sculptor, born at Halifax, but naturalized a Frenchman.

He is the author of Portrait-medallions, one of which was exhibited some years ago (1885) at the Paris Salon, and which was entitled, M<sup>lle</sup> D. T\*\*\*.

**TORNAY, JEAN DE** (*French*). Goldsmith and Seal-engraver of the first half of the fourteenth century. In 1326 he engraved the seals



of King Charles IV., and in 1327, he was Die-cutter to Eudo IV., duke of Burgundy. We find him at Lyons in 1335, when his name is recorded in the Mint records as “Johan de Tornay lo talliour de fers”.



The Halley Comet Medal, 1910, by Emil Torff.

BIBLIOGRAPHY. — N. Rondot, *Les Graveurs de Lyon*. — Rondot & H. de La Tour, *Les Médailleurs et les Graveurs de monnaies en France*, 1904. — Lecoy de la Marche, *Les Sceaux*.

**TORRE, GIULIO DELLA** (*Ital.*). A Veronese Medallist and Advocate, afterwards Professor of Jurisprudence at the University of Padua, lived *circ.* 1480-1540. He belonged to a patrician house, members of

which distinguished themselves as physicians, jurists, and theologians. "Although only an amateur in his art", says Fabriczy, he practised it with such love and industry that he has bequeathed to



Self Portrait, by Giulio della Torre, 1527.



us no less than twenty signed pieces, and six, which although unsigned, are nevertheless undoubtedly from his hand. As is the custom of amateurs, he chiefly depicted the members of his own family (eight pieces); also some statesmen, patricians, and scholars of Verona, as well as his colleagues at the University of Padua; and two painters. Strangely small — two only — is the number of his feminine portraits; one of these, however, is to be reckoned his best work. It is that of his daughter Beatrice, who reappears at full length with her four children in a well-conceived group on the reverse. His own likeness on his only dated medal (1527) is a successful work; it shows, more especially in the treatment of the hair, the laboured carefulness of the dilettante. Less pleasing is the compo-



Ursa.

sition of the reverse, where the Genius of Justice is represented in a strained attitude and with clumsy gesture, and della Torre in an affected pose; the folds of his robe as well as the chiton of his guide are very conventionally treated. Much more original and happy in its realism is the reverse of the medal of Bartolomeo Socino, a member of a celebrated Sienese family of jurists. The representation of the teacher dispensing wisdom to the pupils *ex cathedra* (Socino was an ornament of the University of Padua) is a free and highly skilful modification of the subject that we encounter, in an entirely constrained form, on the tombs of mediaeval professors at Bologna, Pistoja, Pisa and elsewhere. In dignity of conception and monumental modelling, the portrait on the obverse also surpasses the more



Bartolomeo Socino.



truthful likeness of della Torre himself". (C. von Fabriczy, *Italian Medals*, English edition, pp. 66-68).

The list of Giulio della Torre's medals is compiled after Armand :  
 1. Aurelio dall'Acqua, Venetian advocate, *circ.* 1471/9-1539; 70 mill.; Bust to l.;  $\mathcal{R}$  DEO.DVCE.VIRTUTE.COMITE.FORTVNA.FAVEN. Male and female figure on either side of an old man's head; signed : **IVLII DELATVRRE.OPVS**; — 2. Another; 118 mill.; Bust to l.;  $\mathcal{R}$  IN.MEMORIA.AETERNA.ERIT.IVSTVS. Justice seated; signed : **OP.IV.TVR.**; — 3. Gianfrancesco Bevilacqua, a Veronese; 64 mill.; obv. Bust to l.;  $\mathcal{R}$  Nude female figure holding a serpent; signed : **OPVS IV.TVR.**; — 4. Giovanni Caroto, Veronese painter, 1470-1546; 70 mill.; obv. IOHANNES.CAROTVS.PICTOR. Bust to l.;  $\mathcal{R}$  A



Giovanni Caroto.

youth, nude, seated at a desk, in the act of drawing; before him, a youth standing; signed : **OP.IV.TVR.** (*illustrated*); — 5. Giovanni Emo, a Venetian patrician; 100 mill.; obv. Bust to l.;  $\mathcal{R}$  Male figure seated pouring water into an urn; in front of him, Fortune and Justice, signed : **IVLII M.DELATVRRE**; — 6. Marcantonio Flaminio, of Imola, † 1550; 68 mill.; obv. Bust to r.;  $\mathcal{R}$  COELO.MVSA.BEAT. Muse standing; signed : **OP.IV.TV.**; — 7. Girolamo Fracastoro, Veronese physician, astronomer and poet, 1483-1553; 70 mill.; obv. Bust to l.;  $\mathcal{R}$  MINERVAE.APOLL.ET.AESCVLAP.SACRVN. The altar of Aesculapius; — 8. Gianbattista Gonfalonieri, Veronese physician, *circ.* 1535; 56 mill.; obv. Bust to l.;  $\mathcal{R}$  SOLA.OMNIA.NEC.CONCIPIT.ORBIS. Nature, semi-nude with flaming hair, etc.; signed : **I. T. OP.** (*illustrated*); — 9. Guidantonio Maffei, senator of

Verona, and the artist's father-in-law, † 1523; 46 mill.; Bust to l.;  $\mathcal{R}$  COLVMNA. CIVIVM. PRVD. SVSTINET. PATR. Female figure standing (Verona) extending her hand to a kneeling male figure, etc.; unsigned; — 10. Daniele Renieri, Venetian lawyer; 65 mill.; Bust to l.;  $\mathcal{R}$  VIRTVTEM. INSIGNEM. MERITO. DAMVS. ECCE. CORONAM. Renieri seated, surrounded by four female figures supporting a crown over



Gianbattista Gonsalvoni.

his head; signed : **IVLII. M. DELATVRRE. OPVS**; — 11. Francesco da San Bonifacio; 92 mill.; obv. Bust to l.;  $\mathcal{R}$  Cavalry action; signed : **OP. IV. TV.**; — 12. Bartolomeo Socino, Sienese lawyer, 1437-1507; 88 mill.; obv. Bust to l.;  $\mathcal{R}$  LECTIO. BARTH. SO. Socino addressing his pupils from a raised chair; signed : **IV. M. DELAT. D. OP.** (*illustrated*); — 13. Marcantonio della Torre, Veronese physician,



and brother of the artist; 62 mill.; obv. Bust to l.; R Youth, nude, riding on Pegasus galloping to r.; signed : OP. IV. TVR. ; — 14. Another; with head wearing beretta; same size; — 15. Giulio



Girolamo della Torre.

della Torre, self portrait, dated 1527; 72 mill.; obv. Bust to l.; R MEVS. DVX. An angel leading Giulio by the hand (*illustrated*); — 16. Another; obv. Bust to l. in beretta; R ME. IPSVM. HONESTE.

Giulio standing, facing, clad with fur cloak ; — 17. Francesco della Torre, son of Giulio ; 67 mill. ; obv. Bust to l. ; R̄ AVRIGA . PLATONIS . Biga galloping to r. driven by nude male figure holding whip ; signed : OP. IV. TVR. PA. ; — 18. Girolamo della Torre, son of Giulio, † 1573 ; 65 mill. ; obv. Bust to l. ; R̄ St. Jerôme kneeling



Francesco Niconizio.  
(reduced).

before a crucifix ; signed : OP. IV. TVR. PATRIS. ; — 19. Another, unsigned, with Christ standing on R̄, in the act of blessing Girolamo della Torre kneeling before him, and who is presented by his patron (*illustrated*) ; — 20. Diamante Bevilacqua, wife of Antonio della Torre, 1505-1546 ; medal mentioned by Cicognara, but of which a specimen has not hitherto appeared ; — 21. Beatrice della



Torre, wife of conte Zeno Turchi; 63 mill.; obv. Bust to l. of Beatrice; *R* FECVNDITAS. Female standing, with four children, two of which she carries in her arms; signed : **OP. IV. TVR.**; — 22. Ursa; 65 mill.; obv. Bust to l.; *R*. Galley on sail (*illustrated*); — 23. Piero Mazza; 60 mill.; uniface; Bust to l.; — 24. Another, with Youth mounted on Pegasus on *R* and signed : **TVRR.** on obv.

To these medals, Armand adds the description of six others, which he attributes to Giulio della Torre from the similarity of work with the signed productions of the artist. — 25. Galeazzo Bandi; 72 mill.; obv. Bust to l.; *R* VROR IN. SPE. Phoenix on funereal pile; — 26. Giovanni Manelli, a Florentine; 60 mill.; uniface; Bust to r.; — 27. Francesco Niconizio, of Curzola; 111 mill.; obv. Bust to l.; *R* SOLO. PER. LEI'. LSVO. INTELLETT'. ALZAI. OV'. ALZATO. PER. SE. NON. FORA. MAI. Mercury standing near palm-tree (*illustrated*); — 28. Gianbattista Ramnusio, Venetian astronomer and geographer, 1486-1537; 58 mill.; obv. Bust to l.; *R*. A map; — 29. Unknown Personage; 64 mill.; obv. Bust to r.; *R* PROMISSA. PERPETVITATI. DATA. FIDES. Two hands clasped; — 30. Cosimo Maffei; 54 mill.; Head to l.; *R*. Maffei on horseback galloping to r.; signed : **OP. IV. TVR.** (Lanna Sale, Berlin, May 1911, n° 146: realized 2300 Marks).

In the Church of San Fermo at Verona may be seen the fine Mausoleum which Giulio and his brothers erected to the memory of their father and another brother. The bas-reliefs in bronze which adorned this monument were taken by the French, during the wars of the Revolution, and transferred to the Louvre, where they still are preserved.

**BIBLIOGRAPHY.** — Armand, *Médailleurs italiens*, I, 129; II, 294; III, 54. — C. von Fabriczy, *Italian Medals*, 1904. — Friedländer, *Schaumünzen*, etc. 106. — Bolzental, *op. cit.*

**TORRIGIANO** (*Ital.*). Florentine Sculptor, born in 1472, died in 1522, popularly known as the sculptor who broke Michelangelo's nose in a quarrel about 1491. For many years he served in the papal army under Cesare Borgia. About 1503 he went to England, where he won great reputation and made the tomb of Henry VII. in Westminster Abbey, which Lord Bacon called "one of the stateliest and daintiest monuments in Europe". He afterwards wandered to Spain and is said to have been starved to death in a prison at Seville.

There are some beautiful bronze Plaques by Torrigiano. Specimens of his work may be seen also in the Victoria and Albert Museum, South Kensington. (Cf. Fortnum, *Bronzes*, &c.)

**TORRICELLI, CAJETANO** (*Ital.*). Gem-engraver by whom is a Portrait-intaglio of Antonius Pius, signed : **TOPPIKEΛΛΙOC**, described by Raspe, *Tassie Gems*, n° 11758.

**TORRICELLI, GIUSEPPE** (*Ital.*). Gem-engraver of the second half of the eighteenth century. By him are the following productions : Mercury, cornelian ; — Head of Apollo, cameo ; — Head of a Bacchante crowned with vine-leaves, sardonyx ; — Head of young Hercules, signed : **ΤΟΡΡΙΚΕΛΛΙΟΣ** ; — Psyche and Cupid between Bacchus and Hymen, cameo ; — Cupid embracing Psyche, signed : **ΤΟΡΡΙΚΕΛΛΙΟΣ ΕΠΟΙΕΙ** ; — Perseus holding buckler decorated with head of Medusa ; — Head of Medusa, signed : **ΤΟΡΡΙΚΕΛΛΙΟΣ** ; — Bust of Solon, topaz ; signed : **ΙΟΣΕΦ ΤΟΡΡΙΚΕΛΛΙ ΕΠΟΙΕΙ** ; — Head of Romulus, signed ; — M. Lock, Portrait-cameo, signed : **ΙΟC. ΤΟΡΡΙΚΕΛΛΙΟΣ ΕΠΟΙΕΙ** ; — A Roman head, signed : **ΤΟΡΡΙΚΕΛΛΙΟΣ**. (Raspe, *Tassie Gems*, 1791).

**TORRES, MANUEL DE** (*Chilian*). Medallist and Die-cutter at the Royal Mint of Santiago de Chili under Charles IV., during the last decade of the eighteenth century. He entered the Mint on 14. February 1791 under the administration of Bernardino de Altolaquirre, Mint-master, and was officially appointed Chief-engraver on 15. February 1797. He was succeeded in this post on 6. November 1797 by his former assistant and colleague, D. Ignacio Arrabal. Torres died in 1804.

Medina ascribes three medals of Charles IV. to Torres : Commercial prosperity, 1799 ; **℞ CAROLI \* IIII \* ARMA REGALIA \*** Mercury with the emblems of Commerce above crowned shield of arms supported by Justice and Strength ; signed : **TORRES INCIDIT.** ; — Regeneration of the Kingdoms ; obv. as last ; **℞** Tree with the escutcheons of the twelve Spanish provinces ; — Public prosperity, 1799 ; **℞ BIEN PUDEN ANIMAR SIN DESCONFIANSA. DIES ANOS DE SERVICIO UNA ESPERANSA** ; signed : **TORRES INCIDIT.** (Medina, *Medallas Coloniales Hispano-Americanas*, 1900, p. 40 sqq., n<sup>os</sup> 27-29).

**TORRETINO, GIOVANNI** (*Ital.*). Mint-master at Milan, appointed on 7. January 1505, and apparently in office until 1547.

**TORTORINO, ALESSANDRO** (*Ital.*). Medallist of the first half of the sixteenth century, mentioned by Bolzenthall, p. 80.

**TORTORINO, FRANCESCO** (*Ital.*). A Milanese Gem-engraver of the second half of the sixteenth century. He excelled in cameo-engraving. Mariette records his name in his list of Gem-engravers.

**TORWART, HANS** (*Austr.*). Mint-master at Eger, 1502.

**TOSATI, ANNIBALE** (*Ital.*). Medallist of Padua, who was flourishing *circ.* 1590. According to Tomasini (*Illustrium virorum elogia*) he is the author of a Portrait-medal of Girolamo Fabrizio d'Acquapendente ; obv. Bust to r., with the letters **Ā. P. F.** under the



shoulder ; R ANATOMICVS . PATAVINVS . SECVNDVM . DIVOS . Aesculapius and Hygiaea standing ; 38 mill. According to the same authority, Tosati also modelled a Portrait-medal of Sperone Speroni, a Paduan writer, 1500-1588, specimens of which were buried in the latter's tomb. *Vide* Armand, III, 146.

**TOSO, PIETRO** (*Ital.*). Mint-engraver at Venice, under Doge Marino Grimani, *circ.* 1605, and his successor, Leonardo Donato.

**TOTT, B. DE** (*French*). Founder of the last quarter of the sixteenth century. His signature occurs on a Plaque representing "Time scared away by a young man, from a group of two female figures". This Plaque is signed : **PILLON S. THOMIRE C. B. DE TOTT F.** It is preserved in the Victoria and Albert Museum, South Kensington. (Fortnum, *op. cit.*, p. 32.)

**TOTTER** (*French*). Contemporary Die-sinker, whose signature occurs on several medals : Malades indigents, Paris ; — Conseil d'hygiène de l'Aisne ; — Portrait of M. Pierre T\*\*\* ; — Soins gratuits aux malades indigents, Dépt. du Gers ; obv. H. PONSCARME F. ; R TOTTER ; — Parazols, Dentiste et Pédicure, Marseille ; obv. C. T. (the last two medals in Boston Collection).

**TOULOUSE** (*French*). Die-sinker of Lyons, whose signature occurs on a jeton, dated 1852, commemorating the Erection of an equestrian statue of Napoleon I. on the Place Louis-Napoleon, 21. September 1852. *Vide* Charvet, *Médailles et Jetons de la ville de Lyon*, Gazette numismatique française, 1907, p. 405.

**TOUREAU, NICOLAS** (*French*). Mint-engraver at La Rochelle, *circ.* 1540.

**TOURNAY** *Vide* **TORNAY, JEAN DE** *suprà*.

**TOURNIER** (*French*). Engraver of the middle years of the nineteenth century. He took part in the 1848 competition for the coinage of the second French Republic, and produced Pattern A 20 Francs, R 5 Francs, and Æ 10 Centimes (*illustrated* on Pl. XLV-XLVIII of De Saulcy, *Souvenirs numismatiques de la Révolution de 1848*).

**TOURNU, LÉONARD** (*French*). Mechanician at Paris, end of the eighteenth century. He offered to the Government of the Republic, in year 5, an improved coining press, and issued a Trial piece showing a coining-press and the legend : BALANCIER PERFECTIONNÉ PAR LEONARD TOURNU POUR EVITER LES ACCIDENS DES MONNOYEURS ET POUR FRAPPER EN VIROLE. L'AN V DE LA R. F. 1797.

L. Tournu suggested also various new alloys of metals for the

striking of coins and medals. His press was not adopted by the authorities.

BIBLIOGRAPHY. — Hennin, *Histoire numismatique de la Révolution française*, 1826.

**TOUSSAINT, FRANÇOIS CHRISTOPHE ARMAND** (*French*). Sculptor and Medallist, born in Paris, 7. April 1806, died in that city on 24. May 1862. He was a pupil of David d'Angers, and entered the Ecole des Beaux Arts in 1827. In 1832 he won the Second 'Prix de Rome'.

By him are Portrait-medallions in the manner of his master, and also medals.

At the Paris Salon 1845 he exhibited a series of 18 medals illustrative of the history of France.

His signature also occurs on a 'Charity medal' depicting Christ with little children around him.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*, II, 587.

**TOUTAIN** (or **TOUSTAIN**), **RICHARD** (*French*). Goldsmith of the second half of the sixteenth century. The medallist Germain Pillon worked for him (1573). His name is mentioned by Rondot and Mazerolle.

**TOWER** Mint, London. A medal of the London Medical Lyceum, with heads of Fordyce and Hunter, is signed on R. ·I(ohn) ·M(ilton) ·F(ecit) ·**TOWER**. Milton was an Engraver at the Royal Mint, 1789-1798. *Vide* Vol. IV, 82.

**TOZOLI, GASPARO DE'** (*Ital.*). Gem-engraver, or possibly a Dealer in gems, whose name is recorded as having supplied intagli to Pope Paul II. (1464-1471).

**T. P. TRAVANUS PATER** — **GIOVANNI FRANCESCO TRAVANI**. Medallist at Rome, 1655-1674.

**T. P. F.** *Vide* **THOMAS PINGO**. Medallist and Coin-engraver in London, 1744-1770.

**T. P. G.** *Vide* **THOMAS**, Praepositus Claustro-neoburgensis, 1600-1612.

**T. P. P.** (**TURIN** mint). **PIETRO PAOLO PORRO**. Mint-master, 1507-1509.

**T. P.** *Vide* **TOMMASO FRANCISCO PRIETO**. Spanish Medallist of the second half of the eighteenth century.

**T. R.** *Vide* **TIMOTEO REFATI**. Vol. V, p. 56. Certain medals signed **T. R.** have been ascribed to Timotheus Refatus, but Mr. Hill



has shown that this identification must be rejected. These medals are : Diego de Solis ; — Benedetto Lomellini ; — Camillo Orsini ; — Ulisse di Teseo Aldrovandi ; — Diana Ghisi ; — Horatio Tigrino, etc., and are described in Vol. V, p. 57. Cf. *Num. Chronicle*, 1902, pp. 58-61, and *Supino, Il Medagliere Mediceo*, p. 164.

**T. R. Vide THOMAS RAWLINS.** Medallist and Coin-engraver in London, 1644-† 1670.

**TR.** *Vide* **PIERRE JOSEPH TIOLIER**, 1763-1819. Medallist at Paris.

**TR.** *Vide* **PIERRE NICOLAS TIOLIER**. 1784-1853. Medallist at Paris.

**T. R. Vide THOMAS RAMM.** Mint-master at Riga, 1535, 1547-1557.

**T. R. Vide TOMMASO ROGLIO.** Mint-engraver at Passerano in Piedmont, 1531.

**BIBLIOGRAPHY.** — *Schlickeysen-Pallmann*, op. cit.

**TRACKH, JOSEPH FRANZ** (*Austr.*). Sculptor of Schemnitz, who afterwards was employed as Engraver at the Mint of Kremnitz, in which city he died in 1832. His name appears in the Mint records from 1800 to 1830.

**TRAGER, LEOPOLD** (*Swiss*). Mint-master to the Bishop of Basle, in conjunction with Georg Vogel, at the Mints of Delémont, and Ste Ursanne, *circ.* 1595.

**TRÄGER, WOLFGANG JOHANN** (*Austr.*). Engraver, who was apprenticed at the Vienna Mint, 1751-52, under M. Donner. He was dismissed from the Mint in that year.

**TRAGBOTT, CONZMAN** (*Swiss*). Mint-master at Solothurn, *circ.* 1365-1395.

**TRAINEL, PÉRONNEL** (*French*). Mint-engraver at Lyons, 1424-1429, when he was appointed Master of the Mint (Rondot, *Les Graveurs de Lyon*).

**TRAITEUR** (*Swiss*). Medallist of the last quarter of the eighteenth century, whose best known work is an octagonal jeton commemorating the Restoration of the Mint and Coinage of the Bishopric of Basle under the Prince-Bishop Joseph, Baron von Roggenbach, 1788 ; it is signed : **TRAITEUR FEC.** The Mint-master was Karl Joseph Anton Kohler.

**TRAMONTANO, GIAN CARLO** (*Ital.*). Mint-master at Naples, and

Aquilea under Ferdinand I. of Aragon, *circ.* 1476-1503. His initial letter **T** or also **IT** occur on Ducats of 1488-89, and Carlini of 1503 with bust of Ferdinand on obv. and that of Isabella of Spain on the *R.*

**TRAP, REINIER** (*Dutch*). Mint-engraver at Leyden, some years previous and up to 1662.

**TRAPENTIER**. *Vide* **DRAPPENTIER, D.** (*Vol. I, n. ed., p. 613*). Beside the medals I have mentioned before, I have seen further : 'Landdags' Medal of Hendrick Casimir, hereditary Stadholder (1679-1696), several varieties, one signed **DT** (*Van Loon, IV, 169*); — Peace of Utrecht, 1713, etc.

**TRAPENTIER, JAN** (*Vol. I, n. ed., p. 614*). By this artist are further : 1697. Peace of Ryswick (4 var., one signed : **I. DRAPENTIER**); — 1714. Peace of the Hague between Spain and the Netherlands; — 1716. Peace of Utrecht (signed : **I. DRAP.**)

The Jubilee medal of the University of Utrecht is dated 1736.

**BIBLIOGRAPHY.** — A. van Kerkwijk, *Catalogus der Nederlandsche en op Nederland betrekking hebbende Gedenkenningen*, 1903. — *De Orange-Nassau Penningen*, 1898.

**TRASGALLO**. (*Mexican*). This Engraver's signature occurs amongst others on a Proclamation medal of Emperor Augustin I. of Mexico and his consort Anna Maria, 1822, issued by the town of Guana-juato (A. Rosa, *Monetario Americano*, Buenos Aires, 1892).

**TRAUSCH, VALENTIN** (*Germ.*). Gem-engraver at Munich, 1580; mentioned in the Munich mint-records (J. V. Kull, *Aus bayerischen Archiven*, 1900).

**TRAUTSON**, Count **PAUL SIXT** (*Austr.*). Was granted the right of coinage in 1615 by Emperor Mathias, and opened a mint at Falkenstein, the working of which he entrusted to Veit Prod and Abraham Riss. He died 30. July 1621. For further particulars cf. C. Oesterreicher, *Regesten aus J. Newald's Publicationen über österreichische Münzprägungen*, Mitt. des Clubs, 1891, p. 80.

**TRAVANI, ANTONIO** (*Ital.*). Son of Gioacchino Francesco Travani; Goldsmith and Medallist who flourished at Rome, where, according to Venuti, he was born in 1674, and died in 1741. He signed his medals **TRAVANVS** like his father. One of his best known works is a medal of Pope Benedict XIII. with *EGO SUM PASTOR BONUS*, and to him is also given a Portrait-medal of Ippolito Fornasari, 1692. He may be further the author of a medal of Charles VI. of Spain, dated 1710.

Travani worked as Die-engraver at the Papal Zecca, and signed



some of the currency of Pope Alexander VIII. (1689-1691) : Quattro scudi d'oro, A. T. F. ; *AR.* Scudi, varied types, **TRAVANVS**; Portrait-Testone, 1689, A. T. F.

BIBLIOGRAPHY. — Baron de Bildt, *Les médailles romaines de Christine de Suède*, Rome, 1908. — Cinagli, *Le monete de' Papi*, Rome, 1848.

**TRAVANI, GIOACCHINO FRANCESCO** (*Ital.*). Goldsmith and Medalist of the second and third quarters of the seventeenth century.



Queen Christina of Sweden.

He was in 1655 one of the three "Consuls" of the Guild of Goldsmiths at Rome.

His best known medallic productions are : Portrait-medal of Cardinal Federigo Cornari, 1647; signed **FRAN. TRAVANVS** ; — Cardinal Alfonso Litta, of Milan, 1672; — Ferdinand II., Grand Duke of Tuscany, 1666; — Cardinal Fr. Barberino; — Four medals of Pope Alexander VII., 1655-1663; — Large Portrait-medallion of Alexander VII., 1663; signed : **TRAVANVS** ; **R.** NOBILIUS PER TE SITUS FLUAM INEXHAUSTUS. The fountain of Santa Maria in Trastevere (Vatican Museum); — Queen Christina of Sweden, 1665; obv. Bust in laureated helmet; signed : **TRAVANVS** ; **R.** MAKEΛΩΣ (without her equal) Phoenix arising from funereal pyre. Specimens exist without the artist's name; all are cast; — Large Portrait-medallion of Queen Christina; 93 mill.; obv. Bust similar to that on the medal, but the helmet is adorned at top with a sphinx; the Queen is represented as the "Pallas Nordica"; uniface, unsigned and undated; — Cardinal Felix Rospigliosi; — Cosimo III., Grand Duke of Tuscany, 1663, etc.

Baron de Bildt remarks : " Gio. Fr. Travani est un travailleur fort consciencieux, qui exécute fidèlement la tâche qu'on lui propose, et qui n'est dépourvu ni de goût ni d'une certaine grâce un peu prétentieuse. Mais on chercherait en vain dans ses œuvres ce précieux sentiment d'individualité et de vérité qui rend si intéressants les médailleurs du xv<sup>e</sup> siècle."

BIBLIOGRAPHY. — Baron de Bildt, *Les Médailles romaines de Christine de Suède*, Rome, 1908. — Rudolfini-Venuti, *Numismata Romāna Pontificum*, Rome, 1744. — Bolzenthall, *op. cit.* — Nagler, *op. cit.* — Hildebrand, *Sveriges och Svenska Konungahusets Minnespenningar*, Stockholm, 1874.

**TRAVANI, GIOVANNI PIETRO** (*Ital.*). Son of Gioacchino Francesco T., distinguished himself also as a Medallist. He signed in 1689 the account for the medals issued on the Feast of Saints Peter and Paul (Zecca pontificia, busta 28, fasc. 94 : Elenchi e Conti. Arch. di Stato, Rome), and engraved the medal of the *possesso* of Alexander VIII., as well as the Scudo of that Pontiff.

**TREBBE** (*Germ.*). Mint-master in the service of the ruler of Lippe, 1812-1827. His initial occurs on the copper currency.

**TRÉBUCHET, CHARLES FRANÇOIS** (*French*). Medallist and Die-engraver, born in Paris on 22. February 1751, as the son of François Trébuchet and Marguerite Dallemagne, died at Brussels in poor circumstances on 17. July 1817. Nothing appears to be known of his early life. Three of his first works, executed in France, have been described at various times. They are : A jeton of the States of Cambrai, with bust of Louis XVI. (C. Robert, *Numismatique de*



*Cambrai*, Pl. L, n° 7); — Oval medal, 36 × 30 mill., bearing on obv. a latin inscription, and on R. the inscription LA NATION LA LOI ET LE ROY (Hennin, *Histoire de la Révolution française*, n° 284); — Prize Medal of the Literary Society of the Bordeaux Museum (*Trésor de Numismatique et de glyptique*, médailles de la Révolution française, Pl. LIV, n° 5). The Engraver settled at Brussels, at the time of the second French invasion, and spent there the remainder of his life. He was appointed Court-Engraver to William I., 25 June 1815. His first works in Belgium are four medals, only one specimen of each of which were issued, which were ordered by the municipal administration of Brussels to be presented to Laureates of the Fine Arts Academy in the years 1796, 1797, 1801 and 1802. These medals are cast and chased. Another medal, which although unsigned, is ascribed to Trébuchet, was presented by the inhabitants of Brussels to their burgomaster Nicolas Jean Rouppe, 9. June 1800 (*Revue belge de numismatique*, 1865). It is likewise cast and chased.

The other known medals of Trébuchet are struck and were all issued in Brussels. Among these I have come across : Reunion of the Northern and Southern Netherlands, 1815; signed : **TREBUCHET**; — Loyalist Badge of Louis XVIII., 1815, two types : R. FIDÉLITÉ | 1815 within oak-and laurel-wreath, and another, with R. AU MEILLEUR ET AU PLUS VERTUEUX DES ROIS Lily; both are signed on obv. **TREBUCHET F. BRUX.**; — Jeton with the Arms of France, and signature **TREBUCHET BRUX.** on obv., and on R. *Donnée | par le | Roi de France | en 1815* (probably a modern fabrication by Brichaut), etc.

A medal of Napoleon I., 1810, signed : **TREBUCHET F.**; shows on R. Mars standing, and the legend : MARS IN BELGIIS ANNO MDCCCX; 43 mill.

There is a Pattern 5 Franc piece of Louis XVIII., 1815, bearing this signature : **TREBUCHET**. This coin however appears to be a modern fabrication issued by Aug. Brichaut (1836-†1895), who was an official at the Brussels Mint (1866-1893), and to whom a number of other "pièces de fantaisie" are ascribed, such as the 5 Franc piece of Henri de France, comte de Chambord, Pattern 5 Lire of Leo XIII., 1878, Restrike of 5 Franc piece of Berthier, prince of Neuchâtel, Pattern coins of Norodom, King of Cambodgia, etc., the dies for which were probably all cut by Veyrat (1830-1876).

Trébuchet was a mediocre artist, but his work is still imperfectly known.

BIBLIOGRAPHY. — Ed. van den Broeck, *Charles François Trébuchet*, *La Gazette numismatique*, III, p. 50, 95. — *Oranje-Nassau Penningen*. — P. Bordeaux, *La numismatique de Louis XVIII dans les Provinces belges en 1815*, 1900. — Guioth, *Les Graveurs en médailles*, Trébuchet, R. B. N. 1854, p. 344.

**TREBUS & STEINER.** This signature occurs on a Medal or Jeton of St. Louis, of the Missouri Pharmaceutical Association, 1897 (In Boston Collection).

**TREGER, WOLFGANG** (*Austr.*). Apprentice Engraver at the Vienna Mint, 1751.

**TRENT, NEWBURY A.** (*Brit.*). Contemporary Sculptor and Medallist, residing at Chelsea, London. He has exhibited at the Royal Academy on several occasions. In 1911 he showed a Medal commemorating the Federation of South Africa, and a Portrait-plaque of Charles William Carver Esq.

**TRENTACOSTE DOMENICO** (*Ital.*). Contemporary Sculptor and Medallist, born in Sicily, and educated in Paris, but now residing in Florence. At the Salon 1892 he exhibited a Portrait-medallion of Miss Ethel Mary Burgess, signed : **D. TRENTACOSTE** 1892 (Weber, *Medals and Medallions*, p. 76). In 1901 he took part in the competition for the new Italian coinage, and came out victorious, in conjunction with Egidio Boninsegni, of Milan.

**TRESTED, R.** (*Amer.*). Engraver, Die-sinker, Stamper, and Piercer, of 68 William St., New York; he was flourishing about 1830-1850. His signature occurs amongst others on two rare 'Six Cents' Store Cards. Both have on obv. an Eagle, and the **R** is the same with the exception that one has **R. TRESTED**, while the other has simply the word **TRESTED**, a star being placed where the **R** is on the first. These tickets are very rare, and probably date from the period of 1840 to 1845. A third 6 Cents Store card has a shield on obv., at sides of which the inscription **TRESTED FECIT**; on **R** \* | SIX | \* \* \* | CENTS | \*.

**BIBLIOGRAPHY.** — *Information kindly obtained from Mr. Henry Chapman, of Philadelphia.*

**TREVET, EDOUARD** (*French*). Contemporary Sculptor, born in Paris. Pupil of Baudoin. At the Paris Salon 1882 he exhibited a Portrait-medallion.

**TREVISANO, FRANCESCO** (*Ital.*). Mint-master at Venice, 1756.

**TREZZO, JACOPO NIZZOLA**, better known as **JACOPO DA TREZZO** (*Ital.*). Milanese Sculptor, Gem-engraver and Medallist; born circ. 1515, died at Madrid in 1589. His medals bear dates comprized between 1552 and 1578, but the artist had already won fame before 1550 when his name is mentioned in the first edition of Vasari's work. He first distinguished himself as a Gem-engraver, and belonged to the school of Filippo Negroli, Gasparo and Girolamo Misuroni.



Armand's suggestion that he was a pupil of Leone Leoni is now considered as doubtful.

The earliest medal known by the artist is that of the Cremonese military architect Gianello della Torre, who was in the service of Charles V. and Philip II. of Spain from 1550 onwards, † at Toledo 1583; obv. Bust to r.; *℞.* VIRTVS.NVNQ.DEFICIT. The Fountain of Learning; 81 mill. (*illustrated*). This medal has also been ascribed to Leone Leoni. "In the vigorously handled life-like portrait", says



Portrait-medal of Jacopo da Trezzo, by Abondio.

Fabriczy, "Trezzo closely approaches the best work of Leoni; the reverse is stylised in the spirit of the antique, and is not wholly uninfluenced by the art of Michael Angelo. It represents the Fountain of Learning, whose streams, springing from an urn on the head of a female figure, are caught and eagerly swallowed by those thirsting for knowledge". 'The medals of Isabella Gonzaga, the wife of Ferrante, and of her daughter Ippolita (1552), wife of the celebrated Papal general Fabrizio Colonna, were also produced in Milan'. Isabella Gonzaga, † 1559; obv. Bust to r., signed: **IAC. TREZZO.** *℞.* CASTE.ET.SUPPLICITER. Vestal Virgin standing to r.; 70 mill. (*illustrated*); — Ippolita Gonzaga, † 1563; obv. Bust to l., signed: **IAC. TREZ.**; *℞.* VIRTUTIS.FORMÆQ.PRÆVIA, Aurora in her chariot; signed in minute characters **IA. TREZ.**; 70 mill. Possibly modelled after a design by Leoni.

In 1555 Trezzo went to the Netherlands; his name occurs in the State records from 1555 to 1559. In 1557 he was entrusted with the cutting of a Seal of State and Signet for Philip II. During that period he made five medals of Philip II. and his consort Mary Tudor.

Philip II. of Spain, 1555; obv. Bust to r., signed: **IAC. TREZZO. F.** 1555; *℞.* IAM.ILLVSTRABIT.OMNIA. Apollo in quadriga; 70 mill. (*illustrated*); — Mary I. Tudor, of England, † 1558, State of England; obv. Bust to l.; signed: **IAC. TREZ.**; *℞.* CECIS.VISVS.



Gianello della Torre.



TIMIDIS. QVIES. Female figure seated to r. holding palm-branch and with a torch setting fire to arms; 70 mill. (*illustrated*); — Philip II



Isabella Gonzaga.

and Mary, 1555; obverses of the last two medals, with the exception that the King is wearing the collar of the Golden Fleece; signed

on obv. **IAC. TREZZO F. 1555** and on **R. IAC. TREZ.**; 70 mill.; — Philip II., Satirical medal on the Defeat of the Spanish Armada,



Philip II. of Spain, 1555.

1588. This medal, although bearing the name of the artist, was made in Holland and is not by him. Obv. Bust to r., older, signed :



**IAC. TRICI. F.**(this form of signature was never used by Trezzo); **R.**  
**SIC. ERAT. IN. FATIS.** Globe released from bands; 31 mill.



Mary I. of England.

In 1559 Trezzo followed Philip II. to Spain, and took an important part in the decoration of the Escorial. To this later period belong the medals of the English envoy, Anthony Brown, Viscount Montagu (after 1560); obv. Bust to r.; **R.** Mars seated

facing; 65 mill. (*Numismatic Chronicle*, 1886, pl. VIII), that of Ascanio Padula, 1577; obv. Bust to r., signed: **IAC. TR.**; **R.** NON.



Philip and Mary, 1555.

AB. RE. Apollo standing; 50 mill., and lastly one of Juan de Herrera, architect of the Escorial, 1578; obv. Bust to l., signed: **IAC. TR.**



1578.; R. DEO. ET. OPT. PRINC. Architecture seated to left; 50 mill. 'In their make and style', remarks Fabřiczy, "these pieces are similar to the medal of Philip, and are far from attaining the effect and the artistic value of his earlier creations".

As a gem-engraver, Trezzo stood in very high esteem. The Archives at Florence preserve a number of letters addressed by the artist to the Grand Duke, relating to acquisitions of gems, the restoration of antique marbles, and various works in commission or already executed. In 1552 he wrote from Milan for the payment of 850 scudi, which he said had been owed to him a long time for a crystal vase. Further letters dated from Madrid in 1572 and 1575 refer to a medal (sestertius?) of Otho with R. SALVS AVGVSTVS, and two reliquaries set in precious stones, which he had mounted for the King of Spain.

Amongst his most famous gems are the beautiful Portraits of Philip II. and his son Don Carlos, cut on a fine Oriental topaz, a cameo in the Imperial Collection at Vienna representing Charles V., Isabella and their son Philip, a Tabernaculum in precious stones executed for an altar piece of the chapel of the Escorial Palace, and numerous cameos, intaglios, cups and other jewels in jasper and onyx. Clemente Birago was da Trezzo's colleague artist at the court of Philip II., who patronized them to a great extent.

Baldinucci in 'Vita di Bernardino Campi' praises Trezzo as an excellent die-engraver and founder in metal. This testimony is amply justified by the medals which he modelled with exquisite taste and delicacy in details.

Domanig (*Porträtmedaillen des Erzhauses Oesterreich*, 1896) gives to Jacopo da Trezzo an oval medal of Philip II. (n° 47), which is more likely by Poggini, a Medal of Joan of Austria, daughter of Charles V., and another, small, of Mary of Austria. None of these however seem to be by that artist.

In the Lanna Sale (Berlin, May 1911) a specimen of the medal of Gianello della Torre brought 800 Marks. The other specimens of this artist's work in the sale were not of the highest quality, and fetched relatively low prices.

BIBLIOGRAPHY. — Armand, *Médailleurs italiens*, Paris, 1883. — Franks and Grueber, *Medallic Illustrations*, 1885. — C. von Fabriczy, *Italian Medals*, 1904. — Dr Eug. Merzbacher, *Kunst-Medaillen-Katalog*, München, 1900. — I. B. Supino, *Il Medagliere Mediceo*, Firenze, 1899. — *British Museum Guide to the Exhibition of English Medals*. — Mariette, *op. cit.* — Raspe, *Tassie Gems*, 1791. — *Catalogues*, &c. — Pinchart, *op. cit.* — Mariette, *op. cit.* — Bolzenthal, *op. cit.* — Babelon, *op. cit.* — Cahn, *op. cit.*

**TRIANGEL, BARTHEL** (*Germ.*). Mint-master at Neuburg a. Inn, 1664-1666.

**TRICARD, LOUIS VICTOR** (*French*). Contemporary Sculptor and

Medallist, born at Paris. Pupil of Bonnassieux, Gauthier, and Ponscarme. He has exhibited at the Paris 'Salon des Artistes français' since 1892 numerous Portrait-medallions, Plaquettes, and Medals, some representing religious subjects, etc.

**TRIEPPI, GIACOMO** (*Ital.*). Mint-master at Milan, 10. September 1712 to 18. January 1719. He succeeded in the office his brother Giuseppe.

**TRIEPPI, GIUSEPPE** (*Ital.*). Mint-master at Milan, 22. December 1710 to 10. September 1712.

**TRIER, ANTHONIS VAN** (*Dutch*). Mint-engraver (*tailleur des coingz et fers*) at Campen, appointed in 1529, under Margaret of Austria. The Mint of Campen was opened on 22. June 1529, and between that date and 7. September 1538 the following currency was issued there : Gold Half Reals and Carolus; Silver Reals, Half Reals and Double Flemish Gros; Billon Duits (= 6 Flemish mites) and Deniers of 3 mites (*Hollantsche Pennincksken*).

BIBLIOGRAPHY. — Pinchart, *Biographies des graveurs belges*, Revue num. belge, 1854, p. 112.

**TRIFONOFF, A.** (*Russ.*). Mint-master at Tiflis, 1812-1832, under Alexander I. and Nicholas I. of Russia. He struck the well-known Georgian currency of Tahegans.

**TRINDER, JOHN** (*Brit.*). Master of the Mint, London, anno IV of James II., 1690.

**TRINQUET, GORDIEN** (*French*). Contemporary Sculptor, born at Luchon (H<sup>te</sup>-Garonne); pupil of Maurette, Ponsin, and Andaraly.

At the Paris Salon 1897 he exhibited a Portrait-medallion of M<sup>me</sup> Trinquet.

**TRINKLER, ULRICH** (*Swiss*). Goldsmith, Wood carver, and Engraver at Zurich, during the first half of the sixteenth century; said to have been Mint-master there, *circ.* 1550.

**TRINKS, W.** (*Austr.*). Contemporary coin-dealer of Vienna, who has edited a number of medals, one of these, with portrait of Dr Jellinek, 1894, in conjunction with the firm of D. Kallai.

**TRIQUEL, JEHAN** (*French*). Mint-master at Angers, *circ.* 1396.

**TRODOUX, HENRI EMILE ADRIEN** (*French*). Sculptor and Medallist, born at St. Petersburg, of French parents; pupil of his father, and the St. Petersburg School of Fine Arts. He is the author of a number of Portrait-medallions, some of which were exhibited at



the Paris Salon : 1874. M. B. V\*\*\*; — 1875. M. V. B\*\*\*; — 1877. M<sup>me</sup> A. L'H\*\*\*, etc.

**TROETWINUS** (*Austr.*). Moneyer at Vienna, 1295-1305.

**TROJANOWSKI, WINCENTY** (*Polish*). Sculptor, Medallist and Painter, born at Warsaw, in Poland, on 22. January 1859. Pupil of the School of Fine Arts of Warsaw, and later of the Academies



of Fine Arts of St. Petersburg and Munich. He first practised painting, and produced over a hundred religious pictures, portraits, scenery, interiors, etc., and later devoted himself more especially to sculpture and statuary. He went to France in 1893. He was

awarded a Bronze Medal at the Universal Exhibition, Paris, 1900. The French Government appointed him Officier d'Académie.

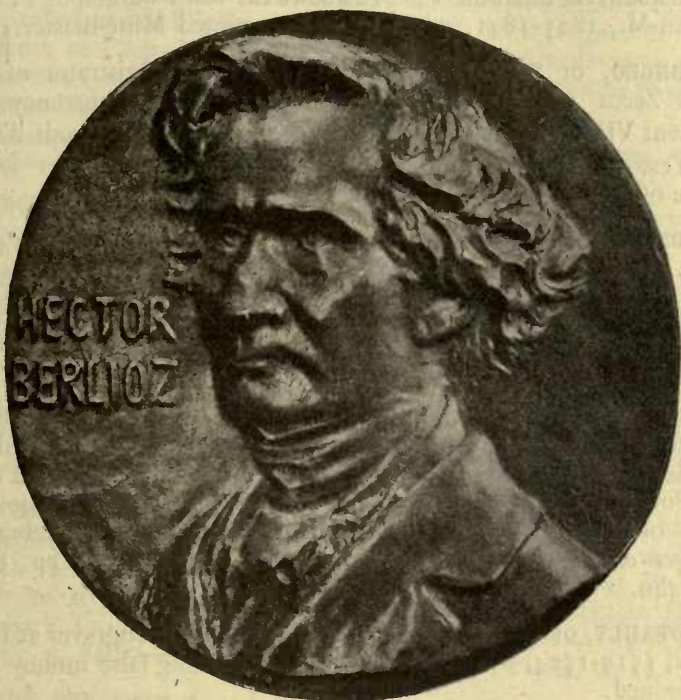
From 1894 the artist sent to the annual exhibitions of the Salon des Artistes français almost every year: 1894. Bust of Dervish; — 1895. Portrait-plaquettes of Seweryna Duchinska, Polish poetess; — Kossuth; — 1896. Ten Portrait-medallions and Plaquettes (Mention honorable); — 1897. Twelve Medallions and Plaquettes in silver and bronze plated, amongst which portraits of Matejko, Chopin, Liszt, Wagner, Paul Verlaine; — 1898. Nineteen Medals and Plaquettes in gold, silver and bronze: Felix Faure (in commission for M<sup>me</sup> Félix Faure), Dante, Shakespeare, Berlioz, Paderewski; — 1899. Nine Medallions and Plaquettes in silver, bronze, copper, and gilt bronze: La Parisienne, Romeo and Juliet, Jesus Christ, Joan of Arc, Mary Magdalen; — 1900. Thirty-nine Medallions and Plaquettes in gold, silver and bronze: H. H. Princess Radziwill, Goethe (150<sup>th</sup> Anniversary of his birth), Adam Mickiewicz, Peter Plauszewski, Delilah, Regina coeli, Ecce homo, Holy Communion, and Portrait Medallion of Jean Matejko, painter of Polish history; — 1901. Portrait-medal of Henryk Sienkiewicz; — Portrait-medallion of H. I. H. Prince Victor Napoleon (belongs to His Imperial Highness); — 500<sup>th</sup> Anniversary of the University of Cracow; — Copernicus; — Four types of Polish mountain-peasants; — 1902. Fourteen medals and Portrait-plaquettes; — 1903. Sigismund I. of Poland receiving homage from his vassal Albrecht of Brandenburg; — Portrait-medals of Copernicus, Mickiewicz, Slovacki, Krasinski, and Chopin.

In 1904, M. Trojanowski returned to Warsaw, from whence he sent in 1910 the following exhibit to the Brussels "Salon de la Médaille": Quo Vadis? (R<sup>el.</sup> of the Sienkiewicz medal); — F. Liszt; — University of Cracow; — Richard Wagner; — Witold and Paula; — Goethe; — Peter Plauszewski; — Félix Faure, 1898; — Thaïs (small gilt plaquette); — Salambo; — Romeo; — Juliet; — Portrait of young Woman; — Masonic Insignia; — Delilah (small gilt plaquette); — Princess Cécile Sigismond Radziwill, 1900; — The artist's sister-in-law, 1898; — Adam Mickiewicz, 1900; — Henryk Sienkiewicz; — H. Berlioz; — Prince Victor Napoleon; — F. Chopin; — Witold Stanislas Trojanowski; — Jan Matejko Malarz; — Medal of the University of Cracow; — St. Mary Magdeline; — I. J. Paderewski; — The artist, his wife and son; — Dante Alighieri; — The Genius of Painting, large cast medal.

M. Trojanowski is also the author of a bust 'Derviche du Beloutschistan', executed from life in the East; — Portrait-medallion of Kosciuszko, the Polish hero, Plaquette to commemorate the Centenary of the Polish Revolution under Kosciuszko; — Large Urn in bronze containing the heart of Kosciuszko, in the Polish



National Museum at Rapperschwyl, Switzerland; — Portrait-medallion of Chopin, presented to the City of Paris, for a commemorative Plaque of the famous musician on the Place Vendôme; — Portrait-medallion of Kossuth, the Hungarian hero; — Medal on



Portrait-medallion of Hector Berlioz.


the 5<sup>th</sup> centenary of the Foundation of Cracow University (specimens offered by the University to Francis Joseph, Emperor of Austria, and to Pope Leo XIII.); — Bust of Wagner; — Various silver Vases; — Large Portrait-medallion for the tombstone of Dr Jasiewicz; — Statue of Pax; — Plaquette of Notre-Dame des Colonies; — Plaquette of Notre-Dame de France; — Medallion of Christ dying, for the tombstone of Dr Szwykowski, etc. and numerous Portrait-medallions, medals, and plaquettes of private persons; many of which have proved very successful works, well commented on by the public press.

Specimens of M. Trojanowski's works are on exhibit at the Luxembourg Museum, Paris; Victoria and Albert Museum, South

Kensington ; Royal Museum, Berlin ; Royal Museum, The Hague ; Royal Museum, Brussels.

BIBLIOGRAPHY. — *Information kindly supplied by the artist.* — *Dictionnaire national des Contemporains.* — *Mittheilungen des Clubs der Münz- und Medaillenfreunde in Wien.* — Dr H. J. de Dompierre de Chaufepié, *Les Médailles et Plaquettes modernes.*

**TROMSCHITZ, SAMUEL.** *Vide TOMSCHÜTZ.* Mint-warden at Frankfurt-on-M., 1825-1841, when he was appointed Mint-master.

**TRONCEO, or TRONO, GUGLIELMO** (*Ital.*). Administrator of the Papal Zecca at Rome, 1578-1598. He issued currency of Clement VIII. signed G. T., also G. ÷ T, or , viz. Scudi d'oro, *Æ* Testoni, Double Giulios, etc. in great variety. Tronceo was a native of Pisa.

**TRONO, PRIAMO** (*Ital.*). Venetian administrator at Cattaro, 1488-1489. He issued currency bearing his initials.

**TRONO, VINCENZO** (*Ital.*). Venetian administrator at Cattaro, 1517-1520. His initials occur on coins minted under his governorship.

**TROSELIUS, C.** (*Med.*). Goldsmith of Stockholm, *circ.* 1850-1875. His full signature occurs on obv. and *R* of a Portrait-medal of Charles XIV. and Queen with Crown Prince Oscar ; also on a uni-face Portrait-medal of Charles XIV. and on another with conjoined busts of King Oscar I. and Queen Josephina. Cf. Hildebrand, *Sveriges och Svenska Konungahusets Minnespenningar*, II, pp. 380, 382, 440.

**TROTAULT, or TOINTAULT, JEAN** (*French*). Mint-engraver at Bordeaux, 1519-1524, was accused in 1524 of making false money and imprisoned.

**TROTIN, CHARLES** (*French*). Contemporary Medallist and Die-sinker, born in 1833 and residing at Paris. He was apprenticed at Falconnet's works, and founded in 1858 the firm which he still directs in conjunction with his son, Paul Trotin. Between 1875 and 1883 he regularly exhibited at the Salon des Artistes français : 1875. Religion and Science ; — 1877. Portrait-medal of Adolphe Thiers ; — Jeton of the 'Argyrene' Company ; — Military Medal of Prince Couza ; — 1878. Portraits of Alfonso XII. of Spain and Queen Mercedes ; — Narcisse de Caumont, after Leharivel-Durocher (dies belonging to M. Bescher, for whom Trotin worked for several years) ; — 1879. The Terms of Luxeuil, medal of award of the Municipal Council of Luxeuil ; — 1880. Head of the Republic ; — Head of Minerva ; — 1883. Thomas de Luxeuil ; — Head of the Republic ; — 1898. Communion ; — Sauveteurs décorés de Saône-et-Loire.



About 1860, Trotin engraved for the Persian government, unsigned Trial-pieces of 20, 10, and 5 Francs in gold, 2 and 1 Francs, 50 and 25 Centimes in silver, 10 and 5 Centimes in copper. By him are also the Havre Exhibition medal 1868; — Jeton of the Gomen-Ouaco nickel mines in New Caledonia, signed: **C. T.**; — Erection of a Monument to H. B. de Saussure at Chamonix, 1887; — Ambulance de l'Eglise de Rosny (Paris), 1870; signed **F. T.**; — Defence of Paris, Les marins de la gloire et de la dévastation ont repoussés (*sic*) les Prussiens avec une grosse locomotive blindée le 2 décembre 1870; signed: **F. T.**, etc.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.* — J. Florange, *Jetons et Médailles de Mines françaises*, 1904.

**TROTTER, JOHN** (*Brit.*). Mint-master at Calcutta, from 28. February 1825 to 7. April 1826.

**TROUCHOU** (*Canad.*). Die-sinker at Ottawa, *circ.* 1847. His signature is found on a medal of that date commemorating the Foundation of University College, Ottawa. (Leroux, *Le Médaillier du Canada*, p. 296).

**TROUTTET, M<sup>lle</sup> LOUISE** (*French*). Contemporary Sculptor, born at Puteaux (Paris). At the 'Salon des Artistes français' this artist exhibited a fine Portrait-medallion of M<sup>lle</sup> E. Breuiller.

**TRUCHSESS, MEISTER DES KARDINAL** (*Germ.*). An unknown Medallist of the second quarter of the sixteenth century, so-called after his medal of Bishop Otto Truchsess of Augsburg, 1543. By him, or in his style, is also a Portrait-medal of King Christian III. of Denmark, 1545, and others described in *Danske Medailler og Mynter*, Pl. VI, 4, VIII, 1-3, 6, and *Revue belge* 1872, Pl. D, n° 19.

**TRUE, BENJAMIN C.** and **DANIEL** (*Amer.*). There were two Die-cutters in Troy named True, — Benjamin C. and Daniel; judging by the appearance of their names in the Directories, the first was the elder, but whether relatives or not, I have not found. Benjamin C. was a "letter cutter," having a shop at 7 Beaver Street, and residence at 134 Lydius Street, as early as 1832; in 1834 he is called a gunsmith, and in 1835 a die-cutter, at 7 Beaver Street, "up-stairs"; in 1840 he added to his business as a die-cutter that of a "military store keeper," — perhaps making military buttons — and his store was in 88 North Market Street, if the notes furnished me are correct. In 1842-4 he was in business with J. Roseboom & Co., in Church and Division Streets, but I have not been able to trace him further. Daniel True was a die-cutter at 48 Union Street as early as 1837, and continued to do business as such at various locations, in time

adding that of seal-engraving, until 1856, when he seems to have been the senior partner in the firm of True & Pilkington, and his address was "Bleecker Hall;" in 1858 he was at the same location, alone; in 1868, the same name, — presumably the same person — appears as a die-cutter and steel-engraver, in Hudson Street, and afterwards at 396 Broadway until 1879. The work of this engraver (whether Benjamin or Daniel is uncertain), as shown on the tokens, is not of a very high order.

A number of Tokens signed **T** are described in *American Journal of Numismatics*, 1899, p. 119. The above notes are extracted from this paper.

**TRUFFIER, ADOLPHE** (*French*). Contemporary Sculptor, born and residing in Paris. At the 'Salon des Artistes français' 1909 he exhibited two Plaquettes: 'Trianon, and Entente cordiale.

**TRÜMMER, JOHANN-OTTO** (*Germ.*). Mint-master at Frankfort-on-M., 1762-1764. He signed currency with **O. T.**, and also **I. O. T.** Cf. Joseph u. Fellner, *Die Münzen von Frankfurt-am-Mein*, p. 351.

**TRYLNER, HANUSZ** (*Polish*). Die-cutter at the Mint of Wilna, 1621. His initials **H. T.** occur amongst others on a Portrait-badge of Christoph II., Prince Radziwill, 1626. (Cf. Merzbacher *Kunst-Medaillen-Katalog*, 1900, lot 437; *Chelminski Sale Catalogue*, lot 1871; Czapski 4005).

**TRYPHON** (*Greek*). The signature **ΤΡΥΦΩΝ ΕΠΟΙΕΙ** occurs on a cameo of the former Marlborough Collection, representing the Marriage of Eros and Psyche: the latter holding a dove, is conducted



Eros and Psyche.

towards the nuptial couch by two Cupids and Hymen bearing a torch. The figures flesh colour, on a black ground of sardonyx. The gem once belonged to the famous forger Pietro Ligorio. Babelon praises the work, but doubts the genuineness of the inscription.



“Die Arbeit,” says Furtwängler, “ist ganz vortrefflich, virtuos und doch lebendig, frisch und ohne zu glatte Eleganz. Story-Maskelyne sagt im Katalog der Marlborough’schen Sammlung von diesem Cameo “in point of technique it has never been surpassed in any age”. Eine Entstehung im 16. Jahrhundert ist, wie Stephani mit Rechta. a. O. bemerkt, ganz ausgeschlossen, da der Stil durchaus antik und in der Renaissance gar nicht denkbar ist.

“Im Felde oben steht die Signatur des Künstlers in zwei Zeilen, etwas anspruchsvoller als sonst, da sie einem so ausgezeichneten Schaustücke gilt **ΤΡΥΦΩΝ**  
**ΕΠΟΙΕΙ**. Die Buchstaben sind auf dem mir vorliegenden Cades’ schen Abdrucke sehr schön, tief, fest und sicher eingegraben; an den Enden der Kasten befinden sich die üblichen kleinen Kugeln. Die Inschrift ist ebenso zweifellos ächt wie das Bild, und nichts kann verkehrter sein als wenn Stephani behauptet, die Buchstaben trügen den Charakter von Ligorio’s Zeit, da die Inschriften des 16. Jahrhunderts auf Gemmen vielmehr total verschieden sind.” (*Jahrbuch des Kais. deutschen Archäologischen Instituts*, Bd. IV, p. 59).

A copy of the same subject, but of inferior work exists at Naples.

The Anthologia mentions a Gem-engraver of the name of Tryphon, who had engraved on a beryl the figure of the Nereid Galene.

Other gems bear this signature, but they are not antique : Cupid riding a lion : sard (The Hague); — Triumphal procession, jasper (Raspe); — Combat of Aeneas and Diomed : sard (Caylus).

A sard in the British Museum, from the Castellani Collection, signed **ΤΡΥΦΩΝΑ** shows Isis standing (Murray, *Cat. Gems*, 1221).

In the Poniatowsky Collection was an oriental sardonyx with Nessus giving the poisoned tunic to Dejanira.

The age of Tryphon, says King, is fixed by the epigram of Addeus, a court-poet of the Ptolemies (*Anthol.*, IX, 544).

BIBLIOGRAPHY. — Furtwängler, *Antike Gemmen*. — Ibid., *Künstlerinschriften* &c. — Murray, *Catalogue of Gems*. — Babelon, *Pierres gravées*. — King, *op. cit.* — Reinach, *op. cit.* — Raspe, *Tassie Gems*, 1791. — *Marlborough Gems*, I, Pl. L.

T. S., also T. ST. F. Vide THEODOR STOCKMAR at Düsseldorf, 1805-1818.

T. S. Vide TERENCE SCHMIDT. Mint-master at Cassel, 1621-1634.

T. S. Vide THOMAS SIMON. Die-engraver and Medallist in London, 1649-† 1665.

T. S. I. F. These initials occur on Maria Theresia Thalers of 1780.

TSCHADOFF, ALEXEI (Russ.). Mint-master at St. Petersburg, 1843. He signed : A. Ч.

**TSCHAENDIK, NIKLAS** (*Austr.*). 'Hofpfenningmeister', *circ.* 1589-1603.

**TSCHERNISCHEF, JACOB** (*Russ.*). Mint-master at St. Petersburg, 1770-1776. He signed : Я. Ч.

**TSCHETREUS, FEODOR** (*Russ.*). Mint-master at St. Petersburg, 1797-1801. He signed : Ф. Ч.

**TSCHORR, ANDREAS** (*Germ.*). A Burgher of Breslau, who in conjunction with Andreas Steinbrecher contracted to work the city mint, 1625. His privy-mark is a Lion in the shield of arms and on the helmet. On Gröschl of Breslau 1625 his initials **AT** occur.

**TSCHUKMASSOFF, J.** (*Russ.*). Mint-engraver at St. Petersburg, *circ.* 1860, and Medallist there. By him is a Prize Medal of the St. Petersburg Academy of Sciences, with bust of Dr Carl Ernst von Baer, the embryologist (*in Boston Collection*), and a Memorial medal of the Czarina Alexandra Feodorowna, 1860 (signed : ПЪЗ. ЧУКМАСОВЪ), etc., etc.

**TSENG CHI TSE** (*Chinese*) 1837-1890. Eldest son of Tsêng Kuofan; appointed Envoy to England and France 1878, Ambassador to Russia 1880; filled numerous official posts, and in 1887 was Vice-President of the Board of Revenue, with special control over the Coinage department, and died in 1890.

BIBLIOGRAPHY. — Herbert A. Giles, *Chinese Biographical Dictionary*.

**T. T.** *Vide* **THOMAS TYMPF**. Mint-master at Bromberg, under John Casimir of Poland, 1655-68.

**T. V.** These initials occur on a Portrait-medal of Franz Kram, of Sagan, advocate at Leipzig, † 1568. Cf. Friedensburg u. Seger, *Medaillen auf schlesische Personen*, n° 3840.

**TUAL, ERNEST** (*French*). Contemporary Sculptor, born at Nantes, pupil of Mathurin-Moreau and Gossin. At the Salon 1890 he exhibited a Portrait-medallion of M. Blondat.

**TVB.** *Vide* **THEODORE VAN BERCKEL**. Belgian Medallist, 1739-† 1808.

**TUBERT, PAUL** (*French*). Die-engraver at the Mint of Montpellier, 1730-32; he was succeeded by Jean André Brondes.

**TUCHMANN, AUGUST** (*Germ.*). Mint-warden at Oppeln, appointed on Nov. 2, 1624. He had previously been serving in the Imperial mints of Breslau and Sagan.

**TUCHMANN, CHRISTOPH** (*Germ.*). Administrator of the Mint at Reichenstein (Silesia), *circ.* 1593.



**TUCHMANN, HANS (I)** (*Germ.*). Mint-master at Teschen, *circ.* 1608-1611. His initials **H T** occur on currency of Frederick Casimir, Double Thaler 1608, **A** 8 and 5 Ducats, **R** Treble Thaler Klippe, Double Thaler, Thaler, Klippe Thaler, Billon 3 Kreutzer, and Dreier of 1609, 3 Kreutzer and Dreier 1610 and 1611.

**TUCHMANN, HANS (II)**. (*Germ.*) Mint-master and Warden at Oels, 1614-22, Bernstadt 1611, Breslau, 1623, Zweibrücken and Meisenheim, 1623-24. In 1624 he farmed the Oppeln mint. Exter II 57 (*note*) mentions a **CHRISTMANN TUCHER** or **DUCNER**, cf. Friedensburg, XVIII, 25. Kull remarks: Hans Tuchmann's change of residence from Oels to Zweibrücken after the defeat of Frederick V. at Prague is accounted for by the fact that Count Palatine John II. of Zweibrücken was brother-in-law and former tutor of Frederick V. There is a Portrait-jeton of Tuchmann with **H. T** on either side of bust.

His initials **H. T.** or in monogram occur on the following currency: **BRESLAU**. Ferdinand II., February to July 1623: Vierundzwanziger 1623; as Warden in conjunction with Balthasar Zwirner, Vierundzwanziger 1623, and 3 Kreutzer 1624. — **OELS**. Charles II., 1614. 3 Kreutzer; 1615. **A** 6, 5, 4, 2 and 1 Ducats, **R** Thaler, and 3 Kreutzer; 1616. **A** 6, 5, 1 and  $\frac{4}{5}$  Ducats, **R** Thaler, and 3 Kreutzer. — Henry Wenceslaus and Charles Frederick, 1620; 3 Kreutzer; 1621. **A** 4, and 3 Ducats, **R** Achtundvierziger, Vierundzwanziger, 3 Kreutzer; 1622. **A** 3 Ducats, **R** Vierundzwanziger, and 3 Kreutzer, etc.

It is not absolutely certain that the two Hans Tuchmann were distinct persons. The Breslau Hans Tuchmann describes himself as "der Jüngere", and it is therefore possible that the Teschen Mint-master was "der Aeltere". A certain "Hans Münzmeister", who was previously a baker, and suffered capital punishment in 1611 for counterfeiting may be the Hans Tuchmann who coined at Teschen from 1608 to 1611.

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**TUFFET, HENRI** (*French*). Ivory-carver, born at Lyons; pupil of Moreau-Vauthier. He exhibited at the Paris Salon in 1879, A sixteenth century Female Portrait in ivory; — 1882. Portrait-medallion of M<sup>me</sup> P. M<sup>\*\*\*</sup>, etc.

**TUILERIE, JEHAN DE LA** (*French*). Mint-master at Angers, 1398.

**TÜMMLER, ROBERT** (*Germ.*). Engraver of Döbeln, by whom is a medal on the XII. Choral festival of Lower Saxony, 1894.

**TUNCKHEL, MERT** (*Austr.*). Moneyer at Vienna, 1446; died on 8. May of that year.

**TUNKL VON BRNICKO, HEINRICH** (*Bohem.*). Mint-master-general in Bohemia, 1513-14; a second time, 1514-15, a third time, 1518, a fourth time, 1521-22, and a fifth time, 1525-27. His arms appear on the currency of Wadislaus II., Ludwig II., and Emperor Ferdinand I.

**TUNKHER, PETER** (*Bohem.*). Mint-warden to the Counts of Schlick at Joachimsthal, *circ.* 1528-44; privy-mark, a Moor's head. Cf. E. Fiala, *Das Münzwesen der Grafen Schlick*, Wiener Num. Zeits., 1890, pp. 204-9.

**TURBA, MARTIN** (*Austr.*). Warden of the Spanish Mint at Vienna, 1621; later Mint-master at Pölten, 1624; died in April 1626. Privy-mark, a full-blown rose. Kipperthaler of the Spanish Mint at Vienna, dated 1622 and 1623 bear his distinctive sign.

**TÜRBITZ, ANDREAS** (*Germ.*). Mint-official at Oels (Silesia), 1704, 1706. His initials appear on currency.

**TURGOT, LOUIS** (*French*). Administrator-general of the coinage, 1627.

**TURINI, GIOVANNI** (*Ital.*). Sculptor and Founder of the fifteenth century, born about 1384; son of the Sienese goldsmith, Turino di Sano di Tura of Vignano. In 1414 and 1416 Giovanni was already employed on the Dome of Siena, with his father, and Ambrogio di Andrea. A little later he carved wooden statues intended to decorate a fountain at Siena, and a silver-gilt helmet for an officer of the Republic. But his most important works are connected with the font of the Baptistry of Siena, to which Lorenzo Ghiberti, Giacomo della Quercia, and Donatello also collaborated. His bas-reliefs representing the Birth of St. John and his preaching in the desert are world renowned.

Basing his attribution on the general style of the work, Courajod ascribed to this artist a bronze Plaque, enamelled, representing the Risen Christ, in the Belvedere Museum, Vienna (formerly Ambras Collection); 363 × 249 mill. (Molinier, *Les Plaquettes*, I, p. 48).

**TÜRK, JOACHIM** (*Austr.*). 'Hofpfenningmeister', 1581.

**TURNEMIRE, WILLIAM DE** (*Brit.*). A native of Marseilles. Mint-master to Edward I., appointed in his 8<sup>th</sup> year, "to make his coins for that present time", in London, where he was to have as many furnaces as he could employ; in Canterbury, where he



should cause to be worked and maintained eight furnaces, besides the three belonging to the Archbishop; in Bristol and York, twelve furnaces each. In every one of the three latter places he was to have under him a master to take charge of the mint, and all things thereunto appertaining. He was to bear, at his own cost, the expenses and charges of his servants; that is to say, of the aforesaid master of the mint, of the keeper of the bullion, of the assistant in the melting house, and all other persons by him employed; so that he should discharge all burthens and expenses in the aforesaid four places, and deliver the money to the King, purified by fire, blanchd, and prepared at his own cost. The King was to give to him for every pound of sterlings, sevenpence : that is to say, three-pence and one farthing for wages to the moneyers, for striking and working the money; one penny farthing for the loss of silver in the fire; and one penny halfpenny for adjusting the coins in every pound of money. So that, for sizing of the coins, and for the loss by the fire, there should be allowed to him, in every pound, eleven farthings, as is aforesaid. One penny, in every pound, was allowed to the said master of his wages and expenses, and for those of the other masters under him, and for all his servants, as well in meat and drink as in their liveries and other things, and for charcoal, for the repairing of dies, for meltings, and other charges about the money.

“It was also agreed that the King should provide for the said master, in every of the aforesaid four places, houses convenient for his working, and take upon himself the payment of the fee which the Lord Hugh Fitz Otho, guardian of Otho, his nephew, claimed for keeping the dies, or otherwise to satisfy the same Hugh for that fee.

“The utensils which the King had in his houses in London were to be delivered to the aforesaid master, in the state they then were; and he was bound to restore them, at the end of the year, or when he should quit his office, in the state they then should be.

“It was also agreed with the said Master William, that he should make a great sterling, to be of the value of four lesser sterlings throughout England, at the same rate, and on the same condition, that he should make the aforesaid smaller sterling; with this further provision, that, as the said great penny would be more easily made than the common sterling, whatever advantage might accrue should be yielded by him to the King's profit.

“It was further agreed that he should make farthings throughout England (which at that time were round, and were called Londrenses) in such manner as that the king should have of every pound the same profit as he received from common sterlings; that is to say, twelve sterlings.

“And it was ordained that every pound should contain twenty-

four londrenses, and three shillings for the assay beyond the number appointed for sterlings, on account on the great expenses which must be incurred in making the said small money. And it was estimated that in every pound of that small money there should be allowed to the master ten-pence-halfpenny for the making, and all charge in working the said pound; and then should remain to the king twelve pence, at the least, for his profit out of every pound.

“The said master was to begin to work on the morrow of the Circumcision, in the year above-mentioned, according to the form inrolled in the Exchequer upon all the coins before recited.

“The dies of this new money were delivered to Gregory de Rokesley, mayor of London, and Rolandine de Podio, the keepers of the mint, on the 17<sup>th</sup> of May, A.D. 1279, who took an oath before the barons of the exchequer for the due performance of their Office.

“The peculiarities of this coinage, and also the severe punishment which Edward inflicted upon the debasers of his money, are related in various chronicles. Langtoft says,

Now turnes Eduard ageyn to London his cite,  
& wille wite certeyn who schent has his mone.  
Of clippers, of rouncers, of suilk takes he questis.  
Olde used traitoures ilk at other hand kestis.  
Ilk these other out said, ilk a schrewe other greues,  
Of fele wer handes laid, & hanged ther as theues,  
Eduard did smyte rounde peny, halfpenny, ferthyng,  
the croice passed the bounde of all thorghout the ryng.  
the kynges side salle be the hede & his name writen.  
the croyce side what cite it was in coyned and smyten  
the pouere man ne the preste the peny prayes no thing.  
Men gyf god the lest, the fesse him with a ferthing.  
A thousand & two hundred and fourscore yeres mo,  
On this mone men wondred fist whan it gan go.”

(Ruding. *Annals of the Coinage*, I, p. 193.)

“In the year 1285, William de Turnemire, the king’s moneyer, was sent into Gascony to be master of the mint there, that the money might be better made” (*loc. cit.*, p. 197).



Great Sterling or Groat of Edward I.



**TÜRPE, PAUL** (*Germ.*). Contemporary Sculptor of Berlin; whose signature appears on medals issued by the Oertel private mint on the 90<sup>th</sup> Anniversary of Moltke, 1890, and on his Death, 1891, also on a Portrait-medal of Prof. Dr R. Koch, of Berlin, etc.

**TURNERELLI, PETER** (*Brit.*). Sculptor and Modeller to H.R.H. the Princess of Wales, 1774-1839. His bust of Princess Charlotte was used as a model by T. Wyon for his Memorial medal of the Princess, 1817. Both signatures : **P. TURNERELLI DES T. WYON F.** occur on the obv.

He was a grandson of an Italian refugee; gained medal at Royal Academy; instructor to princesses, 1797-1801; executed busts, including those of Wellington, Blücher, George III., O'Connell, Princess Charlotte, and Prince Leopold, and Memorials, including that of Burns at Dumfries; represented sitters in ordinary costume (Sydney Lee, *Dict. Nat. Biog.*, LVII, 365).

**TURNPENNY** (*Brit.*). Die-sinker of the early part of the nineteenth century. He engraved the dies for the following tokens : Nottingham Penny Token, 1813, issued by G. W. Baker; — Staffordshire County Penny Token, 1811; — Bilston Penny Token, 1812, of Edw. Beebee; — Bilston Penny Token, 1811, with bust of George III. and Royal Exchange on R<sup>l</sup>.; — Burton Penny Token, 1814; — Walsall Penny Tokens, 1811 (several varieties); — Walsall Halfpenny Token, 1811; — Swansea Penny Token, 1813, of the Nantrhydnnyvilas Air Furnace Co; — Jersey, Guernsey and Alderney Penny Token, undated and 1814 (Obv. from Turnpenny's die of a Burton token; R<sup>l</sup>. by Halliday; — Non Local Halfpenny Token, 1815, with busts of Wellington and Blücher (described as 'of fine workmanship'), etc.

BIBLIOGRAPHY. — Davis, *Nineteenth Century Token Coinage*, 1904. — *Chetwynd Catalogue*, n° 198.

**TURPIN, CLAUDE** (*French*). Engraver, mentioned in 1590.

**TURPIN, ERNEST ÉLIE** (*French*). Medallist and Gem-engraver, of the second half of the nineteenth century; he was born at Audeville (Oise) and resided in Paris. He exhibited at the Salon in 1874 Portraits of Rubens, and Pierre Corneille, carved in mother-of-pearl. In 1883 he showed a portrait-medal of M. T\*\*\*.

**TURPIN, MATHURIN** (*French*). Mint-master at Angers, 1566.

**TURPIN, PIERRE** (*French*). Mint-master at Angers, 1534-49; privy-mark, fir-cone.

**TURPIN, PIERRE** (*French*). 1595-1630. Seal-engraver to H.M.

the King of France from 1599 to 1626. He engraved the Seals of chancery of Auxerre, Chaumont, and Rheims. On 2. July 1606 he was directed by letters patent to make "coings et marteaux pour marquer cuirs, etc." in the room of the late Philippe Danfrie. Nicholas Briot, engraver-general of the coins, opposed the appointment, but the State Council maintained Turpin in his office, 30. May 1670. Pierre Turpin was in 1613 Engraver at the Paris "Monnaie du moulin". He also engraved Jetons for Marie de' Medici, 1601, and for the Council of Navarre, 1613. Cf. also Mazerolle, *Les Médailleurs français*, I, CLXVIII.

A document, mentioned by M. Blanchet proves that Turpin was Engraver at the Mint in 1630: "Au sieur Turpin, graveur de la moline de Paris, la somme de soixante-douze livres tournois, etc." (Blanchet, *Les Graveurs en Béarn*, 1888).

**TURQUAN, THOMAS** (*French*). Général des Monnaies, 1559-1560.

**TUSCHER, MARCUS** (*Germ.*). Gem-engraver of the first half of the eighteenth century. He was a native of Nuremberg, and worked in succession at Rome, in England, and in Denmark. Some of his gems are signed in Greek letters **MAPKOC**.

King states that "being at Rome in 1733, the artist engraved his own portrait, signed **MAPKOΣ**, both in sard and beryl, and probably some other gems, including a reduced copy of Aspasius's Minerva, but that he is chiefly known for his admirable series of plates of the coins of Sicily and Magna Graecia."

"Tuscher is related by his friend Gori to have learned the art by watching Natter at work. Natter himself asserts that the above-mentioned gems are no more than *pastes*, made from a wax model, and retouched by Ghingi the engraver. Tuscher collected antiques, as is proved by a fine Greek intaglio of Mars, formerly in King's possession, on the back of which Tuscher's name is scratched in with the diamond point" (King, *Antique Gems and Rings*, 1872, p. 437).

BIBLIOGRAPHY. — Mariette, *op. cit.* — Babelon, *Pierres gravées*. — King, *Antique Gems*, 1860. — Raspe, *Tassie Gems*, 1791.

**TÜTSCH, ALEXIUS** (*Swiss*). Mint-master at Bellinzona, 1550.

**TUUK, EDEMA VAN DER** (*Dutch*). Contemporary Sculptor, by whom is a Portrait-medal of Eugen Gugel, 1902, at the Hague Museum. Roger Marx illustrates in *Médailleurs modernes en France et à l'étranger*, 1900, a medal by this artist, representing a charge of cavalry (Pl. XXXI).

• **T. W. Vide TOBIAS WOLF**. Goldsmith and Medallist of the early



part of the seventeenth century. The father, of the same name, who also practised the art of die-sinking, died about 1600.

**T. W. (Brit?).** Initials of an Engraver, which occur on a medal of William and Mary, 1690, commemorating the Suppression of the Rebellion in Ireland : Obv. Busts conjoined to r. ; R. PACEM. ARROGAT. ARMIS. William III. on horseback to r. A specimen of this rare medal was lately in the collection of Messrs. Spink of Piccadilly.

The same initials **T. W.** occur on a heart-shaped badge with busts of William and Mary, face to face ; a lis in the field below ; the artist's initials on obverse.



This most interesting badge was described in Spink's *Num. Circular* for August 1913, n° 8199<sup>a</sup>.

**T. W J. K. S. (Amer.).** These initials occur on a Portrait-medal of Washington, dated 1783 (Snowden, *Washington Medals*, p. 39, n° 44).

**TWEDY, or TWEDDY, HENRY (Brit.).** Warden of the London Mint, 23<sup>rd</sup> year of James I., Mint-master in conjunction with Sir Edward Villiers, 22<sup>nd</sup> year.

**TWEED, JOHN (Brit.).** Contemporary Sculptor and Medallist, residing in London. He was one of the members of the London Society of Medallists which was formed in the nineties, but did not have a very long existence.

At the Royal Academy Exhibition 1906, Mr. Tweed showed a fine Portrait-medallion in bronze of M. August Rodin, the famous French sculptor, and he is the author of other medallic works of similar character.

**TWIGG (Amer.).** This Die-engraver's signature occurs on a Portrait-medal of Washington, 1789, with bust on Obv. and Inscription on R. ; diam. 34 mill.

**TYERY, NICHOLAS (Brit.).** Described by Ruding as one of Henry VIII.'s Mint-masters, a statement founded on Nicolson's

assertion to that effect (*English Historical Library*, ed. 1776, p. 205).

The Oxford University Library preserves a 4<sup>to</sup> manuscript by Nicholas Tyery, giving a list of the coins lawfully or unlawfully in circulation in France about the year 1526. This is followed by an address to Henry VIII., deploring the abuses connected with the currency in Ireland, and suggesting the issue of a new coinage for that Island, designs for which are inscribed on two leaves.

This Manuscript was published in the *Cambridge Antiquarian Society's Proceedings*, N° xxii, 1886, and, thanks to Mr L. A. Lawrence's courtesy, who brought this paper to my notice, I am able to give a description of the proposed coinage, which was to consist of :

### Gold Coins.

1. *Royal*.; wt. : iii deniers vi. grains, worth 50 Sols 6 deniers tournois.

Obv. HENRICVS : DEI GRA ANGLIE : FRAN Z HYB : R : Lion rampant holding shield of arms.

R. XPS VINCIT : XPS : REGNAT : XPS : IMPERAT. King on horseback to left.

2. *Noble*; wt. : 2 deniers xxi grains, worth 4 sols 6 deniers tournois.

Obv. HENRICVS DEI GRA ANGLIE FRA Z HYBER : R. Cross fleurdelisée.

R. XPC VINCIT etc. King seated on throne, to right, holding orb and sceptre.

3. *Saluti*; wt. : ii deniers 17 grains, worth 41 sols 6 deniers tournois.

Obv. HENRICVS : DEI GRA : etc. Lion rampant, holding two shields of arms in front of him.

R. XPS VINCIT etc. The Annunciation.

4. *Maille*; wt. : ii deniers 16 grains, worth 33 sols ix deniers tournois.

Obv. HENRICVS DEI etc. Portcullis.

R. XPS VINCIT etc. Tudor rose.



Al. Maille for Ireland.



*Silver Coins.*

1. *Teston*; wt. : vii d. xij gr., worth viii sterlings, The half equivalent to 4 sols tournois.

Obv. HENRICVS : DEI GRA etc. Portcullis.

R. HONNY SOIT : QVI : MAL : Y : PENSE : inscribed on a garter around Royal arms.

2. *Groat*; wt. : ii d.; worth 6 sols t. The half in proportion.

Obv. HENRICVS : etc. Crowned bust to left.

R. POSVI : DEVM etc. Royal arms.



*R.* Irish Groat.

3. *Chateau* (or *Chasteaulx*) for Jersey, worth v st.

Obv. HENRICVS etc. Cross fleurdelisée.

R. POSVI DEVM : ADIVTOREM : MEVM : Castle with three towers.

4. *Lyon*, for Ireland; worth ij s. vi d.

Obv. HENRICVS etc. Shield of arms, with St. George's cross.

R. POSVI : DEVM : etc. Lion holding St. George's flag and shield of arms.

5. *Eglise*, for Ireland; worth ii sols.

Obv. HENRICVS : DEI : etc. Cross fleurdelisée.

R. POSVI : DEVM. etc. Church.

6. *Treizain*, for Ireland; worth xiii d.

Obv. HENRICVS etc. Two crowns and leopard rampant within tressure of three curves.

R. POSVI : DEVM. Cross fleurdelisée, in alternate angles of which are two crowns and two leopards.

7. *Denier* (or *Penny*) for Ireland = xi d.

King seated facing; shield of arms.

8. *Demy Treizain* = vi d. ob'.

Tressure of three curves; cross fleurdelisée.

9. *Demy part* = viii d. t.

Cross of St. George; Tudor rose.

10. *Demy Patart* = iiij d.

Tudor rose; Portcullis.

11. Liart = VII d. t.

Cross of St. George; Lion rampant to left.

12. Double = X d. t.

Tudor rose; Portcullis.

The legends on Obv. and Rev. of n<sup>os</sup> 7-12 are similar to those of the larger silver coins.

BIBLIOGRAPHY. — *As above. Pamphlet kindly lent by Mr. L. A. Lawrence.*

**TYLO** (*Germ.*). Mint-master at Rostock, 1361-72.

**TYMPF** (originally **TYMPE**), **ANDREAS**. Mint-master and Contractor at Posen and Fraustadt 1650-1660, Mint-master at Krakau and Lemberg, 1660-1667, general Mint-warden to the Kingdom of Poland 1659-1667; he signed **A.T.**

He belonged to an old family of coiners in lower Saxony, and was a brother of Thomas Tympf. *Vide* **TIMPF** and **TIMPE** *supra*.

Ammon remarks: "Er trug aber den Nahmen eines Betrügers mit aus der Welt, weil er die Polen mit seiner schlechten Münze um viele Millionen betrogen," but Timpf was probably not responsible for the issue of base currency and only acted in conformity with the requirements of the depleted treasury of the Kingdom of Poland.

**TYMPF(?)**, **JOHANN** (*Germ.*). Mint-master at Fraustadt, 1655.

**IT—MW JOHANN TYMPF MONETA WSCHOVIENSIS.**

**TYMPF, THOMAS** (*Germ.*). Brother of the last, "Münzarendator" or Mint-master at Königsberg, 1669-1672. He signed **T.T.**

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.* — Dr Emil Bahrfeldt, *Die Münzen- und Medaillen-Sammlung in der Marienburg, Danzig, 1901*, — Ammon, *Sammlung berühmter Medailleurs und Münzmeister nebst ihren Zeichen*, Nürnberg, 1778. — Max Kirmis, *Polnische Münzkunde*, Posen, 1892. — Friedensburg u. Seger, *Schlesiens Münzen- und Medaillen der neueren Zeit*.

**TYRNA, HANS VON** (*Austr.*). Mint-master in Vienna, 1358-1378. Also named **JANS VON TYRNACH**, **JANS VON TIERNA** and **JOHANN VON TIERNA**.

**TYRNA, JACOB VON** (*Austr.*). Mint-master in Vienna, 1377-78; died in 1388.



## U

**U.** *Vide* **ULSTRUP**. Die engraver at Copenhagen, 1801; also **I. U.**

**U.** *Vide* **ULRICH**. Mint-master at Cassel, 1764-1773; also **F. U.**

**U. A. W.** *Vide* **ULRICH ANDREAS WILLERDING**. Mint-master at Hildesheim, 1721; Mint-master there, 1732-1756.

**U. B.** *Vide* **ULRICH BRUPPACHER**. Medallist at Lucerne, 1714-1746.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

**UDALSCHALK** (*Germ.*). Moneyer at Passau, 1190.

**UDK. D.** This signature occurs on a Portrait-medal of Baron D. H. Chassé, defender of the citadel of Antwerp, 1832.

**UHL.** (*Germ.*). Die-engraver at Schweinfurt, *circ.*, 1690. He was a relative of Georg Wilhelm Vestner, to whom he taught the art, according to Ammon and Bolzenthall.

**UHLE, FRANZ CARL** (*Germ.*). Warden of the Mint at Dessau, 1674-76, and later at Oels, 1678-88. His initials **F. C. V.** occur on the currency of Sylvius Friedrich of Württemberg-Öls, 1678, VI and 3 Kreuzer, and Gröschel, and Christian Ulrich, 1678, XV, VI and 3 Kreuzer, 1679 Thaler, XV and VI Kreuzer, 1679 Gröschel, etc., Julius Sigismund von Juliusburg, 1678 and 1679, XV and VI Kreuzer.

Schlickeysen-Pallmann mentions a Franz Carl Uhle as Mint-master at Jägerndorf, 1610.

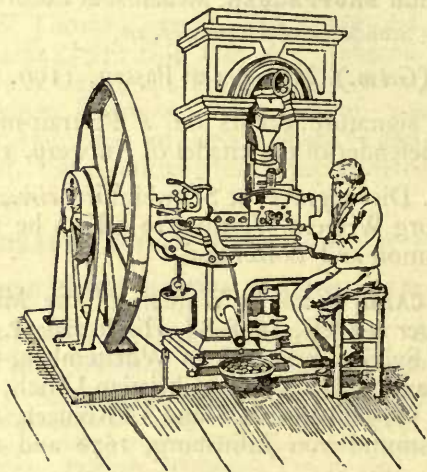
**UHLIG, PAUL** (*Germ.*). Contemporary Sculptor, born at Nuremberg on 11. May 1873; pupil of the Nuremberg School of Fine Arts, 1890-94; worked at Chemnitz and Dresden 1896, then at Kiel until 1899, afterwards settling at Hamburg where he now resides (1911). He has cultivated all the different forms of plastic art, and also modelled portrait-medallions and medals, amongst which a commemorative piece of the Jubilee of the Annexation of Schleswig-Holstein to the German Confederacy, 1848-1898. The medal is signed **U. H. G. & S.** (Paul Uhlig, sculptor; Paul Huwald of Kiel, editor; Glaser und Sohn, Dresden, die-sinkers).

**UHLHORN, DIEDRICH** (*Germ.*). Engineer of Grevenbroich, near Cologne, who invented an improved coining-press, adopted at the Berlin Mint in 1820, at the Royal Mint, London, in 1828, and at the Paris Mint, with further improvements by Thonnellier, in 1834.

In *Berliner Münzblätter*, December 1903, P. Brinkmann described and reproduced, under the heading of "Ein merkwürdiges Probestück" a Pattern piece, which was struck from a press made by D. Uhlhorn, of Grevenbroich near Cologne, in commission for the Royal Mint, London.

This Trial-piece is described thus.

Obv. 1828 — FÜR LONDON. Within circle, the crowned Prussian eagle with spread wings, on which the monogram FWR (for Frederick William III of Prussia).



Coining-Press, by D. Uhlhorn.

℞. ZUM | PROBIREN | DES | PRAEGEWERKES in four lines.

Inscription on raised edge : DECUS ET TUTAMEN \* ANNO REGNI SEPTIMO \*

Silver. 28. 26 gr. 38 Mill.

This Pattern coin was published in *Spink's Monthly Numismatic Circular*, Vol. I, col. 405, n° 2, from a specimen in bronze, which was then in the late Mr. Murdoch's collection, with three other trial pieces, one of which has the same obv. and Wyon's ℞. of the fine crown of 1825 and 1826.

Another Trial-piece of the same series is owned at the present time by Messrs Spink & Son Ltd. It has on obv. the legend : ZUM



PROBIREN DES PRAEGEWERKES and a crowned bust of King Frederick William III. of Prussia to r. within circle. The R $\mathcal{L}$ . is similar to the



Trial pieces by Uhlhorn.

obv. of the two pieces reproduced above, and the inscription on the edge is also the same : DECUS | ET | TUTAMEN. | ANNO REGNI | SEPTIMO.

The die of this R $\mathcal{L}$ . corresponds with the Eagle side of a Pattern Thaler struck at the Berlin Mint in 1818 ; the date has been altered into 1828 and the inscription EIN THALER into FÜR LONDON.

A well-known advertisement-Ticket of Uhlhorn, also struck on a Thaler flan, is described by Brinkmann, as showing that evidently Uhlhorn was the issuer of the curious Trial-pieces of 1828.

Obv. \* | D. UHLHORN | IN | GREVENBROICH | BEI | CÖLN AM RHEIN |

R $\mathcal{L}$ . MECHANISCHE | WERKSTÄTTE | ZUR | VERFERTIGUNG | VON | MÜNZMASCHINEN | Inscription on edge : + DIEU PROTEGE LA PATRIE 1846 in raised letters.

The first coining-press made by Uhlhorn was exhibited in 1818 at the Düsseldorf Diplomatic Congress.

Diedrich Uhlhorn died in 1837, and was succeeded by his son Heinrich.

On the occasion of the 200<sup>th</sup> Coining-press issued at the works

of Uhlhorn and Son in 1876, they struck a medal, engraved by H. Wittig, showing the portraits conjoined of Diedrich and Heinrich



Trial piece, from Uhlhorn's Press.

Uhlhorn (*illustrated*).

Uhlhorn issued also a commemorative medal of the Horticultural



Portrait-medal of D. and H. Uhlhorn.

Exhibition at Cologne, 1875; — Pattern coin of Tu Duc, Emperor of Annam (*Revue belge de numism.* 1881, p. 113); — Medalet of the International Exhibition, London, 1862; engraved by J. Wiener, and stamped in the Exhibition buildings by H. Uhlhorn of Grevenbroich, Prussia, etc.

**UHLMANN, WALDEMAR** (*Germ.*). Sculptor at Berlin, born 20. May 1840 or 41, died 24. March 1896. He occasionally modelled medals for the "Berliner Medaillen-Münze von L. Ostermann vorm. G. Loos". His name appears on the Silver Wedding medal of the Crown-Prince Frederick (afterwards Emperor) and Victoria, Princess Royal of England, 1883 (dies cut by E. Weigand); also on a Medal of the Horticultural Show at Görlitz, 1897 (dies by O. Schultz); — Portrait-medal of the Empress Auguste Victoria (dies by O. Schultz); — Prize medal of the Exhibition at Wittstock,



1885, with bust of Duchess Maria Anna of Anhalt; signed : **W. UHLMANN AD VIV.** (dies by Schultz); — Marriage of the Crown-Prince William (now William II.) with Princess Victoria of Schleswig-Holstein, 1881 (dies by W. Kullrich); — Industrial Exhibition at Berlin, 1896, etc.

**ULBECK, WOLF** (*Germ.*). Mint-master at Schwabach, 1560.

**ULBRICHT, PETER** (*Germ.*). Die-engraver at Dresden from about 1820 to 1860. His initials **P. U.** occur on the gold and silver medals of the Order of St. Henry of Saxony, issued by King Anton, as military Medals of merit in 1829, and also on a commemorative medal of the Second centenary of the conclusion of peace between Saxony and Sweden, 1645-1845 (signed : **ULBRICHT FEC.**). A Portrait-medal of Dr C. G. Carus, of Leipzig, 1847, is signed : **ULBRICHT F.**

**ULITSCH, DANIEL** (*Germ.*). Medallist to the Royal Mint at Breslau, 1751-1764; died on 13. December 1767, at the age of 55. His best known productions are : Commemorative medal of the Battle of Lissa, 1757 (signed : **GHS** and **ULITSCH**); — Victories of Frederick the Great at Rossbach and Leuthen, 1757; **RL**. Wine-press at the feet of Borussia standing, 1757 (signed : **ULITSCH** and **GHS**).

Ulitsch's successor at the Mint was Johann Gottfried Held.

**ULMER, STEFFEN** (*Germ.*). Mint-master at Göttingen, 1619-20; then at Dransfeld, 1621, and later at Nordheim, 1622, but does not seem to have officiated in either of these mints (cf. *Münzmeister und Wardeine der Städte Göttingen, Nordheim und Einbeck*, *Blätter für Münzfreunde*, 1883, col. 939, 942).

**ULREICH** der Auwein der Münzer vor dem Stubenthor (*Austr.*). Moneyer at Vienna, 1398-1403. In 1405 he is again mentioned : Ulreich der Münsser auf dem Graben vor dem Stubenthor. (Cf. Arnold Luschin von Ebengreuth, *Wiens Münzwesen, Handel, und Verkehr im späteren Mittelalter*, Wien, 1902).

**ULRICH, AUGUST** (*Austr.*). Die-sinker residing in Vienna, by whom is a medal with facing bust of Darwin, intended as a Prize for cattle breeding (*Mitth. des Clubs &c.* n. 1901, p. 120).

**ULRICH B.** A medal dated 1720 is thus signed. The Engraver is no doubt **ULRICH BRUPPACHER** (*q. v.*), a Medallist of Lucerne (Switzerland) 1714-1746.

**ULRICH, CASPAR** (*Bohem.*) 1550-1576. Die-cutter at the Mint of Joachimsthal, † 1576, "Ein kunstreicher Meister". He worked for Ferdinand I.

**ULRICH, F. S.** (*Germ.*) Mint-master at Cassel, 1764-1773.

**ULRICH, HANS** (*Germ.*). A native of Erfurt; Die-engraver at Nürnberg, 1428.

**ULRICH, JEREMIAS** (*Germ.*). Mint-master at Augsburg, 1623.

**ULRICH, JOHANN FRIEDRICH** (*Germ.*). Mint-master to the Landgraviate of Hesse-Cassel, whose initials occur on Thalers of 1763, 1765-66.

**ULRICH, KONRAD** (*Germ.*). Contractor of the Mint of Ratisbon, 1339.

**ULRICH und STEPHAN** "auf Tunau" (*Germ.*). Contractors of the Mint of Ratisbon, 1357.

**ULRICUS** "super moneta" (*Germ.*). Moneyer at Ratisbon, 1235.

**ULRICUS** "ministro nostro monetario" (*Germ.*). Moneyer at Lindau, 1272.

**ULRICUS** "monetarius in alto foro" (*Austr.*). Moneyer at Vienna, 1376; died in 1381.

**ULRICUS** "magister monete" (*Austr.*). Mint-master at Vienna, 1291-1309. In contemporary documents he is also styled "Ulricus Chunonis, tunc magister monetæ"; "Her Ulrich der munzmaister" 1292; "Ulrich Fünfkircher" 1301 (Mint-master at Enns 1302); "Ulricus filius Griffonis, magister monetæ" 1306; "Herr Ulreich der muenzmaister von Wienne" 1307; "Her Ulreich pei den prudern, der münzmaister" 1309. (Von Ebengreuth, *op. cit.*, p. 80).

**ULOCRINO** (*Ital.*). A Paduan artist of the end of the fifteenth century, only known from inscriptions which occur on small



St. Gerasimus.  
(reduced).



bronze Plaquettes executed by him. Molinier has suggested that Ulocrino is a pseudonym of Riccio, formed of the Greek *ὄβλος* and Latin *crinis*, literally "curly hair", in italian "riccio". Bode does not reject this hypothesis, but remarks that if so, the Plaquettes in question point to different periods of the artist's career.

Molinier describes the following Plaquettes signed Ulocrino : St. Sebastian ;  $66 \times 46$  mill. ; signed : **VLOCRINO**. Bode describes this as an allegorical representation ; to l., a youth, nude, tied to a tree ; to r., a bearded figure seated, with a lyre ; ruins in the background. A specimen in the Dreyfus collection is unsigned ; — St. Jérôme ;  $96 \times 64$  mill. ; signed : **VLOCRINO**. The Saint standing, a lion and book at his feet. Varieties exist in Berlin Museum :  $75 \times 59$  mill., and  $97 \times 56$  mill. ; — St. Gerasimus ;  $67 \times 50$  mill. ; signed : **VLOCRINO**. The saint seated to r. in monk's hood, holding crucifix, &c., in front of cavern, and apparently talking to a lion seated in front of him ; behind, a monk standing in admiration ; —



Apollo and Marsyas.  
(reduced).

St. Gerasius ;  $66 \times 51$  mill. ; The saint seated to l. at the foot of a rock and reading ; in front of him, a lion crouching (Mol. 250 ; *illustrated*) ; — St. Roch ;  $75 \times 53$  mill. ; The Saint standing, facing ; to l., a forest towards which are walking two personages, and a building ; — Apollo and Marsyas ;  $69 \times 51$  mill. (*illustrated*) ; — Hercules and Antaeus ;  $70 \times 51$  mill. ; signed : **VLOCRINO** (*illustrated*) ; — Priapus and Lotis (?), described by Molinier "Nymphe et Satyres" ;  $74 \times 53$  mill. ; — Mythological subject ;  $71 \times 52$  mill. ; Male figure, nude, seated and asleep on a rock in front of burning altar ; behind, a female figure holding in front of the man a bearded and horned mask, &c., signed : **VLOCRINO** (South Kensington) ; — Alexander of Aphrodisias and Aristotle ;  $72 \times 55$  mill. ; ascribed to Ulocrino by Lazari and Molinier (*illustrated*).

The Berlin Museum possesses also four other plaquettes by the same artist : The Sacrifice of Isaac;  $70 \times 50$  mill. (Bode, XLIX,



Hercules and Antaeus.  
(reduced).

716); — St. Cecilia at the Organ;  $71 \times 54$  mill.; signed : **VLOCRINO**; — The Death of Meleager;  $72 \times 52$  mill.; signed :



Alexander of Aphrodisias and Aristotle.  
(reduced).

**VLOCRINO**. Some specimens are unsigned; — Nymph and Satyr; circular; 44 mill. (Bode XLIX, 724); — The dying Lucretia; circular; 50 mill. (Bode XLIX, 725).

A specimen of the St. Jérôme Plaquette occurred in the Gutekunst sale, and was described as follows in the catalogue by Mr. Leopold Hamburger :

Stehender St. Hieronymus v. vorn zwischen Säule und Felsen,



hält einen Stein in der rechten Hand. Links v. ihm Löwe und Buch. Auf dem Felsen Buch und Totenkopf. Oben **VLOCRINO**. Br. viereckig. 76 × 48 mill. Von Ulocrino (Ende XV. — Anf. XVI. Jahrh.). Mol. I. 248. Bode 726.



St. Jérôme.

The Victoria and Albert Museum, South Kensington, London, owns the following works signed **VLOCRINO** : Plaque. Bronze. St. Jérôme standing beneath a ruined arch. Northern Italian. Early 16<sup>th</sup> Century. H. 3 in ; W. 1  $\frac{7}{8}$  in. A stone is in the Saint's right hand, his lion and a book are on the ground, a skull and an open volume on the rock ; the drapery is well studied. This is a fine sharp example, signed by the artist. — Plaque. Bronze-gilt. St. Jérôme standing beneath a broken arch. Northern Italian. Early 16<sup>th</sup> Century. H. 3 in ; W. 1  $\frac{7}{8}$  in.

BIBLIOGRAPHY. — Émile Molinier, *Les Plaquettes*, Paris, 1886. — Bode, *Italienische Bronzen*, Berlin, 1904. — *Sale Catalogue of the Bordini Collection*, London, 1902. — Dr Julius Cahn, *op. cit.*

**ULSTRUP, I.** (*Dan.*). Die-sinker and Engraver at the Copenhagen Mint, 1801.

**UNDERMYHME, NICOLAUS** (*Austr.*). Mint-master at Vienna, 1443.

**UNGELTER, CHRISTOPH** (*Swiss.*). A native of St. Gall, Die-engraver and Medallist, born on 10. December 1646, died in August 1693 at Berlin. He was apprenticed in his native city, which he left for Amsterdam in 1675. In his certificate of birth he is described as a "Pitschierschneider". He later on went to Augsburg, and cut

there for the city dies for a medal on the Birth of the Imperial Prince Joseph (I). Some time after we find him in Berlin, when in 1688 he became "Münzrat", and was subsequently appointed Inspector of the Mint and Overseer of the "Kunstkammer". In this capacity he was a source of much annoyance to the industrious and clever medallist Raymund Faltz, who was obliged in the end to give way to him (1691). After Ungelter's decease, his heritage gave rise to a long and wearisome lawsuit.

BIBLIOGRAPHY. — Dr Brun, *Schweizerisches Künstler-Lexikon*. — Paul v. Stetten, *Kunstgeschichte der Reichstadt Augsburg*, I, p. 502. — Füssli, *K.-Lex.*, I, p. 714; II, p. 4010. — Nagler, *K.-Lex.*, XIX, p. 240. — Bolzenthall, *op. cit.*

**UNGER, FRIEDRICH LUDWIG** (*Germ.*). Warden of the Mint at Breslau 1795, was transferred to Berlin in 1804.

**UNGER, HELLA** (*Austr.*). Contemporary Sculptor and Medallist, daughter of the celebrated Prof. Unger, residing in Vienna. Pupil of Prof. Schwartz. Among her medallic productions, I have noticed three children's portraits: Silvia, Gertl and Fanno, which were exhibited at the Vienna Salon, 1907. At the Winter Exhibition 1910-11 of the newly formed Society of Women Artists at Vienna — "Vereinigung der bildenden Künstlerinnen Oesterreichs", the artist contributed some plaquette portraits of children, delightful in treatment and expressive of warm sympathy with child life.



Portrait of a little girl.



**UNNO** (*Japanese*). Contemporary Medallist, and Professor of Sculpture at the Tokio School of Art. He executed two medals of award of the 5<sup>th</sup> National Industrial Exhibition of Japan, 1903 : Medal of honour, with mythological group on obv., and Third Prize, Bird's eye view of the Exhibition buildings.

**UNTERHOLZER, FRANZ JOSEPH** (*Austr.*). Contemporary Sculptor and Medallist, born at Lankowitz in Styria, on 15. March 1880. His father was a miner.

Destined at first to the Holy Orders, the youth ran away from a seminary at the age of twenty, and became apprentice to a wood carver. He later worked in a majolica factory. Then for five years he studied at the Vienna Academy under Professors Bitterlich and Hellmer, but more particularly under William Unger, who initiated him into the medallic art.



Portrait de famille.

In 1906 Joseph Unterholzer exhibited for the first time some Plaquettes and Medals at the Vienna "Künstlerhaus", and the State purchased the whole of his exhibit. He took part in the Medal

exhibitions of Berlin (*Secession*) and Gratz, 1908, and was rewarded at the latter with the State Prize. At Düsseldorf he was *hors concours*.



Anton E. Schönbach.

At the Paris Salon 1910 he was represented by four Plaquettes, cast in bronze, "Genius doloris", and seven others: Prayer; — Worship of Woman; — Michael Angelo; — Vater Unser; — Jure



Peperl.

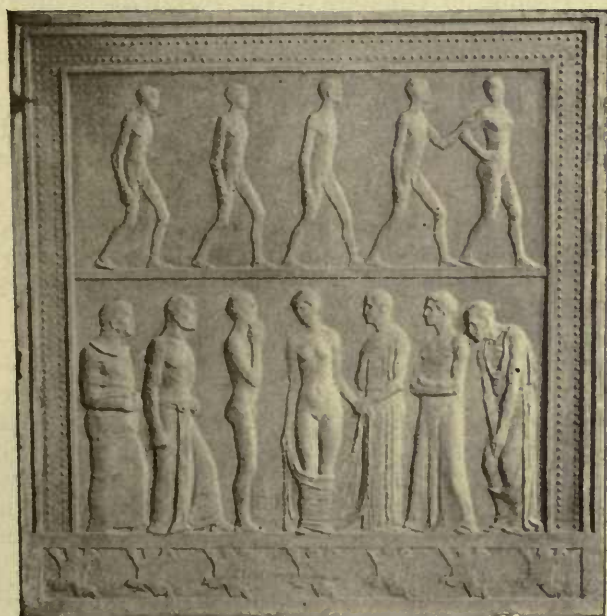
Jurante Juramus, &c. Some of these were described in *Mitth. der Oesterreichischen Gesellschaft für Münz- und Medaillenkunde*, 1907, p. 41, where they were somewhat harshly criticised.



In 1911 the Austrian Government purchased, from the artist's exhibit at the "Künstlerhaus", Vienna, a Plaquette, entitled "St. Johannes", as a model for school medals.

Besides the Imperial Museum at Vienna, the Landesmuseum at Gratz, the Royal Bavarian Cabinet at Munich, and several other German provincial Museums have added specimens of Unterholzer's work to their collections.

Joseph Unterholzer is not a Medallist in the strict sense of the word. He writes himself: « Mon rêve c'est d'inaugurer de nouveau le relief de la Renaissance; le relief qui est aussi de la sculpture ». His work is certainly striking. His reliefs are modelled the actual size of the casts; there are but few portraits, mostly compositions, showing the strong influence of the mysticism of the church that he has broken away from as well as the hard struggle he no doubt had, and is still going through to make a living.



La Femme.

Among the artist's works the most noteworthy are : Genius Doloris, 1906 (acquired by the Austrian State); — 1908 (Imperial Museum, Vienna). Three Plaquettes and a Medallion; — Portrait

de famille, 1909 (*illustrated*); — Dedication; plaque, 1909; 150 mill.; — Adoration de la Femme, 1905 (Gold medal of the Fine Arts School, Vienna, 1905; acquired by the State); — Portrait-plaque of Anton E. Schönbach (*illustrated*); — Prière, 1906 (Gold medal of the Fine Arts School Vienna; acquired by the State, 1906); — Portraits of young Ladies: Wizzi; Herta; Peperl (*illustrated*); — The Muse, 1911; — Madonna, 1910; — Joan of Arc, 1911; — Baiser de la Muse, 1910; — Désespoir, 1911; — Danaë, 1910; — Alpha-Omega, 1911; — Fatum, 1910; — La Femme, 1911 (*illustrated*); — Ne natus sis, 1911; — St. Jean-Baptiste, 1910 (acquired by the Austrian Board of Education); — The Oath; — Elsie Moser, etc.

**UNVERZAGT, HANS CHRISTOPH** (*Austr.*). Mint-engraver at Kremnitz, 1646 to *circa* 1676.

**UNWIN, M. L. HERMIONE** (*Brit.*). Contemporary Sculptor and Modeller, residing in London. At the Royal Academy 1904 the artist exhibited a Portrait-medallion in bronze of Owen, son of H. A. Hering, which was very favourably commented upon.

**UPCOTT, W.** (*Brit.*). Designed a Devonshire county Twopenny piece 1801, showing on obv., the Eddysstone Lighthouse and on R. the High Lighthouse on the Spurn Head. (Davis, *Nineteenth Century Token Coinage*, p. 41, n° 21).

**URBAETSCH, DIETRICH** (*Austr.*). Mint-master at Vienna 1334, 1337. He was a historian, burgomaster 1333, 1336 and 1337. On a document of 1339 his name occurs "Dietreich der Urbaetsch, münzmaister ze Wienne".

**URBINAS, CLEMENS** (*Ital.*), Medallist of the third quarter of the fifteenth century, about whom no information has been preserved, and only known by his Portrait-medal of Federigo da Montefeltre, dated 1468, and signed: **OPUS. CLEMENTIS. VBINATIS**. The medal shows on obv. a cuirassed bust, wearing cap, of "the wise and high-minded ruler of Urbino, that tiny model state in the midst of the tyrannies of the Marches, which prolonged their existence from day to day by outrages and violent deeds of the worst description; R. MARS. FERVS. ET. SVMHVM. TANGENS CITHEREA. TONANTEM &c. INVICTVS. FEDERICVS. C. VBINI. ANNO. D. MCCCCLXVIII; in centre, a globe; to l. a sword and cuirass; to r., a bell-shaped instrument and olive-branch; above, three stars (Jupiter, Venus and Mars) and beneath, spread eagle. Diam. 94 mill. (*Armand*, I, p. 47).

Fabriczy remarks: "His somewhat dry work gives, not perhaps artistically the most important, but apparently the most faithful portrait of the prince".





Federigo da Montefeltre, Duke of Urbino.

According to Bolzenthal, there are also some unnoticed medals of the time of Clement of Urbino, which judging from the style, may belong to this artist; but the want of any other information hinders one from forming a positive opinion.

**URBAIN.** *Vide SAINT URBAIN.* Several Medallists of that name. Vol. IV, pp. 304-314.

BIBLIOGRAPHY. — C. von Fabriczy, *Italian Medals*, p. 97. — Friedländer, *Schaumünzen*. — Bolzenthal, *op. cit.*

**URHEIM, GEORG VON** (*Germ.*). Mint-master at Oehringen, 1391.

**URLEBEN, GASPAR** (*Germ.*). Mint-master, in conjunction with Barthel Bechstett at Kranichfeld (Schwarzburg-Rudolstadt), 1622, under Counts Karl Günther, † 1630, Ludwig Günther I, † 1646, Albert Günther, † 1634 who reigned jointly.

BIBLIOGRAPHY. — Ernst Fischer, *Die Münzen des Hauses Schwarzburg*, 1904.

**URSCHENTHALER** (or **URSENTALER**), **GABRIEL** (*Austr.*). Medallist of Hall (Tyrol), worked principally at Salzburg, 1521-1560; died about 1580. He was a brother of the Engraver of Hall, Ulrich Urschenthaler. A document of 1521 reads: 1521, Montag vor St. Margarethen. Ulrich Ursenthaler, Wardein und Münzeisen-schneider zu Hall, übernahm durch Contract die Lieferung der Eisen für die Salzburger Münzstätte gegen strickweise Entlohnung und verpflichtet sich, auch seinen Bruder Gabriel Urschenthaler in seiner Kunst zu unterrichten". Gabriel U. entered active service at the Salzburg mint in 1526.

Coin dies by G. Urschenthaler for the Salzburg currency of 1551 of Archbishop Ernest, Prince of Bavaria, Count Palatine of the Rhine, are preserved in the Vienna Mint Museum (*Katalog der Münzen-und-Medaillen-Stempel-Sammlung des K. K. Hauptmünzamtes in Wien*, 1901, p. 44, nos 99-100).

The Guldengroschen of Matthäus Lang, 1526, which exhibit different workmanship to Ulrich Urschenthaler's dies, may be by Gabriel U., who at the time was still inexperienced. It is almost certain that Gabriel U. cut the dies for the coinage of the Archbishop Ernest of Bavaria, amongst these: Double and Single Ducats, Thalers and Half Thalers, etc.

BIBLIOGRAPHY. — *Katalog &c.* — Gustav Zeller, *Die an der fürsterzbischöflichen Münze angestellten Münzeisen-schneider*, &c. — Karl Roll, *Herzoglich-bairische Guldiner aus der erztiftlich-salzburgischen Münzstätte*, Mitth. der bayer. Num. Gesellschaft, 1907.

**URSCHENTHALER, ULRICH** (*Austr.*). Medallist and Mint-master at Hall in Tyrol, later at Salzburg 1521-1538, and worked for Montfort, 1539. He was a senior brother of Gabriel Urschenthaler.



Born in 1482, he died in 1562. Appointed Engraver at the Mint of Hall, 5 March 1508, Warden of the mint 1512, and Mint-master in 1535. His son, of same name, succeeded him in 1560 as Die-engraver.

Urschenthaler was a very clever Engraver. Some of his dies rank amongst the best productions of the fifteenth century. The Austrian



Kaiser Maximilian I, 1509.

mint archives preserve many interesting documents concerning this artist's activity, and furnishing important data of his career. From these we learn that in 1513 Urschenthaler was ordered to go to Augsburg, where the mint was in urgent need of an Engraver. In 1515 he cut dies for Memorial medals of Frederick I; 1518 the secret Seal of the Emperor; 1521, contracted to supply the Salzburg

mint with dies for the currency; 1523, styled "Wardein und Siegelschneider"; 1524, attended with Behaim as representatives of Archduke Ferdinand the Monetary Congress "Münztag" at Esslingen; 1535, appointed Mint-master at Hall, on the decease of Hans Behaim; 1544, styled "Münzmeister, Wardein und Stempelschneider" and engraved "Weinachtskreuzer" for the royal children; 1558, supervises the new coinage of Ferdinand after his accession to the Imperial dignity; 29 August 1561, pensioned off, "mit Rücksicht auf seine dem Kaiser Maximilian und ihm (K. Ferdinand) seit langen Jahren geleisteten aufrichtigen, fleissigen und mühsamen Dienste die Provision auf 225 Gulden rheinisch jährlich erhöht und ihm auch ein Absolutorium ertheilt"; 1562, end of February, U. Ursenthaller mentioned as dead.

Among Ursenthaller's productions we find: Medal of Kaiser Maximilian I. with Emperor on horseback, 1509 (*illustrated*); —



Obv. of Double Thaler of Matthäus Lang, Archbishop of Salzburg, 1522.

Portrait-medal of Bernard von Cles, Bishop of Trento, 1520; also Schauthaler, Half and Quarter Schauthaler of same ecclesiastic; — Medals and Coins of Matthäus Lang, Archbishop of Salzburg, 1522, 1538, 1539 (Double Thaler *illustrated*); — Portrait-medal of Gabriel von Ortenburg; — Medallic Thaler of Ferdinand I, 1529; — Portrait-medal of Sigismund von Dietrichstein; — Barbara von Rotal; — Hans Fieger of Melans zu Taufers, &c.

According to Fiala, the following medals and coins of Matthäus Lang of Salzburg should be ascribed to Ulrich Ursenthaller senior: Victory medal of 1523, commemorating the crushing of the Salzburg insurrection with Tyrolian troops (this exists also as a Double Ducat Klippe); — 'Radiana' medallic Double Thalers of 1521 and 1538; R. St. Radiana attacked by two wolves; — Medal of 1538 on the construction of a cistern in the fortress of Hohen-



Salzburg; — Portrait-medal of the Archbishop, 1538; *R.* Arms; — Guldengroschen of 1521, 1522 and 1539; Half and Quarter Guldengroschen of 1522; Sixth Guldengroschen of 1521; and Zehner of 1521. All these occur either circular or square (Klippe).

The Guldengroschen of 1526 without portrait shows a different workmanship and may possibly be the work of Ulrich's as yet inexperienced brother Gabriel.

BIBLIOGRAPHY. — *Katalog*, &c. — Domanig, *Die Deutsche Medaille*, 1907. — C. Oesterreicher, *Regesten aus J. Newald's Publicationen*, &c.

**URSCHENTHALER, ULRICH** (*Austr.*). Son of the last; Engraver at the Mint of Hall in Tyrol from 1561 to 1570; he died on 4. July 1574.

From mint records we cull the following data : 5. January 1560. The government advises the Emperor that the Mint-master and Die-engraver Ulrich Urschenthaler having become incapacitated through old age, it is deemed necessary to appoint a new Mint-master in his stead, and it is further remarked that for some time U. U. had been employing one of his sons to do his work. 2. May 1561. Ulrich Urschenthaler jun. is appointed Die-engraver 'pro tem.' at the Mint of Hall. 28 February 1562. The artist is commissioned to cut dies for the new Goldgulden, the designs for which had been approved of by the authorities. 2 April 1562. U. U. submits fresh designs for 'Goldgulden', and he is required to engrave dies with the utmost speed; these are to bear the portrait of His Majesty with the correct legend IMP and not IMB in the word IMPERATOR. 1564. The authorities are not fully satisfied with Urschenthaler's work, and dies are commissioned from J. Jenisch of Augsburg. 23 July 1565. Archduke Ferdinand expresses his disappointment with the Gulden struck at Hall, and finds "dass sein Bildniss nit wol erkantlich und gerecht geschnitten sei". 4. January 1596. Urschenthaler is ordered to place a full length figure of the Archduke on the 2, 3 and 4 Goldgulden pieces according to pattern sent him. 13. April 1566. Owing to ill-health, Urschenthaler has not been able to finish the dies for the four kinds of Goldgulden. 23. June 1570. The engraver is definitely dismissed from his post for negligence.

BIBLIOGRAPHY. — *Katalog* &c., IV, p. 1354.

**URSINUS, FLAVIUS** (Prince Flavio Orsini, Duke of Bracciano) (*Ital.*). He is known by a medal of himself, with legend : FLAVIVS VRSINVS PRINCEPS. SCVLPTAS. MANVS. SVA. Bust in armour to right; on truncation of arm 1651.

Another portrait piece, in the Royal Museum at Parma, shows a bust on obv. of Flavio Orsini and legend FLAVIVS. VRSINVS; *R.* Susanna and the two elders; diam. : 62 mill.

L. FORRER. — *Biographical Notices of Medallists*. — VI.

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**U. S. ASSAY OFFICE, SAN FRANCISCO.** Issued currency in 1852-4; 1852, 10 Dollars, Eagle and Inscription in four lines: 1853, 10 Dollars, Eagle and Inscription in 5 lines; 1853-54, 20 Dollars, Eagle and Inscription in four lines; 1852, Octagonal 50 Dollars, Eagle, *R.* Engine-turned.

**USELDINGER, GEORGES** (*French*). Contemporary Sculptor and Medallist, born in Paris; pupil of Lachaussée. He exhibited at the Salon in 1886: Portrait-medallion of M<sup>lle</sup> Amélie F\*\*\*; — Mozart as a child, after Barrias, Plaquette, and in 1887: Portrait-plaque of General Boulanger, etc.

**USHER, M<sup>lle</sup> LEILA** (*Amer.*) Contemporary Sculptor and Medallist, born in America; residing at the present time in Rome. At the Paris Salon 1912 she exhibited four Portrait-medallions in bronze: Prof. Francis James Child; — Prof. Charles Eliot Norton; — Robert Underwood Johnson; — Miss Susan B. Anthony, etc.

**USLAR, JOHANN HEINRICH VON** (*Germ.*). Mint-master at Hildesheim, 1764-1784. The currency issued under his administration bears his initials *V. U.* or *V. V.* and also *I. H. V. U.* I have noticed these on Thalers and Gulden of Frederick William, Baron of Westphalia zu Fürstenberg, for Hildesheim, 1764.

**UTKIN** (*Russ.*). Die-sinker and Mint-engraver at St. Petersburg, during the second quarter of the nineteenth century. By him is a medal of Nicolas I. with *R.* Portrait of the Empress surrounded by medallions of her seven children. He engraved gems also. His signature occurs on a sard representing a mythological subject, formerly in the Kibaltchich collection, St. Petersburg.

Utkin was a pupil of Count Feodor Tolstoy.

**UTZWANGER, JOSEPH** (*Germ.*). Mint-master at Neuburg a. d. Inn, 1664-1666.



V

V. *Vide* **VILLADING**. Mint-master at Berne, 1670-1690.

V. *Vide* **VESTNER, ANDREAS**. 1707-† 1754. Medallist at Nuremberg.

V. *Vide* **VESTNER, G. W.** 1677-† 1740. Medallist at Nuremberg.

V. *Vide* **VOSTER**. Die-sinker at Diessenhofen, 1773-1793.

V. *Vide* **WEBER, GIOVANNI ZANOBI**. Medallist at Florence, 1770-1786.

V. *Vide* **VOLSCHOTT**. Founder, whose initial occurs on Antwerp obsidional 5 Centime pieces of 1814.

V. This letter, which may be the Engraver's signature, occurs on a Portrait-medal of Charles V. and Philip II., 1557, described in *Med. Ill.*, I, p. 83, and *Van Mieris*, III, 408.

A. V., possibly the signature of **ANTONIO VENERI**, a Florentine Goldsmith, or **ANTONIO VENETO** (Milanesi's note in *Armand*, I, p. 56). The signature A. V. occurs on a Portrait-medal of Francesco Filelfo, the famous humanist, born at Tolentino, 1398, died in 1481: Obv. **FRANCISCVS · PHILELVS · ΦΡΑΓΚΙΣΚΟC Ο ΦΙΛΕΛΦΟC · Α·V**. Bust to left. R. **MERCVRIVS ΕΡΜΗC**. Mercury to left; diam.: 92 mill.

A. V. *Vide* **ANTONIO ALTOVITI**. Mint-master at Rome, 1486-1488.

A. V. *Vide* **AGOSTINO VENETIANO** (also **AGOSTINO DE MUSI**). Venetian Engraver *circ.* 1540.

A. V. *Vide* **ANDREAS VESTNER**. 1707-† 1754. Medallist at Nuremberg.

A. V. D. W. *Vide* **A. VAN DER WILGE (WILLIGEN)**. Engraver in Holland, 1630-1631.

A. V. H. *Vide* **AUGUST VON HAKEBERG**. Mint-warden at Minden, 1674-1676.

B. V. *Vide* **BENEDETTO VALIERO**. Mint-administrator at Cattaro, 1530-1532.

C. V. *Vide* **CHRISTOPH VAHRENHORST**. Mint-master at Königsberg in Prussia, 1672-1674.

C. V. *Vide* **CARL FRIEDRICH VOIGT**. Medallist of the nineteenth century, born in Berlin 1800, worked principally at Munich; died at Trieste, 13: October 1874.

**C. V. C.** *Vide* **CRAMER VON CLAUSBRUCH**. Mint-warden at Brunswick, 1817-1820; Mint-master, 1820-1835; Director of the Mint, 1836-† 1850.

**C. V. L.** *Vide* **CYRIACUS VON LEHR**. Mint-master at Weimar, 1616-1620, and later at Hornstein, 1622.

**C. V. L.** *Vide* **CHRISTIAN VON LOH**. Mint-master at Oels, 1699-1717.

**C. V.** This signature occurs on a Prize medal of the Melbourne International Exhibition, 1888.

**DV.** *Vide* **JEAN DUVIVIER**. 1687-† 1761. Medallist at Paris.

**DV.** *Vide* **BENJAMIN DUVIVIER**. 1730-† 1795. Medallist at Paris; also **DU** or **B. DV.**

**D. V. B.** *Vide* **DANIEL VON BERNN**. Mint-master at Glatz, 1625.

**D. V. D. K. F.** *Vide* **DAVID VAN DER KELLEN**. 1804-† 1879. Medallist at Utrecht.

**D. V. R. D.** *Vide* **DERIC VAN RIJSWICK**. Medallist at Amsterdam, *circ.* 1650-1655.

**DUM.** *Vide* **RAMBERT DUMAREST**. 1750-† 1806. Medallist at Paris.

**DV. F.** *Vide* **D. VOGT**. Silesian Medallist, *circ.* 1663.

**E. v. M.** *Vide* **EDLER VON MÜNZBURG**. Director of the Mint at Kremnitz, 1767-1770.

**E. V. S.** *Vide* **PAUL ERDMANN VON SCHWINGERSCHUH**. Mint-master at Prague, 1755-1780.

**F. V.** or **F. U.** *Vide* **FRIEDRICH ULRICH**. Mint-warden at Cassel, 1748; Mint-master, 1764-1773.

**F. V.** *Vide* **FRANCESCO VENERI**. Administrator of the Mint at Venice, 1539.

**F. C. V.** *Vide* **FRANZ CARL UHLE**. Mint-master at Jägerndorf, 1610.

**F. H. V.** These initials occur on a Portrait-medal of Anne Isabella, duchess of Mantua; 52 mill. (Lanna Sale Catalogue, n° 371).

**H. V. BP.** *Vide* **HANS ULRICH BRUPPACHER**. Mint-master and Engraver at Lucerne, 1714-1746.

**H. V. E.** *Vide* **HANS VON ECKE**. Mint-master at Andreasberg (for Brunswick), and Cattenburg (for Sayn-Wittgenstein) between 1617 and 1621, later at Osterode, 1622-1625; died in 1628.

**H. V. F.** *Vide* **HIERONYMUS VASSALLO**. Medallist at Genoa, 1800, and Milan, 1808-1819.



**H. V. H.** *Vide* **HOE VON HONEGGE**. Mint-engraver at Copenhagen, 1728.

**H. V. P.** *Vide* **HANS VON DER PÜTT**. Medallist at Nuremberg, 1618-1649, and Cassel, 1653.

**I. V.** *Vide* **JEAN WARIN**. 1603-† 1672. French Medallist and Mint-engraver at Paris.

**I. V.** *Vide* **JOHANN WEBER**. Medallist at Florence, 1770-1784.

**I. V. B.** *Vide* **JAN VAN BYLAER**. Dutch Medallist, *circ.* 1625.

**I. V. C.** *Vide* **JOSEPH VON CRONBERG**. Mint-master at Vienna, 1766-1804.

**I. V. D.** *Vide* **JACOB VAN DIESHOUKE**. Dutch Medallist, 1678-1702.

**I. V. F.** *Vide* **JEAN VERDELOCHE**. Engraver at Paris, 1650-1658.

**I. V. F.** *Vide* **JOHANNES VISMARA**. Engraver at Milan, 1670.

**I. V. F.** *Vide* **JOHANN FARENBERG**. Mint-master at Cassel, 1681-1697.

**I. V. R.** *Vide* **JOHANN VON RICKINGEN**. Mint-master at Emden, 1687-1697.

**I. V. R. F.** *Vide* **JOHANN VEIT RIESING**. Medallist at Würzburg, 1763; † 1789.

**I. V. S.** *Vide* **JOHANN IGNATZ SCHÄUFEL**. Medallist and Engraver at Munich, 1768-1804; died in 1812.

**J. V.** occurs on the truncation of the neck of King Haakon the Seventh on the obverse of silver Two kroners dated 1908, minted for Norway.

**M. V.** *Vide* **MOSES VENIER**. Administrator of the Mint at Cattaro, 1523-1525.

**M. V.** *Vide* **MATTHIAS VAIST**. Mint-master at Prague, 1688-1694.

**M. V.** *Vide* **MAURIZIO VEGLIA**. Medallist at Turin, 1817.

**M. V.** These initials occur on a cliché with portrait of Napoleon I., described by Bramsen, p. 14, n° 80; the legend is: LE PLUS GRAND DES GUERRIERS—BONAPARTE; diam.: 57 mill.

**N. V.** *Vide* **NICOLO VIALARDO**. Mint-master at Aosta, 1553-1559.

**N. V. S.** *Vide* **NICOLAUS VAN SWINDEREN**. Medallist at The Hague, 1736-1745.

**P. V.** *Vide* **PAOLO VALARESSO**. Mint-administrator at Cattaro, 1508-1510.

**P. V. A.** *Vide* **PIETER VAN ABEELE**. Medallist at Amsterdam, 1640-1677. Also **PVA**, **PVA. F.** and **PV. AB. F.**

**PV** (P and F). (*Germ.*). Signature of a Medallist who was working in Bavaria, *circ.* 1603-1608, and in Saxony, 1610. His large oval medals are of weak workmanship.

According to Erman, this artist is the author of the following medals: 1603. Joseph König and Frau Sabina, of Kempten (Berlin Museum); — 1608. Johann Conrad, bishop of Eichstett (Berl.



Johann Conrad, 1608.

Mus.; *illustrated*); — 1610. Christian II. of Saxony (Tentzel, Pl. 27, vi; — Her. 48, 28); — 1612. Allegorical medal: Obv. Female figure, finely decorated. Rv. A skeleton, etc.

**W. V. E.** *Vide* **WILHELM VON ECKE**. Mint-master at Elbing, 1650-1652.

**V. A. B.** *Vide* **VINCENZO ANTONIO BRAGADINO**. Administrator of the Mint at Venice, 1769.

**V. A. C.** *Vide* **ULISSE ANTONIO CORNARO**. Administrator of the Mint at Venice, 1754.

**VAS. F.** *Vide* **VASSALLO**. Medallist and Engraver of coins at Genoa and Milan, 1800-1819. Also **H. V. R.**

**VACHETTE** (*French*). A Paris Die-sinker, whose signature occurs on a small medal with the bust of D. A. Affre, archbishop of Paris, 1848 (De Saulcy, *Souvenirs numismatiques de la Révolution de 1848*, Pl. v, n° 8).

**VACHOT, CLAUDE** (*French*). President of the 'Cour des Monnaies', 1551.



**VACHOT, LOUIS DE** (*French*). President of the 'Chambre des Monnaies', 1543.

**VACOSSIN, GEORGES LUCIEN** (*French*). Contemporary Sculptor and Medallist, born at Grandvilliers (Oise); pupil of Hector Lemaire. At the Paris Salon 1905 he exhibited three Medals and a Plaquette entitled: "Le Pèlerin de la vie".

**VAGANAY** (*French*). Die-sinker at Lyons, who signed a Masonic Jeton 1872, struck for distribution on the first Wednesday of each month to the brethren present at the Lodge 'Simplicité Constance'. They apparently took the place of those suppressed in December 1854 (Marvin, *Masonic Medals*, p. 230, n° 421).

**VAGGELI** (or **VAGGELLI**), **BARTOLOMEO GIOVANNI** (*Ital.*). Medallist of the first half of the eighteenth century, probably of Swiss extraction. He flourished at Florence, where he modelled a number of Portrait-medallions. Among these, one with bust of Marcellus Malaspina; R. SEMPER HONOS NOMENQVE TUUM. Bust between two female figures; ex.: MDCXXV (or 1735?), and others of Antonio Magliabecchi, 1714, and General Pietro Ottoboni, 1720.

In the Lanna Sale, 1911, Dr Regling described a specimen of the Magliabecchi medal; diam.: 85 mill.

Schlickeysen-Pallmann give this artist's name as Bartolomeo Vagellio (**B. VAGGELLI**, or **B. VAGELLIYS**) and give his date as 1735.

BIBLIOGRAPHY. — Nagler, *Allgemeines Künstler-Lexikon*.

**VAGHI** (*Ital.*). Gem-engraver of Modena, who flourished in the eighteenth century. He is mentioned by Babelon, and also by King, *Engraved Gems*, p. 430.

**VAGNETTI** (*Ital.*). The name of at least two Medallists, possibly father and son, who have engraved medals during the last quarter of the nineteenth century and since. The list I possess of their works does not specify the work of each individual engraver.

The older Medallist is **CAV. GIOVANNI VAGNETTI**, who appears to have been residing in Florence for some time, but was in Rome, at least from 1878 to 1890; the younger **ITALO VAGNETTI** has not signed many productions, but exhibited at the Brussels 'Salon International de la Médaille', 1910.

The signature **G. VAGNETTI E FIGLIO** occurs also on some medals, as: Portrait-medal of Rossini, undated (**G. VAGNETTI E FIGLIO FECERO**); — Commemoration of the National Pilgrimage to the Pantheon, 1888, etc.

The elder Vagnetti's earliest work I have noticed is a Marriage medal of Prince Umberto I. with Margherita of Savoy, 1858, and also by him are probably: Birth of King Vittorio Emanuele III., 1869; — Medal of Bellini, with busts of Verdi, Donizetti, and

Rossini, 1872; — Odoardo Beccari, 1872; — Gino Capponi, 1875; — Alessandro La Marmora, 1878; — Tenth Anniversary of the Liberation of Rome, 1880; — Agostino Magliani, 1881; — G. Napoleone Pepoli, 1881 (two varieties, one with L'UMBRIA, etc. and the other with NON RISPARMIO etc.); — Angiolo Corsi; — Marriage of Prince Tommaso of Savoy with Princess Isabella of Bavaria, 1883; — Visit of the King and Queen of Italy to the Cholera patients at Naples, 1884; — National Pilgrimage to the Pantheon, 1884; — Homage to Queen Margherita, 1886; — Ferdinando Andreucci, 1888; — Felix Le Monnier; — Michel Angelo; — Giovanni Bocaccio; — Ugo Foscolo; — Alessandro Manzoni; — Prince and Princess Paul and Helena Demidoff; — Alfredo Baccarini;



Memorial medal of King Umberto I., 1900.

— Cavour, 1886; — Cesare Correnti, 1883; — Massimo d'Azeglio; — P. S. Mancini; — Memorial medal of Pope Pio IX., 1878; signed: **GIOV. VAGNETTI F. IN FIRENZE**, etc.

The following medals bear the indication that they were engraved in Rome: Memorial medal of Amedeo of Savoy, Duke of Aosta, 1890 (signed: **GIOV. VAGNETTI FECE IN ROMA 1890**); also Portrait-medals of Benedetto Cairoli, 1890 (struck at the works of Lorenzo Gori at Florence); — General Senator Raffaele Cadorna, 1890; — Opening of the Railway line from Taranto to Brindisi, 1882 (modelled by Maccagnani; signed: **G. VAGNETTI INC. IN. ROMA**); — Homage to Agostino Depretis, 1884 (**GIOV. VAGNETTI FECE IN ROMA NC 1884**); — Memorial medal of Vittorio Emanuele II., 1878; — Benedetto Cairoli, Homage of the city of Verona, etc.

By **ITALO VAGNETTI**, Sculptor and Medallist, residing at the present time (1913) at Florence, I have only seen the two following medals: Portrait of Ubaldino Peruzzi, 1891 (exhibited at the Brussels Salon International de la Médaille, 1910), and a Memorial medal of King Umberto I., 1900 (*illustrated*).



**VAGNON, ANTOINE** (*French*). Mint-master at Grenoble, appointed on 3. July 1513 and in office until 8. January 1517, when he was succeeded by Etienne Nachon, 1517-1536. R. Vallentin states that the Mint of Grenoble was closed on 19. June 1515. This official signed the currency with an A.

**VAHRENHORST, CHRISTOPH** (*Germ.*). Mint-master at Königsberg in Prussia, 1672-1674. He signed the currency issued under him with his initials C. V. I have come across a Half gulden of Frederick William, the Great Elector, dated 1675, bearing his signature.

**VAIGL, MARTIN** (*Austr.*). Master of the works at the Mint of Hall under the Archduke Ferdinand († 1595).

**VAIST, MATHIAS** (*Austr.*). Mint-master at Prague, 1688-1693. He signed M. V. (*Schulthess* 940). Died in 1694.

**VALARESSO, PAOLO** (*Ital.*). Administrator of the Cattaro Mint, 1508-1510. His initials P. V. occur on the currency.

**VALCKENIER, DANIEL** (*Dutch.*). Mint-master for the Province of Frisia, 1659-1688. He issued Ducatoons, 28 Stuiver pieces, Koggerdaalders, &c.

**VALCKENIER, JOHANNES HENRICUS** (*Dutch.*). Mint-master for Frisia, 1688-1701. Under his administration 28 Stuiver pieces, Three, Two and Single Florins, &c. were issued.

**VALDOR JEAN** (*Belg.*). Engraver of Liège, 1580-1640 (*Mémoires de la Société d'archéologie lorraine*, 3<sup>e</sup> série, XII (1884), pp. 438-458).

**VALENCE, BERNARD ROBERT DE** (*French*). Mint-master at Chambéry, 1338-39.

**VALENCIENNES, GUYOT DE** (*French*). Chief-engraver at the King's Mint in Lyons, appointed on 23. December 1415 : "Ce jour fut délibéré que Nicolas Fouquier aura l'office de essaieur de la monnoye de Lyon ou cas qu'il sera trouvé souffisant. — Item pareillement fut délibéré que Guiot de Valenciennes aura l'office de tailleur de la monnoye ou cas qu'il sera trouvé souffisant."

Guyot de Valenciennes went over to the Mint of Bourges as Engraver of the coins, but the date of his appointment is not on record; all that is known is that he was still in office in 1420.

**BIBLIOGRAPHY.** — Rondot, *Les Graveurs de Lyon*. — Ibid., *Graveurs et Médailleurs*. — Ibid., *Médailleurs de Lyon*.

**VALENTINI, P. A.** (*Brit.*). Die-sinker at London, in the early part of the nineteenth century. He was residing at 25, Trafalgar St.

**VALÉRIE, M<sup>lle</sup> BERTHE** (*French*). Contemporary Sculptor and Medallist, born at Chatou (Seine-et-Oise). Pupil of W. Hegel. She

is the author of a number of Portrait-medallions, and has exhibited at the Salon, 1878-1883 : 1878. M<sup>me</sup> B\*\*\*; — 1880. M. C. P\*\*\*; — M<sup>lle</sup> N. B\*\*\*; — 1881. M. O. P\*\*\*; — 1882. M. Jean H\*\*\*; — 1883. Beethoven, etc.

**VALERIO VICENTINO** otherwise **VALERIO BELLI** (Vol. I, *n. ed.*, p. 158). *Vide infra VICENTINO*.

**VALET, NICOLAS** (*French*). Warden of the Mint, or Mint-master at Nancy, *circ.* 1510-1513. Under his administration Florins and Half-Florins, Testons, Doubles Gros (or  $\frac{1}{4}$  Testons), Gros, Demi-Gros, Petits Blancs, Deux Deniers, Petits Deniers and Mailles were issued. *Vide Lepage, Notes et Documents, &c.*

**VALETTE, M<sup>lle</sup> CAMILLE** (*French*). Contemporary Sculptor and Modeller, born at Neuilly. At the Paris Salon 1886 she exhibited a Portrait-medallion entitled : M<sup>lle</sup> Henriette.

**VALETTE, RENÉ GASTON** (*French*). Contemporary Sculptor and Medallist, born at Saint-Lô (Manche); pupil of A. Dumont. At the Paris Salon 1877 he exhibited two Portrait-medallions, and he is no doubt the author of many others.

**VALEZA, NICOLÒ** (*Ital.*). Mint-master and Engraver at Venice, under the doge Marino Grimani, 1577 to 1587. He served in conjunction with Zuan Giacomo Balestrieri (*Papadopoli*, p. 434).

**VALEZO, ZUAN GIACOMO** (*Ital.*). Mint-master and Engraver at Venice, appointed on 28. April 1587, and in office, with Zuan Battista Mazza, until 1603 (*Papad.*, p. 434).

**VALLADIER, LUIGI** (*Ital.*). Sculptor and Founder, of the latter end of the eighteenth century. He befriended the Medallist Tommaso Mercandetti, who through his patronage obtained his first commissions for the Portrait-medals of Count Castiglione (later Pius VIII.), Cardinal Andrea Corsini (later Clement XII.), Ferdinand IV., King of Naples, and Queen Caroline, daughter of Maria Theresia.

**VALLE, BALTHAZAR DO** (*Port.*). Engraver of coins at the Royal Mint of Lisbon, appointed on 30. July 1588, and in office until 10. June 1617, when he resigned in favour of Braz Falcão.

**VALLE, JOSÉ ANTONIO DA** (*Port.*). An eminent Engraver, born on 15. October 1765, died on 11. April 1840. He was apprenticed to the Gem-engraver Antonio Pichler at Rome, and returned to Portugal about 1800, in which year he executed several medals, engraved by the same process as used for precious stones.

In 1802, a School of Engraving was founded by Royal decree, and amongst its earliest professors we meet with the names of



Bartolozzi, Queiroz and Ribara, and José Antonio da Valle, who held an appointment of Engraver at the mint.

A. C. Teixeira de Aragão describes the Engraver as a distinguished artist, who combined a rare perfection of design with an admirable neatness and finish of execution, but he preferred gem-engraving to cutting dies, which fact caused him much annoyance at the hand of jealous colleagues at the Mint. He however was promoted Chief-engraver at the Lisbon Mint on 5. March 1830, and in 1836 he was appointed Professor of Gem-engraving and Drawing at the Lisbon Fine Arts Academy, a position which he held with honour until his death.

BIBLIOGRAPHY. — A.C. Teixeira de Aragão, *Descrição geral e historica das Moedas cunhadas em Nome dos Reis, Regentes e Governadores de Portugal*, Lisboa, 1874. — Raczyński, *Dictionnaire historique-artistique du Portugal*. — D. Fr. Francisco de S. Luiz, *Lista dos artistas*.

**VALLÉE, VICTOR THÉOPHILE** (*French*). Contemporary Sculptor and Medallist, born at Connerré (Sarthe); pupil of M. de Basly. He exhibited Portrait-medallions at the Paris Salon in 1885, 1886 and 1888.

**VALLENAER, MICHEL** (*Flem.*). Coin-engraver at the Mint of The Hague, 1439. Notwithstanding repeated applications for the payment of various journeys undertaken by him to Ghent, Bruges, Lille, Brussels &c., on the occasion of a new issue of gold and silver currency, none of the officials gave him redress until he applied to Philip the Good himself, who ordered that he should be paid 152 gold pieces. Pinchart, *Biographies des graveurs belges*, Rev. belge num., 1852, p. 272, quotes this document in extenso.

**VALLES, GÉRARD DE** (*French*). Général des Monnaies, 1558.

**VALLET, MARIUS** (*French*). Contemporary Sculptor, born at Chambéry; pupil of Falguière. By him is a Portrait-medallion, which was exhibited at the Paris Salon, 1892, and no doubt he modelled others.

**VALLGREN, M<sup>me</sup> MARIE ANTOINETTE RASTRÖM** (*Finl.*). Contemporary Sculptor, Painter, and Medallist, born in Sweden; pupil of M. Villé Vallgren, her husband. She first made herself known as a wood carver, and has also executed some beautiful leather bindings.

Roger Marx in his work "Médailleurs modernes en France et à l'Etranger", 1900, reproduces three Plaquettes on Pl. xxvi, which are signed: *Antoinette Vallgren*. They represent: A Countrywoman seated at a table in a rustic room; — Bust of a young Girl, facing; — Half-length figure, facing, of a Countrywoman, with her hands on her hips. — A Finnish Countrywoman (*illustrated*).

“ Il est curieux d'observer ”, writes M. Roger Marx, “ chez M<sup>me</sup> Vallgren à quel point l'âme est demeurée finlandaise, combien l'artiste a gardé, en dépit des années passées à Paris, les façons de sentir et d'exprimer particulières au climat d'origine. De là vient l'intérêt qui s'attache à ses portraits-plaquettes d'une troublante intimité. ”



A Finnish Countrywoman.

At the Paris Salon, she has also exhibited : 1887. Portrait medallion of M. Vallgren; — 1889. Plaquette with Children's Portraits; — 1892. Seven Medallions, &c. ;— 1900. Bas Reliefs, &c.

M<sup>me</sup> Wallgren obtained a Second medal at the Paris Universal Exhibition, 1900. She is an Associate of the Salon du Champ de Mars, since 1897.

**VALLGREN, VILLÉ** (*French*). Contemporary Sculptor, born at Borgo (Finland) on 15. December 1855, but naturalized a Frenchman; he studied first at the Polytechnic School of Helsingfors; later he came to Paris, and entered the Ecole des Beaux-Arts, where he worked under Cavellier in 1878.

The artist's first exhibit at the Salon des Champs Elysées in 1878 was a Portrait-medallion of “ A Friend ”.

He is hors-concours of the Société des Artistes français, member of the Société des Beaux-Arts; he obtained a Medal of the First



Class at the Universal Exhibition 1889, and a Grand Prix in 1900. On 3. August 1904 he was created a Knight of the Legion of Honour.

Many of his works of sculpture and decorative art adorn the Museums of Vienna, Berlin, London, New York, Stockholm, Munich, St. Petersburg, &c.

An eminent critic says : “ M. Wallgren peut être considéré vraisemblablement comme le créateur de l'objet d'art décoratif en



Les feuilles mortes.

France et à l'étranger. Aux Salons annuels de la Société nationale des Beaux-Arts de Paris, ainsi qu'à ceux des Sécessionistes de Vienne, il a fait école; mais peu de sculpteurs parviennent à l'originalité de son talent et de son métier même ”.

Vallgren has occasionally also modelled Portrait-medals and Plaquettes. One of his medals, that of L. Méchelin, was presented to the Finnish statesman, as a token of esteem.

“ Quoique M. Vallgren soit d’origine finlandaise ”, says M. Charles Saunier in *Art décoratif*, 1901, p. 70, “ il y a trop longtemps qu’il habite la France et qu’il traduit avec un goût extrême en d’exquises statuettes le charme de ses femmes, de ses filles des champs pour qu’il y ait scrupule à le considérer comme nôtre. La médaille de L. Méchelin est sa première incursion dans le domaine de la médaille. L’œuvre est, au reste, charmante, pleine de sentiment, et symbolise avec infiniment de grâce la gloire d’un fils illustre de la Finlande, cette petite Grèce polaire, où l’art est en si belle floraison ”.

For a list of some of the most important works of sculpture, statuary, chasing and decorative art, cf. *Dictionnaire national des Contemporains*, III, p. 54, and the Catalogues of the Annual Paris Salons.

In 1910 he exhibited at the Paris Salon a Portrait-medal of A. Edelfelt, and a Model of a Plaquette.

Another Plaquette by Vallgren “ Les Feuilles Mortes ” (*illustrated*) is very characteristic of the artist’s style.

“ Les œuvres du maître finnois semblent, en effet, se complaire dans leur peine ; navrées de tristesse, elles sont presque heureuses d’être tristes ; elles nous font comprendre l’élégance du désespoir et la volupté des pleurs. Bien mieux, c’est de la « Fontaine de Pitié » que leur vient un mystérieux apaisement. En des vers candides et suaves comme un babil enfantin, Henri Bataille encore nous explique cette influence :

“ Non, ce n’est pas les fleurs, non, ce n’est pas l’été  
Qui nous consoleront si tendrement, c’est elles.  
Elles nous ont connus petits et consolés.  
Elles sont là en nous, vigilantes, fidèles...  
Et les larmes aussi pleurent de nous quitter. ”

“ Cet artiste ”, writes Arsène Alexandre, “ s’est fait une belle place dans notre jeune école de sculpture, où il a apporté, avec la fine et grave poésie des races du Nord, un sens des heureuses adaptations du bronze aux objets d’art raffinés, et l’invention de patines riches et profondes ”.

BIBLIOGRAPHY. — *Dictionnaire national des Contemporains*, III. — *Catalogues du Salon*, 1878-1911. — *L’Art décoratif*, November 1901.

**VALLIER, ANTOINE** (*French*). Goldsmith and Medallist at Nancy, 1602. He executed Portrait-medallions for Charles III., Duke of Lorraine. According to Fiala (*Katalog der Münzen-und-Medaillen-Stempel-Sammlung des K. K. Hauptmünzamt in Wien*, III, p. 967). Vallier was employed as Engraver at the Mint of Nancy from 1602 to 1611.

A document of 1602, given by Lepage, infers that Antoine Vallier engraved medals : “ A M<sup>e</sup> Anthoine Vallier, orphevre, demeurant à Nancy, la somme de deux milz quatre vintz quatorze frans neuf



gros pour deux chaînes d'or avec deux moedalles à l'effigie de S. A., pour façons d'icelles et desdictes deuz moedalles . . ., desquelles chaînes d'or et moedalles Sadicte Altesse a faict don aux sieurs de Vesternach et Hannevald, ambassadeurs de Sa Majesté Impériale."

BIBLIOGRAPHY. — Lepage, *Notes et Documents sur les graveurs de Monnaies et Médailles et la Fabrication des Monnaies des Ducs de Lorraine depuis la fin du XV<sup>e</sup> siècle*, Nancy, 1875.

**VALOURS, PIERRE (I) DE (French).** Goldsmith at Troyes, *circ.* 1575-1612; is said to have engraved medal dies.

In Duhalle's MS, quoted by Rondot, we read: "Le nommé Valours, fameux graveur et travaillant d'orfèvrerie, vivoit sur la fin de l'autre siècle, il gravoit en creux, ou pour monnoye ou médaille, et entendoit par dessus tout les ornemens de l'orfèvrerie. Il avoit des grands talens, mais il finit mal, car il coupa la teste à une fille de débauche qu'il entretenoit, de crainte qu'elle ne déclarât qu'il faisoit de la fausse monnoye, comme de fait il en travailloit avec un nommé Piedferré. Il faisoit, disoit-on, les coings; il y en a qui ont cru que les médailles d'or trouvées en 1726 au faux bourg Saint Jacques de cette ville étoient de luy avec des coings contrefaits." And Grosley (*Mémoires sur les Troyens célèbres, œuvres inédites*, II, p. 429) states: "Valori, vulgairement appelé Valours, très habile orfèvre, établi à Troyes vers le commencement du dernier siècle. Il excellait dans la ciselure et gravure en creux, pour les cachets et les coins de monnaie."

There were several goldsmiths of the name of Valours at Troyes. Pierre Valours was no doubt the Engraver, who flourished *circ.* 1575-1612.

BIBLIOGRAPHY. — Rondot, *Graveurs de Troyes*. — Ibid., *Graveurs et Médailleurs*.

**VALTHE (DAVID VAN VELTHEM) (Dutch).** Line-Engraver at Lyons, *circ.* 1623-1628; appears to have cut dies for Jetons.

**VALTON, CHARLES (French).** Contemporary Sculptor and Medalist, born at Pau (Basses-Pyrénées); pupil of Barye, Levasseur, and E. Frémiet. He began exhibiting at the Paris Salon in 1868. Amongst his medallic productions we find: 1874. Portrait-medallion of M<sup>me</sup> E. Valton; — 1905. Plaquettes: Fermière et vache; — Lionne mangeant; — Panthère endormie; — Panthère se léchant, etc.

**VALZNER, HERDEGEN (Germ.).** Proprietor of the Royal Mint at Nuremberg, 1396-1419; † 1423.

**VAN ACKERE, ALEXANDRE JOSEPH (Belg.).** Die-sinker, born at Courtrai on 26. March 1796, died at Brussels on 10. December 1873. He made his studies at the Academy of his native town. None of his medallic productions are of much account.

**VAN BAERLE, ADRIAN** (*Vide*. Vol. I, N. E., p. 112). Besides the medals already mentioned by him there is one commemorating the Alliance of Holland and France against England and Austria, 1786 (signed : I. V. BAERLL. Ad. Z. FECIT). Van Baerle was Mint-engraver at Dordrecht, 1776.

**VAN BANBURGH** (or **VAN BRANBURGH**), GILBERT. Also named **GILBERT BRANDEBURGH**. *Vide* **VAN BRANBURGH**.

**VAN BERCKEL, THÉODORE VICTOR**. *Vide* Vol. I, N. E., p. 164. M. Alphonse de Witte has published in the *Gazette numismatique*, 1904-9 a series of articles on this Engraver, and given a list of his works. He states that Edm. de Busscher's notice of T. V. van Berckel in *Biographie nationale* is full of errors.

The following notes are culled from M. de Witte's monograph, which is most exhaustive.



Theodore Victor Van Berckel was born at Bois-le-Duc on 21. April 1739; both his grandfather, Théodore Gaspard, and his father, Théodore Everard, had followed the profession of silver-smiths and engravers. In his youth, Theodore also learned the art



of engraving on metal, and in view of bettering himself he went to work under J. C. Marmé, Mint-engraver at Cleves. On the conclusion of his stay there, he married, and settled in business at Rotterdam, where he engraved a number of medals and some jetons. In 1776 he went to Brussels to take part in the competition for the post of Engraver at the Mint there, which since the decease of Jacques Roettiers in 1772 had not been refilled. The competitors were, besides van Berckel, Simon Joseph Cattoir, a Line-engraver, Adrian van Baerle, Mint-engraver at Dordrecht, François Joseph Bis, of Douay, and Conrad Joseph Nethe, a native of Königsberg in Prussia. Van Berckel was appointed Engraver-general of the coins of the Austrian Netherlands on 29. September 1776, and he entered in office in the following November.

Jean Baptiste Harrewyn, Mint-engraver at Brussels, died on 22. December 1783, and his successor, Christian Haller, not being appointed until 7. April 1787, it is probable that van Berckel filled the post in the meantime and thus enjoyed the special fees (*droit du marc*) which he had claimed in vain before and which were the special privilege of the "graveur particulier". On the outbreak of the Revolution in Brabant, van Berckel accepted to remain in the service of the United Belgian Provinces, but in the course of the first French Invasion (6. November 1792 to 18. March 1793) he refused to serve the Republic, and on the definite occupation of the country by the French, the Engraver-general and most of the officials of the Mint left Brussels. While his wife and children returned to Breda, in Holland, their native home, he went to Linz (Upper Austria), and later, in 1797, to Prague; then, with the government's permit, he finally settled down at Anholt in Westphalia.

By decree of 22. June 1798, Van Berckel was appointed, on the recommendation of J. N. Wirth, Chief-engraver at the Vienna Mint. Partial loss of his eyesight caused him to obtain a leave in 1803, when he returned to Bois-le-Duc. Three years later he went back to the Austrian capital, but only for a few months. He died on 19. September 1808 at Bois-le-Duc, in his seventieth year.

"Doué d'une grande habileté de main, d'une facilité de travail vraiment merveilleuse et d'une vive imagination, Théodore van Berckel, par son amour excessif du précis, servi par son adresse à consigner les minuscules en apparence insaisissables, a, peut-être, quelque peu négligé cette loi dominante de la gravure en médailles: Savoir rester grand, tout en faisant petit, par le sacrifice voulu des parties d'importance secondaire" (A. de Witte, *loc. cit.*, p. 62).

M. de Witte gives the following list of van Berckel's productions: —

COINS. *Maria Theresia*. Double Liard of Brussels, 1777-1779; — Liard of Brussels, 1776-78, 1780. — *Joseph II. A.* Double sou-

verain, 1781; — Souverain (no specimen yet found); — *Æ*. Couronne, 1789, and other dates; — Demi-Couronne, 1789, and other dates; — Plaque (or XIV Liards) of Brussels, 1788; — Ten Liards, 1788; — *Æ*. Double Liard, and Liard, 1781; — XII Sols for Luxemburg, 1786; — VI Sols for Luxemburg, 1786; — 1 Sol, for Luxemburg, 1786; — II Liards for Luxemburg, 1789; — Demi-Liard for Luxemburg, 1783. — *Revolution in Brabant*. *À* Lion d'or of Brussels, 1790; — *Æ*. Lion d'argent, 1790; — Florins d'argent, 1790 (2 types); — Demi-Florins d'argent, 1790 (2 types); — *Æ*. Double Liard, and Liard, of Brussels, 1790. — *Leopold II.* *Æ*. Plaque (XIV Sols) of Brussels, 1791; — Billon, 10 Liards: — *Æ*. Double Liard, 1791; — Liard, 1792. — *Francis II.* *À*. Double Souverain, of Brussels, 1793; — *Æ*. Couronne, 1794; — Plaque (XIV Sols) 1793 (2 types); — Billon. 10 Sols, 1792; — *Æ*. Double Liard, 1790; — Liard, 1792.

Duchy of Arenberg. *Æ*. Thaler 1785.

Mint of Vienna. In the absence of official documents, it is impossible to ascertain the share Van Berckel had in the execution of the coin-dies made from 1778 to 1800 at the Vienna Mint. Among these are : *Æ*. Thalers of Maria Theresia, 1780, for trade with the Levant; — Couronnes of the Brabant-Flandres type; — 1 and 2 Sols of Gorizia, intended for the army of Italy; — *Æ*. 1, 3 and 6 Kreutzers 1799-1800; and in 1802, 15 Sol pieces of Gorizia, and Venetian 2, 1 and  $\frac{1}{2}$  Lire, and 7 Kreutzers.

CAST MEDALLION. Leopold II. (*reduced illustration*); 175  $\times$  135 mill.; — Cardinal Joes. Henr. of Franckenberg, archbishop of Malines, 183  $\times$  156 mill.

MEDALS and JETONS. 1761. Jeton of Bois-le-Duc; Minerva and Apollo (*V. Loon S.*, II, 1); — 1762. Double Jeton of Bois-le-Duc; similar type; signed : **BERKEL F.** (*V. L.* 363); — 1765. Jeton of Bois-le-Duc (*V. L.* 375); — 1767. Marriage of William V. and Wilhelmina of Prussia (6 var.; *V. L.* 400, 401, 412<sup>A</sup>, 412<sup>B</sup>, —, 402; varied signatures); — 1768. Golden Wedding of Jean Osy and Petronille van Wevelinchoven (*V. L.* 421); — William V. enters Amsterdam (*V. L.* 422); — Golden Wedding of Otto Willem Berg and Catherine Ross (*V. L.* 430); — 1790. Double Jeton of Bois-le-Duc (*V. L.* 445); — Jeton of Bois-le-Duc (2 var.; *V. L.* 446<sup>B</sup>); — Building of the Lutheran Hospital at Amsterdam (*V. L.* 450); — Birth of Princess Frederica Emma Wilhelmina (*V. L.* 443); — The Rotterdam Chamber of Commerce (*V. L.* 447); — 1771. Golden Wedding of Nicolas Slegt and Josène Edens; — 1772. Prize medal for poetry of the "Kunstliefde Spaart" Society of The Hague (*V. L.* 460); — Second Centenary of the Relief of Flushing (2 var.; *V. L.* 465, 466); — Second Centenary of the Relief of Briel and Flushing (*V. L.* 467); — Second



Centenary of the Expulsion of the Spaniards from Westfriesland (*V. L.* 468); — Fire at the Amsterdam Theatre (*V. L.* 469); — Birth of Prince William Frederick (3 var.; *V. L.* 475, 476 &c.); — 1773. William V. enters Leeuwarden (2 var.; *V. L.* 483<sup>A</sup> and 483<sup>B</sup>); — Bicentenary of the Relief of Alkmaar (*V. L.* 484); — Jubilee Festival of the Relief of Groningen (*V. L.* 485); — Suppression of the Order of Jesuits (2 var.; *V. L.* 486); — 1774. Accession of Louis XVI. (*Gazette numism.*, t. IV, p. 49; *very rare*); — Birth of Prince William George Frederick, second son of



Portrait-medallion of Leopold II. by T. van Berckel.

William V. (*V. L.* 490); — Golden Wedding of Henri Bernard Martini and Anne Marie Emilie van Schwagen (*V. L.* 491); — Second Centenary of the Relief of Leyden (*V. L.* 494<sup>A</sup> and 494<sup>B</sup>); — Memorial medal of Eland van Staveren, pastor of the Reformed Church at The Hague (*V. L.* 495); — The Psalms of David (*V. L.* 496); — 1775. Partition of Poland; POLONIA IN PERPETUUM PACIFICATA EJUSQUE LIMITES STATUTI MDCCLXXV; — Second Centenary of the Foundation of Leyden University (*V. L.* 498); —

Another (possibly by B. C. van Calkar; signed B; *V. L.* 499); — Jubilee of St. Rumoldus; jeton; — Baron Bartenstein, primus of Louvain University; — Jeton of St. Nicholas; — 1776. Silver Wedding of Gerard Daniel Denick and Anne Elizabeth Bisdom (*V. L.* 512); — Double Jeton of Bois-le-Duc. XXV Anniversary of the nomination of the Duke of Brunswick-Wolfenbüttel as governor (*V. L.* 507); — Jeton of Bois-le-Duc (*V. L.* 508); — Prize medals : Winged Genius holding torch, AMORE COELESTI ARDENTES; — Female figure kneeling at altar, EEN HERT DAT DANKBAAR IS, etc., dates: 1773, 1774, 1779, 1781 and 1799; — Female figure standing holding two hearts in a cup, COPLÆ MATER AMORISQUE NUTRIX; — 1776. Erection of a statue of Charles of Lorraine; — New year's jeton 1777; — 1777. Magistrate's jeton of Ypres; — New year's jeton 1778; — 1778. Medal of the Academies of Fine Arts; — Medal for the Royal Colleges (many varieties; *De Witte*, n° 60-65); — New year's jeton 1779; — 1779. Jeton de présence of the Imperial and Royal Academy of Sciences and Fine Arts of Brussels (3 var.; *De W.*, n° 67-69); — Peace of Teschen (2 var.); — Construction of the Palace of the Council of Brabant; — Jeton of the New year 1780; — 1780. Memorial medal of Catherine van Royen, widow of the pastor Eland van Staveren; — Memorial medal of Charles of Lorraine; — Jeton of the new year 1781; — Jeton du Franc de Bruges; — Jeton pour les Accouchements; — 1781. Accession of Joseph II. (3 var.); — Jeton on the same event (5 var.); — Proclamation jeton of Joseph II. in Hainault; — Proclamation jeton of Joseph II. in Namur (2 var.); — Jeton of the Châtellenie du Vieux-Bourg at Ghent (2 var.); — Journey of Joseph II. to Belgium; — New year's Jeton 1782; — 1782. Medal of Paul Petrowitch and Marie Feodorovna, so-called "Médaille des Princes Russes"; — Medal of the Châtellenie of Ypres; — Jeton of the New year 1783; — 1783. Jeton of the Prévôté of St. Donatien, at Bruges; — New year's Jeton 1784; — 1784. New year's Jeton 1785; — 1785. Jeton of the Magistrates of Ypres; — Double Jeton of Bois-le-Duc (*V. L. S.* 629); — Jetons of Bois-le-Duc (3 var.; *V. L.* 630, 631 &c.); — New year's jeton 1786; — 1786. Maria Christine of Austria and Albert of Saxe-Teschen; — New year's jeton 1787; — 1787. Liberty restored to the Netherlands; — Reunion of Dutch patriots at Utrecht; — New year's jeton 1788; — Prize medals with busts of Maria Christina and Albert Saxe-Teschen; — Jeton pour les accouchements; — Medal for the Primus of the University of Louvain; — Portrait-medal of Joseph II.; — Duke Albert of Saxe-Teschen; oval medallion; — 1789. The Country saved from the Austrian domination, LIBERTAS VINDICATA (2 var.); — 1790. Inauguration of the States of Brabant (2 var.); — Flanders celebrating the return of liberty; — The States of



Namur celebrating the return of Liberty (4 var.; *De W.*, nos 121-126); — New year's Jeton 1791; — 1791. Accession of Leopold II. (3 var.; *De W.*, nos 126-128); — Accession jeton of Leopold II. (3 var.; *De W.*, nos 129-131); — Proclamation Jeton of Leopold II. in Hainault; — Proclamation Jeton of Leopold II. as Count of Namur (2 var.; *De W.*, nos 133-4); — Commemorative Jeton of the Return of the Governors-general to Belgium; — Medal of the Limburg volunteers (2 var.); — New year's Jeton 1792; — 1792. Accession of Francis II. in Flanders (4 var.; *De W.* nos 139-142); — Inauguration Jeton of Francis II. as Count of Hainault; — Inauguration Jeton of Emperor Francis II. as Count of Namur (2 var.); — Decoration for military services, POUR SERVICES RENDUS AUX ARMÉES MDCCXCII; — 1793. Trial piece for a Medal intended as a Reward for services rendered by the representatives of Malines during the French occupation; — Coronation of Francis II. at Frankfort-on-M.; — Jeton of Bois-le-Duc; — New year's Jeton 1794; — 1794. Inauguration Jeton of Francis II. in Brabant (3 var.; *De W.* nos 151-3); — Commemorative medal of the entry of Francis II. in the Austrian Netherlands; — 1799. Birth of Prince Joseph Francis Leopold of Austria († 1807); obv. by I. Donner; — Count Starhemberg, minister plenipotentiary of the Emperor to the Cabinet of St. James', London; — Military medal; R. PAX ET SECVRITAS PVBLICA; — Medal with kneeling Female at altar; — William V.; PROCLAM. VIII. MART. MDCCLXVI; 42 mill.; — Marriage of William V. and Princess Wilhelmina of Prussia; — Medal of Archduke Charles, restored in modern times.

A certain number of dies, matrices and punches from the hand of Van Berckel are preserved both at the Brussels and Vienna Mints.

Restrikes exist of many of the artist's medals and jetons, but those issued since 1905 bear on the edge the word ARG.

Van Berckel also engraved Seals, both official and private, of which M. de Witte gives a list of 32, which are known to him. That which the artist engraved for his daughter Theodora is a charming work.

Leopold Wiener designed and engraved the portrait of Van Berckel which is shown on the 'Jeton de présence' of the Belgian Royal Numismatic Society 1871-73. M. Gillemann has reproduced in *Revue belge de numismatique* a portrait of the artist by the miniaturist, Jean Malpé, of Ghent, 1486.

BIBLIOGRAPHY. — A. de Witte, *Le graveur Théodore-Victor van Berckel. Essai d'un Catalogue de son œuvre*, *Gazette numismatique Dupriez*, 1904-1909. — *Katalog der Münz- und Medaillen-Stempel-Sammlung des K. K. Hauptmünzamt in Wien.* —

**VAN BEUGEN, HENRI.** (*Belg.*). Engraver on metal, born at Breda on 27. November 1778. He studied at Louvain and Paris, and settled in business at Antwerp and later at Ghent.

**VAN BOXTEL, B.** (*Dutch*). Contemporary Die-sinker, whose signature occurs amongst others on a medal commemorating the 50 years' Jubilee of the Military Academy at Breda, 1878. The medal was designed by R. W. Kleyn. (*Vide Tijdschrift*, x, p. 187).

**VANBRANBURGH, GILBERT.** Also **GILBERT BRANDEBURGH**, or **GUYSBRYHT VAN BRONDEBURGH** (*Brit.*). Engraver of coin-dies at the Royal Mint, London, under Henry V., and Henry VI.

He was appointed in the 9<sup>th</sup> year of Henry V., and was in office from the 1<sup>st</sup> to the 9<sup>th</sup> year of Henry VI. *Vide* **BARTHOLOMEW SEMAN**, vol. V, p. 474-5.

Mr. F. A. Walters (*The coinage of Henry V., Num. Chron.*, 1906) supplies interesting information in connection with the changes inaugurated in the currency of Henry V., during Vanbranburgh's tenure of office: "In the ninth year of Henry V., a new Master of the Mint, Bartholomew Goldbeter, together with a new engraver of the dies, Gilbert Vanbranburgh, were appointed, and they would appear to have taken immediate measures for the issue of a large and well-executed coinage. An indenture was entered into between the King and Bartholomew Goldbeter, dated February 13, 1422, six



Noble of Henry VI., Annulet Coinage.

months and a half before the death of Henry, which occurred on August 31 of the same year. This indenture provided, in minute detail, for the issue of the new coinage, at both the "Tour de Loundres", and "la Ville de Caley's", and there appears no reason to doubt that a certain amount of new money was struck in accordance with its provisions before the death of Henry V. A distinct variety of portrait is observable on the rare issue, on which all emblems are omitted save the quatrefoil after POSVI on the reverse; and this reverse, says Mr. Walters, I take to have been originated by the new die-engraver, Gilbert Vanbranburgh, as it continues on the subsequent larger issues for some little time".

To Vanbranburgh, Mr. Walters would ascribe the 'Annulet'



coinage, the last and most important coinage of Henry V. There are specimens of the Noble (only one known, which is in the British Museum), Half Noble, and Quarter Noble. The silver annulet money is found in every denomination (except farthings) from both the London and Calais Mints. All these coins are rather scarce.

As Gilbert Vanbranburgh was Engraver at the Royal Mint during the first nine years of Henry VI., it follows that he was responsible for the dies of the early coinage of that reign.

BIBLIOGRAPHY. — Ruding, *Annals* &c. — F. A. Walters, *loc. cit.*

**VAN CUYCK, FÉLIX** (*Belg.*). Contemporary Sculptor and Medallist, residing at 5 Rue Van Volsem, Ixelles (Brussels). At the Brussels International Exhibition of the Medal 1910 he showed a Portrait-medallion, bronze, cast.

**VAN DER GOER, J. J.** (*Dutch.*). Contemporary Sculptor and Medallist, born at Amersfoort on 19. September 1874, and residing at the present time in Utrecht.

At the Salon International de la Médaille in Brussels, 1910, he exhibited: — Rembrandt, 1906; — Baron van den Borch; — Admiral de Ruyter; — 70<sup>th</sup> Birthday of H. E. Dr Kuyper; — Mgr. G. W. van Heukelum; — Agatha V. Meurs; — Portrait-plaquette of an Oriental; — Plaatselijke Vereeniging Blitar, jeton; — Fêtes de Fulton, 1909; — Male Portrait; — Hendrik Adrian Van Bruiningen; — Medal of the Lisbon Geographical Society.

By this artist are further: Medal on the Golden Wedding of M. Dirk de Jong-Cleyndert and M<sup>me</sup> Clasina Gollard ("comme toutes ses autres productions, elle est exécutée avec le plus grand soin, mais M. van Goor frotte trop son modèle; de là, le métal perd l'aspect nerveux qu'on désirerait lui voir").

Several medals and plaquettes by Van der Goer are reproduced in Dompierre de Chaufepié's work: "Les Médailles et Plaquettes modernes".

**VAN DER GOOR, PIETER WAUTIER.** *Vide* GOOR, P. W. VAN DE, vol. II, p. 293 (*Dutch*). Mint-engraver at Utrecht, where he died in 1851. He was born at Antwerp on 29. January 1783, and studied for some time at Paris.

In addition to the medals by him already described I have noticed: Inauguration of William I. as King of the Netherlands, at Brussels, 1815; — William I. unites the Provincial States of South Brabant, 1816; — Portrait-medal of the Prince of Orange, 1816; — Prize Medal with bust of William I., 1819; — Inauguration of the Railway line from Amsterdam to Haarlem, 1839, &c.

**VAN DER HEYDEN, CHARLES** (*Flem.*). Mint-Master at Bruges, from 2. May 1685 to 8. April 1686.

**VAN DER HEYDEN, GILLES** (*Flem.*). Mint-master at Antwerp from 24. December 1638 to 1. March 1639.

**VAN DER HEYDEN, JACOB** (*Flem.*). Mint-master at Antwerp, 5. August 1524 to 20. December 1529, in conjunction with Pierre Jongelinck ; and alone from 29. August 1529 to 20. December of the same year.

**VAN DER HEYDEN, PIERRE** (*Flem.*). Mint-master at Brussels, 21. June 1615 to 31. December 1622.

**VAN DER HOEF, C. J.** (*Dutch.*). Contemporary Sculptor and Medallist, born in Amsterdam in 1875. He exhibited at the Brussels Salon International de la Médaille, 1910: Joueurs d'échecs (3 medals of different sizes); — Joueurs de quilles (4 medals of different sizes, Æ), etc.

**VAN DER KELLEN, DAVID.** Two Medallists of that name; the elder, born 22. September 1764, died at Utrecht 16. December 1826; the younger, born 23. September 1804, died 30. March 1879. *Vide KELLEN, VAN DER.* Vol. III, pp. 132-136.

**VAN DER KELLEN, JOHAN PHILIP VAN DER.** Medallist, born 9. July 1831; was Mint-engraver at Utrecht between 1852 and 1876. *Vide* Vol. III, p. 136.

**VAN DER OORT, ABRAHAM** (*Dutch*). Coin-engraver who at the beginning of the reign of Charles I. "had a salary for making patterns for his Majesty's coins, and for giving his assistance to the engravers, and his furtherance, that they might be well engraven to their abilities" (Walpole, *Anecdotes of Painting*, II, 80).

**VAN DER STAPPEN, CHARLES** (*Belg.*). Sculptor, born at Saint-Josse-ten-Noode on 19. December 1843, died on 21. October 1910. He was Director of the Academy of Fine Arts at Brussels since 1898 (*Vide* STAPPEN, CHARLES VAN DER. Vol. V, p. 666).

**VAN DER TUUK, EMMA** (*Vide supra*, p. 154).

**VAN DE WALLE, PIERRE** (*Flem.*). Mint-master at Antwerp from 18. December 1548 to 19. March 1551.

**VAN DE WALL-BAKER** (*Dutch*). Mint-master at Utrecht, 1903.

**VAN ECKEREN, CORNELIUS** (*Flem.*). Mint-master at Antwerp from 29. January 1529 to 18. January 1532.

**VAN GRUTTEN, GEORGES LÉON** (*French*). Contemporary Sculptor, born in Paris; pupil of Mathurin-Moreau, and Hiolin. He is also

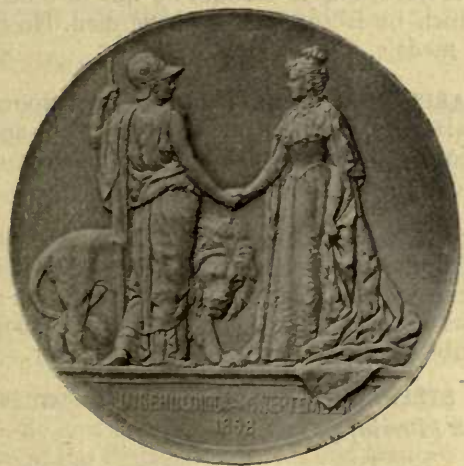


the author of a number of medallic works : 1890. Portrait-medallion of H. Fromant ; — 1893. 4 Portrait-medals ; — 1894. Les Visions de Jeanne d'Arc ; plaquette, &c.

**VAN HOOGHENDORP, ALBERT** (*Flem.*). Mint-master at Bruges, from 19. April 1559 to 25. April 1568.

**VAN HOOGHENDORP, CORNEILLE** (*Flem.*). Mint-master at Bruges, from 5. May 1568 to 8. May 1571, and again from 8. May 1574 to 12. November 1579.

**VAN HOVE, BART** (*Dutch*). *Vide* Vol. II, p. 557. The Hague



Accession of Queen Wilhelmina of Holland, 1898.

Museum preserves two medals by this artist : 1891. Visit of the Queen Regent Emma and Queen Wilhelmina to Amsterdam ; — 1898. Accession of Queen Wilhelmina (*illustrated*), etc.

**VAN LIERDE, PIERRE NICOLAS** (*Belg.*). Contemporary Sculptor, born at Wambeek (Belgium), pupil of the Ecole des Arts décoratifs. At the Paris Salon 1893 he exhibited a Portrait-medallion.

**VAN STRYDONCK, LEOPOLD** (*Belg.*). Goldsmith and Medallist at Brussels, where he was born on 10. December 1860. He has obtained Awards at various exhibitions.

**VAN VOUREN, JACQUES** (*Flem.*). Mint-master at Antwerp from 6. March 1559 to 1. September 1562.

**VANELLE, SIMON DE LA** (*French*). Goldsmith and Engraver at Lyons, 1531-37.

**VANNIOLLE, ANTOINE** (*French*). Sculptor and Engraver, mentioned in 1528 and 1530. He is styled : *tailleur d'ymages tam in lapide quam in marmore*. He engraved at Grenoble in 1528 a medal intended for presentation by the city to the Governor of Dauphiny, and in 1530 he modelled at Lyons a medal, which was cast and chased in gold (Rondot, *Médailleurs lyonnais*, p. 18. — St. Lami, *Dictionnaire*, &c.).

**VARADE, JÉRÔME DE** (*French*) Général des Monnaies, 1584.

**VARANNES, JEHAN DES** (*French*). Die-engraver at the Mint of Dijon, end of the sixteenth century and beginning of the seventeenth, *circ.* 1582-1608. According to Rondot he was in office until 1636, the year in which he is supposed to have died. He is also said to have engraved medals.

**VARDON, EVARISTE THÉAGÈNE** (*French*). Contemporary Sculptor, born at Lyons-la-Forêt (Eure); pupil of Monceau, and Chapu. At the Paris Salon, 1889, he exhibited a Portrait-medallion of M. Lenoir, and another of M<sup>me</sup> T. G. \*\*\*

**VAREMBERG, MARC** (*French*). A native of Quiers, was appointed Master of the Mint at Turin on 15. March 1538. His initials **M. V.** occur at the end of the *R* legend, after the mint-mark **T**. The Turin Mint was closed on 29. April 1541. It was reopened on the following 1. July, with Gabriel Tat as Mint-master.

**VAREMBON, STÉPHANE** (*French*). Mint-master at Cornavin (Geneva), 1448 (*Perrin*, p. 158).

**VARENNES, JEAN DES.** *Vide* JEHAN DES VARANNES, *suprà*.



**VARENNES, GUILLAUME** (*French*). Mint-engraver at Dijon, for some years previous and up to 1636, according to Barre. Rondot gives the date of Jehan des Varennes as 1582 to 1636.

**VARENNE, HENRI FRÉDÉRIC** (*French*). Contemporary Sculptor, born at Chantilly (Oise); pupil of Dumont, Rossel, and Valence. He has been a regular exhibitor at the Salon des Champs-Élysées from 1890, and is the author of many medallion productions, amongst which I have noted: 1890. Portrait-medallion of M. Roger Delaleu; — 1893. Portrait de Toto; — Ecce Homo; — 1894. Le capitaine Soudée, *R* medal; — 1901. M<sup>lle</sup> Thérèse B\*\*\*; portrait-medallion; — 1909. Commemorative Plaquette, etc.

**VAREY, EDOUARD DE** (*French*). Mint-master at Chambéry, 1287-1298.

**VAREY, JEAN DE** (*French*). Master-gilder at Lyons, *circ.* 1363-1388; engraved jetons for the Duke of Orléans.

**VARICE, PHILIPPE DE** (*French*). Mint-master at Angers, from 2. February 1564 to 1576; he died in 1578.

**VARICE, PIERRE DE** (*French*). Mint-master at Angers, from 21. May 1557 to 2. February 1564, when he was succeeded by his son Philippe.

**VARIGNON, RENÉ** (*French*). A cousin of Ph. Danfrie; also an Engraver, mentioned in 1606.

**VARIN, CLAUDE.** *Vide CLAUDE WARIN infra.*

**VARIN, FRANÇOIS.** *Vide FRANÇOIS WARIN infra.*

**VARIN, JEAN.** *Vide JEAN WARIN infra.*

**VARIN, JEAN BAPTISTE** (*French*). Engraver on metal, born at Châlons-sur-Marne on 9. May 1714, where he died on 17. Prairial, An IV of the Republic. In 1755 he opened a school of drawing, which later became the Municipal School of his town.

**VARIN, PIERRE AMÉDÉE** (*French*). Painter and Line-engraver, a descendant of the celebrated Warin; born at Châlons-sur-Marne on 21. September 1810, died at Crouettes (Aisne) on 27. October 1883. In 1857 and following years he executed engravings of the collections of cameos, intaglios, and pastes of M. Louis Fould.

**VARLIN, EUGÈNE** (*French*). Contemporary Sculptor, born in Paris, pupil of Hiolin. By him are some Portrait-medallions, cast in bronze; one was shown at the Paris Salon 1890, and another of M. Journe in 1892.

**VARLUT, NICOLAS** (*Belge*). Mint-master at Tournay, in conjunction with Cécile d'Antoing, widow of Dufay, from 20. December 1622 to 28. September 1623.

**VARNESI, PROF. A.** (*Ital.*). Contemporary Sculptor and Medallist, residing in Frankfort-on-M. At the 'Ausstellung Moderner Medaillen', April 1900 at Frankfort, this artist exhibited a frame containing a number of Portrait-medals and Plaquettes; also a Portrait of a Lady, plaquette in silver, and a sketch for a medal of Goethe.

Among Prof. Varnesi's Portrait-pieces, Joseph (*Münzen von Frankfurt-am-M., Suppl. 1903*) describes the following: Bernhard Dondorf, 1890;  $32 \times 38$  mill.; — Hermann W. Hallenstein, 1896;  $220 \times 153$  mill.; — Golden Wedding of Eduard Gustav May;  $207 \times 302$  mill.; — Eduard Gustav May, 1897;  $196 \times 130$  mill. — Elise May, 1897;  $196 \times 130$  mill.; — Luise de Ritter née May, 1897;  $187 \times 126$  mill.; — Konrad Binding, 1897;  $265 \times 167$  mill.; — Prize medal of the Bookbinder's Exhibition at Frankfort-on-M., 1900.

**VARNOD** (*Swiss*). Mint-master at Neuchâtel, 1789; he superintended the coin-issue of that mint (*Vide W. WAVRE, La "Grande Lacune" dans le monnayage de Neuchâtel de 1714 à 1789, Num. Circ., 1894, 600*).

**VARON, EUGÈNE** (*French*). Gem-engraver, residing in Paris; pupil of J. Lequien. At the Salon 1886, he exhibited a cameo Head of the Republic, and in 1887 a Portrait-cameo of Jules Audéau.

**VARVERIN, NESTOR** (*French*). Contemporary Sculptor, born in Greece, but residing in Paris; pupil of Benjamin-Constant, and Sochor. At the Salon 1890 he exhibited a Portrait-medallion of M<sup>me</sup> A. D<sup>\*\*\*</sup>, in bronze.

**VASQUES, GIL** (*Port.*). Son of Egas Gonçalves, and Mint-master at Oporto, mentioned in 1488.

**VASSALLO, HIERONYMUS (GEROLAMO)** (*Ital.*). Medallist and Engraver of coin-dies, born at Genoa in 1773, died at Milan on 20. March 1819, at the age of 46. He studied at the Academy of Fine Arts of his native town, where his name is registered in 1788. He learned Die-engraving under the able tuition of Anton Guillemard, who was at the time chief-engraver at the Milanese Mint. From 1797 Vassallo was employed at the Genoese Mint, and in 1800 appointed Chief-engraver. Alizeri states that he cut dies for the currency of the Ligurian Republic in 1797 and 1805, "notabili per freschezza d'intaglio come per gusto di composizione finissimo". The French Imperial Government transferred the



Engraver to Milan, 29. January 1808, where for many years he worked in collaboration with Luigi Manfredini. Although some writers state that he was appointed Chief-engraver at Milan on 4. June 1808, I have not been able to verify the fact, and am more inclined to believe that he held a subaltern post to Manfredini. On the restoration of the Austrian dominion, Vassallo was "Obergraveur" and he executed the Milanese Proclamation medals of Francis I. Financial worries and ill health led the artist to suicide in March 1819. He instituted a certain Luigi Lorrea, assistant at the Mint, his legatee.

A Mint document, dated 30. August 1816, states : Entschliesung vom 15. August 1816 : Ich gestatte dass der in Hinsicht seiner Geschicklichkeit und Verwendung so vortheilhaft geschilderte Münz-Graveur Girolamo Vassallo bey der Organisirung des Münzamtes in Mayland, Mir zu einem seinen Fähigkeiten angemessenen Platz in Vorschlag gebracht werde und ist Bittsteller hiernach zu bescheiden ".

The only coin-dies bearing Vassallo's signature : **VASSALLO** are those of a Pattern 100 Franc piece of 1807 (*illustrated*) ; a variety is signed : **H. VAS. F.** (*Gnechi Sale Catalogue*, 1901, n<sup>os</sup> 1728-29).



Pattern 100 Francs, 1807.

To Vassallo we are probably correct in assigning the dies for the 96, 48, 24 and 12 Lire of the Ligurian Republic, year VII, 1804 ; Scudo da 38 Lire 1798, 99 and year VII (1804), Mezzi Scudi da 4 Lire 1798, 99 and 1804, Quarto and Octavo di Scudo (2 and 1 Lire) 1798 and other dates. The coins engraved at Milan 1808-1814 were possibly the joint-work of Vassallo and Manfredini, but to the Genoese engraver the compilers of "L'Italia nei cento anni &c." have given the Æ Soldo and 3 Centesimi of 1812, at least one of the varieties, and he was apparently responsible for the dies of the first coinage of Francis I. of Austria for Milan and Venice : Scudo da 6 Lire, 1816, &c.

Among the medals engraved by Vassallo I have noted :

Marcello and Girolamo Durazzo, 1801; — Giuseppe Fravega, 1804; — Luigia Zerbi, 1798 (signed : **VASSAL**); — Charles Guillaume Faipoult, French minister to the Republic of Genoa (signed on both sides : **H. VASSALLO F.**); — Foundation of the Cisalpine Republic, 1797; **L'INSUBRIA. LIBERA** (2 types; **R.** by Salwirck); — Presidential Medal of the Academy of Genoa, 1806; **GENUEN. SIS. ACADEM.**, etc.; — Another of 1808; **ACADEMIA. IMPERIALIS. A. MDCCCVIII. H. VAS. F.**; — Ticket of Exemption of the Taxes to the City gates of Genoa; **ENTRATA E SORTITA LIBERA** (signed : **V.**); — Napoleon's Arrival at Genoa, 1805; — Medal of the Ligurian Academy of Fine Arts, dated 1758 (signed : **H. VASSALLO F.** on both sides); — Other types (*Avignone*, n<sup>os</sup> 375-381); — Medal of the 'Società Patria', 1786 (signed : **H. VASSALLO F.**, on obv. and **H. VAS. F.** on **R.**); — The Genoese 'Ptochotrophium' (Poorhouse), Award medal, 1806 (signed on obv. : **H. V. F.**); — Medal of Recompense of the Ministry of Finance and Local Board of the Ligurian Republic, 1798; — Prize medal of the Portuguese Academy of commerce and marine, 1802 (executed after the designs of Domenico Antonio di Segueira, and signed : **H. VASSALLO** on obv. and **VASSALLO** on **R.**); — Prize Medal of the 'Liceo convitto' of Novara; — Prize Medal for Industry, Milan, 1815; — Cristoforo Saliceti, 1805; — The 'Giuramento di Milano', 1815; — The French Empire, 1807; — Battle of Ratisbon, 1809 (obv. **H. VASSALLO**; **R.** **L. MANFREDINI**); — Marie Louise of France, as Regent, 1814; — Return of Francis I. to Venice, 7. May 1815; — Same subject, 15. May 1815; — Proclamation medals and jetons of Francis I. at Milan, 1815; — Proclamation medals of Francis I. at Milan and Venice, 1815, etc.

Vassallo signed most frequently : **H. VASSALLO F.**; — **H. VASSALLO**; — **VASSALLO**; — **H. V. F.**; — **H. VAS. F.** and **V.**

**BIBLIOGRAPHY.** — G. Avignone, *Medaglie dei Liguri e della Liguria*, Genova, 1872. — Alizeri, *Notizie dei professori del disegno in Liguria dalla fondazione dell'Accademia*. — L. Bramsen, *Médaillier Napoléon le Grand*, 1904-1907. — Fiala, *Katalog der Münzen- und Medaillen-Stempel Sammlung*, etc. — Fernandez, *op. cit.* — Edwards, *Napoleon Medals*. — Bolzenthal, *op. cit.* — Nagler, *op. cit.*

**VASSELON, FRANÇOIS** (*French*). Die-engraver at Paris during the last decade of the eighteenth century. He took part in the competitions of the Monetary commissions of 1791 and year XI of the Republic. In 1791 he produced a Pattern Ecu of 6 Livres with bust of Louis XVI. (*illustrated*), and in 1795 a Pattern coin, struck from a new alloy invented by a chemist of the name of Müller; obv. **FORCE A LA LOI. Hercules**, etc. **R.** **NOUVEAU METAIL A SIX DENIERS DE FIN—COMPOSITION DU C. MULLER** (*Hennin*, Pl. 70, n° 701). The Pattern 5 Francs, an XI, has on obv. a laureate head of Bonaparte and leg.: **BONAPARTE PREM<sup>R</sup> CONSUL**; beneath, **VASSELON. R.** **RÉPU-**



BLIQUE FRANÇAISE AN XI and within wreath : 5 FRANCS (Cabinet des Médailles, n° 3349).



Louis XVI. Pattern Ecu of Six Livres, 1791.

Vasselot was a clever Engraver, as shown by his patterns, especially the Bonaparte 5 Franc piece, which offers a characteristic likeness and true portrait of the First Consul.

BIBLIOGRAPHY. — Rondot et La Tour, *op. cit.* — Hennin, *Histoire numismatique de la Révolution française*, Paris, 1826. — H. Denise, *La discussion de la loi de germinal an XI*, *Gazette numismatique française*, 1901-2.

**VASSELOT, ANATOLE MARQUET DE** (*French*). Sculptor of the second half of the nineteenth century, born in Paris ; pupil of C. Lebourg, Jouffroy, and Bonnat. By him are a number of Portrait-medallions, some of which were exhibited at the Paris Salon : 1866. Abbé Listz ; — 1867. M<sup>me</sup> de Vasselot ; — 1868. Abraham Lincoln ; — 1869. Jeanne de Sombreuil.

His works of sculpture are very numerous. For the Theatre of Aix-les-Bains he executed “Le génie de l’Inspiration”, and for the new Paris Hôtel-de-Ville, a marble statue of Scribe.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

**VASSEUR** (*French*). Medal-engraver at Nancy, seventeenth century.

**VASSEUR, ANTOINE** (*French*). Mint-master at Angers, 1599.

**VASSEUR-LOMBARD, AMÉDÉE** (*French*). Sculptor and Medallist, born at Vienne-le-Château (Marne) ; pupil of J. Feuchère. The following medallic productions by him were exhibited at the Paris Salon : 1881. Portrait-medallion of Charlotte Corday ; — 1882. Laure de Noves, plaquette ; — 1883. Beatrix Fortinari ; — 1885. Clémence Isaure ; — 1886. Yvonne ; — 1887. Primavera ; — 1889. Beatrix Fortinari ; — 1890. Chloë ; — 1892. Bretonne du Finistère ; — 1893. Charlotte Corday ; — 1894. Cynthia, the lover of Propertius, &c.

**VASTAGH, IFL.** (*Hung.*). Sculptor of Buda Pest, who modelled the Medal of the International Medical Congress held in the Hungarian capital, 1909.

**VATINELLE, URSIN JULES** (*French*). Medallist and Gem-engraver of the first half of the nineteenth century, born at Paris in 1798; a pupil of Gatteaux. His medals date from the period of about 1823 to 1831. He won the Prix de Rome in 1819; subject: Milon of Croton attacked by a lion, and a Medal of the second class in 1831. At the Salon of 1831 he exhibited amongst others the following medals: Portrait of Louis Philippe; — Medal of Reward for services rendered during the epidemic of Cholera, 1832 (a specimen in the Boston Medical Collection); — Love and Folly, model in wax; — Tamed horses, bas-relief in wax.

By this Engraver are further: Portrait-medal of Pierre Gassendi, 1818; — Medal on the Reconstruction of the Church of Saint-Denis du Saint-Sacrement; — Medal commemorating the Consecration of the expiatory Monument of the death of Louis XVI.; — Philippe de Commynes, 1822; — The Death of Niobe; — The Combat between Hercules and Alcipe; — Endymion; — Cornelia and her sons; — Two medals of the Colossi of Monte Cavallo, etc.

The medals of Gassendi and Philippe de Commynes were contributed to the "Galerie des grands hommes français".

**BIBLIOGRAPHY.** — Bolzenthall, *op. cit.* — Chavignerie et Auvray, *op. cit.* — Rondot, *op. cit.* — Babelon, *Pierres gravées*.

**VAUCHER, JEAN dit DOMINO** (*French*). Goldsmith at Troyes, *circ.* 1554-1572. He was employed as Die-engraver at the Mint there in 1570.

**VAUDESCAL, HENRI ERNEST** (*French*). Contemporary Sculptor born in Paris; pupil of Diebolt, Jouffroy, and Eugène Collier. At the Salon 1879 he exhibited a frame containing ten Portrait-medallions in bronze and silvered bronze: Un cadre d'amis, and in 1880, a Portrait-medallion in bronze of M. Henry.

**VAUDET, AUGUSTEALFRED** (*French*). Medallist and Gem-engraver, born in Paris; pupil of J. Lequien père. He began exhibiting at the Paris Salon in 1868: Two Cameos, Portrait of M. A\*\*\*; — Départ de l'Amour; — 1869. Sapho et l'Amour, cameo in cornelian; — 1870. Three cameos in cornelian: La Gourmandise; — La Fileuse; — Le Ravissement; — 1872. Head of Juno, onyx intaglio; — 1875. The Summer, onyx intaglio; — Cornelia, mother of the Gracchi, cameo in sardonyx; — The Attack, onyx cameo; — 1876. Flute player, cameo in cornelian; — Mars and Venus, cameo in sardonyx; — Dante Alighieri; — Xenophon, sardonyx intaglio; —



1877. Pandora transported to Epimethe, onyx cameo, after Flaxman; — Ceres, cornelian; — 1878. Head of an Egyptian girl, sardonyx cameo; — Tragic Mask, onyx cameo; — Female head (XVI. cent.), cameo in cornelian; — Henry IV. and Marie de Medici, sardonyx cameo; — 1879. Psyche and Eros, cameo; — Ariadne, amethyst; — 1880. 'Je le tiens', statuette in sardonyx on a lapis column; — 'Je le tiens', model in wax; — Egyptian head, drapery in gold, turquoise and diamond; — Cupid's chariot, sardonyx; — 1881. Bust of Ajax, in various precious stones; — Dante; — Untamed Horses, after Coustou, sardonyx; — Petrarch; — Greek head; — Antinoüs; — An Egyptian; — Mercury, sardonyx; — Orpheus, sardonyx; — 1882. 'Charmeuse', sardonyx; — 'Timidité', sardonyx, and model in wax; — 1883. Two medals in silver: Egyptienne; — Tête de femme (xvi<sup>e</sup> siècle); — 1888. The French Republic, model in wax; — 1890. The French Republic, medal in bronze; — La leçon aux champs, stone of three strata; — 1891. M. M\*\*\*; — M. G\*\*\*; — La Danse; — La Timidité; — M<sup>me</sup> Carnot; — Head, sardonyx; — La République; — Silver medal; — M. M\*\*\*, sardonyx; — 1892. President Sadi Carnot; — République Française; — M. M\*\*\*; — Napolitaine; — Japonaise; — Egyptienne; — 1893. La République; — La danse; — Le puits des amours; — La leçon aux champs; — La Confiance; — Sapho et l'Amour; — 1895. La Confiance; — Sapho et l'Amour; — Sadi Carnot; — The Dowager Empress of Russia; — 1896. Sapho et l'Amour; — 1897. La leçon aux champs; — La danse; — S. M. l'Impératrice douairière de Russie; — Le puits des amours; — 1905. La danse, ivory; — 1907. Bacchus enfant, etc.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.* — *Catalogues du Salon*, 1882-1911.

**VAUDOYER, JEAN** (*French*). 1400-1423. Engraver, and Warden of the Mint of Villeneuve-Saint-André-lès-Avignon. He was dismissed and arrested for making light coins, 1404. Later he was reappointed as Mint-warden, Assayer and Die-engraver at Villeneuve from 1407 to 1422. He refused a nomination of Engraver to the Mint at La Rochelle, 1423.

BIBLIOGRAPHY. — N. Rondot and H. de la Tour, *op. cit.*, p. 137.

**VAUGHTON & SON, P.** (*Brit.*). Die-sinkers and Medallists of Birmingham. Among their best works is a Medal for a Photographical Society, with a finely posed classical figure. They are makers of all kinds of medals, badges, tickets, challenge cups and shields, vases, salvers, spoons, etc. for every kind of sport and competition. In 1908 they were appointed Medallists to the Olympic Games at the Franco-British Exhibition.

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**VAULTRIN, M<sup>me</sup>** *Vide* **MARIE ANNE DE SAINT-URBAIN**, 1711-1780. Medallist of Nancy, a daughter of Ferdinand de St. Urbain.

**VAULX, BERNARD DE** (*French*). Mint-engraver and assayer at Montpellier, *circ.* 1442-1444.

**VAULX, PHILIPPE DE** (*French*). Mint-engraver at Montpellier in 1464 and 1465; Mint-master in 1467. Privy-mark, a marigold.

**VAUTHIER, ALPHONSE** (*French*). Contemporary Sculptor, born at Paris; pupil of Cavelier. He exhibited a Portrait-medallion in bronze at the Salon in 1893.

**VAUTHIER-GALLE, ANDRÉ** (*French*). Sculptor and Medallist of the nineteenth century, born in Paris on 2. August 1818, died 5. May 1899. Pupil of Galle, his grand-father, and of Petitot and Blondel; entered the Ecole des Beaux-Arts, 4. October 1834; won in 1839 the first Grand Prix pour Rome for medal-engraving; subject, Hercules crushing Antaeus. He exhibited at the Salon from 1845 to 1868, and obtained two awards, one in 1852, a medal of the Second class for his 'Medal of Merit for Painters', and the other in 1866 for his Commemorative Medal of the Mausoleum of King Louis Napoleon of Holland.

Among his best known statues, 'Le Printemps' and 'Omphale', which were exhibited at the Salon in 1850 and 1859 resp. met with merited success.



Pattern 5 Francs, 1848.

Vauthier-Galle was one of the competitors for the engraving of the Coinage of the second French Republic 1848. His brother-in-law Oudiné, likewise a pupil of Galle, won the prize for the silver currency.

In full possession of his talent, Vauthier-Galle's artistic career was cut short by failing eyesight, which towards the end of his life incapacitated him for any kind of work.



The following medallic productions by the artist figured at the annual Paris Salon: 1845. Portrait of Monge (executed in commission for the 'Comité des Monnaies'; — The Floods in the South of France, 1840 (La Bienfaisance secourant l'Infortuné victime des inondations du midi de la France en 1840); — 1848. Floods of the Loire, 1846 (La Bienfaisance secourant l'Infortuné victime des inondations de la Loire); — Portrait of Gaspard Monge; — Portrait of Mathieu Dombasle; — 1849. Medals on the Floods of the Loire; — Model in bronze and medal in clay of a Head of the



The City of Paris presents to the Emperor and Empress  
a Cradle for the Prince Imperial, 1856.

Republic (in order for the 'Commission des Monnaies'); — Pattern pieces for 20 Francs, 5 Francs (*illustrated*) and 10 Centimes, 1848; — Medal on the Victories in Africa (Ministère de l'Intérieur); — Medals and Portrait-medallions in bronze (sent from Rome); — 1852. Medal of Merit for Painters who exhibited at the 'Exposition des Beaux-Arts'; — Portrait-medallion of M<sup>me</sup> Vauthier-Galle; — Portrait of M<sup>lle</sup> J. Oudiné; — 1853. Three Portrait-medallions in bronze: M. V\*\*\*; — M<sup>me</sup>\*\*\*, — M<sup>lle</sup> Marie Oudiné; — 1855. Bernard Palissy; — J. B. Jenn; — M. Dufresne de la Chauvinière; — Mgr. Sibour, Archbishop of Paris; — Comte de Nieuwerkerke; — M. Simon Saint-Jean; — M<sup>me</sup> C. P. V\*\*\*; — M. Dufresnoy,

member of the Institut; — 1856. Medal commemorating the gift of a Cradle for the Prince Imperial by the City of Paris; modelled by Cavelier (*illustrated*); — 1859. Commemorative medal of the Construction of the Pont de l'Alma (in commission for the 'Ministère des Travaux Publics'); — 1866. Commemorative medal of the Mausoleum of King Louis Napoleon of Holland; — Portrait-medallion of Horace Vernet; — Varied drawings for the 100 Franc Note of the Bank of France: Head of Ceres, Anchor, Dolphin, Beehive, etc.; — Portrait of M<sup>lle</sup> S<sup>\*\*\*</sup>, shell cameo; — 1868. France distributing wreaths to the five continents (Medal of the 1867 Exhibition); — Arcisse de Cumont, architect and archaeologist, 1861; — Prize Medals of the City of Paris (described in Brichaut-van Peteghem), etc.

BIBLIOGRAPHY. — Chavignerie et Auveray, *op. cit.* — Müller, *Lexikon.* — De Saulcy, *Souvenirs numismatiques* &c. — Roger Marx, *Médailleurs modernes en France et à l'étranger*, 1900. — Münz- und Medaillenfreund, 1899, Pl. III, n<sup>o</sup> 11.

**VAUTIER, LOUIS** (*French*). Contemporary Sculptor, born in Paris; pupil of Richard. He has exhibited Portrait-medallions from time to time at the Salon: 1869. Portrait of M. D. V<sup>\*\*\*</sup>; — 1870. Portrait du jeune V<sup>\*\*\*</sup>; — 1874. Portrait of M. V<sup>\*\*\*</sup>; — 1882. Portrait of M<sup>me</sup> Vautier; — 1886. Portrait of M. G. Renaud, etc.

**VAUTRIN, VARIN** (*French*). Medallist at Nancy, seventeenth century.

**VAUTRIN** (*French*). Contemporary Sculptor, residing at Nancy. At the Paris Salon 1894 he exhibited a Portrait-medallion of the Empress of Russia.

**VAUX, JEAN** (or **JANIN**) **DE** (*French*). 1358-1361. Engraver at Paris, mentioned in 1358, as Die-cutter, and in 1361, as Seal-engraver. In 1361 he engraved the Seal of Louis de Male, count of Flanders. *Vide* Lecoy de la Marche, *Les Sceaux*, p. 78; *Revue belge de numismatique*, I, 2, p. 305; Rondot, p. 134.

**VAX, ERNEST** (*French*). Contemporary Sculptor, born in Paris; pupil of Morlon, and Moreau-Vauthier. He exhibited a Portrait-medallion at the Salon, 1893, displaying very characteristic work.

**V. B. Vide V. BELLAGRANDE**. Mint-engraver at Ferrara, 1622.

**V. B. Vide VALENTIN BLOCK**. Mint-master at Nordheim 1615, then at Hildesheim and Moritzberg 1618-1622, Warden of the Mint at Göttingen, 1624-1625.

**V. B. Vide ULRICH BUTKAU**. Mint-master at Stettin, 1633-1663.



**V. B.** *Vide* **ULRICH BRUPPACHER**. Mint-master and Engraver at Lucerne, 1714-1746.

**V.B.** or **WB.** *Vide* **ULRICH BURCKHARD WILDERING**. Mint-master at Mayence, 1688, and between 1695-1729 (*Vide* Schlickeysen-Pallmann, p. 413).

**V. C.** *Vide* **VINCENZO CANALE**. Mint-administrator at Cattaro, 1581-1583.

**V. C.** *Vide* **VINCENZO CACCIAPULI**. Mint-master at Parma, 1637-1639.

**V. C. F.** *Vide* **VITTORE CAMELIO (GAMBELLO)**. Gem-engraver and Medallist at Venice and Rome, 1490-1522.

**V. C.** These initials occur on the *R.* of a medal of Eustachio Zanotti (1709-1782), astronomer of Bologna.

**V. C. S.** These initials occur on a Thaler of Joseph II. for Austria-Tyrol, 1776 (Schulthess-Rechberg Sammlung, n° 209).

**VC.** Signature of a Nuremberg Medallist, who was working, *circ.* 1519. (Blanchet, *Numismatique du Moyen-âge et moderne*, II, p. 377).

**V. D.** *Vide* **VINCENZO DIEDO**. Mint-administrator at Venice, 1635.

**V. D. K.** *Vide* **VAN DER KORST**. Mint-engraver and warden at Weilburg, 1749-1754.

**V. D. K.** *Vide* **VAN DER KELLEN, DAVID**. 1764-† 1825. Medallist and Engraver at Utrecht. His son, Johan Philip, born 1831, Medallist and Engraver at Utrecht, 1852-1876.

**V. D.** (*Ital.*). Signature of a Medallist, who was working, *circ.* 1557. These initials occur on a Portrait-medal of Leone Baglione, obv. Bust to l., bald head, bearded; *R.* **AEI ΘΑΛΕΕC AD MDLVII**. Three draped female figures symbolizing Faith, Hope and Charity; diam. : 60 mill. (Imperial Cabinet of Vienna). The medal is described in Armand, III, p. 82.

**VEBER, G. Z.** *Vide.* **GIOVANNI ZANNOBI WEBER**. Medallist at Florence, 1770-1786.

**VECCHO**, also **ECCHO** (*Germ.*). Moneyer at Ratisbon, 955-1026.

**VECHTE, ANTOINE** (*French*). Sculptor and Goldsmith, born in 1800 at Avallon (Burgundy), died in 1868. "He began his career", says Dr F. P. Weber, "as an ordinary smith at Paris, but soon gained the opportunity of developing his extraordinary talents for

metal-work. During many years he worked in London for Messrs Hunt and Roskell, of New Bond street, just as his pupil, L. Morel-Ladeuil did for Messrs Elkington and Co. One of his finest works is a vase, which may be seen in the Louvre Museum. He excelled in very low relief, but this vase is remarkable for all the grades of relief being skilfully combined, the whole appearing in perfect harmony. Some of the figures are worked out in bold relief, almost in the round; others are in lower relief, and this fades away gradually so that at the foot of the vase some of the work is mere engraving, without any relief at all. In the Musée Condé at Chantilly is an excellent low relief in silver, dated 1867, for the cover of a book. Much of his work still remains in England. Of Vechte's two medallions, the large one (diam. 6.2 in.) of the Virgin Mary on the Proclamation of the Immaculate Conception (with the head of Pope Pius IX. below) is marvellously beautiful. It was executed for Hunt and Roskell in gold, and described by Cardinal Wiseman. The other is the medallion awarded for success in the yearly National Art Competition, instituted in 1857, and open to all art schools in the United Kingdom. The Prize medal was only issued in electrotype. The original, in silver repoussé and chased, is exhibited at the Victoria and Albert Museum, South Kensington, together with electrotypes taken before it was finally finished. There is also in the same Museum what appears to be a first study for it in wax. The medal was awarded in the National Art Competition from its commencement in 1857 to 1865 inclusive." (*Medals and Medallions &c.*, p. 77).

Chavignerie et Auvray, *Dictionnaire général des artistes de l'École française*, II, p. 644, give a list of the artist's exhibits at the Paris Salon, 1845-1861, principally vases and bas-reliefs in very fine repoussé work.

Vechte was created a Knight of the Legion of Honour in 1848.

**VEDDER, SIMON H.** (*Amer.*). Contemporary Sculptor, born in New-York; studied at Paris, under Bouguereau. At the Paris Salon 1893, he showed a Plaquette entitled: *Enfant Bacchus et Chérubins*.

**VEECK, CHARLES** (*French*). Contemporary Sculptor and Gem-engraver, born at Idar, naturalized a Frenchman; pupil of Marcellin, and L. Cogniet. By him are the following medallic and glyptic works, which were exhibited at the Paris Salon: 1861. Portrait of M<sup>lle</sup> F<sup>\*\*\*</sup>, agate onyx; — 1878. Portrait-medallion in bronze of M<sup>me</sup>\*\*\*; — 1881. Portrait of M. E. D<sup>\*\*\*</sup>, engraved gem; — Portrait of M. Y<sup>\*\*\*</sup> in plaster cast from a precious stone; — 1882. Portrait of M. D<sup>\*\*\*</sup>, sardonyx cameo; — 1885. Two Portraits of Children; — 1886. Portrait-medallion; — 1888. M<sup>lle</sup> M<sup>\*\*\*</sup>; — La Petite



Margot; — 1889. M. & M<sup>me</sup> T<sup>\*\*\*</sup>; — 1892. Portrait-medallions, &c.

**VEGLIA, MAURICIO** (*Ital.*). Die-engraver at Turin, first half of the nineteenth century. He signed : M. V.

**VEIGENPRÖDL, HEINRICH** (*Austr.*). Moneyer at Vienna, 1438.

**VEILLARD, LOUIS NICOLAS** (*Swiss*). Engraver on metal, Modeller and Gem-engraver, born at Constance in 1788, died at Geneva on 16. April 1864. Being deaf and dumb, he was educated at the Deaf and Dumb Institute in Paris, and later was apprenticed with Jeuffroy in sculpture and engraving. In 1814 he executed a bust of Louis XVIII. at the Tuileries; some time after, he did those of King Charles Albert and the Dowager Queen Maria Christina at Racconigi Castle near Turin. In 1816 he settled at Geneva, where he began to devote himself more exclusively to gem-engraving. He executed a large number of Portraits of Sovereigns, and sent to the 1816 Exhibition a frame containing several cameos made from nature, including a Portrait of the American actor, Payne. He also modelled Portraits, Armorial bearings, &c., in wax. The Musée des Arts Décoratifs at Geneva possesses a Portrait of Calvin, by this artist, executed in wax, probably for the Jubilee of the Reformation in 1835. He also reproduced the features of the popular general Dufour. One of these portraits was exhibited at the Paris Universal Exposition 1867, after the death of Veillard.

The Société des Arts owns the artist's portrait by Gillet.

BIBLIOGRAPHY. — Dr Carl Brun, *Schweizerisches Künstler-Lexikon*.

**VELAY, AMÉDÉE JOSEPH** (*French*). Painter and Sculptor, born at Laval (Mayenne); pupil of Lalanne and Vasselot. He is also the author of many Portrait-medallions, some of which were exhibited at the Paris Salon. 1880. Arabella; — 1881. Portrait of Princess Blanche<sup>\*\*\*</sup>; — 1882. Portrait of M. A<sup>\*\*\*</sup>, bronze; — 1883. Portrait de M<sup>lle</sup><sup>\*\*\*</sup>; — 1886. Profil de femme, medallion in bronze, etc.

**VELBER**, otherwise **DIETRICH DER PRENNER** (*Austr.*). Mint-master at Vienna, 1400-1407. Cf. Karl Schalk, *Der Wiener Münzmeister Velber*, Monatsblatt der numismatischen Gesellschaft in Wien, 1901, p. 235.

**VELLANO, BARTOLOMEO**. Some contemporary documents give the name as **BELLANO** (*Ital.*). Sculptor and Architect of Padua. According to Vasari he died about 1500, at the age of 92. Modern writers place the date of his birth to about 1434 and that of his death to 1496 or 1497. He is said to have been a pupil of Donatello.

The artist's earliest known work, a bas-relief in marble, is dated 1461, and represents the B. Virgin with Child and adoring angels; signed : **1461 OPUS BARTOLOMEUS BELANI**. In 1466 Vellano was in Florence; thence he went to Perugia and Rome, where he took an active part in the construction of the Palazzo di San Marco and executed many smaller works in marble and bronze for Pope Pius II. In 1467 he made a statue of the Pope for Perugia Cathedral, which statue was melted down during the Roman Republic 1798-99 for currency purposes. In 1409 the artist was back at Padua, and was engaged for some years in the execution of bronze works for the decoration of the 'Santo' at Padua, with the achievement of which he had been entrusted. In 1479 he was in Venice and accompanied Gent. Bellini to Constantinople at the request of Mohammed II. How long he remained in the Turkish capital is not known, but in 1484 he had been back at Padua for some time. Between 1485-88 he made bronze reliefs, and in 1491 he undertook the execution of a colossal bronze mausoleum of the Paduan scholar Pietro Roccabonella. He also erected the tomb of Raffaele Fulgoso in San Antonio. Vasari asserts that he made many medals, amongst which



Antonio Roselli.

the three mentioned below : — Pope Paul II. (Pietro Barbo) 1464-†1471 (only known from Vasari's description); — Bartolommeo Sacchi, surnamed Platina, a Cremonese Scholar, 1421-1481, custodian of the Vatican library (only known from Vasari's mention); — Antonio Roselli, 1371-†1466, lawyer of Arezzo, Bust to left. **R. CELITVM · BENIVOLENTIA · C · V ·** Male figure seated facing, raising his right hand; diam. : 47 mill.

The medals of Paul II. are abundant enough, and some types are ascribed to Vellano by Cataloguers of Italian medals, but in the absence of a signature, it is impossible to give any with certainty to the Paduan sculptor.



Dr Bode in *Italianische Bronzen* describes statuettes in bronze representing Hekate, Tobias on his wanderings, &c., in the Berlin Museum. Bellano was very fond of these little 'genre' figures for objects of applied art, such as inkstands, candlesticks, &c.

BIBLIOGRAPHY. — Armand, *op. cit.* — Friedländer, *op. cit.* — Bode, *Florentine Sculptors of the Renaissance*. — Fortnum, *Bronzes in the South Kensington*. — *Allgemeines Lexikon der bildenden Künstler*, 1909.

**VELLU, CHARLES** (*French*). Contemporary Sculptor, born at Paris; pupil of Hippolyte and Auguste Moreau. He has executed a number of Portrait-medallions and Plaques, cast in bronze, some of which were exhibited at the Paris Salon: 1882. Portrait du jeune\*\*\*; — 1883. Mon fils, Portrait-medallion; — César Claude Auguste; — 1885. Portrait d'enfant; — 1886. Portrait d'enfant; — Lie de Sancto Geminiano, &c.

**VELPE, HENRI VAN** (*Flem.*). .. 1405-1431. Also named **DE FLEPES**, in contemporary documents. Die-cutter to Duke Anthony of Burgundy, John IV., Philippe de Saint Pol and his sons, and even to Philip the Good. According to Pinchart, Henri van Velpe may have engraved the following coins: Louvain (from 13. July 1410 to 21. March 1411) A Double and Half Lions, R Boddraeghers and Half Boddraeghers; Vilvorde (28. June to 13. September 1417) A Nobles and Peters, R Double Deniers and Half Deniers; Maestricht (18. December 1418 to 21. April 1419) A Ecus and Moutons, R Double and Half Deniers de Saint Jean; Brussels (27. February 1420 to 30. October 1421) A Angels and Florins, R Drielanders or Double Gros, Half Deniers, Deniers or Half Gros, Single Gros and Half Gros; Louvain (15. September 1429 to 27. May 1430) A Clincarts or Ecus philippus, and Deniers Ecus or Clincarts, R Deniers Cromsterten and Half Cromsterten, Deniers pricksen and boddraeghers; and from 10. May to 4. October 1430 A Peters and Deniers or Ecus d'or, R Cromsterten, Half Cromsterten, and Half Peters.

Henri van Velpe was still in office in February 1431 when Testard du Biez was appointed in his stead at the Mint of Louvain.

BIBLIOGRAPHY. — A. Pinchart, *Biographies des graveurs belges*, Rev. num. belge, 1851, p. 287.

**VELPE, JEAN VAN** (*Flem.*). .. 1450-1474. Goldsmith, who was employed as Die-cutter at the Mint of Louvain, and later worked at Lille. He has also engraved jetons for the 'Chambre des Comptes' of Brabant, as shown by the following entry in the accounts: "1471. A Jehan van Velpe tailleur de cuings pour avoir taillé trois paires de cuings pour forger lesdits jettoirs d'argent et de letton,

payé par appointement sur ce fait avec lui par messeigneurs des comptes, pour chacune paire XL patars ensemble XXS. groz."

BIBLIOGRAPHY. — Rondot, *op. cit.* — A. Pinchart, *Biographies des graveurs belges*, Revue de la numismatique belge, 1851, p. 291.

**VELTHEM, DAVID VAN** (*French*) .. 1623-1628. Was employed as Engraver at the Mint of Lyons, and cut dies for jetons. His name occurs also as **DAVID VAN VALTHE**.

**VELTHUSEN, MARQUARDT** (*Germ.*). Mint-master at Lübeck, † 1413.

**VERNOILLET, ESTIENNE** (*French*). Coin-forger, Mint-master at Romans, in Dauphiny. He was condemned to be burnt in effigy, 1559. *Vide* F. Mazerolle, *Peintre de faux monnayeurs*, Revue belge de numismatique, 1896, p. 125.

**VENBOIT, PIERRE** (*Flem.*). 1474-1475. Mint-engraver at Nimwegen, in Guelders.

**VENERI, FRANCESCO** (*Ital.*). Mint-administrator at Venice, 1539. He signed : **F. V.**

**VENETIAN MEDALLIST OF 1523** (*Ital.*). Armand thus designates an unknown Medallist who was working about 1523, and describes six medals by him : Jacopo Loredano, son of Giovanni ; obv. Bust to r. ; **℞** MANVV·P·PATR· etc. Mucius Scaevola placing his hand on flaming brazier ; 63 mill. ; — Vincenzo Malipieri, b. 1476 ; obv. Bust to r. ; **℞** REGALIS·CONSTANTIA·MDXXIII. Spread eagle, etc. ; 63 mill. ; — Francesco Malipieri, b. 1493 ; obv. Bust to r. ; **℞** FIRMÆ·ET·PERPETVÆ·CARITATI·MDXXIII. Pelican ; 63 mill. ; —



Sebastiano Renieri.  
(reduced).

Sebastiano Renieri ; obv. Bust to r. ; **℞** MEMORIAE·ORIGINIS· — VENET. Female standing, nude, holding standard on which the lion of St. Mark ; 71 mill. (*illustrated*) ; — Roberto Maggi, lawyer of



Brescia; obv. Bust to r.;  $\mathcal{R}$  LABORE·INGENIO·ET·PROBIT·—MDXXII. Female standing, nude, holding lance and shield; 79 mill.; — Leonardo Zantani; obv. Bust to r.;  $\mathcal{R}$  PERPETVITATI·D. Phoenix standing on funereal pyre; 69 mill.

“The very individual style of the Venetian “Medallist of 1523” is well seen in no less than three pieces — Jacopo Loredano, Francesco Malipieri and Sebastiano Renier. Another Renier, Daniele, is seen on the signed medal by Giulio della Torre which Mr. Salting was fortunate enough to secure at the Löbbecke sale; and of pieces with certainty attributed to this artist he also had the rare and remarkable portrait of Francesco Niconizio of Curzola” (G. F. Hill, *l. c.*).

BIBLIOGRAPHY. — Armand, *Médailleurs italiens*, I, 124; II, 294; III, 51. — G. F. Hill, *The Italian Medals in the Salting Collection*, Burlington Magazine, XX, 24.

**VENETIANO, AGOSTINO** (*Ital.*). Also **AUGUSTINUS VENETUS**, and **AGOSTINO DE MUSI**. Line-engraver and Modeller, who was working *circ.* 1540. He signed : A. V.

Ammon states that he modelled the Portrait of Pietro Aretino, but the signature on this medal represents that of the Medallist **ALESSANDRO VITTORIA** (*q. v.*)

**VENEZIANO, DOMENICO** (*Ital.*). A Venetian Painter and Medallist, who was working at the Polish court in 1548. He signed in full a Portrait-medal of King Sigismund Augustus of Poland, 1530-†1572; obv. Bust to r.;  $\mathcal{R}$  ANO·D·NRI·M·D·XLVIII·DOMINICVS·VENETVS·FECIT. Eagle of Poland with spread wings and crowned; diameter : 52 mill.

BIBLIOGRAPHY. — Armand, *op. cit.* — Bolzenthal, *op. cit.* — Ammon, *op. cit.*

**VENOT, CYPRIEN FRANÇOIS** (*French*). Sculptor of the nineteenth century; born in Paris on 17. September 1808; pupil of E. Luder and David d'Angers; entered the Ecole des Beaux Arts on 10. May 1824. By him are Portrait-medallions in the style of his master David d'Angers and also Plaques in bronze, some of which were exhibited at the Paris Salon between 1833 and 1850.

**VENTRIS, ARTHUR V. M.** (*Brit.*). Superintendent of the mint at Perth (in Western Australia), appointed on 13. October 1897.

**VENTZLEIN, FRIEDRICH** (*Germ.*). Mint-master at Hassfurt, 1407.

**VERA, A.** (*Amer.*). Die-sinker and Medallist residing at Montevideo and Mint-engraver there. Amongst his best known works I have come across : Portrait-medal of Colonel L. Latorre, on his Proclamation as Provisional Governor of Uruguay, 1876; — Inauguration of the Monument commemorating the Independence of Uruguay,

1879; — Scholastic Prize Medal, 1880; with bust of Jose P. Varela (signed : **A. VERA F. MONTEVIDEO**); — Prize Medal of the Musical Society "La Lira"; — Memorial medal of Jacinto Vera, bishop of Montevideo, 1880; — Centenary of the Montevideo defender Joachim Suarez, 1881; — Juan Belinzon, director of the Montevideo School of Arts, 1882; — 59<sup>th</sup> Anniversary of the Independence of Uruguay, with bust of President General Maximo Santos, 1884 (signed : **A. V.**); — General Maximo Tajes, President of the Republic of Uruguay, 1885; — Prize Medal for Viticulture, 1887; — Centenary of the Foundation of the Montevideo Charity Hospital 'Asuncion', 1888; — Commemorative medal of the International South American Congress at Montevideo, 1889. All these medals bear the Engraver's signature, but no doubt he is the author of many others of the contemporary medals of Uruguay. The Medallist Grande of Buenos-Aires has also been employed to cut dies for some of them.

A. Vera is responsible for the dies of the Uruguayan currency between circ 1875 and 1895.

BIBLIOGRAPHY. — J. E. Bennert, *Münzen und Medaillen der Republik Uruguay*, Blätter für Münzfreunde, 1908. — A. Roja, *Monetario Americano*, 1892.

**VERAY, JEAN LOUIS** (*French.*) Sculptor of the nineteenth century, born at Barbentane (Bouches-du-Rhône) on 11. June 1820; pupil of H. Lehman; entered the Ecole des Beaux-Arts on 30. March 1842. One of his best known statues is that of Crillon, which adorns the Place de l'Horloge at Avignon. By him are also Portrait-medallions, cast in bronze, among which : Maurice, Henry and Paul\*\*\*; — M<sup>me</sup> L. Veray, which were exhibited at the Paris Salon in 1857.

**VERBERT, PIERRE** (*Flem.*). One of the makers of counterfeit money in the Austrian Netherlands under Charles VI., whose name is mentioned by Bigwood, *Fabrications clandestines de Monnaies d'or françaises sous l'empereur Charles VI dans les Pays-Bas autrichiens*, Rev. belge, 1903, p. 215. Verbert was a joiner; he had in his house a wooden machine to strike coins. He was pardoned on 6. October 1725.

**VERCY, CAMILLE DE** (*French*). Contemporary Sculptor, born in Paris; pupil of Bonnassieux and Dumont. By him are several bronze Portrait-medallions: 1883. M<sup>lle</sup> P\*\*\*; — 1885. M<sup>me</sup> P\*\*\*; — 1885. M<sup>me</sup> E. de B\*\*\*; — 1887. M<sup>lle</sup> Marie Anne Vigier; — 1891. M. H. C\*\*\*, etc.

**VERDELOCHE, JACQUES** (*French*). ..1650-† 1666. Engraver at Paris; father of Jean (I) V.; died on 11. May 1666.

**VERDELOCHE, JEAN (I)** (*French*). ..1641-1646. Son of Jacques V.



and Geneviève Dumont, his wife; was Engraver at the Paris Mint ("graveur en la monnoye du Roy").

**VERDELOCHE, JEAN (II)** (*French*). ..1652-† 1655-1664). Appointed Engraver at the Mint of Amiens, 18. August 1652, in succession to Darly. He was received by the Cour des monnaies on 20. September 1652. Schlickeysen gives a J. Verdeloche, Engraver at Paris, 1650-1658.

**VERDET, M<sup>me</sup> ANNA** (*French*). Contemporary Sculptor, born in Paris. At the Salon in 1885 this artist exhibited a Portrait-medallion in bronze, M. Charles\*\*\*.

**VERDIER, M<sup>me</sup> LOUISE** (*French*). Née **RAMELET**. Contemporary Sculptor, born in Paris; pupil of the 'Association philotechnique'. By this artist are: 1889. Portrait-medallion of Prince Vladimir Dolgoroukow; — 1890. Six Portrait-medallions; — 1893. M. C\*\*\*, etc.

**VERDIER, VICTOR HENRI JOSEPH** (*French*). Contemporary Sculptor, born at Tournus (Saône-et-Loire); pupil of M. Verlet. At the Paris Salon 1912 he exhibited a Portrait-medallion of M<sup>me</sup> D. de C\*\*\*.

**VERDUSSEN, JERÔME** (*Flem.*). Mint-master at Antwerp, in conjunction with Martin Cambier, from 26. July 1629 to 30. March 1639.

**VERE, A.** (*Brit.*). Medallist and Gem-engraver, who worked in the middle of the eighteenth century, but of whom very little is known.

He signed a medal, dated 1759, bearing on obv. a bust of George, Prince of Wales, and on R. that of his brother, Prince Edward (*Med. Ill.*, II, p. 699, n° 430). This medal is rare and only exists in bronze at the British Museum. Franks and Grueber give an engraving of it on p. 700.

Raspe, *Tassie Gems*, describes two gems by Vere: A half-length figure of Hope, in front, leaning on an anchor, engraved on a milky pebble (n° 8093), and A Sacrifice by three women and three men, before a tetrastyle temple (Sacrifice of Vesta), after Valerio Belli, engraved on a cornelian.

Vere is mentioned by King in his list of eighteenth century Gem-engravers.

**VERGER** (*French*). Gem-engraver of the early part of the nineteenth century. At the Paris Salon 1806 he made the following exhibit of engraved gems: A child pressing into his mouth the juice of a bunch of grapes; — Venus marina, after Titian; — Portrait of a young Woman as Hebe; — Lady's Portrait, etc.

**VERGER, JULIEN DU** (*French*). Mint-master at Nantes, appointed on 25. October 1494. The Mint was maintained by Royal decree of 19. November 1507. (De Saulcy, *Eléments*). Faivre, *Ateliers monétaires français*, p. 38.

**VERGERON** (or **BERGERON**), **ÉTIENNE** (*French*). Mint-master (maître particulier) at Pau, 1568, 1572. *Vide* Ad. Blanchet, *Histoire monétaire du Béarn*.

**VERGEZ, ROGER DE** (*French*). Mint-master at Morlaas 1585-87 in conjunction with Guillaume Lamy, and later alone at Saint-Palais, 1581-1584-1588. *Vide* Ad. Blanchet, *op. cit.*

**VERCIER, JEHAN DU** (*French*). Mint-master at Angers, from 12. March 1424 to 21. October 1425.

**VERGHETOT, WILLEM VAN** (*Flem.*). Engraver of coins to Louis de Male, Count of Flanders, mentioned in 1351. He was probably employed at the Mints of Bruges and Ghent, which were the only ones in activity at this period in Flanders. There is a record of a payment made to him of 205 Ecus d'or 13 Sous paris by order of Louis de Male in 1350 or 1351.

**BIBLIOGRAPHY.** — Pinchart, *Biographies des graveurs belges*, Rev. belge num., 1851, p. 296.

**VERHEIJDEN, JELIS** (*Dutch*). Engraver of a Scholastic medal of Nimwegen, intended for presentation to the Rectors of the University. Inscribed specimens occur with the dates 1665, 1666 etc. *Vide* Dirks Repert. II, 1475. Rev. belge, 1876, p. 80.

**VERHELST, EGIDIUS** (*Germ.*). Sculptor at Munich and Augsburg, died in 1749. Mentioned by Stetten, I. V. Kull, and others.

**VÉRIGNY, CHARLES ROBERT DE** (*French*). Director of the Mint at la Rochelle, 1740; privy-mark, a star under the King's bust. The engraver was Nassivet, who adopted a tower as his special mark. *Rev. num. fr.* 1901, p. VI.

**VERLET, RAOUL CHARLES** (*French*). Contemporary Sculptor, born at Angoulême; pupil of Cavelier and Barye. By him are some Portrait-medallions in bronze: 1886. Capt. Builtis; — 1902. M. L. Vrisez, etc.

**VERMARE, ANDRÉ CÉSAR** (*French*). Contemporary Sculptor and Medallist, born at Lyons; pupil of Falguière and Dufraine. At the Paris Salon 1905 he exhibited eight Portrait-medallions in bronze, cast by the cire perdue process.

**VERMEIREN, MICHEL** (*Belg.*). Engraver on metal, born at Antwerp



on 21. January 1842; has followed the classes of the Academy of Fine Arts of that city.

By him is a Portrait-medal of Charles Kingsley, the novelist, 1875; it is signed on obv. R. BELT SC. (Richard Belt, sculptor, made a bust of Kingsley) and M. VERMEIREN FEC.; R. CHESTER SOCIETY OF NATURAL SCIENCE MEMORIAL PRIZE; above the inscription are the arms and motto: ANTIQVI COLANT ANTIQVVM DIERVVM; size 2.4 inches.

A specimen of this medal, described in *Num. Chron.*, 1907, p. 260, from Dr F. P. Weber's collection, is now in the British Museum Collection.

**VERMEYLEN, FRANZ** (*Belg.*). Sculptor and Medallist, born at Louvain on 25. November 1857. Pupil of the Academy of Fine Arts of that town, and of Dumont in Paris. He obtained a Mention honorable at the 1883 Universal Exhibition at Amsterdam. Author of several short contributions to numismatics.

"On his return to Belgium from Paris, he worked during eight years, in collaboration with his father, on innumerable sculptures in the Rijks Museum and the central railway station of Amsterdam.

"Frantz Vermeylen gained reputation by his numerous busts and portraits of the professors of the University of Louvain and of many eminent men of Belgium: Dr Heynen, vice-president of the Chamber of Representatives; the chemist Louis Henry, &c. He has recently completed a bust of the minister Helleputte and a portrait of Professor de Walque.

"He had charge, as sculptor, of the restoration of the most beautiful ancient monuments of Belgium, the Hôtel de Ville of Louvain, the Hôtel de Ville of Audenarde, the Palais du Grand Conseil of Malines, etc. The monument erected at Arlon to the governor Orban de Xivry is considered to be among the best monuments decorating public squares of the country.

"His influence in the revival of the medallion in Belgium has been great. His numerous works have gained for him the decoration of Chevalier of the Order of Leopold.

"F. Vermeylen is the appointed sculptor of the University of Louvain. In 1909 he was President of the Committee of the Exposition Constantin Meunier, where all the works of this great artist were gathered together. Constantin Meunier had been for ten years professor at the Académie des Beaux Arts at Louvain." (Agnes Baldwin, *Catalogue of the Intern. Medallion Exhibition of the Amer. Num. Society*, 1910).

At the New York Exhibition of works by Contemporary Medalists Frantz Vermeylen had the following productions: Fiftieth Anniversary of the Marriage of the Count of Limburg-Stirum; —

Seventy-fifth Anniversary of the University of Louvain; — Prof. Dr Verriest; — Prof. Dr Masoin; — Prof. Dr Debaiseux; — Prof. Dr de Walque; — Prof. Alphonse de Marbaix, 1894.

At the Brussels Salon International de la Médaille, 1910, he exhibited: Portrait-medallion, uniface, of Professeur Lefebvre, 1897; — Professeur De Walque, 1908; — Otto Vrédius, Jeton of the Royal Numismatic Society of Belgium; — Prof. Lefebvre, Æ medal; — Portrait-medallion of Professeur G. Verriest, 1909; — Portrait-medallion of Professeur de Marbaix, 1874; — Portrait-plaquette, cast, of Professeur E. Hayoit de Termicourt, 1906; — 75<sup>th</sup> Anniversary of Belgian Independence, 1905; — Prof. Fr. de Walque, 1908; medal; — Golden Wedding of Count and Countess Thierry de Limburg-Stirum; — Prof. Al. de Marbaix, 1894; medal; — 75<sup>th</sup> Anniversary of the Re-opening of the University of Louvain, 1909; — Inauguration of the Monument to Orban de Xivry, at Arlon; medal; — Prof. Verriest; medal; — Prof. Debaiseux; medal; — Portrait-plaquette of Dr C. Vanroechoudt; — Memorial Portrait-medallion of King Leopold II.; — Portrait-plaquette of Professeur Louis Henry, etc.

At the Boston Medical Library there is also a medal by him of the Cercle médical de Louvain.

M. V. Tournéur in his notice on “La Médaille à l'Exposition triennale des Beaux-Arts de 1907” (*Gazette numismatique*, 1907, p. 23) devotes a few lines to the work of Fr. Vermeyleen, and gives his opinion that the medal on the golden Wedding of Count and Countess de Limburg-Stirum constitutes a decided progress on the artist's former works. He also praises the Portrait of King Leopold II.

BIBLIOGRAPHY. — Laloire, *Médailles de Belgique*. — Dr J. H. de Dompierre de Chaufepié, *Médailles et Plaquettes modernes*. — *Revue belge de numismatique*, 1897-1909. — A. de Witte, *La Médaille en Belgique au XIX<sup>e</sup> siècle*.

**VERNAZ, CHARLES** (*French*). Contemporary Sculptor, born in Paris; pupil of Vechte. At the Salon 1886 he exhibited a silver Medallion of repoussé work and damascened, representing Agriculture, Spring, Harvest, and Abundance.

**VERNAUT, M<sup>lle</sup> MARGUERITE SIMONNE AMÉLIE** (*French*). Contemporary Sculptor, born in Paris; pupil of Schroeder. This artist has executed a number of Portrait-medallions, some of which were exhibited at the Paris Salon: 1883. M. B. P\*\*\*; — 1884. Portrait-medallions in wax: M<sup>lle</sup> Louise D\*\*\*; — M<sup>lle</sup> Jeanne C\*\*\*; — 1885. M<sup>me</sup> B. C\*\*\*; — M<sup>lle</sup> M. V\*\*\*, etc.

**VERNET**. The signatures **PEUVRIER** and **VERNET** occur on two medals I have come across of Stanislas Girardin, 1827, and Suchet, Duke of Albufera, marshal of France, 1826.



**VERNIER, L.** (*French*). Medallist of the second half of the eighteenth century, mentioned by Bolzenthall. He worked at St. Petersburg. By him is a Prize Medal of the Academy of Fine Arts of St. Petersburg, which is very rare.

**VERNIER, SÉRAPHIN, EMILE** (*French*). Contemporary Chaser and Medallist, born at Paris on 16. October 1852; was first apprenticed at the age of thirteen with Poussielgue-Rusand, 1865-1869, and later



worked for Falize, Bapst and Falize, 1877-1887, Froment-Meurice, 1882-1885, and Vever, 1888-1892. He initiated the movement which since 1887 has met with so much success of applying to jewellery the processes of medal-engraving, and his compositions, Diana, Spring, the Four Seasons, Cleopatra, Les Arts, Femmes aux fleurs, Quatre Saisons enfantines, which are really jetons or plaquettes, were amongst the first used as such for brooches, pendants, and ornaments; likewise also his Faust, and Ophelia bracelets, St. George ring and pendant, cast and chased, or struck, obtained the vogue of fashion. The artist has executed a number of articles of plate, thus a large shield, in collaboration with Gustave Doré, a tray, La Comparaison, a silver cup, La Femme au chien, and a panel, l'Orfèvrerie française.

Towards the close of 1888 he began to devote himself more exclu-

sively to the engraving of medals, and applied this art to jewellery.

Vernier first exhibited at the Salon in 1876. He has also distinguished himself as a lecturer on the art of the goldsmith, and in 1896-97 he was entrusted by the French government with a special mission at Cairo to study the Egyptian goldsmiths' and jewellers' art. His memoir was awarded the prize Delalande-Guéreineau of the Academy of Inscriptions and Belles-Lettres. Specimens of his principal medallic works are on exhibit at the various French Art Galleries, and in most of the Museums of Europe and America.

Studies and reproductions have been published by '*Le Portefeuille de l'Union Centrale des Arts décoratifs*'; '*L'Art décoratif moderne*'; '*Gazette des Beaux-Arts*'; '*L'Art*'; '*Magasin Pittoresque*'; '*L'Art Ancien et moderne*'; '*Art et Décoration*'; '*The Studio*'. The '*Gazette Numismatique française*' has published a complete catalogue of his works.

Vernier is an Associate and Member of the Council of the Société Nationale des Beaux-Arts, Member of the Superior Council for Instruction in Decorative Art, President of the Society of Artist Decorators, Chevalier of the Legion of Honour, Officer of Public Instruction.

The following list of Vernier's works is extracted from M. Maze-rolle's Catalogue, up to 1901 : —

STRUCK MEDALS. 1888. Diana; varied sizes; — The two Friends; 21 and 17 mill. — Léon Gambetta; 70 mill. (*illustrated*); 1890; —



Léon Gambetta, 1838-1882.

Spring; — The Marguerite of Faust, 28, 21, 17 and 14 mill.; — 1891. La Coquetterie; oval, varied sizes; — Cleopatra; 21 mill.



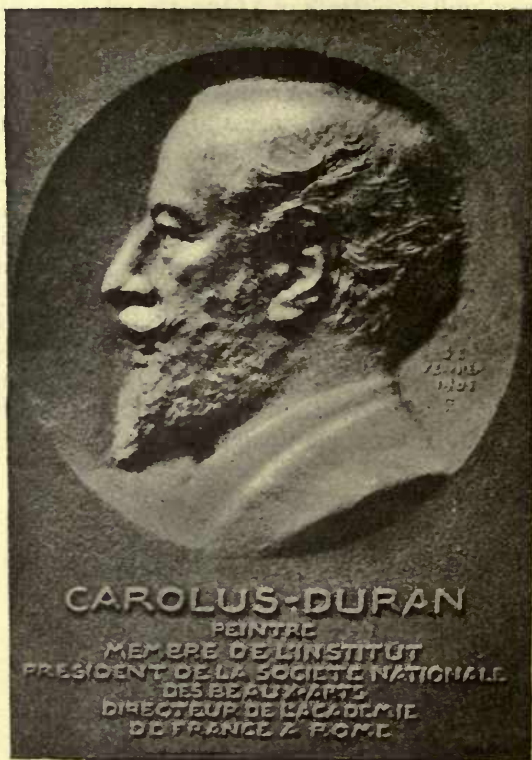
— R. and M. Dior; 27 mill.; — 1892. The four Seasons; varied sizes; — M<sup>lle</sup> Janvier; 27 mill.; — M<sup>lle</sup> E. Marchal; 28 mill.; — Le jeune Moy; 26 mill.; — 1893. M. Poux; 30 mill.; — 1894. Bracelet Faust; length, 180 mill.; — Le Gui et le Houx; diam. 18, 14 and 10 mill.; — Leo XIII.; plaquette, 67  $\times$  59 mill.; — Le jeune Dacet; 28 mill.; — Les enfants Desbazeille; 23 and 20 mill.; — H. Desbazeille; 14 mill.; — M<sup>lle</sup> L. Desbazeille; 14 mill.; — M<sup>me</sup> E. Dior; 27 mill.; — Le jeune Girod; 29 mill.; — 1895. St. George; 31 mill.; — Head of a Cat; 19 and 14 mill.; — 1896. Les Arts; varied sizes; — Marguerite et Primevère; medalets in form of flowers; — Ophelia; — Perseus on horseback; — Andromeda; — La Cigale; — La Fourmi; — H. H. the Khedive Abbas Hilmi II.; 70 mill.; — The Princess of Chimay; oval medals; — 1897. Apollo; oval medals; — Femmes aux fleurs; — Lotus; — M<sup>me</sup> Foveau de Courmelles; oval, 28  $\times$  25 mill.; — La jeune Babled; 30 mill.; — 1898. Comité Dupleix; plaquette, 57  $\times$  38 mill.; — Enfant au chien; 25 mill.; — La Fortune; 36 mill.; — Les quatre Saisons enfantines; — Femme, genre Watteau; — M<sup>me</sup> Brière; 20 mill.; — M<sup>lle</sup> Gautruche; oval, 30 and 27 mill.; — M. Pernaut; 30 mill.; — 1899. Le Sourire; — Le Baiser; several varieties; — E. Chassinat; 30 mill.; — Le jeune Fourneron; 30 mill.; — Les enfants Milton (2 var.); 15 and 28 mill. — A. Piot; 31 mill.; — M<sup>lle</sup> A. Roulier; 30 mill.; — M<sup>lle</sup> P. Valette; 28 mill.; — 1900. La Fortune; plaquette, 55 mill.; — Another;



The French Republic.

45 mill., and reductions, 21 and 15 mill.; — Maternité; — 28 mill.; — Prof. Raymond; 28 mill.; — 1901. The French Republic; plaquette, 73  $\times$  49 mill. (*illustrated*); — Le Nid; plaquettes, varied

sizes ; — Naïade ; plaquettes, varied sizes ; — Le Jour et la Nuit ; — Love rivetting a chain ; 14 mill. ; — Le Secret ; plaquettes, varied sizes ; — Les enfants Le Bris ; oval medal,  $33 \times 28$  mill. ; — 1902. 'First Communion' Medals ;  $29 \times 19$  mill., and  $19 \times 13$  mill. ; — Auguste Comte ; plaquette,  $71 \times 50$  mill. ; — 1903. The French Republic ; plaquette,  $53 \times 33$  mill. ; — Station viticole



Carolus Duran.

de Villefranche ; plaquette,  $70 \times 50$  mill. ; — Savings Bank of Roubaix ; plaquette,  $73 \times 49$  mill. ; — Archaeology, plaquette,  $26 \times 18$  mill. ; — 1904. Eugène Paillet ; 57 mill. ; — Velleda, 26 mill., and 18 mill. ; — Vercingétorix ; 26 mill., and 18 mill.

CAST MEDALS AND PLAQUETTES. 1872. M. Stiévenard ; oval medalion,  $105 \times 83$  mill. ; — 1879. Femme au chien ; plaquette,  $118 \times 92$  mill. ; — Constant Coquelin ; 94 mill. ; — 1880. Abel Courbe ;



plaquette,  $102 \times 83$  mill.; — 1884. L'Etude; 95 mill., and 23 mill.; — École professionnelle de la Bijouterie, Joaillerie et Orfèvrerie; 95 mill.; — P. Laffitte; plaquette,  $300 \times 198$  mill.; — 1887. Léon Gambetta; plaquette,  $280 \times 200$  mill., — L. Lelong; plaquette,  $150 \times 106$  mill.; — Gustave Mesureur; plaquette,  $225 \times 162$  mill.; — The same; medallion, 133 mill.; — M<sup>lle</sup> Jeanne Poux; oval medallion,  $154 \times 126$  mill.; — H. Tolain; plaquette,  $225 \times 162$  mill., and Medallions (2), 133 and 90 mill.; — 1888. Medal for the Exposition Universelle of 1889; 250 mill.; — Société des célibataires de Paris; 180 mill.; — H. H. Leo XIII.; plaquette,  $155 \times 103$  mill.; another,  $140 \times 103$  mill.; — Léon Gambetta; 105 mill.; — M<sup>me</sup> Mesureur; oval medallion,  $200 \times 162$  mill., and  $125 \times$



Madame E. Moy.

105 mill.; — André Mesureur; plaquette,  $150 \times 107$  mill.; — M<sup>lle</sup> Jeanne Poux; oval medallion,  $108 \times 88$  mill., and  $28 \times 21$  mill.; — 1889. E. Dewailly; plaquette,  $90 \times 74$  mill.; — M<sup>me</sup> Gouge; oval medallion,  $160 \times 127$  mill.; — 1890. The French Delegates at the Workmen's Conference at Berlin; plaquettes,  $185 \times 263$  mill., and  $85 \times 121$  mill.; — Allegorical Subjects (varied), 200 and 110 mill.; — M<sup>me</sup> Gouge; plaquette,  $84 \times 58$  mill.; — M<sup>r</sup> Greppo; 140 mill.; — Edmond Laporte; 85 mill.; — M<sup>me</sup> Parmentier; oval medallion,  $105 \times 82$  mill.; — Eugène Sewyitz; 92 mill.; — Dr J. L. Vauthier; plaquette,  $123 \times 95$  mill.; — O. Wegener; plaquette,  $110 \times 91$  mill.; — O. Wegener; 75 mill.; — M<sup>me</sup> O. Wegener; 75 mill.; — M<sup>me</sup> P. Weill; 315 mill., and 100 mill.; — 1891. R. Dior; 150 and 90 mill.; — M. Dior; 150 and 90 mill.; — R. and M. Dior; 65 mill.; — M<sup>me</sup> E. Florent;

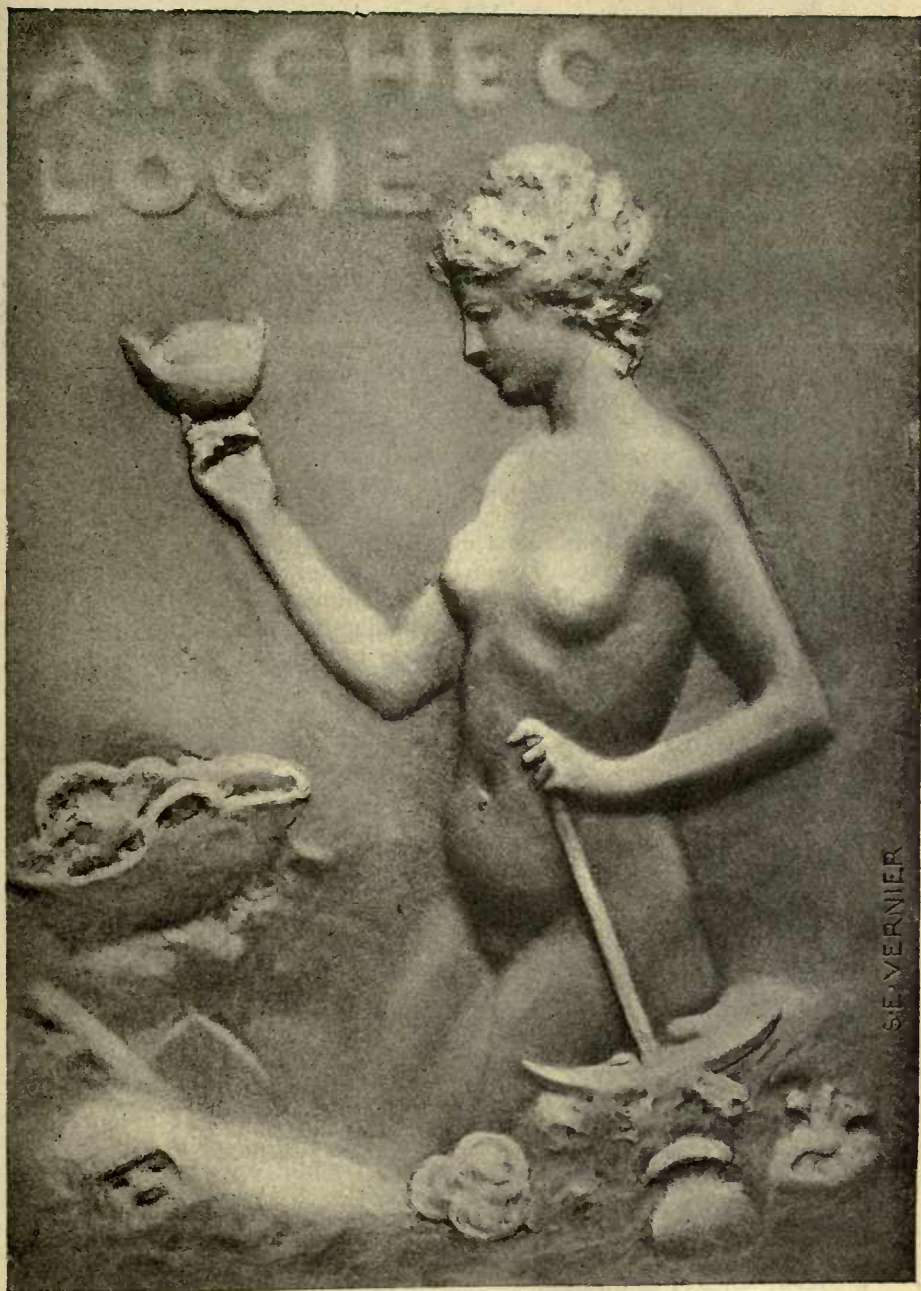
plaquette,  $100 \times 72$  mill.; — The same; oval medallion,  $71 \times 57$  mill.; — M<sup>me</sup> Hardon; oval medallion,  $67 \times 55$  mill.; — M<sup>me</sup> Laporte; 76 mill.; — M<sup>me</sup> V. Nérat; plaquette,  $100 \times 70$  mill.; — E. Pillet; oval medallion,  $67 \times 53$  mill.; — Gustave Sandoz; 160 mill.; — Another, 72 mill.; — M<sup>lle</sup> Justine X; 65 mill.; — 1892. Etude de Femme; plaquettes,  $215 \times 145$  mill., and  $122 \times$



M<sup>lle</sup> Marguerite.

82 mill.; — Henri Desbazeille; plaquettes,  $128 \times 97$  mill., and  $71 \times 52$  mill.; — M<sup>lle</sup> Louise Desbazeille; 110 mill.; — M. Duruty; oval medallion,  $154 \times 126$  mill.; — M<sup>lle</sup> Jeanne Evotte; 100 mill.; — M<sup>lle</sup> C. Haincourt; 147 mill.; — M<sup>lle</sup> Janvier; 102 mill.; — P. Laffitte; plaquette,  $168 \times 123$  mill.; — M<sup>lle</sup> E. Marchal;





Archaeology.

120 mill.; — M<sup>me</sup> E. Moy; 152 mill., and varieties of 63 and 31 mill. (*illustrated*); — Le jeune Moy; 93 mill.; — M<sup>lle</sup> E. Picart; plaquette, 170 × 125 mill.; — M<sup>lle</sup> B. Pommerey; 107 mill.; — Dr C. Queudot; 168 and 91 mill.; — Eugène Spuller; 150 mill.; — M<sup>me</sup> B\*\*\*; plaquette, 178 × 130 mill.; — 1893. Ophelia; 140 mill.; — Le jeune Vulliam; 110 mill.; — M. Poux; 104 mill.; — P. Queudot; 107 mill.; — M<sup>lle</sup> H. Queudot; 107 mill. — M<sup>me</sup> Toulza; 132 mill. — M<sup>me</sup> X; 110 mill.; — 1894. Ecole Centrale; 25<sup>e</sup> Anniversaire de la Promotion 1869; plaquette, 130 × 90 mill.; — Femme au chien; 250 mill.; — La Comparaison; plaquette, 73 × 130 mill.; — M<sup>me</sup> J. Brémontier; 100 mill.; — Le jeune Dacet; 83 mill.; — M<sup>me</sup> E. Dior; 75 mill., and reduction, 63 mill.; also plaquette, 108 × 79 mill.; — Le jeune Girod; 85 mill.; — G. Loustau; 90 mill.; — 1895. Le Set; triptych; plaquettes, 220 × 390 mill., and 73 × 128 mill.; — Femme à la colombe; plaquette, 250 × 180 mill.; — F. Boucheron, jeweller; 120 mill.; — M<sup>me</sup> A. Perroud; plaquette, 230 × 180 mill.; — E. Poux; plaquette, 124 × 102 mill.; — 1896. Naïade et Lutin; 330 × 250 mill.; — H. H. the Khedive Abbas Hilmi II.; plaquette, 195 × 120 mill.; — M<sup>me</sup> la Princesse de Chimay; oval medallion, 295 × 250 mill., and 140 × 118 mill.; — M<sup>me</sup> G. Gazel; plaquettes, 275 × 210 mill., and 180 × 75 mill.; — M<sup>lle</sup> L. Moiret; two varieties, 140 and 63 mill.; — Le Réis; plaquettes, 182 × 133 mill., and 70 × 52 mill.; — 1897. L'Orfèvrerie française; plaquette, 170 × 117 mill.; — La Rieuse; oval medallions; 180 × 160 mill., and 100 × 89 mill.; — Sarina; plaquettes, 188 × 125 mill., and 84 × 56 mill.; — M<sup>me</sup> Marguerite Bouchet; 130 mill.; — U. Bouriant; plaquettes, 182 × 140 mill., and 70 × 54 mill.; — Dr Brossard; plaquettes, 182 × 134 mill., and 70 × 52 mill.; — M<sup>me</sup> Foveau de Courmelles; oval medallions, 162 × 143 mill., and 100 × 90 mill.; — J. de Morgan; plaquettes, 250 × 170 mill., and 86 × 57 mill.; — M<sup>lle</sup> Claire Moy; 148 mill., and 64 mill.; — M<sup>me</sup> A. Perroud; plaquette of irregular shape, 11 mill.; — La jeune Babled; 140 mill.; — 1898. Comité Dupleix; plaquette, 228 × 153 mill.; — E. André; plaquettes, 200 × 157 mill., and 83 × 64 mill.; — Gabriel Bonvalot; plaquettes, 225 × 175 mill., and 97 × 75 mill.; — M<sup>me</sup> Brière; oval medallion, 102 mill.; — Joseph Etienne Gautier; 90 mill.; — M<sup>lle</sup> Gautruche; oval medallion, 180 × 157 mill.; — Maurice Parmentier; plaquettes, 133 × 110 mill., and 70 × 58 mill.; — M. Pernaut; plaquette, 137 × 125 mill., and medallion, 85 mill.; — Henri Tolain; medallion, 470 mill.; — M<sup>me</sup> Marguerite M.; medallions, 280 × 240 mill., and 140 × 120 mill.; — M<sup>lle</sup> Renée M.; oval medallion, 145 × 128 mill.; — 1899. Commandant Berger; plaquettes, 190 × 148 mill., and 95 × 75 mill.; — E. Chassinat, director of the French Institute at Cairo; pla-



quettes,  $185 \times 133$  mill., and  $83 \times 62$  mill.; — Le jeune Fourneron; 95 mill.; — Commandant Marchant; 240 and 120 mill.; — Another, of different type; plaques,  $275 \times 212$  mill., and  $125 \times 97$  mill.; — J. B. Marius Michel Pacha; 195 mill.; — Another, plaquette,  $147 \times 100$  mill.; — Les enfants Milton; two medallions, 80 mill.; — Another, with busts conjoined; 80 mill.; — Adrien Piot; 100 mill.; — M<sup>lle</sup> Alexandra Roulier; 90 mill.; — M<sup>lle</sup> Pauline Valette; 95 mill.; — D<sup>r</sup> Demetrius Alexandre Zambaco Pacha; 228 mill.; — Another; plaquette,  $147 \times 100$  mill.; — Another, variety; plaquette,  $330 \times 225$  mill.; 1900. Archaeology; plaquettes,  $207 \times 148$  mill., and  $160 \times 114$  mill.; — La Fortune; plaquettes,  $250 \times 155$  mill., and  $175 \times 106$  mill.; — Professeur Raymond, member of the Academy of Medicine; plaquette,  $325 \times 227$  mill.; — 1901. République française; plaquette,  $178 \times 118$  mill.; — L'Ondine; plaquette in form of a pendant; 215 mill.; — M<sup>me</sup> L. Philippe; oval medallions,  $170 \times 150$  mill., and  $100 \times 86$  mill.; — Another; medallion, 120 mill.; — M<sup>me</sup> R. de L.; medallion in form of a horseshoe; 260 mill.; — Les enfants Le Bris; plaquette,  $100 \times 71$  mill.; — Guyonne Le Bris; plaquette,  $100 \times 71$  mill.; — Fernand Mazerolle; plaquette,  $70 \times 83$  mill.; — 1902. Auguste Comte; plaquettes;  $203 \times 142$  mill., and  $220 \times 150$  mill.; — Another;  $168 \times 124$  mill., — A. Dusolier, senator; plaquettes,  $165 \times 133$  mill., and  $70 \times 56$  mill.; — M<sup>me</sup> Jeanne Parmentier; plaquettes,  $122 \times 96$  mill., and  $70 \times 54$  mill.; — L'Archéologie; tray in bronze;  $265 \times 390$  mill., and  $122 \times 180$  mill.; — Union comtoise des arts décoratifs; plaquette,  $200 \times 150$  mill.; — Marriage Medal; 88 mill.; — Truth; plaquette,  $185 \times 128$  mill.; — La Peinture céramique; plaquettes,  $140 \times 120$  mill., and  $65 \times 56$  mill.; — 1903. Carolus Duran, painter; plaquettes,  $250 \times 180$  mill. (*illustrated*); — Anatole France; plaquettes,  $140 \times 103$ ., and  $265 \times 194$  mill.; — Casimir Jugy; 350 mill.; — Station viticole de Villefranche; plaquette,  $222 \times 159$  mill.; — 1904. J. H. Chouppe, painter; plaquettes,  $172 \times 116$  mill., and  $80 \times 57$  mill.; — Bernhard and Anna Jung; plaquettes,  $166 \times 118$  mill., and  $74 \times 56$  mill.; — A. Massé; plaquettes,  $235 \times 180$  mill., and  $68 \times 53$  mill.; — M<sup>lle</sup> L. Moiret; plaquette,  $140 \times 85$  mill.; — E. Paillet; 185 mill.; — M<sup>me</sup> M. L. Platzhoff and her great-grand-children; plaquettes,  $225 \times 325$  mill., and  $92 \times 120$  mill.; — D<sup>r</sup> F. Raymond, Paris.

CHASINGS. 1873. Henry Boutet, sculptor; oval medallion in steel, repoussé and chased,  $80 \times 60$  mill.; — 1876. Hans Holbein le jeune; oval medallion,  $105 \times 80$  mill.; — Victor Hugo; oval medallion,  $125 \times 99$  mill.; — Alfred Valot; oval medallion,  $90 \times 68$  mill.; — 1877. Le Porte-Enseigne; rectangular plaque,  $120 \times 72$  mill.; — 1879. La Parque et l'Amour; gold chasing, 22 mill.;

— La Tempérance; gold, 18 mill.; — 1880. Prince Roland Bonaparte and M<sup>lle</sup> Marie Blanc; oval medal, 30 × 26 mill.; — François Blanc; oval medal, 55 × 46 mill.; — Princess Radziwill, as a child; plaquette, 31 × 23 mill.; — 1882. M<sup>me</sup> Salomon de Rothschild; 35 mill.; — 1883. Shield, representing the United States reconciling the Argentine Republic and Chili; 85 × 72 centim.; — L. Chardon; plaquettes. 88 × 71 mill., and 32 × 25 mill.; — 1886. Badge for the Paris Municipal Councillors; 68 × 42 mill.; — Pervénche; oval medallion, 160 × 130 mill.; — 1889. Les Fiancés; gold, 22 mill.; — Le Mariage; plaquette, 90 × 51 mill.; — Le Concert; 75 mill.; — Le Trouvère, 21 mill.; — Le Fauconnier; 61 mill.; — 1891. Jeune femme, after Botticelli; 28 mill.; — 1893. L'Orfèvrerie française; plaquette, 174 × 118 mill.; — Femme aux colombes; oval medal, 30 × 25 mill.; — Another; 30 × 25 mill.; — Sujet égyptien; plaquette, 165 × 230 mill.; — 1894. Child and Dog; 18 mill.; — 1895. Spring; 45 mill.; — The three Ages of Life; plaquette, 50 × 43 mill.; — M<sup>lle</sup> A. Rabusier; plaquette, 100 × 83 mill.; — 1900. Femme au chien; a cup; — 1901. L'Ondine; plaquette in the form of a pendant; 50 mill.; — 1902. A Ring, enamelled in gold; 29 × 17 mill.; — La Perle, a pendant, 41 mill.

At the Brussels Salon International de la Médaille, 1910, S. E. Vernier had the following works on exhibition: Marriage Plaquette; — Archaeology; plaquette; — Monument of Auguste Comte; plaquette; — Mariette; foundation of the Boulacq Museum; plaquette; — Plaquette of the Copenhagen Exhibition of Decorative Art; — Gustave Sandoz, 1891; medal; — Portrait plaquette of Georges Berger, 1907; — H. M. the Queen of Denmark; oval plaquette; — Germaine, 1908; plaquette; — M<sup>lle</sup> Lydia C<sup>\*\*\*</sup>, 1908; medal; — Maurice, 1892; medal; — Le jeune Henri D<sup>\*\*\*</sup>; plaquette; — Portraits of children, small gold medalets; — République Française; plaquette; — Pierre Curie, 1907; plaquette; — Gustave Sandoz, 1897; medal; — Auguste Comte, 1902; plaquette; — 'Exposition française d'Art décoratif', at Copenhagen, 1909; plaquette; — Station viticole de Villefranche; plaquette; — Archéologie; plaquette; — Maspero, 1905; plaquette; — Eugène Spuller, 1864; medal; — Carolus Duran, 1905; plaquette; — Henry Tolain, 1887; medal; — Georges Berger, 1907; plaquette; — Etude de jeune femme à mi-corps; large plaque; — La Fortune; large plaque; — L'Archéologie; large plaque.

The artist also sent an exhibit to the International Exhibition of Medals at New-York, March 1910: Anatole France; — Gaston Maspero; — Eugène Spuller; — Carolus Duran; — Gustave Mesureur; — Fernand Mazerolle; — A l'ami De Wailly; — Jean Henri Chouppe; — M<sup>me</sup> A. P<sup>\*\*\*</sup>; — M<sup>me</sup> N<sup>\*\*\*</sup>; — M<sup>me</sup> G<sup>\*\*\*</sup> (femme cousant);



Jeanne ; — Les trois âges de la vie ; — La conférence ouvrière de Berlin ; — Le 'Set' ; — Archéologie (*illustrated*) ; — L'Orfèvrerie ; — République Française (R. Institut français d'Archéologie orientale du Caire) ; — Auguste Comte ; R. Monument de Paris ; — Mariette Pacha ; — Charles Augustin Sainte-Beuve (pour le 'Journal des Débats') ; — Pierre Curie ; — La station viticole de Villefranche ; — Georges Berger ; — Germaine ; — Princesse de Chimay ; — Le jeune G\*\*\* ; — Alexandre R\*\*\* ; — Médaillon double. Les enfants B\*\*\* ; — Marguerite ; — F. ; — Le petit Henri D\*\*\*.

Vernier was one of the members of the Committee of the Brussels Salon, 1910.

His latest exhibit, at the Salon of the Société Nationale des Beaux-Arts, 1912, comprised : Portrait-medallion of H. M. the Queen of Denmark ; — Portrait-Plaque of Henri Bouilhet ; cast and struck specimens ; — M<sup>lle</sup> P\*\*\*, medallion in bronze gilt, and in 1913 : Portrait-plaque of M. Roll, President of the Société nationale des Beaux-Arts ; and Fortune, model for a plaque, etc.

BIBLIOGRAPHY. F. Mazerolle, S. E. Vernier, *Gazette numismatique française*, 1899, 1901, 1903, 1904. — *Revue des Arts décoratifs*. — Chavignerie et Auvray, *op. cit.*, II, 662. — *Revue de l'Art*, 1903. — Roger Marx, *Médailleurs français*. — *Ibid.*, *Médailleurs français contemporains*. — *Ibid.*, *Médailleurs modernes en France et à l'Etranger*. — *Ausstellung moderner Medaillen in Frankfurt am Main*, April 1900. — *Die Moderne Medaille*, 1900.

**VERNIETTE, LOUIS** (*French*). Contemporary Sculptor, born at Saint-Etienne ; pupil of Dumont, and Rougeron. At the Paris Salon 1886, he exhibited a Portrait-medallion of M. Aymmon.

**VERNON, FREDERIC CHARLES VICTOR DE** (*French*). Contemporary Sculptor and Medallist, born in Paris, 17. November 1858, died on 28. October 1912. He began his studies at the die-engraving workshop of Paulin Tasset. In 1879 he entered the Ecole des Beaux-Arts and became a pupil of the sculptor Cavelier and Medallist J. C. Chaplain. In 1881 he competed for the Ecole de Rome and took for subject : "The ploughman of Virgil", for which he obtained the first Second Grand Prix. In 1884 he produced "Orestes taking refuge at the altar of Apollo", and was awarded a Medal of the Third Class at the Salon in the same year. Three years later his "Jason conquering the Golden Fleece" brought him the first Grand Prix, and the artist went to Rome, where he remained for three years. During his stay at the Villa Médicis, Vernon sent drawings after bronzes of the Naples Museum, a triptych representing the "Three Ages", and Portrait-medals of the Sculptor Boutry, the painter Danger, and the musician G. Charpentier. In 1889 he was rewarded with a bronze medal at the Universal Exhibition.

Since 1892, the artist has exhibited every year at the Salon. In 1895 he won a Medal of the First Class.

"In 1907 Vernon gained the Medal of honour from the Salon in

the section of sculpture, which up to the present time had been only twice awarded to medallists. At about this epoch were completed the plaquettes of the Association internationale des Académies; plaquettes offered to Dr Robin and to M. Etienne, "Jeunes filles



au travail ", etc. In 1905, after the death of his master M. Chaplain, Vernon was elected a member of the Académie des Beaux Arts, and shortly after, professor in the Medallist's atelier at the Ecole des Beaux-Arts.

He had recently been elected to fill Roty's place as Associate of the Royal Belgian Academy of Fine Arts. He was a Knight of the Legion of Honour.

The following is a fairly complete list of Vernon's medallic works from 1882 to 1904, from M. Mazerolle's monograph. After that date, the catalogue is compiled from the indications culled from various Art magazines, Salon Catalogues, &c. : —

STRUCK MEDALS. 1882. Marriage medal; — Grande Brasserie du Havre; 35 mill. ; — 1884. Industry ; — Expositions régionales ; —



1885. Expositions du Travail ; 56 mill. ; — 1885-1887. L. P. Fleury ; 50 mill. ; — Sport nautique ; — Head of the Republic ; — 1886.



Welcome to Nicholas II. at Cherbourg, 1896.



Banquet des Maires, 1902.

Viticulture; — Société des Carabiniers de l'Ile de France; 60 mill.; — 1887. Institution nationale des jeunes Aveugles; 50 mill.; — 1891. Médaille de Tir; — Minerve; — 1892. Union des Yachts français; 68 mill.; — Cour d'Appel de Paris; 50 mill.; — La Loi; — 1892-94. Horticulture; — Draughtmanship; — Christopher Columbus; — Photography; — Centenary of the 'Marseillaise'; — 1895. Inauguration des nouveaux Etablissements de la Trappe; 50 mill.; — Inauguration of the Hôtel de Ville at Evreux; 50 mill.; — Paris University; — Certificat d'Etudes; — L. Delaunay-Belleville, president of the Chamber of Commerce of Paris; 68 mill.; — 1896. Fourteenth Centenary of the Baptism of Chlodvig; two types, 34 mill.,



Solidarité.

and 50 mill.; — Marriage of the Duke of Orleans; 36 mill.; — La Société "Le Pistolet"; 42 mill.; — Medal of 'First Communion'; 30, 25 and 18 mill.; — Other types; — Confirmation; 30, 25 and 18 mill.; — Dijon Slaughterhouse; 40 mill.; — 1897. Nicholas II. of Russia arrives at Cherbourg; 70 mill.; — Gallia; — Christ; — The Virgin; — St. Cecilia; — Bicycling; — 1898. Queen Louise of Denmark, 19 × 16 mill., oval; — Centenary of the Reunion of Mulhouse to France; 68 mill.; — 1899. The Palace Hôtel, Paris; plaquette, 55 × 71 mill.; — Night; — Day; — Dawn; — Twilight; — Love; — The Dream (2 var.); — Marriage Medal; varied sizes; — The Twentieth Century; 26 × 22 mill.; — La Pensée. This



subject has been used also for a paper-cutter; — Atelier de couture; plaquette,  $23 \times 54$  mill.; also used for a thimble; — 1900. Dr J. M. Charcot; 68 mill.; — Dr F. Terrier, plaquette,  $67 \times 50$  mill.; — Les Sports; plaquette,  $60 \times 42$  mill.; — Medical Congress; plaquette,  $40 \times 22$  mill.; — Bénédictine de Fécamp;



Chambre des Députés.

plaquette,  $69 \times 53$  mill.; — Sacré Coeur of Montmartre; 27, 23, 18, 14, 10 and 8 mill.; — L'Etude; — Minerva; — Le Secret; — Rose des bois; — Libellule; — 1901. M<sup>me</sup> L. Pommery; 41 mill.; — Amis des Arts de Pau; plaquette,  $73 \times 53$  mill.; — N.-D. de

Lourdes; — Immaculée Conception; — Vierge; medal and plaque; — Ste Cécile; — Coeur de Jeannette; — Spring; — Autumn; — Night; — Stella; — 1902. A. Gaudry; plaque, 70 × 52 mill.; — Ch. Grémiaux; plaque, 71 × 50 mill.; — Banquet des Maires; plaque, 64 × 47 mill. (*illustrated*); — Glasgow International Exhibition; plaque, 69 × 54 mill.; — La Solidarité; medal, and plaque, 76 × 54 mill. (*illustrated*); — La Confidence,



G. Charpentier.

23 mill.; — Chant du Rossignol; 23 mill.; — Etui (Pin-case); 62 mill.; — Clématite; 18 mill.; — La Vague, 21 × 37 mill.; — 1903. Inauguration des bains d'Évian; plaque, 63 × 43 mill.; — Pencil-holder; 74 mill.; — 1904. P. Dehéram; plaque, 70 × 49 mill.; — M. Renault; plaque, 58 × 43 mill.; — Maternité (two types); — 1905. R. Waldeck-Rousseau; plaque, 28 × 20 mill.; — Chamber of Commerce of Nantes; plaquettes (2), 68 × 49 mill., and 45 × 33 mill.; — Les Communiantes; plaquettes (2), and medal; — Le Credo, oval medal, 37 and 23 mill.; — Mens; — 1906. Portrait-plaque Æ; — 1907. Plaquettes and Medals in bronze and silvered bronze; — 1909. Le Président de la République; plaque.



CAST MEDALS. 1883. Em. Champion; 155 mill.; — Dr J. M. Charcot; 75 mill.; — 1884. L'Industrie; 75 mill.; — 1885-87. L. P. Fleury; 100 mill.; — Sport nautique; 100 mill.; — Head of the Republic; 100 mill.; — 1886. Viticulture; 120 mill.; — Boeuf; plaquette,  $57 \times 92$  mill.; — Moutons; plaquette,  $67 \times 92$  mill.; — Société des Carabiniers de l'Isle de France; 98 mill.; — 1888. Rosa; plaquette,  $255 \times 116$  mill.; — 1889. Tête d'étude; 98 mill.; — 1890. G. Charpentier; plaquette,  $172 \times 121$  mill. (*illustrated*); — 1891. E. Boutry; plaquette,  $172 \times 121$  mill.; — H. Danger; plaquette,  $172 \times 121$  mill.; — Médaille de Tir; 143 mill.; — Minerve; 99 mill.; — Aurore; 36 mill.; — 1892. Cour d'Appel; 98 mill.; — La Loi; 250 mill.; — 1892-1894. L'Horticulture; 91 mill.; — Ecole municipale des Arts du dessin; 90 mill.; — Christopher Columbus; 80 mill.; — La Photographie; plaquette,  $91 \times 69$  mill.; — Centenary of the 'Marseillaise'; 100 mill.; — 1894. M<sup>me</sup> Suzanne Poncet; plaquette,  $170 \times 248$  mill.; — 1895. M<sup>me</sup> Clémence de Vernon; plaquettes,  $185 \times 245$  mill.; and  $69 \times 89$  mill.; — M<sup>me</sup> Danjard; plaquette,  $91 \times 69$  mill.; — M<sup>me</sup> M. Ormond; plaquette,  $120 \times 92$  mill.; — Certificat d'études; 78 mill.; — 1896. P. L. Armand de Potter; 98 mill.; — Cardinal Langénieux; 60 mill.; — Marriage of the Duke of Orleans; 100 mill.; — Première Communion; medals and plaquettes of varied sizes; — Confirmation; varied sizes; — 1897. R. Nagelmackers; plaquette,  $98 \times 66$  mill.; — L. Ricard; plaquettes,  $250 \times 185$  mill., and  $100 \times 74$  mill.; — Gallia; — 150 mill.; — Christ; 150 and 60 mill.; — The Virgin; 150 and 60 mill.; — St. Cecilia, 120 and 60 mill.; — 1898. Queen Louise of Denmark; plaquettes,  $297 \times 217$  mill., and  $123 \times 89$  mill.; — 1899. V. Frachon, plaquettes (3 sizes); — Le Rêve; 2 types; plaquettes, 195 mill.; — Atelier de couture; plaquette,  $40 \times 145$  mill.; — 1900. R. Waldeck-Rousseau; plaquette,  $99 \times 70$  mill.; — Les Sports; plaquette,  $100 \times 69$  mill.; — Congrès de médecine; plaquette,  $100 \times 58$  mill.; — Bénédictine de Fécamp; plaquette,  $100 \times 78$  mill.; — Sacré Cœur; 60 and 50 mill.; — 1901. G. Nagelmackers; plaquette,  $99 \times 70$  mill.; — Amis des Arts de Pau; plaquette,  $119 \times 85$  mill.; — N. D. de Lourdes; 80 and 60 mill.; — Vierge; plaquettes,  $220 \times 140$  mill., and  $160 \times 100$ ,  $110 \times 70$  mill.; — 1902. M. et M<sup>me</sup> Pelissier; plaquette,  $97 \times 150$  mill.; — M<sup>me</sup> Waldeck-Rousseau and M. Jacques Liouville; plaquettes,  $120 \times 75$  mill., and  $100 \times 60$  mill.; — Roger X; plaquette,  $100 \times 72$  mill.; — M<sup>lle</sup> Francine X; plaquette,  $100 \times 92$  mill.; — M<sup>lle</sup> Ivonne X; plaquette,  $99 \times 72$  mill.; — Banquet des maires; plaquette,  $99 \times 73$  mill.; — Glasgow International Exhibition; plaquette,  $100 \times 79$  mill.; — La Solidarité; plaquette,  $101 \times 71$  mill.; — 1903. E. Cronier; 50 mill.; — Dr W. Osler;

plaquette,  $111 \times 78$  mill.; — Poetry; plaquette,  $120 \times 89$  mill.; — Love; plaquette,  $150 \times 109$  mill.; — 1904. P. Baudin; plaquette,  $110 \times 79$  mill.; — Dr Pierre Marie; 105 mill.; — Fr. de Vernon; plaquette,  $99 \times 76$  mill.; — Jean de Vernon; plaquette,  $99 \times 76$  mill.; — Les dévideuses; plaquette,  $120 \times 92$  mill.; — 1905. Communiantes; medals and plaquettes of various sizes; — Eve; plaquette,  $123 \times 48$  mill.; — Waldeck-Rousseau; — Dr Albert Rodin; — 1906. Poésie; — L'Agriculture; plaquette; — 1907. Centenaire de la Cour des Comptes; plaquette; — 1908.



Fédération des Académies.

Auguste Lalance; plaquette; — 1909. Fédération des Académies; plaquette (illustrated); — 1911. Portrait-plaquette of Léon Heuzey, on the 30<sup>th</sup> anniversary of his nomination to the department of oriental antiquities and ancient ceramics at the Louvre.

At the Brussels 'Salon International de la Médaille', 1910, Vernon, who was a member of the Committee, exhibited the following of his works: Eve; plaquette; — Poésie; plaquette; — Centenaire de l'Ecole des jeunes aveugles; medal; — La Science moderne découvre l'Antiquité; medal; — Réunion internationale des Académies; plaquette; — Plaquette of the Glasgow International Exhi-



bition, 1901 ; — Plaqueette of the Liège Universal Exhibition, 1905 ; — Ecole municipale des arts du dessin ; medal ; — Centenaire de la Marseillaise, 1892 ; medal ; — Chambre des Députés 1906-1910 ; medal ; — Congrès international de la tuberculose, 1905 ; badges ; — Portrait-plaqueette of M<sup>me</sup> X\*\*\* ; — Centenaire du Code civil, 1904 ; medal ; — Dr Albert Robin, 1905 ; plaqueette ; — Réunion des Académies, 1901 ; plaqueette ; — J. L. de Lanessan ; plaqueette ; — Exposition universelle et internationale de Liège, 1905 (Section française) ; plaqueette ; — Eugène Etienne ; plaqueette ; — L. P. Cailletet, membre de l'Institut, 1909 ; plaqueette ; — XIII<sup>e</sup> Congrès international de médecine, 1900 ; plaqueette ; — Exposition universelle de Paris, 1900. — Sports ; plaqueette ; — Marriage medal of the Duke of Orleans, 1896 ; — P. Baudin, 1904 ; plaqueette ; — Eve ; plaqueette ; — Maurice Stiassnie, 1909 ; plaqueette ; — Waldeck-Rousseau ; plaqueette ; — Dr F. Terrier ; plaqueette ; — Communiantes ; plaqueette ; — Dr E. Desnos ; plaqueette ; — Inauguration des nouveaux bâtiments de la Bénédicteine de Fécamp, 1900 ; plaqueette ; — Dr Charcot, 1893 ; medal ; — La Poésie ; plaqueette ; — Jeunes filles travaillant ; plaqueette ; — Solidarité ; plaqueette ; — V. Frachon ; plaqueette ; — Albert Gaudry, paléontologiste, 1900 ; plaqueette ; — Mariage ; plaqueette ; — L'abbé Dibildos, 1908 ; plaqueette ; — Yvonne ; plaqueette.

The artist also exhibited at the 'International Exhibition of Medals' at New York, 1910 : Horticulture ; — Delaunay-Belleville ; — Arts du dessin ; — Jean ; — Riric ; — Exposition universelle ; Sports ; — Bénédicteine ; — Congrès de Médecine ; — René Nagelmackers ; — Christ ; — Vierge ; — Cardinal Langénieux ; — Christophe Colomb ; — Tête d'étude ; — Dr J. M. Charcot ; — Albert Gaudry ; — Les fileuses ; — M<sup>me</sup> E. Danjard ; — Mariage du duc d'Orleans ; — J. Nagelmackers Jun<sup>r</sup> ; — E. Boutry ; — H. Danger ; — Centenaire de la Marseillaise ; — P. L. Armand de Potter ; — L. Ricard, Ministre de la Justice ; — Dr William Osler ; — Cour d'Appel ; — Dr F. Terrier ; — Le Baiser (*illustrated*) ; — Eve ; — Le Rêve ; — Les Vendanges ; — Poésie ; — Dr Albert Robin ; — Solidarité (*illustrated*) ; — Reine de Danemark ; — M<sup>me</sup> Ormond ; — Yvonne ; — Médaille des Sports, Exposition Universelle, Paris, 1900 ; — L'Oranie (Algérie) ; — Waldeck-Rousseau ; — M<sup>me</sup> W. et son fils ; — Glasgow International Exhibition, 1901 ; — Communiantes ; — Coupe-papier (La Pensée) ; — Jeunes filles au travail (*illustrated*) ; — Association des Académies ; — Rosa ; — Ma Mère ; — A. M. Jourdan.

“Ce qui caractérise les belles œuvres de M. F. Vernon, c'est la correction du modelé, la souplesse et l'élégance dans la disposition des personnages, le sens des proportions, et par dessus tout, le sentiment de l'idéal qui enveloppe l'œuvre toute entière. On sent que

M. Vernon a étudié l'antiquité classique autant que la nature. Ses portraits sont d'une sincérité qui est comme auréolée d'un charme exquis. Les compositions, sans avoir peut-être l'originalité de conception qui caractérise certaines œuvres de MM. Chaplain et Roty, sont toujours agréables et appropriées au sujet". (E. Babelon, *La gravure en médaille aux Salons*, Revue de l'Art, 1907).



Le Baiser.

"Caractérisant le talent de M. Vernon, M. Roger Marx a excellemment dit : "Vernon, émule de Degeorge, captive et retient par la spontanéité d'une inspiration souvent poétique, parfois émue, toujours touchante."



“Degeorge vécut durant une période douloureuse, il assista au démembrement et au déchirement de la patrie, sa vie intime ne fut que mécomptes. Et si la large poésie qui était en lui s'épandit néanmoins grandiosement en toutes ses œuvres, cela n'alla pas sans mélancolie.

“M. Frédéric Vernon appartient à une époque moins troublée et plus heureuse. Aussi son inspiration peut-elle se complaire sans entraves aux œuvres de joie et de lumière.

“Et M. Vernon sent la nature si belle qu'il répugne à l'allégorie. Il délaisse cette forme surannée pour la vie vivante, de même qu'aux divinités il préfère l'homme ou la femme d'aujourd'hui. Choix dangereux, surtout quand il s'agit de la femme et de ses costumes. Mais grâce à son sens délicat, M. Vernon sait utiliser la toilette moderne de façon que jamais la petite personne qui la porte n'ait à craindre de dater.

“Ayant à exécuter une plaquette pour une Société de photographes, le médailleur a crânement planté un appareil photographique au milieu de son œuvre et placé une jeune fille occupée à surveiller la pose. Avec quel art il a également groupé sur la plaquette d'inauguration du Palace Hôtel des Champs-Élysées, les exotiques arrivant devant la Parisienne aimable, en toilette de soirée, qui doit leur faire les honneurs du lieu !

“C'est simple, vrai, de bon goût. Cependant comme ces deux œuvres étonneraient Bertrand Andrieu, l'ingénieux graveur des médailles exécutées à la gloire du règne de Napoléon !

“Mais qu'on se garde, à cause de tels exemples, de taxer M. Vernon de réalisme intransigeant. Nul ne sait comme lui dans une médaille, une plaquette, introduire la grâce. Je dis la grâce et non la mièvrerie ou la préciosité.

“N'est-ce pas cet artiste qui a conçu l'œuvre charmante qui fut offerte à la reine Wilhelmine sous forme de dé ? Quel est l'homme qui n'a été séduit par la quiétude extrême qui s'épandait de cette charmante création et rêvé de joies familiales près de ces actives jeunes filles dont chaque point dans le linge fin semble marquer une étape vers le but final qui est d'aimer :

Courez à la ville, ayez de la toile,  
Achetez du fil, achetez un dé.

(Victor Hugo.)

(Ch. Saunier, *La Médaille française contemporaine*, L'Art décoratif, 1901.

M. Coutan, parlant du graveur en médailles Frédéric de Vernon, s'exprime ainsi :

“Par ses œuvres, toutes d'une grande élévation de pensée et de style, d'une invention et d'une grâce raffinées, toujours d'une exécution impeccable, il avait sa place marquée dans la phalange glo-

rieuse qui, avec les Chapu, les Degeorges, les Daniel Dupuis, les Chaplain et les Roty a rénové l'art si noble de la médaille. Son affabilité, la droiture et la noblesse de son caractère, sa bonté étaient égales à son talent et c'est bien tristement que j'évoque en ces quelques mots le souvenir de celui que nous aimions et que nous n'aurions jamais pensé devoir partir avant nous.»

**BIBLIOGRAPHY.** — F. Mazerolle, *Frédéric de Vernon*, Gazette numismatique française, 1899-1904. — *The Studio* 1898, 1902. — Dr J. H. de Dompierre de Chaupepié, *op. cit.* — *Art et Décoration*, 1899. — *Art décoratif*, 1901. — *Revue de l'Art* 1902, 1907. — R. Marx, *Médailleurs français*. — *Die Moderne Medaille*, 1900. — *Revue numismatique*, 1898-1910. — *Gazette numismatique*.

**VERNON, RICHARD** (*French*). Master of the Mint at Calais, in conjunction with Walter Aumener, 1444, under Henry VI.

**VERNON**, Rev. **WILLIAM HARDY** (*Brit.*). “A son of William Tassie's sister. Early in life he was in partnership with his uncle, but he later turned his attention to the church, studied in Magdalen Hall, Oxford, took holy orders, was ordained by the bishop of Lincoln, 1828, and died, vicar of Wootton, Bedfordshire, in November 1880, aged eighty-five. An interesting article by him on ‘Tassie Gems’ was published in the ‘Leisure Hour’ for 25<sup>th</sup> October 1860.” (W. J. Gray, *The Tassies*, p. 59).

W. Vernon was advertising in 1820 as a Die-sinker, Engraver, and Modeller.

**VERNUCCI, F.** (*Ital.*). Medallist of the middle years of the nineteenth century. His signature occurs on the reverse of a medal on the completion of a cathedral church, 1836.

**VERROCCHIO, ANDREA CIONE DI MICHELE**, called (*Ital.*). “Pupil of Donatello, born in Florence in 1435, was Goldsmith, Painter and Sculptor in marble and in metal; the master of *Leonardo da Vinci*, and second only as a bronzist to his great master. Of his admirable works as a goldsmith nothing remains to us, and the two rilievo subjects in silver, which adorn the altar front made for the Florentine Baptistery, alone remain of his sculptures in that metal. He cast a bronze ball to surmount the cupola of the Cathedral. His works, by no means numerous, are marked by great individuality and highly finished execution, not free from a certain rigidity and hardness of outline which we lose, however, in the equestrian statue of *Coleoni*. A work of smaller size, but characteristic of his manner is the youthful figure in the Victoria and Albert Museum collection. In the Bargello at Florence is the *David*, a somewhat angular figure, but of considerable nervous vigour; it was executed in 1496. A graceful statuette is on the fountain in the court-yard of the Palazzo Vecchio, a work probably of his later time, a child pressing a dolphin which spouts water. The admirable modelling and manipulative skill displayed upon the festoons and cordage of bronze,



enriching the monument executed by him to the memory of Piero and Giovanni de' Medici, in San Lorenzo at Florence, shew what care he bestowed on details. But his greatest work was that portion of the model which he was enabled to execute before his death, and which, from the wording of his will, would seem to have been confined to the horse for the statue of Bartolomeo Coleoni, the Venetian general, the second and finest equestrian statue of large size which had been produced since the decadence of classic art.

"Having modelled the horse, *Verrocchio* returned disgusted to Florence, after breaking its legs and head on learning that the Signory intended *Vellano* of Padua to execute the figure. He was, however, induced to resume the work at Venice, and had not completed his new model for the charger when he was carried off by a violent illness in 1488. He desired that his friend *Lorenzo di Credi* might finish the work; but it was entrusted to *Alessandro Leopardi*, by whom it is presumable that the figure was remodelled; partly perhaps after *Verrocchio's* sketches modified by *Leopardi*; the casting and finishing were executed by the latter artist, to whom indeed at least an equal share of praise is due, and who was probably justified in inscribing on the saddle girth, "A. Leopardi F."

"Also of *Verrocchio's* later period, although commenced some twenty years before (1484), is the group of bronze statues representing Christ and the incredulous St. Thomas, that occupies one of the niches outside the church of Or San Michele in Florence. It is a work of great expressive power and careful execution, but dry and hard in the lines, angular and heavy in the draperies."

(Fortnum, *Bronzes in the South Kensington Museum*, p. cv-cvi).

Dr Bode describes in *Italianische Bronzen*, p. 52, a bronze Plaque, in the art of *Verrocchio*, representing the B. Virgin enthroned and Saints; circular, 87 cm. This is also described in *Molinier, Les Plaquettes*, n° 668.

At the Louvre there is a small bronze plaque, The judgment of Paris, attributed to *Verrocchio*, and the Victoria and Albert Museum, London, owns a stucco relief, The Genius of Discord, by him. *Vasari* describes further two reliefs of metal representing — one the head of Alexander the Great in profile, the other of Darius, sent by *Lorenzo de' Medici* to King *Mathias Corvinus* of Hungary, which are now lost.

"We are assured by *Vasari*," says *Maud Crutwell*, "that *Verrocchio* devoted the best part of his youth to goldsmith's work, and the assertion is confirmed both by the existing documents and by the character of his early productions, which reveals a long training in the execution of small and detailed ornament. In tracing his artistic development through his authentic painting and sculpture, an emancipation, at first gradual and afterwards extremely rapid, from the restricting effect of this prolonged apprenticeship, is noticeable.

Even in work of such full maturity as the Medici Tomb of S. Lorenzo, the tendency to conceive the composition on a small scale is evident. Energetic and noble as is the execution in detail, the general effect is rather that of a casket than a sarcophagus. The same criticism may be applied to the Putto of the Palazzo Vecchio and to the David, both of which are dainty statuettes impossible to conceive, as we might the Amorino or the David of Donatello, on a heroic scale. The vision of Verrocchio expanded as his hand gained more facility. The detail, while equally elaborate, falls into place with the increased breadth of conception. The group of Or S. Michele is treated on the largest scale, while the figures on the Relief of the Silver Altar, actually but a few inches high, give an impression of almost colossal size. This breadth of conception and corresponding ease of handling increased so rapidly that when at last Verrocchio touches the apex of his development in the Colleoni statue, design and detail are as noble and free as any work of Leonardo or Michelangelo."

BIBLIOGRAPHY. — Maud Crutwell, *Verrocchio*, 1904. — Fortnum, *Bronzes in the South Kensington Museum*. — Bode, *Italienische Bronzen*.

**VÉRON, PHILIPPE** (*French*). Mint-master at Troyes, mentioned in 1639,

**VERREAUX** (*French*). Die sinker at Paris, 1848, whose signature occurs on medals commemorating the 1848 Revolution : Malheureux souvenir de la guerre civile ; R. Plomb meurtrier des fatales journées de juin 1848 (*De Saulcy*, Pl. XXVIII, 2) ; — Louis Philippe d'Orléans, roi des barricades ; three varieties, one signed P. V. (*De S.*, Pl. XLIX, 7) ; — Au peuple trois fois vainqueur de la royauté (*De S.*, Pl. L, 6), etc.

**VERRI, PIETRO** (*Ital.*). Said to be the instigator of the Napoleon I 1 Lira piece for Milan, 1810, engraved by Manfredini, with the obv. legend : NATOLEONE IMPERATORE E RE. Some consider the erroneous spelling of the name of Napoleon as an engraver's mistake, but others affirm, with better reason, that the coin was struck clandestinely at the Milanese mint as a satirical piece to express the public indignation on the Emperor's repudiation of Josephine.

**VERSCHOTT** (*Belg.*). Mint-master at Antwerp, 1814. His initial V occurs on some of the obsidional currency struck in that year in the name of Napoleon I.

**VERSCHUIJLEN, J. P. A.** (*Belg.*). Sculptor and Medallist at Antwerp, early part of the nineteenth century. His name is mentioned by Bolzenthal.

**VERSCHULL, PETER** (*Germ.*). Mint-master at Stockau, *circ.* 1619.



**VERTEUIL, HENRI MARIE BENJAMIN** (*French*). Contemporary Sculptor, born at Luçon (Vendée). He has executed a number of Portrait-medallions, cast in bronze, among which I have noted : 1870. Portraits of MM. Louis and Joseph de B\*\*\*; — Portrait of Couhtess Hélène de\*\*\*; — 1874. Portrait of M<sup>me</sup> O. de R\*\*\*; — 1875. Portrait of Mgr. Mermillod; — 1878. Portrait of M<sup>lle</sup> de V\*\*\*, etc.

**VERTUE, GEORGE** (*Brit.*). Line-engraver and Antiquary, born in London in 1684, died 24. July 1754. He practised his art at an early age and earned soon a great reputation. He worked for Michael Vander Gucht, and set up for himself in 1709. He was a prolific engraver of portraits, which number over 500. He was one of the first members of Kneller's Academy, a Fellow of the Royal Society,



Portrait of Queen Mary Stuart.

and of the Society of Antiquaries, and travelled about England, engraving objects of antiquarian interest. The Society of Antiquaries appointed him official Engraver, 1717-1756. He designed the Oxford almanacs, 1723-51, and collected materials for the history of art in England.

By him is a Memorial medal of Edward Harley, Earl of Oxford, 1741, inscribed on the edge : *Nob. D<sup>ni</sup> D<sup>ni</sup> comitis OXON Benevolentiae & diutinæ Amicitiaë ergo. G. Vertue Tessera. 1741. Med. Ill., II, p. 564, n° 196).*

In the Murdoch Sale Catalogue of Medals, 1904, the following work was described and reproduced (lot 988): An oval Gold Plate, delicately engraved with portrait of Mary Queen of Scots, by G. Vertue, below the bust is engraved the following inscription, *Collec. R. Mead, M. D. MA. SCOT. REG. in Aur. incidit, G. Vertue, size 3  $\frac{1}{8}$  in. by 2  $\frac{3}{8}$  in.*

By some experts at the sale, this plaque was considered to be quite modern, and made after one of Vertue's portraits. It only brought £ 20.

George Vertue wrote a monograph on the *Medals, Coins, Great Seals, and other Works of Thomas Simon*, London, 1780.

BIBLIOGRAPHY. — *Medallic Illustrations*, etc. — *Dictionary of National Biography*.

**VÉRY, ALEXANDRE** (*French*). Contemporary Sculptor, born at Pont-à-Mousson (Meurthe-et-Moselle); pupil of Millet and Petre. At the Paris Salon 1897 he exhibited a Portrait-medallion of M<sup>me</sup> A. S\*\*\*, cast in bronze.

**VERZELAY, PIERRE DE** (*French*). . . 1324-1330. Master Guilder, who in 1324 was Die-cutter to the archiepiscopal mint of Lyons (*scultor monete Lugdunensis*). Rondot, *op. cit.*, p. 121.

**VESTENBURG, VIRGILIUS CONSTANS VON** (*Austr.*). Army paymaster 1626 to 1634; contracted to work the Vienna Mint in 1634, and took as administrator Christoph Ziegenhorn, 1634-1637. He coined in the name of Ferdinand II., and his private mark occurs on Ten Ducat pieces, Thalers, Half and Quarter Thalers, Groschen, etc.

**VESTNER, ANDREAS** (*Germ.*). Medallist at Nuremberg; a son and pupil of Georg Wilhelm Vestner, born at Nuremberg on 5. September 1707, died on 12. March 1754. From 1726 to 1740 he was in partnership with his father.

Andreas V. was employed by many foreign governments, and had an official appointment of Court-medallist to the Episcopal See of Würzburg, Court-Medallist to the Elector of Bavaria; to these he added that of Engraver to the Mint at Nuremberg.

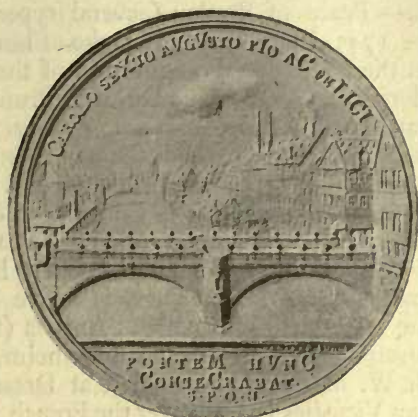
The author of *Medallic Illustrations* &c. describe two medals, the first of which is the joint work of Andreas Vestner and his father: Defeat of the Rebellion under George II., 1746; obv. **VESTNER. F.**; R. by Andreas V., (*Med. Ill.*, II, <sup>617</sup>/<sub>288</sub>); — John Taylor, the oculist, 1747 (*Med. Ill.*, II, <sup>636</sup>/<sub>329</sub>).

To the Swedish series belong: 1743. Peace between Russia and Sweden, with bust of the Czarina Elizabeth; — Adolf Frederick, Duke of Schleswig-Holstein, as Hereditary Prince of Sweden; —



1746. Birth of Prince Gustavus, 24. January 1746; — 1751. Coronation of Adolf Frederick, of Sweden, 26. November 1751.

Further medals by A. Vestner are : 1723. Coronation of Queen Elizabeth Christina Augusta, in connection with the succession ; — 1728. Completion of the Karls-Bridge at Nuremberg; signed :



Completion of the Karl's Bridge at Nuremberg, 1728.

**VESTNER. IVN ; F. (illustrated)**; — 1729. Portrait-medal of Christopher Dorsch, gem-engraver (signed : **VESTNER IUN.**); — Charles William Frederick of Brandenburg; Accession, 12. May (signed on **R.** **VESTNER. IVN ; F.**); — 1730. Second Centenary of the Augsburg Declaration of Faith (several types); — 1731. Peace of Vienna, 22. July; — 1735. Pius Nicolaus Garelli; — 1738. First Marriage of Christian Augustus, Count of Solms-Laubach, of the Baruth-

Wildenfels branch, with Countess Elizabeth Amalie Frederika of Isenburg (A. V. N.); — 1740. Death of Charles VI. ; — 1741. The County of Sayn-Wittgenstein falling to Brandenburg; — Birth of the Archduke Joseph (**VESTNER**); — Dr J. G. Volckamer; — 1742. Arrival of Charles VII. at Nuremberg; — Accession of Charles VII. (several types); — Coronation at Frankfort-on-Main, 12. February (several types); — Peace of Breslau (several types, with bust of Frederick II.); — 1743. Charles Henry, Duke of Lorraine, repulses the French across the Rhine; — Inauguration of the University of Erlangen by Frederick II.; — Masonic Ducat of Brunswick; *FAVETE LINGVIS Harpocrates &c. (Zachar., Num. Latomor., IV, 1)*; — 1744. Marriage of Marie Anna, Archduchess of Austria, with Duke Charles of Lorraine; — 1745. Peace concluded with Bavaria at Füssen; — Death of Charles VII.; — Coronation of Francis I. of Austria at Frankfort-on-Main (sev. types); — Peace of Dresden (several types, with busts of Maria Theresia, and Frederick II. of Prussia); — Francis I. and Maria Theresia arrive at Vienna; — 1746. Birth of the Archduchess Amalie of Austria (two types); — Accession of Anselm Francis, Graf zu Ingelheim, as Bishop of Würzburg; — B. W. Marperg, court-priest at Dresden; memorial medal; — Austrian Victories in Italy over the French and Spaniards; — 1747. Accession of William Charles Henry Friso to the Stadtholdeat; — 1748. Peace of Aix-la-Chapelle; — Inauguration of a Military hospital at Berlin; — Lorenz Christoph Mizler; — 1749. Silver Wedding of Abraham Erberfeldt and Cornelia Ploos van Amstel, of Rotterdam; — 1750. Education of Joseph, Archduke of Austria; — Undated. Dr Daniel de Superville, Rector of the Frederick Academy at Erlangen, born 1696, died 1768., etc.

Andreas Vestner used the following forms of signatures on his medals: **A. V.**; — **A. VESTNER**; — **V.** — **VESTNER**; — **VESTNER F.**; — **VESTNER IVN. F.**

His earliest medal, which is signed: **VESTNER IUN. F.** and commemorates the Coronation of Queen Elizabeth Christina Augusta, consort of Charles VI., 1723, he engraved at the age of sixteen.

**BIBLIOGRAPHY.** — See under *G. W. Vestner*.

**VESTNER, GEORG WILHELM** (*Germ.*). Medallist at Nuremberg, *circ.* 1705-1740; born at Schweinfurth, 1. September 1677, died at Nuremberg, 24. November 1740. He was first apprenticed to a metal-worker, and later he learned die-engraving with the medallist Suhl, a relative on his mother's side. He then spent some years in travelling to gain experience and efficiency in his art. We find him in 1701 in the employment of the Bishop of Chur; in 1704 he removed to Berlin, and from thence to Weimar, and in 1705 he settled down at Nuremberg. In 1720 he was appointed Engraver to



the Episcopal See of Würzburg; 1728 he obtained a grant (Privilegium) to strike medals in his own house; 1732 he was made Court-medallist to the Elector of Bavaria.

Georg Wilhelm Vestner produced a large number of medals amounting to several hundreds. His most usual signature was : **VESTNER** or also a **V** ; and like Georg Hautsch his private mark was a star. From 1726 his son Andreas V. assisted him in the work, so that the medals engraved between that date and 1740 are often the joint work of father and son, or that of the son.

Of interest to collectors of medals connected with English history, the following productions by Vestner are described in *Medallic Illustrations*, : Capture of Béthune, St. Venant, and Aire, 1710 (*Med. Ill.*, II,  $\frac{375}{221}$ ); — Accession of George I., 1714;  $\mathcal{R}$  REGNORVM ALBIONIS, etc. The Sun in the midst of the constellation Leo (*Med. Ill.*, II,  $\frac{421}{4}$ ); — Coronation of George I., 1714;  $\mathcal{R}$  St. George on horseback slaying the Dragon (*Med. Ill.*, II,  $\frac{425}{12}$ ); — Naval Action off Cape Passaro, 1718;  $\mathcal{R}$  SIC MOTUS FAS, etc. Jupiter and Neptune (*Med. Ill.*, II,  $\frac{440}{43}$ ); — Another;  $\mathcal{R}$  VICTORIA NAVAL, etc. Naval action (*Med. Ill.*, II,  $\frac{444}{45}$ ; illustrated); — The Duke of Marlborough, 1722; Memorial medal (*Med. Ill.*, II,  $\frac{456}{67}$ ); — Refuge of Protestants



Naval Victory over the Spanish Fleet, 1718.

in Hanover, 1733 (*Med. Ill.*, II,  $\frac{504}{48}$ ); — Projected Marriage of William, Prince of Orange, and Princess Anne, 1733 (*Med. Ill.*, II,  $\frac{505}{52}$ ); — Marriage of Frederick, Prince of Wales, and Princess Augusta of Saxony, 1736;  $\mathcal{R}$  AVSPICATVM MATRIMON, etc. Female figure standing, etc. (*Med. Ill.*, II,  $\frac{514}{69}$ ); — Another, on the same event;  $\mathcal{R}$  ANGLIA SAXONIAE FOEDERE, etc. Female figure seated (*Med. Ill.*, II,  $\frac{515}{70}$ ); — Defeat of the Rebellion under George II., 1746 (Bust of George II. by G. W. V. ;  $\mathcal{R}$  by Andreas V. ; (*Med. Ill.*, II,  $\frac{617}{288}$ ).

Hildebrand describes in the ' Swedish Medallic Series ' several

medals by G. W. Vestner : Charles XII.'s camp at Bender surrounded by the Turks, 1713; — Charles XII. at Stralsund; *R* ITZ GEHEN, etc.; — Charles XII.'s arrival at Ystad, 26. December 1715; — Charles XII. lying in state at Friedrichshall, 11. December 1718; — Another, with *R* engraved by C. E. Müller; — Memorial medal of Charles XII., *FORTITUDO ET IMMORTALITAS*; — Charles XII., Portrait-medal, uniface; — Accession of Ulrica Eleonora, 7. December 1718; — Coronation of Ulrica Eleonora at Upsala, 1719; — Coronation of Frederick and Ulrica Eleonora at Stockholm, 3. May 1720.

Among other medals by G. W. Vestner I have noted further : 1711. 'Landdags penning of Friesland, in honour of Marie Louise, Princess of Hesse-Cassel, widow of Johan Willem Friso; — Charles VI. lands safely in Germany (*V. Loon*, p. 620, 621; two types); — Charles VI. crowned at Frankfort-on-Main as Roman Emperor (*V. Loon*, p. 632, 2, and other types); — also a Double Ducat on the same event); — 1712. Charles VI. enters Nuremberg (two types); — Hungarian Coronation of Charles VI.; — Cardinals Paulutius and Piazza; signed *G. W. V.* (*illustrated*); — Capture of Quesnoy (*V. Loon*, IV, p. 642); — 1714. Peace of Rastadt (several types); — Settlement of Peace between Germany and France at Baden, in Aargau (*V. Loon*, IV, p. 675, 2); — Erection of a Column to commemorate the Plague, at Mödling, near Vienna; — 1715. Death of Louis XIV. (signed : *V.*); — 1716. Victories of Prince Eugène of Savoy over the Turks on the Save (two types); — Birth of Prince Leopold (2 types); — Capture of Temesvar (*Resch*, 130); — 1717. Prince Eugène captures Belgrade (*Montenuovo*, 1509); — Capture of Belgrade; obv. by Vestner; *R* by Müller; — 1718. Peace of Passarowitz (several types). A variety was published in *Mitth. des Clubs*, etc., 1893, p. 337, n° 38; — Defeat of the Spanish Fleet off Cape Passaro; — Conquest of Sicily by Charles VI.; — 1719. Damian Hugo, Count Schönborn, Bishop of Spire; — 1720. Johann Philipp Franz, Count Schönborn, Bishop of Würzburg; — 1722. Betrothal of Charles Albert of Bavaria; — 1723. Death of the Markgrave William Frederick of Brandenburg, 7. January 1723 (two types); — Pregnancy of Elizabeth Christina of Austria; — 1724. Clement Augustus, Archbishop of Cologne, opens a canal between Münster and Zwolle; — Clement Augustus elected Bishop of Hildesheim; — 1725. Marriage of Marie Leszczyńska of Poland with Louis XV. of France; — Peace of Vienna between Austria and Spain; — Christiana Charlotte, Markgräfin of Brandenburg, as Regent, during the minority of her son; — Centenary of the Innerberger Mining works (*R* by Werner); — Christopher Francis, Bishop of Würzburg; — Confirmation of Charles William Frederick of Brandenburg; — 1727. Medallie Thaler of Christiana



Charlotte, Regent of Brandenburg; — A. H. Francke, of Halle o/S; — 1729. Christiana Charlotte, Regent of Brandenburg, relinquishes the power to her son; — Charles William Frederick of Brandenburg's Accession, 12. May 1729; — Marriage of Charles William Frederick with Princess Frederika Louise of Prussia, 29. May 1725; — Thaler, and Half Thaler, commemorative of the same event; — Death of



Justus Christopher Boehmer, 1732.

Christiana Charlotte, of Brandenburg, 25. December 1729; — 1731. Acquisition by Charles William Frederick, Margrave of Brandenburg-Ansbach of the County of Sayn-Wittgenstein; — Conclusion of an Alliance between Germany, England, Spain and the Netherlands, at Vienna (*Montenuovo*, 1603); — 1732. Justus Christ. Boehmer (*illustrated*); — 1733. Birth of an heir to the Margrave Charles

William Frederick of Brandenburg, Prince Charles, 7. April 1733 ; — Christian Wolff, professor of mathematics and philosophy, Breslau ; — Christiana Mariana von Ziegler ; — 1734. Marriage of William Charles Henry Friso with Princess Anne of Britain ; — 1735. Truce between Austria and France ; — 1736. Marriage of Maria Theresia and Francis of Lorraine ; — Dr C. J. Treu, Nuremberg ; — 1738.



Cardinals Paulutius and Piazza, 1712.

Memorial medal of Henry, Duke of Saxe-Merseburg, and his consort Elizabeth, *née* Princess of Mecklenburg ; — 1739. The two Counts Palatine Christian IV. and Frederick leave the university at Leyden ; — Undated. Dr Sir John Taylor, London ; — Dr J. Kammermeister (Camerarius), Nuremberg ; — Count Malachowski, Warsaw ; — Commemorative medal of the Foundation of the Loretto Church am Hradschin in Prague, 1626 ; — Gottfried Bessel, abbot of Göttweig ; — Fabius Chisi, Italian bishop, † 1667 ; — Pius Nic.



Garelli, of Vienna, 1735; — Christoph Kress von Kressenstein, Nuremberg Councillor, etc.

As already stated it is probable that many of the above medals, especially those of later dates, may have been the work of Andreas Vestner.

Ammon was of opinion that all the medals between 1726 and 1740 which are signed **V** should be ascribed to Andreas Vestner, although some of the latter's medals, which were engraved before his father's death, are signed **A. V.** or **VESTNER IVN.**

Among the various forms of G. W. Vestner's signatures we find : **C. P. C. VESTNER**; — **C. PR. S. C. M. VESTNER F.**; — **G. W. V.**; — **V**; — **V.**; — **C. PR. S. C. M.**; — **V. F.**; — **VESTNER**; — **VESTNER F.**; — **VESTNER SEN. F.**

**BIBLIOGRAPHY.** — Bolzenthall, *op. cit.* — Nagler, *Allgemeines Künstler-Lexikon.* — Hildebrand, *op. cit.* — Domanig, *Porträtmedaillen*, etc. — *Ibid.*, *Die Deutsche Medaille.* — A. v. Kerkwijck, *Catalogues*, etc. — Menadier, *Schaumünzen — Katalog der Münz- und Medaillen Stempel-Sammlung*, etc. — Fiala, *Donebauer Sammlung.* — Joseph u. Fellner, *op. cit.* — Reimmann *Sale Catalogue.* — Marvin, *Masonic Medals.* — *Medaillen und Münzen des Gesamtthauses Wittelsbach*, 1901. — Ammon, *op. cit.* — Tobler-Meyer, *Die Münz- und Medaillen-Sammlung des Herrn Wunderly-v. Muralt*, 1898. — Köhlers *Münzbel.* P. IX, 137, 138, XIX, 130. — *Hamburgischer Medaillen Catalog de 1747*, n<sup>o</sup> 1054. — *Vollständig Braunsch. Lüneburg. Münz- und Medaillen Cabinet*, nos 510, etc., 599, 603, 606, 658, etc., 663, etc., 668, 679, 681, 719, 1146, 1153, 1163. — Lochner, *Medaillen-Sammlung*, P. IV. — Will, *Nürnbergische Münzbel.*, P. I, 241, II, 143, III, 153, etc., 321, IV, 1-33, 227, 411, 414. — Madai, *Thaler Cabinet.* — Ad. Resch, *Siebenbürgische Münzen und Medaillen*, 1901.

**VET. M.** *Vide* **VETTORE MOROSINI**. Administrator of the Mint at Venice, 1762.

**VETRI, DOMENICO DE'.** Also **DOMENICO DI POLO.** *Vide* Vol. I, *n. ed.* pp. 602-3; Vol. IV, pp. 639-641.

**VETTINER & Co** (*Swiss*). Editors of the official medal of the Fourth Cantonal Rifle Meeting at Geneva, 1882, the dies for which were engraved by C. Richard.

**VEYRAT, ADRIEN HIPPOLYTE** (*French*). Medallist of the nineteenth century; born in Paris on 14. February 1803, settled in business at Brussels in 1826, died at Ixelles-les-Bruxelles on 9. March 1883.

This Engraver executed a large number of medals between 1830 and 1876, and is especially remembered for his series of commemorative medals of Belgian Independence. Towards the end of his life he worked chiefly for the Medallist Würden, and engraved with much skill armorial bearings, seals, etc.

His first medal is dated 1822, and was issued in honour of Etienne Nicolas Méhul, on the occasion of the representation of the play 'Valentine de Milan'. Then followed: Pierre Didot; *R* Printing

press, 1823; — J. A. Manuel, 1823 (struck at Antwerp); — Niccolo Isouard, composer, 1824; — Cardinal Bembo, 1824 (one of the medals of the 'Série des Hommes illustres', to which series Veyrat contributed); — Eustache Lesueur, 1824; — Jean Goujon, 1824 (both these medals belong to the same series); — Memorial medal of Prince Eugene Napoleon, 1825 (not issued); — Coronation of Charles X. of France, 1825; — Jeton for the 'Chambre d'huissiers', octagonal, 1825; — Pierre Didot; two varieties, dated respectively 1829 and 1830; — Prize Medal for Arts and Sciences, 1829; — De Potter (two var.); — Medals of the Belgian Revolution: L'Union fait la Force; R The Belgian Revolution. 1830; — The Independence of Belgium, 1830; — The Belgian Tricolour Flag; — Federation of the eight sections of Brussels, 1830; — Brussels and Liège (AUX VILLES &c.); — Installation of a Provisional Government; — Decoration for Messengers of Committees; — Lead from bullets &c.; — La justice se rend au nom du gouvernement provisoire; — Vaincre ou Mourir; R Les braves Morts, 1830; — A nos frères morts pour la Liberté, 1830; — Les tirailleurs belges-parisiens; — Bombardment of Antwerp, 1830; — Convocation of the Congress, 1830; — The Duke of Nemours refuses the Crown, 1830; — Independent Belgium; R Election of a Regent; — E. Surlet de Chokier, Regent of the Kingdom of Belgium; — Association of true Patriots; — Intervention of Louis Philippe I. of France; — Accession of Leopold I.; — The King's arrival at Brussels; — The King's Oath; — First Session of Parliament; — The Powers recognize Belgium, 1831 (2 var.); — Distribution of Flags to the army, 1831; — Dictionnaire des connaissances utiles; — Alexandre Gendebien, 1839, Belgian deputy; — Another, with the arms of Jodoigne on R; — Medal of the Belgian Numismatic Society; — Roland Delattre; — Rouppe, burgomaster of Brussels; — Accession of William II. as King of the Netherlands, 1844; — Medal commemorative of the 'Souscription nationale', 1844 (not issued); — J. B. Thorn, governor of Hainault, 1845; — General Mellinet, 1845; — Fr. Van Campenhout, author of the patriotic song 'La Brabançonne', 1846; — The Liberal Congress, 1846; — Comte P. J. M. d'Arschot-Schoonhoven, Belgian minister, 1847; — Prize Medal of the Société des 'Sciences du Hainaut', 1847; — Jeton for the Insurance Company 'Les Belges Réunis', 1847; — Pattern Five-Franc piece of Leopold I., 1847. Veyrat was one of the artists who submitted Patterns for the Coinage of Belgium in 1847, Leopold Wiener being the successful competitor; — Monument of Pierre Simons, Belgian engineer, 1859; — Orlando Lasso, undated (after Wauquier's portrait); — J. Lelewel, numismatist, undated; — Presentation medal of the French legitimists to the Pretender Henri V, comte de Chambord; R LA PAROLE EST A LA FRANCE ET L'HEURE EST A DIEU,



1872; — Self Portrait of the Artist, 1876 (a fine medal of delicate execution); — Centenary of the Independence of the United States of America, 1876 (medal designed by Brichaut, and issued by Oeschger, Mesdach & Co.); — Horticultural Show at Brussels, 1880; — Medal of the Royal Horticultural Society of Brussels; — Dr A. von Bastelaer, Brussels, etc.

Veyrat was employed by Brichaut to restore dies of Trébuchet's (*q. v.*).

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**VEYTTLEIN, WOLF** (*Germ.*). Mint-warden at Würzburg, 1495-1496, and Nuremberg, same year.

**VEZEL, HENRI DE** (*French*). Mint-engraver at Saint-Lô, 1390.

**V. F.** *Vide* **G. W. VESTNER**, † 1740; **ANDREAS VESTNER**, † 1754.

**V. F.** *Vide* **URBAN FELGENHAUER** (or **FELGENHEWER**). Mint-master at Bonn, *circ.* 1630-1649; in the service of the Counts of Waldeck, 1652-1654; Höxter, 1655-1657, and again 1659; Einbeck, 1659.

**V. F.** *Vide* **I. V. FARENBERG**. Mint-master at Cassel, 1681-1697.

**V. F.** *Vide* **JOSEPH VINATZER** (?). These initials occur on a Thaler of Schwarzenberg, 1783. (Schulthess-Rechberg, 5671; Mayer-Gedanensis, 6451; Reimmann, 5616).

**V. F.** These initials occur on a Masonic Jeton of the Lodge 'Ardente Amitié O. . .', de Rouen, 1812 (*Marvin*, n° xcix).

**V. G.** *Vide* **VOLFGANGUS GUGLINGER**. Principal of the Mint at Kremnitz, 1542-1545.

**V. G.** *Vide* **URSUS GRAF**. Engraver at Basle, 1516-1532.

**V. G.** *Vide* **VON GARTENBERG**. Director of the Mint at Krakau, 1765-1772.

**V. G.** (?) These initials occur on a Marriage medal of Albert, King of Poland, with Maria Christina, Archduchess of Austria, 1766.

**V. G.** Signature of an undated medal of Duke Albert of Saxe-Teschen (*Domanig*, n° 297).

**V. G. L. F. F.** According to Milanese, possibly the signature of the

Florentine goldsmith, **VINCENZO DI GIOVANNI LUPICINI**, who died in 1610.

These initials occur on a Portrait-medal, uniface, of Faustina Sforza, wife of the Marchese Caravaggio Muzzio (married in 1546; became a widow in 1552); obv. Veiled bust to r., **FAVSTINA. SFORTIA MARCH. CARAVAGII. V. G. L. F. F.**; diam. : 70 mill. Unsigned varieties are described by Heiss. One of these has a **R.** alluding to the good reputation of Faustina.

**BIBLIOGRAPHY.** — Armand, *op. cit.*, I, 220; III, 103. — Heiss, *Médailleurs florentins*, 1892, p. 20.

**V. G. T. VERCELLI** (Mint) and **GIROLAMO TORRATO** (Mint-master), 1544-1548.

**V. H.** *Vide* **DAVID GERHARD VON HACHTEN**. Medallist at Hamburg, 1704-1726.

**V. H.** *Vide* **P. N. VON HAVEN**. Mint-master at Copenhagen, 1747-1761.

**V. H.** *Vide* **VON HOVEN**. Mint-master at Fulda, 1765-1796.

**V. I.** *Vide* **VINCENZO (DI TOMMASO)**. Podesta of Chios, 1562.

**VIAL, NICOLAS** (*French*). A locksmith, who was employed as Engraver of coin-dies at the Mint of Perpignan; from about 1773 to 1779.

**VIALARD, NICOLAS** (*French*). Mint-master at Chambéry, 1562. Possibly the same, mentioned in 1599. **A NICOLO VIALARDO** was Mint-master at Aosta, 1553-1559, 1570.

**VIALETTI** (*Ital.*). Gem-engraver of the second half of the eighteenth century. Raspe (*Tassie Gems*) describes a Portrait-intaglio in aquamarine by him (from the Stosch Coll<sup>n</sup>).

**VIANEN, PAULUS WILLEMSZ VAN** (*Dutch*). Painter, Goldsmith, Medallist, Metal-worker and Line-Engraver of the latter end of the sixteenth and beginning of the seventeenth century. His father was the talented goldsmith, Willem Eerstensz van Vianen; and one of his elder brothers the famous artist, Adam van Vianen. The family took their name from a small locality in the vicinity of Utrecht. Paulus, who was born in the middle years of the sixteenth century, learned the art from his father and a certain Cornelius Elertsz (Flertz?). Thereafter he went to Rome, where he applied himself to the study of ancient coins and medals of the Renaissance, and executed beautiful vessels, figures and bas-reliefs. He fell into the hands of the Inquisition, through false and envious complaints. After he was set at liberty he went to Munich, about 1596, and resided there for



some time, engaged in the execution of various artistic works. A record in the annals of Munich goldsmiths states that in 1599 Paulus van Vianen of Utrecht was received as Master, and that he died in 1613 at Prague. A Portrait-medal of Joseph König, city-councillor of Kempten, and his wife Sabina (1602 or 1603) was probably engraved during the period of the artist's residence at Munich. In the same year, Paulus van Vianen was called over to Prague, through the mediation of the Imperial ambassador, and his friend Hans von Aachon, and entered the service of Rudolph II., to whom he had already made himself known by his productions. His principal works belong to the time of his residence in Prague. We know that he was working there in 1610, in which year he had decided to return to Utrecht, where he is said to have married. He however died of the plague at Prague (?) in 1613, or according to some, in 1614, which is more probable.



Rudolph II. (obverse).

The Rijksmuseum at Amsterdam owns his Self-Portrait.

Amongst Paulus van Vianen's medals, Bolzenthal has correctly attributed to him an undated medal, cast, of Rudolph II., which I reproduce here from his illustration. Dr Modern thinks the date of its execution must be 1603, and not 1601 as suggested by Bolzenthal.

The *R* shows the Emperor seated between Pax and Bellona and surrounded by six Electors. A specimen in silver-gilt exists in the Gotha Museum, and was shown at the Dresden Fine Arts Exhibition, 1906.

Many of the artist's chasings have been justly compared with those of Cellini for their excellence of treatment and finish.

D<sup>r</sup> Modern in *Jahrbuch der Kunsthistorischen Sammlungen des allerhöchsten Kaiserhauses*, XII. Band, 1894, has given fourteen medals (in the Vienna Museum) to Paulus van Vianen.

1. Cast medal of Rudolph II. on horseback. &c. (*illustrated*); — 2. Oval Portrait-medal chased, of Joseph König, and his wife, Sabina; undated (signed : *PV* mon.); — 3. 1607? Portrait-medal, cast, of Christian II., Elector of Saxony (probably executed on the Duke's visit to Prague in 1607); signed : *PV*. ; — 4. 1608. Portrait-medal



Johann Conrad von Gemmingen, 1608.

of Johann Conrad von Gemmingen, bishop of Eichstädt; cast and signed : *PV* (*illustrated*); — 5. Similar medal, of larger size, without monogram; — 6. 1609. Oval Portrait-medal of Hans



Christian II., Elector of Saxony.

Petzoldt, dated and signed *P. V.* mon.; — 7. 1610. Oval Portrait-medal of Christian II., Elector of Saxony; signed *P.V.* mon.



This medal has been shown by Dr Pick to be signed **DIV** and therefore incorrectly attributed. Domanig (*Die Deutsche Medaille*) describes and illustrates another Portrait-badge of Christian II., of smaller size, with bust to right (*illustrated*); — 8. 1612. Cast oval medal, with allegorical representations; obv. **NE GLORIERIS**



Rudolph II.

**IN CRASTINVM.** Female bust; **R.** **MEMOR ESTO QVONIAM MORS NON TARDAT.** A skeleton; var. dated 1612, 1613, 1614 and signed **PV** mon.; — 9. Portrait medal of Gotthard Starhemberg; cast; dated 1613 and signed **PV** mon.; — 10. 1613. Oval Portrait-medal of



Eliezer and Rebecca.

Duke Augustus of Brunswick and his consort, Clara Maria; a cast; dated and signed **PV** mon.; — 11. 1614. Oval Portrait-medal of Anna, Empress of Germany; a cast; dated and signed **PV** mon.;

— 12. Medal of Rudolph II., undated and unsigned (*illustrated*); — 13. Another, with different *R*.; undated and unsigned; — 14. Oval Portrait-medal of Elizabeth, Duchess of Brunswick.

A number of Plaques or small Relievos have been sometimes ascribed to Paulus van Vianen. Thus Dr Julius Cahn in his 'Catalogue of the W. P. Metzler Collection of Medals and Plaquettes', 1898, describes four under the name of *Peter van Vianen*: Eliezer and Rebecca; circular; 92 mill.; — The Sacrifice of Isaac; circular; 128 mill.; — Noah's prayer; 69  $\times$  118 mill.; — Entombment of Christ; 88  $\times$  115 mill. But Dr Hirsch in the 'Löbbecke Sale Catalogue', 1908, gives the first one, Eliezer and Rebecca, and other similar works to Hans Gar of Nuremberg (1569-1573), whilst Relievos of identical character and style have also been attributed to Peter Flötner and his school.

Dr Domanig is of the opinion that Dr Modern's attribution of some of the medals mentioned above is open to discussion. Prof. Menadier and Dr Habich do not agree with Paulus van Vianen's authorship of the Portrait-medal of Joseph König and his wife Sabina, and Prof. Pick states that the Christian II. medal bears the signature **VID**. It is also proved now that the famous Beaker with representations of the Triumph of Petrarch is not by the Dutch artist, but by Christoph Jamnitzer.

The following plastic works are described by Dr Alf. von Wurzbach as by Paulus van Vianen: Bronze shield with Minerva, Juno and Venus, 1613 (Thewalt Coll<sup>n</sup>, Cologne); — The Trinity; cast bronze relief, 1608; signed **PV** (Gotha); — Golden Lid of a box, Diana and Aktäon; inscribed: HENRICUS JULIUS D.G.P.E.H.B.S. CAES. MTIS. AUR. PAULUS DE VIANA ULTRAJECTENSIS FEC. 1610 (Princess of Wied; The Hague); — Two Relievos in silver: Orpheus and Nativity of Christ, 1606 and 1607; **PV** (Princess Fürstenberg; Schloss Heiligenberg); — Silver Relief with a Landscape, 1607 (Baron Günzburg, St. Petersburg, 1894); — The Holy Family; silver tray of repoussé work; **PV** 1610 (Weimar); — Tankard with gold setting and a Nereid on cover; **PDV F.** 1608; — Silver Jug with representations of The Triumph of Death, Fame, Time and Truth (Vienna); — The silver Relievos of repoussé work, Pallas Athene and the nine Muses; mon. **PV**; and Repast of the Gods, **PV** 1604 (Baron N. Rothschild, Vienna, 1894).

The Catalogue of King Charles I. has the following entry: Bought by the King at Prague, by Paul van Vianan. Item a piece done by Paul Van Vianan who was the Emperor Rudolph's man for chased work, being a Silver plate in a black frame, of our Lady and Christ, and some Saint, with a pair of pincers, wherewith she holds a tooth. 5 f. o  $\frac{1}{4}$  in length.

Paulus van Vianen's signature usually is  $\nabla^p$  or  $\nabla$ .



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**VIARD, JULIEN** (*French*). Contemporary Sculptor, born in Paris; pupil of Mercié. Author of a number of medallic productions.

By this artist are : 1905. M<sup>lle</sup> L. G\*\*\*; — Temptation; — The Departure; — Marriage medal; — M<sup>e</sup> B\*\*\*; — Plaquette Auto; — Portrait-medallion of M. Q. V\*\*\*; — 1906. Plaquette, Appamonnata; — Mon Père; — Ch. G\*\*\*; — M<sup>me</sup> B. M\*\*\*; — 1907. M<sup>lle</sup> Deloncle; — Le Départ; — M<sup>lle</sup> Louise Grandjean; — Prairial; — M<sup>me</sup> L. Loiseau, etc.

**VIARDOT, M<sup>me</sup> PAUL** (*French*). Contemporary Sculptor and Modeller, born in Paris; pupil of M. Franceschini, and M<sup>me</sup> Léon Berteaux. Her signature occurs on a number of Portrait-medallions, some of which were exhibited at the Paris Salon : 1902. Edith; — Claude; — 1903. Camille Flammarion; — G. Charpentier; — Child's profile; — 1905. Portrait-plaquettes, etc.

**VIBERT, ALEXANDRE** (*French*). Contemporary Sculptor, born at Epinay-sur-Orge; pupil of Lequien, Robert, and Frémiet. At the Salon 1892 he exhibited seven Portrait-medallions in bronze; — 1893. Three medals in silver and bronze; — 1894. La Source, bronze tray (repoussé work); Huître perlière; — 1897. Meditation; medal; — Two Plaquettes, etc.

**VICENTINO**, otherwise **VALERIO BELLÌ**. *Vide* Vol. I, *n. ed.*, p. 158. Valerio Vicentino was a son of Antonio di Berto Belli, who died at Vicenza in 1546. The artist informs us in his 'Libro delle dinunzie' that he spent his earlier years in humble circumstances. His fame is based on his excellence as an Engraver of gems. By his contemporaries, among them Giangiorgio Trissino, he was called "principe degli incisori", and he enjoyed the patronage of Cardinals Pietro Bembo and Farnese, and Popes Clement VII. and Paul III. Michel Angelo was one of his friends, and is supposed to have made his portrait. A marble relief in the collection of Mr. Frederick Pepys Cockerell, London, representing the artist's bust, has been ascribed to Michel Angelo. Through the owner's courtesy I am enabled to give here a reduced reproduction of this noble portrait.

Valerio Belli worked chiefly after drawings from other Renaissance artists, and also antique gems and coins. After a stay of some duration at Rome, where he studied the ancient works of art and

Raphael's paintings, he returned in 1530 to Vicenza. About this time (1530-1532) he executed the so-called Medicean Casket, which is still preserved in the Uffizi, and was presented by Clement VII to King Francis I. on the occasion of the marriage of Catherine de' Medici. It is formed of twenty-four panels of crystal, carved with scenes from the life of Christ. Vasari states that Vicentino made



Portrait of Valerio Belli.  
(From a marble relief in the Frederick Pepys Cockerell Collection).

numerous valuable crystal vases, which were intended as presents for foreign princes, and also "una croce di cristallo divina" for which the Pope paid the sum of 1111 ducats in 1525. This crucifix is now lost, as well as two candelabras in crystal which the artist did in commission for Pope Paul III. Fabriczy mentions thirty panels of crystal, intended for a casket, which were formerly in



the Pourtalès Collection, but are now dispersed. Extant is still a crystal crucifix with representations of the Evangelists in the four arms of the cross, etc., in the Vatican Museum, and the Berlin Museum owns a vase in crystal with scenes from the myth of Jason.

Plaquettes in bronze, chiefly copied from his intaglios and often signed, are met with in most collections. A list, after Molinier, is



Arrest of Christ.

given in Vol. I, p. 159. Bode describes the following : The Pass-over;  $78 \times 50$  mill.; — Adoration of the Shepherds;  $80 \times 67$  mill.; — Adoration of the Magi;  $70 \times 53$  mill.; — Presentation in the Temple; two var.;  $70 \times 52$  mill., and  $58 \times 58$  mill.; the



Christ bearing his Cross.

second signed : **VALERIUS VICETINVS**; — Jesus in the Temple among the Doctors;  $64 \times 104$  mill.; — Baptism of Christ;  $62 \times 62$  mill.; — Christ enters Jerusalem;  $63 \times 97$  mill.; — Another variety;  $29 \times 63$  mill.; — Christ and the Adulteress;  $57 \times 57$  mill.; — Christ driving the money changers from the Temple;  $57 \times 57$  mill.; — Resurrection of Lazarus;  $62 \times 100$  mill.; — The Washing of Feet;  $61 \times 83$  mill.; signed : **VALERIUS BELLVS**; a variety in Naples is signed , **VICENTINVS. FA**; — Arrest of Christ;



The Entombment.

$61 \times 98$  mill. (*illustrated*); — Two other varieties;  $95 \times 130$  mill. **VALERIUS VICENTINVS F**, and  $27 \times 74$  mill., of trapezoid shape; — Christ before Pilate; two varieties,  $74 \times 116$  trapezoid, signed : **VALERIUS BELLVS VICETINVS FA**; and  $29 \times 63$  mill.; — Bearing of the Cross; two var.;  $79 \times 115$  mill., and  $88 \times 98$  mill.; one (*illustrated*); — The Crucifixion; two varieties;  $90 \times 63$  mill.; and  $80 \times 60$  mill.; — The Entombment; three varieties;  $86 \times 97$  mill.;  $61 \times 101$  mill., and oval  $83 \times 93$  mill. (*illustrated*); — The Women at the Sepulchre;  $50 \times 60$  mill.; — The unbelieving Thomas;  $59 \times 92$  mill.; — Ecce Homo;  $74 \times 116$  mill.; — Christ in Hades; two varieties,  $57 \times 63$  mill., and  $62 \times 97$  mill., the second signed : **VALERI BELLVS VICETI**; — Apollo, Athena, and a Dancer;  $27 \times 22$  mill.; — Mars and Venus;  $33 \times 28$  mill.; — Hercules between Minerva and Venus;  $50 \times 43$  mill.; — Vulcan in his forge;  $22 \times 32$  mill.; — Hygiea, Minerva, and two female figures;  $46 \times 38$  mill.; — The Judgment of Paris; three varieties;  $52 \times 44$  mill.;  $50 \times 40$  mill.;  $44 \times 38$  mill., all oval; — The Rape of Europa; circular,  $35$  mill.; — Ceres;  $54 \times 46$



mill., oval; — Ceres learning the art of agriculture;  $34 \times 41$  mill., oval; — Sacrifice to Bacchus; circular, 240 mill.; — Bacchanalian scene; circular; 220 mill.; — Bacchic sacrificial scene; oval,  $56 \times 40$  mill.; — Silen and group of men and women; oval,  $25 \times 22$  mill.; — The Procession of Silenus; oval,  $25 \times 32$  mill.; — Bacchanalian; oval,  $27 \times 22$  mill.; signed: VA. F.; — Dancing Bacchant; oval,  $35 \times 29$  mill.; — The three Parcae; oval,  $46 \times 36$  mill.; — Euterpe (?); oval,  $50 \times 39$  mill.; — Victory; two varieties; circular, 46 mill., and 36 mill.; — Valour and Fame; oval,  $46 \times 36$  mill.; — Peace and Riches; circular, 40 mill.; — Peace; three varieties; oval,  $37 \times 31$  mill.;  $38 \times 31$  mill., and circular, 36 mill.; — Temperance; oval,  $48 \times 41$  mill.; — Flora; oval,  $47 \times 40$  mill.; — Allegorical Figure; three varieties; oval,  $50 \times 47$  mill.,  $48 \times 37$  mill.,  $36 \times 29$  mill.; — The Sacrifice of Iphigenia; oval,  $42 \times 36$  mill.; — Scipio's Apotheosis; oval,  $52 \times 40$  mill.; — Mucius Scaevola; oval,  $49 \times 39$  mill.; — Antique Scene; two var.; oval,  $49 \times 40$  mill.; circular, 32 mill.; — A Court of Justice; circular, 35 mill.; An Allocution; two var., oval,  $51 \times 44$  mill.,  $52 \times 43$  mill.; — Antique Marriage Scene; oval,  $56 \times 46$  mill.; — Sacrificial Scene; 13 var. of varied sizes; — Priest standing; oval,  $38 \times 32$  mill.; — Vintage scene; oval,



The Death of Caesar, by Valerio Belli.

$21 \times 23$  mill.; — Arming for Combat; oval,  $20 \times 27$  mill.; — Man and Woman engaged in conversation; oval,  $45 \times 38$  mill.; — Lion Hunt; oval,  $69 \times 81$  mill.; — Hunting Scene; oval,  $36 \times 43$  mill.; — Horsemen's Engagement; oval,  $41 \times 45$  mill.; — Half-length bust of Ceres; circular, 31 mill.; — Bust of Alcibiades; circular, 28 mill.; — Another; circular, 36 mill., etc.

In the Dreyfus Collection in Paris several of the above Plaquettes are represented, and another depicting the Assassination of Julius Caesar (*illustrated*) is also attributed to Valerio Belli.

Among the best known gems of Vicentino we should mention, a 'Sacrifice to Bacchus', cornelian in the Museo Colonna, Rome, and an 'Allegory on Marriage' in chalcedony, in the Uffizzi Gallery, Florence.

From the artist's will we learn that he cut dies for 75 medals with their reverses, among which, according to Vasari, Portrait-medals of 12 Emperors and a large number of Greek medals. The discovery in the Biblioteca Ambrosiana at Milan of an old list of the medals has made it possible to verify fifty of them. "They are more or less free imitations of antique coins, in part independent devices in the taste of the antique, which especially in the reverses betray a remarkable intimacy with ancient art and a marvellous technical dexterity."

Of his contemporaries, Valerio Belli appears only to have engraved medals of Pietro Bembo (showing on the R. 'the Cardinal lying at the edge of a wood and on the bank of a stream, indulging in poetic thoughts'), Pope Clement VII. (now lost) and possibly of Charles V. and of his consort, Isabella of Portugal. The artist also executed a characteristic portrait of himself, which exists in three replicas, with different reverses. Fabriczy remarks on the dry treatment, particularly on the reverse of Vicentino's medals, which betrays only too clearly the hand accustomed to the work of gem-engraving.

A monument in commemoration of Valerio Belli was erected at Vicenza in 1887.

BIBLIOGRAPHY. — C. von Fabriczy, *Italian Medals*. — Thieme, *Allgemeines Lexikon der bildenden Künstler*, III, p. 249. — Bode, *Italianische Bronzen*. — *Catalogue of the Bardini Collection*. — Vasari, *op. cit.* — Raspe, *Tassie Gems*, 1791. — King, *Antique Gems*, 1872.

**VICTOR, EUGÈNE** (*French*). Contemporary Gem-engraver; pupil of Georges Lemaire. He exhibited regularly at the Paris Salon between 1890 and 1898: — 1890. Two cameos, Medusa, in cornelian; — Homer, in onyx; — 1891. Two Cameos in onyx, representing female heads; — 1892. Two cameos in onyx, Head of Bacchant; — 1894. Cameo, Female profile; — 1895. Cameo-portrait of President Cleveland; — 1896. Portrait-medallion; — 1897. Portrait-cameo, cornelian; — 1898. Cameo, etc.

**VICTORINO** (*Span.*). This Engraver's signature occurs on a Marriage medal of Diego Calderon de la Barca and Maria Henao, parish of San Martin, Madrid, 1576 (*Ramon Catalogue*, n° 14410).

**VID.** Artist's monogram on a uniface medal of Christian II. of Saxony, 1610 (erroneously attributed to Paulus van Vianen; *illustrated*) and on another of Johann Ludwig Neuhäuser, 1609; lead.



Both these medals were exhibited at the Dresden Fine Art Exhibition, 1906, and Dr Pick has drawn my attention to the fact that the monogram on the Christian II. medal is **VID** and not **PV**, and that its attribution to Paul van Vianen is therefore incorrect.

Domanig (*Deutsche Medaille*, p. 163) states that the monogram



Christian II. of Saxony.

**V** occurs on medals of Bavaria 1603 and 1608, Saxony 1610, and Brunswick 1613, and describes the medals of the Elector Christian II.; — Marriage medal of Augustus of Brunswick-Wolfenbüttel with Clara Maria of Stettin-Pommern, 1613; — Joseph and Sabina König, 1603, etc., but is not satisfied with their attribution to Paul van Vianen, or **V**.

**VIDAL, BERNARD** (*French*). 1387-1392. Engraver at the Mint of Limoges from 1388 to 1392.

**VIDAL, HENRI** (*French*). Contemporary Sculptor, born at Charenton; pupil of Mathurin-Moreau. He is the author of a number of medallic productions, some of which were exhibited at the Paris Salon: 1886. Portrait-medallion of M. V\*\*\*; — 1887. M<sup>me</sup> Vidal; — 1891. Portrait of Commandant Cottrex, etc.

**VIDAL, P.** (*Span.*). Contemporary Medallist, of Barcelona, whose signature I have noticed on the following medals: Don Baldomero Fernandez Espartero, † 1879 (signed: **VIDAL GRABS. CASTELS BARNA**); — The Virgin of Montserrat, 1880 (**P. VIDAL. BARNA**); — Another type, commemorative of the millenary of the discovery of the image; — Medal of the Academy of Lucca, with bust of Marie Louise of Bourbon, infanta of Spain, etc.

**VIDRA, CARL** (*Austr.*). Mint-engraver at Kremnitz (Hungary), from 1874 to 1878, under the administration of Mint-Director Alois Privorszky.

**VIEIL** (*French*). This artist's signature occurs on a Portrait-medallion of Louis XIII. in slate, and on another of the same King with his mother Marie de Medicis, dated 1610. Both these medallions are in M. Jules Florange's collection, Paris.

**VIENNE, JEAN DE** (*French*). Painter, Sculptor and Modeller (*molleur*), who flourished at Lyons, from 1489 to 1493. Rondot has suggested that he may be the author of the medal, dated 1494, which the town of Vienne issued as a Presentation-piece to Queen Anne of Brittany, on the occasion of the birth of the Dauphin. The Queen is represented in a dignified attitude, supporting her son, the dauphin, Charles Orland, who is standing.

"Il n'est pas douteux", writes M. André Michel, "que l'auteur de la médaille que la ville de Vienne fit frapper en l'honneur du dauphin Charles Orland, le fils aîné de Charles VIII et d'Anne de Bretagne, n'avait rien de commun avec l'Italie. Les premiers numismates qui en donnèrent la description, la crurent allemande, parce que le relief du sujet était inusité en France à cette époque. L'argument est de peu de poids, si l'on considère que cinq ans plus tard, la ville de Lyon (*Lugdunens republica gaudente bis Anna regnante*) faisait exécuter en l'honneur de Louis XII et d'Anne de Bretagne la belle médaille à laquelle collaborèrent Nicolas Le Clerc et Jean de Saint-Priest.

"Je serais assez disposé pour ma part à attribuer, avec M. Natalis Rondot, la médaille du Dauphin Charles Orland à Jean de Vienne, peintre, sculpteur et modeleur qui, de 1489 à 1493, travaillait à Lyon; elle est en tous cas, l'œuvre d'un artiste profondément imprégné des traditions de l'école bourguignonne. Le manteau à longs plis cassés et étalés qui enveloppe la reine, assise de face sur un large siège sans dossier, pourrait revêtir une de ces madones que les imagiers de la première moitié du quinzième siècle avaient multipliées dans le pays; l'enfant tient à la main un dauphin; la légende latine est: *Nova progenies celo dimittitur alto*. Au revers la légende *Vienna civitas sancta martirum sanguine dedicata* entoure l'écusson écartelé de France et de Dauphiné suspendu à un arbre arraché et accosté de deux dauphins."

BIBLIOGRAPHY. — N. Rondot, *Les médailleurs lyonnais*, 1896. — Mazerolle, I, x note 1.

**VIENNET, JEAN** (*French*). Contemporary Sculptor, born at Arbois (Jura); pupil of Dumont, Claudet, and the Ecole des Beaux-Arts. By him are a number of fine Portrait-medallions: 1876. M<sup>me</sup> L.<sup>\*\*\*</sup>; — 1878. Portrait of a Child; — 1879. M<sup>me</sup> M.<sup>\*\*\*</sup>; — 1886. L. Meunier; — 1887. M. le Dr A. J.<sup>\*\*\*</sup>; — 1891. M.<sup>\*\*\*</sup>, etc.

**VIENNO, HUBERT** (*French*). 1669- $\frac{1}{2}$  1704. Master Engraver at



Lyons in the second half of the seventeenth century. He engraved a medal with his own portrait, and others, as well as jetons. He had the reputation of a skilful artist, and also worked as a Line-engraver. He signed: *Vienno*. The date of his death is given as 24. February 1704.

**VIENNOT, CLAUDE** (*French*). Son of Hubert Vienno; born at Lyons, 22. April 1679. He was employed as Assistant-engraver at the Mint of Lyons, and from 1719-1720 we find him Engraver at the Mint of Montpellier.

**VIERSSEN, WILLEM VAN** (*Dutch*). Mint-master to the three cities of Deventer, Kampen, and Zwolle, 1528-1555.

**VIERSSEN (I), WILLEM VAN** (*Dutch*). Mint-master to the Province of Friesland, probably from 1601 to 1627. He was responsible for an important coinage in 1601.

**VIERSSEN (II), WILLEM VAN** (*Dutch*). Mint-master to the Province of Friesland, 1648-1652.

**VIERTMAYER, JOSEF** (*Austr.*). Goldsmith, Medallist, and Engraver of coin-dies, born in Munich in 1743, died in Vienna, 18. October 1796. The following data are given in *Katalog der Münzen- und Medaillen-Stempel Sammlung in Wien*, IV, p. 1355: —

11. October 1763. The Engraver is allowed to submit a sample of his work to the chief-engraver at the Vienna Mint, G. Toda.

14. February 1764. In consideration of the satisfaction given by his pattern piece, V. is appointed Mint-engraver-assistant with a yearly salary of 400 florins.

2. October 1764. V. is transferred to Prague and on 12. May 1766 appointed chief-engraver at the Mint there. Records of several extra payments made over to him for engraving official seals are dated 1766, 1767, 1769 and 1772.

14. January 1785. Consequent on the closing of the Prague Mint, V. is sent back to Vienna as Engraver at the Imperial mint.

Both at Prague and in Vienna, Viertmayer engraved medals as well as coin-dies, and modelled also a number of Portrait-medallions in wax.

BIBLIOGRAPHY. — Fiala, *op. cit.* — Singer, *Allgemeines Künstler-Lexikon*, V. —

**VIEUXMAIRE, LOUIS HENRI** (*French*). Contemporary Medal-engraver and Die-sinker, born at Saint-Loup-sur-Sémouse; pupil of Ponscarne, and Albaride. He died about 1901, when his wife took up his business under the style of *Madame Veuve Vieuxmaire*.

Vieuxmaire exhibited medals at the Paris Salon from 1886 to 1889, chiefly Portraits of Ladies, but he mainly worked for the

trade, and produced a large number of uninteresting Prize medals, &c., of all kinds, cheap commemorative pieces, badges, pendants, jetons, tickets, etc.

One of the earliest productions of Vieuxmaire which I have a note of is a Memorial jeton of the Empress Josephine with her bust on obv. (struck under the reign of Napoleon III., in 1864).

Moyaux in *Les Chemins de Fer*, etc., 1905, described the following Railway medals by the same Engraver: Inauguration of the Railway line from La Roche to Cluses (Savoy), 1890; — Opening of the Yverdon-Ste Croix Railway, 1893; — Railway Bière-Apples-Morges, 1895.

He also issued mementoes of the Franco-German War, 1870-1871, and the Commune, 1871. There is a commemorative jeton of Francis Joseph I.'s visit to Paris in 1867, also a jeton of the 100<sup>th</sup> Anniversary of the Birth of François Adrien Boieldieu at Rouen, 1875.

Vieuxmaire engraved a number of Swiss commemorative medals and jetons for the Geneva editor, Ch. Defailly, and others. I shall only give here a short list of those which Stroehlin described in the *Revue suisse de numismatique* 1891-1901: —

1891. Serment du Grütli; — Agricultural Show at Bienne, 1890; — Cantonal Rifle Meeting at Burgdorf (2 var.); — Inauguration of the statue of Voltaire at Ferney, 1890; — Federal Fête of Athletic Sports at Geneva, July 1891; — Inauguration of the University of Lausanne; — Cantonal Athletic Sports at Moudon, 1890; — 1892. Neuchâtel Cantonal Rifle Meeting at Le Locle (several varieties); — 1893. Federal Choral Festival at Soleure; — Zürich Cantonal Rifle Meeting at Zürich; — Federal Grütli Festival at Neuchâtel; — West Swiss Rifle Meeting at Bienne; — Inauguration of the railway line from Yverdon to Ste-Croix; — 1894. Fête de Tempérance at Ste-Croix; — Cantonal Rifle Meeting at Lausanne (2 var.); — Meeting of the Fédération Musicale "Campagne" at Satigny, Geneva; — Franco-Swiss Fête at Mâcon; — 1895. Cantonal Fête de Tempérance at Lausanne; — School Fête at Lausanne; — Rifle Meeting at Rolle; — Ecole militaire at Bière; — National Agricultural Show at Berne; — 1896. Swiss National Exhibition at Geneva (several varieties); — 25<sup>th</sup> Anniversary of the Foundation of the Italian Colony at Geneva; — 1897. School Fête at Geneva; — Vaud Cantonal Fête of Tempérance at Bex; — Cantonal Choral Festival at Sion; — Cantonal Fête de Tempérance at Lausanne; — Communal Fête of the Faubourg of St. Gervais at Geneva (2 var.); — Cantonal Rifle Meeting at Berne (2 var.); — Soleure Cantonal Rifle Meeting at Olten; — 1898. Jubilee of the Republic of Neuchâtel (sev. var.); — Federal Rifle Meeting at Neuchâtel; — Fête des Narcisses at Montreux. — Choral Festival at Nyon; — 1899.



Cantonal Fête de Tempérance at Carouge; — Annual School Fêtes at Geneva, Vevey, Lausanne; — Vaud Cantonal Fête de Tempérance at Vallorbe; — 3<sup>rd</sup> Fête des Narcisses at Montreux; — Neuchâtel Cantonal Fête de Tempérance at Chaux-de-Fonds; — 1900. Swiss Automobil Club; — 1901. School Fête at Geneva (M<sup>me</sup> Veuve Vieux-Maire), etc.

**VIGELAND** (*Norw.*). Contemporary Sculptor, residing at Stockholm. His name deserves record here as the author of the



Norwegian Medal for promoting Peace and Fraternity, 1896.

Norwegian Medal for Promoting Peace and Fraternity, illustrated below.

Vigeland has, during the last few years, made himself conspicuous as an ardent and talented follower of Auguste Rodin.

“His medal proves, however, that the crude and forcible ways and means of modern sculpture cannot be considered as altogether applicable in the delicate art of medal engraving. Judged as sculpture his work must, however, attract well deserved notice. It has the merit of individuality, and gives a strong impression of artistic ability, and still more of — “the hardy Norse”. (*The Studio*, xxviii, 143).

**VIGHI** (*Ital.*). This signature occurs on a Prize medal, with bust of Marie Louise, of the Academy of Parma (in the Clerici Collection, Milan). *Italia*, p. 951.

**VIGIER, CAMILLE JULES** (*French*). Contemporary Sculptor, born at Créteil (Seine); pupil of Voisin. He has exhibited at the Paris Salon in 1890 and 1894 several medallic works: 1890. Mon père; Portrait-medallion in bronze; — Le petit Henri; — 1894. M<sup>lle</sup> M. Vigier; Portrait-medallion, etc.

**VIGIER, JEAN** (*French*). Mint-engraver at Poitiers, 1423.

**VIGNE, JACQUES DE LA** (*French*). Mint-engraver at Bayonne, 1496-1498.

**VIGNES, ALEXANDRE RAYMOND** (*French*). Mint-master at Bordeaux, 1827-1859. Privy-mark, a vine-leaf.

**VIGNES, HUGUES** (*French*). Mint-master at Bordeaux, 1809-1826. Privy-mark, a vine-leaf.

**VILLA, JEAN** (*French*). Mint-engraver at Riom, 1720.

**VILLADING** (*Swiss*). Mint-master at Berne, 1670-1690.

**VILLARGIROUD, PETER PHILOT DE** (*Swiss*). Moneyer at Freiburg, 1619-1620.

**VILLASTRE, JEHAN**. Also **VILLATE** or **VILLATTE** *q. v.*

**VILLATTE, JEAN** (*French*). Mint-engraver at Bourges, 1518-†1550. He was succeeded on 1. March 1549 (1550) by Jacques Augier.

**VILLE-TUAL** (*French*). This artist's signature occurs on a medal commemorating the 50<sup>th</sup> Anniversary of the Funeral of Chateaubriand (Erbstein, *Münz- und Medaillenfrend*, p. 47),



**VILLELUME, JEAN** (*French*). Contemporary Sculptor and Medallist, residing in Paris, but born at Rilly; pupil of Vasselot.

At the Paris Salon 1882 he showed a Portrait-medallion of Princesse G\*\*, and in 1885, another of Comtesse de C\*\*.

**VILLENEUVE, ANDRÉ DE** (*French*). was entrusted with a mission of inspection of the mints of the Kingdom under Charles VI., in 1422.

**VILLENEUVE, JACQUES L. R. P.** (*French*). Contemporary Sculptor, born at Bassan (Hérault); pupil of Thomas, and Injalbert. By him are some medallic productions: 1889. Portrait-medallion, bronze; — 1892. Portrait medal in silver of E. Gautier, etc.

**VILLETTE, JEAN DE LA** (*French*). Mint-master at Mirabel in Dauphiny, in conjunction with Jean de Masio of Turin, 1419.

**VILLIERS, Sir EDWARD** (*Brit.*). Master of the Royal Mint, London, from 1617 to 1622 and 1624-1625. He was the eldest half-brother of George Villiers, first duke of Buckingham; president of Munster, 1625; knighted 1616; comptroller of the court of wards, 1618; M. P. for Westminster, 1620-5; envoy to the Elector Palatine, 1620 and 1621. He died in 1626.

Sir Edward Villiers was connected with the Mint in the closing years of James I, and the beginning of the reign of Charles I. Ruding, *Annals of the Coinage*, gives several references to him (I, 28, 35, 380, 382). On the 1<sup>st</sup> of April 1625, a commission was directed to the warden of the mint, Sir Edward Villiers and Sir Wm. Parkhurst, and others, to continue the work at the mint, and to use the dies of James I. until others should be provided.

**VILLIERS, NICOLAS DE** (*French*). Goldsmith and Engraver at Paris, *circ.* 1568-1582; was in 1582 one of the competitors for the Office of Engraver-general in opposition to Philippe Danfrie.



Jeton by Nicolas de Villiers.

M. Mazerolle describes several jetons by Nicolas de Villiers: 1569. Jeton of Rouen, with title of Charles IX.; — 1570. Chambre des

Comptes; — Jean de Blosset, Baron de Torcy, and his wife; — 1571. Claude de Guise, Duc d'Aumale (*illustrated*).

BIBLIOGRAPHY. — Rondot, *op. cit.* — Mazerolle, *op. cit.*

**VILLUBAN, NICOLAS DE** (*French*). Engraver of jetons, 1571-1572. He is mentioned by both Mazerolle and Rondot.

**VILSON** (*Austr.*). Military Commander of Eperies. During the Rakoczy Rebellion he caused some of the Insurgents' money struck at Kaschau and coins of the Pro Libertate type to be countermarked with a small double eagle for currency to pay the troops. *Vide C. Oesterreicher, Regesten zu J. Newald's Publicationen über österreichische Münzprägungen im ersten Viertel des XVIII. Jahrhunderts*, 1891.

**VIMERCATE, JULIO DA** (*Ital.*) Engraver of coins at the Mint of Milan, fourteenth century.

**VINAZER, CARL JOHANN** (*Austr.*). Son of Christian Vinazer, was apprenticed at the Vienna Mint, 1782; sent as Assistant-engraver to the Mint at Kremnitz 1786; suspended on 16. June 1789 for debt and bad conduct, and transferred on 7. August of the same year to Nagybánya, where he was in office until 1817. The Mint records show that he was reprimanded on several occasions for inefficiency, negligence and carelessness in the engraving of the dies entrusted to him.

**VINAZER, CHRISTIAN** (*Austr.*). Sculptor, Medallist and Engraver at the Vienna Mint; born in 1747, at Gröden in Tyrol; died on 21.



Memorial medal of Maria Theresia, 1780.

December, 1782. He received an appointment on 15. September 1780 as Assistant-Medallist in succession to Franz Xaverus Würth,



and on 27. October of the same year he was paid 100 Kremnitz Ducats for the cutting of dies for various medals.

His signature : **G. VINAZER.F.** occurs on Portrait-medals of Maria Theresia, 1765 (Gnadenmedaillen ; **R.** IUSTITIA ET CLEMENTIA); — Election of Maximilian, Archduke of Austria, as Grand Master of the Teutonic Order, 1780 (**G. VINAZER**); — Portrait-medal of Joseph II. 1780 (**G. VINAZER.F.**); — Memorial medal of Maria Theresia (**R.** AETERINITAS AVGVSTAE, etc., signed : **G. VINAZER.**) (*illustrated*) ; — Joseph II and Maria Theresia ; undated, their portraits on either side ; — Return of Joseph II. from Transylvania, 1775, etc.

**VINAZER, JOHANN** (*Austr.*). Mint-engraver at Kremnitz, 1797.

**VINAZER, JOSEF** (*Austr.*). Medallist and Chief-engraver at Kremnitz, was born in 1738 at St. Ulrich, near Kastelruth (South Tyrol); died on 17. December 1814. He was recommended by Anton Guillemard to the Vienna Mint in 1782, but appears to have been employed previously as an Engraver at the Günzburg Mint. In 1783 he cut dies for the coinage of the Prince of Schwarzenberg, for which he was paid 224 Ducats. In 1792 he was sent to Frankfort-on-M. to strike the coronation medals of Francis II. Three years later, on the re-opening of the Mint at Prague, he was sent there as Engraver, and on 8. January 1796 appointed Chief-engraver at Kremnitz, a post which he retained until his death. His widow, Eleonore V. received an annual pension after her husband's death of 266 fl. 40 br. The Kremnitz Mint authorities purchased from the latter on 29. February 1816 a number of punches which had belonged to Vinazer.

Among his medals we find : Commemorative medal of the Visit of Pope Pius VI. to Vienna, 1782 (signed : **J. VINAZER.F.**); — Victories of General Gedeon Laudon, 1789; **R.** VENI VIDI VICI; — Baron von Sperges, President of the Academy of Fine Arts, 1786; — Proclamation medal of Leopold II. at Mantua, 1791; **R.** MUNIFICENTIA AVGVSTI. Leopold raising prostrate city; — Coinage of Charles Philip, Prince of Schwarzenberg, 1783, consisting of Ducats, Thalers and Zwanzigers, struck at the Vienna mint.

BIBLIOGRAPHY. — Domanig, *Die Deutsche Medaille*. — Fiala, *Sammlung Donebauer*. — Füssli, *Allgemeines Künstler-Lexikon*. — Nagler, *op. cit.* — Bolzenthall, *op. cit.* — Resch, *Siebenbürgische Münzen und Medaillen*. — *Katalog der Münz- und Medaillen-Stempel Sammlung*, etc.

**VINCENT, BARTHÉLEMY** (*French*). Die-engraver at the Mints of Romans, Mirabel-aux-Baronnies, Crémieu, Embrun, and Briançon, *circ.* 1389-1409.

**VINCENT, JACQUES (JAME or JAIME)** (*French*). Son of Barthé-

lemy V. ; Engraver at Orange, *circ.* 1419-1450 ; was Die-cutter to the Dauphiny mints of Crémieu, Romans, Mirabel, and Montélimar, and worked for Avignon, and the principality of Orange. Rondot states that he was a clever coin-engraver. Cf. Roger Vallen-  
tin, *Les monnaies du dauphin Louis I.*, 1895.

**VINCENT, PIERRE** (*French*). Mint-master at Grenoble, appointed on 15. February 1535 and in office until the closing of that Mint at the end of 1538. He coined Testons, Douzains, and Doubles Tournois. Privy-mark, P V between a pellet and a rose, or preceded by a rose.

**VINCENTIUS** (*Brit.*). Mint-master at the Royal Mint, London, under Philip and Mary, 1555-1557. Cf. Ruding I, 44.

**VINCI, LEONARDO DA.** *Vide* Vol. III, p. 396.

**VINCI, PIERINO DA** (*Ital.*). Sculptor and Caster of the sixteenth century, born in 1520, died in 1554. The Victoria and Albert Museum, London, possesses a Bas-relief in bronze representing the Holy Family, attributed to him, or one of his contemporaries.

A famous work by this artist is a Relievo in terracotta executed to commemorate the Death of Count Ugolino and his sons.

**VINCOTTE, THOMAS JULES** (*Belg.*). Contemporary Sculptor and Medallist, born at Borgerhout on 8. January 1850. Commander of the Order of Leopold. Pupil of the Royal Academy of Fine Arts of Brussels, and of the Ecole des Beaux-Arts of Paris. Member of the Royal Academy of Belgium, and Commission royale des Monuments ; Professor at the Institut supérieur des Beaux-Arts of the Royal Academy of Antwerp.

He modelled the last coinage of Leopold II, 1904, comprising : 2 Francs, 1 Franc, and 50 Centimes. The first two coins have the denomination and date within wreath on R, and the 50 Centimes a Lion sejant. They were struck with both French and Flemish legends.

Vincotte's head of Leopold II., which also occurs on a Portrait-medal by him, is very dignified in character, but betrays the production of a sculptor rather than a Medal-engraver.

He modelled the Presentation Plaquette of the International Fine Arts Exhibition at Brussels, 1898 (reproduced in *Encyclopædia Britannica*, 10<sup>th</sup> edition, XXXI, 292).

**VINDERNE, JEHAN** (*French*). Gem-engraver of the sixteenth century, in the service of the French court. The account book of Marguerite of Angoulême refers to him on the date of 1541. "A Jehan Vinderne, tailleur de camayeulx, pour avoir taillé une



grande amatiste de 7 poulces de haut (par ordre de la Reine), 150 livres. Cf. Babelon, *Pierres gravées*, p. 274; *La gravure des gemmes en France*, p. 135.

**VINEZ, JEAN DE** (*French*). Mint-master at Valenciennes, 1312.

**VINING, J.** (*Brit.*). This signature occurs on the obv. of a Portrait-medal of Antonius Fothergill, **M.D., LL.D.** (2 var. in Boston Medical Collection).

**VINCKH** (*Austr.*). Moneyer at Vienna, 1383-1388 (*Vinkch der Münzer vor dem Stubenthor*.)

**VIOLET, THOMAS** (*Brit.*). Goldsmith, flourished *circ.* 1634-1662; imprisoned for exporting gold and silver, 1634; imprisoned as a royalist, 1642, 1644-8; informer against exporters of silver, 1652-3; published pamphlets against the importation of coin. He is mentioned by Walpole, *Anecdotes of Painting*.

"Carried on the business of goldsmith in London. The practice, so ruinous to the coinage, of culling out the more weighty coins for the purpose of reducing them to bullion, was about this time (1627) carried on to an alarming extent, so as not only to produce a scarcity of money, but also to render that which remained too feeble, and to raise the price of silver above that allowed by the mints.

"To check these abuses, the King issued a proclamation in this year that all persons were forbidden to exchange or buy any bullion in any part of His Majesty's dominions, or should give or receive for the exchanging of any current coins more than the said coins should be current for, and that no coin should be exported, and no goldsmith melt any current coins, or give more than the price allowed at the mint, under heavy penalties.

"In 1637, Violet was instrumental, with others, in melting down the heaviest coins of the King into bullion, and giving a higher price than was allowed by the mints for gold and silver, and exporting the same, for which complicity he was informed against in the Star Chamber, and imprisoned for above twenty weeks for refusing to answer interrogatories, but was pardoned on condition of discovering his accomplices and paying a fine of £ 2,000 in gold. The others were Henry Futter, Henry Sweeting, Peter Hern, John Terry, Arnold Brames, Isaac Gold, Timothy Eman, Randall Crew, Francis Brogden, Luke Lee, John Perryn. They were sentenced to be committed to the Fleet. Hern, Terry, and Eman were fined £ 2,000 each, Brames, £ 1,000, Futter and Sweeting £ 500 each, and Perryn £ 100; the others were discharged. They were doubtless all goldsmiths in a considerable way of business. Futter, Perryn and Terry have been herein noticed. Perryn was one of the Jury in 1649 to make trial pieces for the Commonwealth.

“Violet boasts in one of his publications — “A true Discovery how the Commons of England had been cheated of almost all the Gold and Silver Coin of this Nation,” London, 1653 — that the persons who were accused and convicted in the Star Chamber, were informed against by him. He afterwards wrote also, “An Appeal to Caesar”, endeavouring to inculcate the goldsmiths of Lombard Street, “who lay up gold and silver for the merchants to transport, some goldsmiths keeping great merchants of London’s cashes and some noblemen’s cash. By this credit of several men’s moneys the goldsmiths in Lombard Street are in the nature of bankers, and have a great stock to treasure by them always of gold, foreign coins and silver. The goldsmith is your merchants’ jackall as the jackall is to the lion, they hunt for the lion’s prey,” etc.

(Chaffers, *Gilda Aurifabrorum*, 1883).

**VIOLETTI** (*Ital.*). Gem-engraver of the second half of the eighteenth century, probably the same as **VIALETTI**. Raspe describes two gems by him : Head of Nero ; aqua marine ; — Head in profile, after the antique ; aquamarine.

**VIOT, M<sup>lle</sup> MARIE** (*French*). Contemporary Sculptor, born at Pau ; pupil of Barrau. At the Salon 1891 she exhibited a Portrait-medallion in bronze, and in 1896, another, of M<sup>lle</sup> Cazalbon.

**VIOTTE, TOUSSAINT** (*French*). Assistant-engraver at the Mint of Besançon, 1746-1749.

**VIRIEUX, JOSEPH** (*Swiss*). Engraver at La Chaux-de-Fonds, second half of the nineteenth century. He cut dies for various jetons, etc. Cf. A. Michaux, *Revue suisse de numismatique*, 1902.

**VISCARDINO, GIACOMO ANTONIO** (*Ital.*). Administrator of the Mint at Milan, appointed on 18. January 1719, and in office until 25. March 1725 ; again from 19. December 1726 to 18. June 1728.

**VIOLIER, PIERRE** (*Swiss*). Ecclesiastic of Geneva, pastor at Saconnex, 1697-1713, 1715. Author of a number of designs for medals. One of these representing the Union of England and Scotland 1707, with bust of Queen Anne, is reproduced in *Spink’s Numismatic Circular*, 1898, col. 2685.

He collaborated in the design of the so-called ‘Médaille de la Truite’ commemorating the Banquet celebrating the inauguration of the Gregorian calendar, 1701 ; he also executed several designs



for the projected medal of the Banquet of 2 December 1706 at Geneva.



Projected Medal on the Union of the Realms of England and Scotland, 1707.

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VISCHEL, NICLAS (*Austr.*). Money-changer at Vienna, 1524 ;

appointed Chamberlain to the Mint (Münz-Kämmerer) 1534 in recognition of his services during the Turkish siege. On Behem's undertaking the direction of the Mint in 1537, Vischel took up again his former profession.

**VISCHER, HANS KONRAD** (*Germ.*). Mint-warden at Strassburg, 1606.

**VISCHER** (or **FISCHER**), **J.B.** (*Germ.*). Medallist of the second half of the seventeenth century. Bolzenthall states that he signed a large Medallion depicting King Charles II. of Spain, and his consort, at full-length.

A specimen of this medal, the one illustrated, was in the collection of the late Mr Max Rosenheim, and is signed **J. B. FISCHER** on both sides.

The Vidal Quadras y Ramon Catalogue (n° 12897) describes







Portrait-medallion of Charles II, and Marie-Louise, 1682.

another medal of Charles II. of Spain, 1666, which has on *R* the arms of Caballero Juan Balthasar de Visscher, Señor de Calles, Pottes, Schiplaken y Neverden.

**VISCHER, HERMANN** (*Germ.*). Bronze-caster and Sculptor of Nuremberg, died about 1540. The Portrait-piece of this Artist, which Erman has given to Peter Vischer Jun<sup>r</sup>, Bolzenthall considered to be the artist's own work, but he points out the difficulty of distinguishing between the productions of individual artists at that period. It is possible to differentiate the various schools, as for instance the Augsburg school from that of Nuremberg. In the latter there is a severe expression, and an inclination to characteristic representation preponderates; in the former it shows itself in a much milder degree; the figures are softer and the influence of Italian art is perceptible in them, because their city lay nearer Italy.

The only work that can be ascribed to him with certainty, is the baptismal font in the parish church of Wittenberg (1457). This is decorated with figures of the Apostles.

**VISCHER, PETER** (*Germ.*). A famous Sculptor and Brass-caster, was born about 1455 in Nuremberg, where he died on the 7<sup>th</sup> of January 1529. He became "master" in 1489, and in 1494 was summoned by the Electoral Prince Philipp of the Palatinate to Heidelberg. He soon returned, however, to Nuremberg, where he worked with the help of his five sons, Hermann, Peter, Hans, Jakob and Paul. In technique few bronze sculptors have ever equalled him, but his designs are marred by an excess of mannered realism and a too exuberant fancy. His chief early work, the tomb of Archbishop Ernest in Magdeburg cathedral (1495), is surrounded with fine statuettes of the Apostles under semi-Gothic canopies. A small portrait figure of Peter himself, introduced at one end of the base, is a marvel of clever realism; he has represented himself as a stout, bearded man, wearing a large leathern apron and holding some of the tools of his craft. This gorgeous shrine is a remarkable example of the uncommercial spirit which animated the artists of that time, and of the evident delight which they took in their work.

A relieve, executed in 1521, representing the crowning with thorns, which is in the Cathedral at Erfurt; as also a *replica* in the Castle Chapel at Wittenberg are fine works by the master; as is another, of the same period, in the Cathedral at Ratisbon, the tomb slab of Margaretha Tucher, representing Christ met by the mourning sisters of the dead Lazarus. (*Cf. Encycl. Brit. XI ed.*)

"His taste was formed during a long residence in Italy, and if he did not attempt medals himself (we have however probable grounds for the contrary) yet the influence which the school of this distinguished man exercised over them, is plainly to be perceived". (Bolzenthal).

**VISCHER, PETER (II)** (*Germ.*). Bronze-caster of the early part of the sixteenth century; died at Nuremberg in 1528. He assisted his



Hermann Vischer.



father in the foundry and also produced fine coloured drawings. He was received a Master in 1527. By him are, amongst other decorative works, a Relief in bronze representing Orpheus and Eurydice (2 var. described by Molinier), two Inkstands, and an Apollo shooting an arrow.

There is a small Portrait-medal of him, dated 1509, which bears the inscription “*ego Petrus Fischer meus* (sic) *alter 22*, pointing to himself as the author. The two Portrait-medals of his brother Hermann, dated 1507 and 1511 respectively, are apparently by the same hand, and should probably be attributed to Peter Vischer.

According to Neudörffer, Hermann Vischer (q. v.) also modelled Portraits (*war ‘mit Conterfeien... fast künstlich’ gewesen*).

**VISMARA, GIOVANNI** (*Ital.*). Sculptor and Medallist of the second half of the seventeenth century. He belonged to a family of artists of Milan, several members of which attained distinction, among them the famous painter Giacomo Vismara, who worked at the Court of the Sforzas in the second half of the fifteenth century.

Vismara modelled large Portrait-medallions of the Archbishop Alfonso Litta (signed : **I. V. F.**), and Carlo Maria Maddi, and also others, which in Bolzenthals opinion do not speak greatly in favour of their author’s talent.

**VISSER** (*Dutch*). This Engraver’s signature (**VISSER FECIT**) occurs on a metallic Sunday Calendar for 1767 (*Amsterdamsche Almanak*), with bust of Willem V., Prince of Orange.

**VISSER, T.** Also **VISSCHER** (*Dutch*). This Medallist’s signature occurs on two medals of 1629, commemorating the Capture of Wezel by Prince Frederick Henry of the Netherlands, and Capture of Hertogenbosch (*Van Loon*, II, p. 178, 183).

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**VITAL-CORNU, M<sup>me</sup> CLAIRE**, née Chopin (*French*). Contemporary Modeller ; pupil of her husband, the sculptor Vital-Cornu. She has executed a number of Portrait-medallions, one of which figured at the Paris Salon, 1890.

**VITALE, ANDREA** (*Ital.*). Sculptor of the first half of the seventeenth century. Bolzenthall describes a Portrait-medal by him of Isabella da Tocco, executed in a vigorous style and great surety of hand.

**VITS, JEAN** (*Flem.*). Mint-master at Antwerp, 1. September 1593 to 8. March 1598.

**VITTORIA (VITTORIA DELLA VOLPE), ALESSANDRO** (*Ital.*). Architect, Sculptor and Medallist, born at Trieste in 1525, died at Venice on 27. May 1608. He was a pupil of J. Tatti (1543) and Palladio of Vicenza (1547). In 1553 he returned to Venice where he executed numerous plastic works, and among them his own Tomb in S. Zaccaria, which is one of his best productions. By him are the Statue of a Prophet above the principal door of S. Zaccaria, St. Sebastian (in San Salvatore), St. Rocchus (Church of the Frari), St. Catherine, and Daniel (in San Giuliano) and other minor works at Venice. Many of his fine busts are found in foreign Museums and private Collections.



Pietro Aretino (obv.).

“ We close the series of known medallists of the City of the Lagoons with the name of Alessandro Vittoria ”, says Fabriczy. “ As architect and sculptor he is, next to Sansovino, the most prominent figure among the artists of the Venetian Cinquecento. Although his works in the main belong to the period of transition between the Renaissance and the Barocco, nevertheless as medallist he claims his place here at the end of the Quattrocento, since in opposition to the process of striking, which is the characteristic of his contemporaries throughout the rest of Italy, he again adopted the old genuine technique of casting, and that, too, once more in all its excellence. In their spirit and conception, it is true, the medals of Vittoria — the earliest of his youthful works — belong, indeed, completely to the Cinquecento. But since the master — as is the case also in his imposing portrait busts — copied the actual with an artist’s eye, he produced living representations of men of his own days. They are not staring portraits, mere hollow masks, for all



their pretentiousness of style, such as, with many honourable exceptions, we find on the medals of the later Cinquecento. Can we imagine a more characteristically life-like reproduction of the mighty personality of Pietro Aretino, the dreaded pamphleteer, “ the Scourge of Princes ”, as in his overweening vanity he loved to call himself, who, thanks to his mendacious and filthy, no less than shameless and sarcastic pen, maintained his place in the foremost rank of the celebrities of his time? Or than the perhaps too freely draped bust “ sans phrase ” of Maddalena Liomparda, probably one of the numerous mistresses of Aretino, and the two remaining signed pieces



Tomaso Rangone, 1562.

by our artist? Besides these, to him we would also ascribe the four unsigned medals of Tomaso Rangone, the celebrated physician and scholar (who died in 1557). A member of the Ravenna family of Gianozzi : he only acquired the name of the noble Modenese house from Guido Rangone, lord of Spilimbergo, in Friuli, who on the occasion of a severe illness owed his life to the physician's care. Not only the similarity of style, but also personal relations of many kinds existing between the artist and the scholar speak in favour of our attribution. In 1562, the year when one of the Rangone medals was produced, Vittoria was received into the Confraternity of San Marco, when — according to the inscription — Tomaso presided over the Brotherhood as Guardian. And as early as 1553 Vittoria, in company with Sansovino, was entrusted by Rangone with the architectural and sculptural restoration of the Church of San Giuliano. Finally, Rangone's bust, carved by our artist at a later period, is preserved in the Correr Museum. The correct interpretation of the beautiful reverse of two of the Rangone medals, representing the birth of Hebe, we owe to A. von Sallet, the late Director of the Berlin Cabinet. Weaker in execution, but more animated in expression, is the largest of the Rangone medals (diameter 53 mill.); its reverse

— a female figure crowning a bull — a marvel of modelling in the light and even low relief". (Fabriczy, *Italian Medals*, Engl. translation, pp. 81-83).

The medals attributed to Alessandro Vittoria : Pietro Aretino (1492-†1557); signed on obv. A. V. ; R. I PRINCIPI·TRIBVTATI·DAI·POPOLI, etc. Aretino on estrade receiving presents from various personages; 57 mill.; — Caterina Sandella (Aretino's mistress); uniface medal; signed; 56 mill.; — Catarina Chieregata; uniface; signed; 53 mill.; — Maddalena Liomparda, probably another or Aretino's mistresses; uniface; signed; 56 mill.; — Tomaso Rangone, physician, †1577. 1. Obv. Bust to right; R. VIRTUTE·PARTA·DEO·ET·LABORE. Female figure crowning a bull; 53 mill.; — 2. 1560. Bust to right; R. A·IOVE·ET·SORORE·GENITA. Birth of Hebe; 39 mill.; — 3. 1562. Bust to right, and different obv. inscription, THOM·PHILOL·, etc.; 39 mill. (*illustrated*); — 4. Similar, undated, with THOMAS·PHILOLOGVS·RAVENNAS·; 38 mill.; — 5. Bust to right, THOMAS·PHILOLOGVS; R. DOMINVS·DA·Nude child on a globe; 25 mill.

From a letter of the artist we learn that he made a medal of Philip II. of Spain, and attributed to him also is a medal with his portrait, uniface, in the Royal Cabinet, Munich; obv. ALEXANDER·VICTORIA·SCVLPTOR. Bust to right; 57 mill.; and another, with busts of Caterina Sandella and her daughter Adria, obv. CATERINA·MATER; R. HADRIA·DIVI·PETRI·ARETINI·FILIA·; 43 mill.



Tomaso Rangone.

Several statuettes in bronze, which surmount holy water basins, are by Vittoria, as also some excellent portrait busts.

The Victoria and Albert Museum London, and Berlin Museum, own works of decorative sculpture by Alessandro Vittoria.



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**VITTURI, ZUANO BARTOLOMEO** (*Ital.*). Mint-administrator at Venice, 1710-1711.

**VIVIEN, GAUCHER** (*French*). Mint-master-general, 1443-1457.

**VIVIEN, GERMAIN** (*French*). Mint-master-general under Louis XI., appointed in 1457 and in office until 1475. After the accession of Charles VIII. he made vain efforts to obtain his reinstallation. There is a jeton of him, with obv. **GERMAIN VIVIEN** Arms; R. GENERAL DES MONOIES DE FRANCE. Nine lis grouped in a lozenge. Colinet Vivien, brother of Germain, appears to have been Master of the Paris Mint. Cf. Jules Rouyer, *Choix de jetons français du moyen âge*, *Rev. num.*, 1884, p. 369.

**VIVIER, MATHIAS NICOLAS MARIE** (*French*). Medallist of the nineteenth century, born at Paris, 6. April 1788; pupil of Moineaux; entered the Ecole des Beaux-Arts in 1807. He was represented several times at the Paris Salon between 1819 and 1833, and he lived till about 1859.

Several of his medals belong to Durand's 'Galerie métallique'; among them: Alexander Pope, 1744; — John Milton, 1608-1674; 1818; — Salomon Gessner, 1818 (Dr S. Bousfield owns the obv. die of that medal); — A. R. Lesage, 1822; — C. Simon Favart, 1818; — J. B. Rousseau; — Bourdaloue; — Philippe Quinault, 1822; — Dr Hermann Boerhaave, of Leyden; — Ariosto; — Leonardo da Vinci; — George Washington; — Nicolas Louis de Lacaille, 1713-1762; 1824; — R. J. Pothier; — Copernicus, 1820.

Chavignerie and Auvray mention the following exhibits of Vivier at the Salon: 1819. A Frame of Models and Medals; — 1822. A Frame of Portraits and Medals; — 1824. Wax models and struck medals; — 1827. Models and Medals; — 1833. Models of the Medal of the French Geographical Society; — Portrait of Louis Philippe, full face; — Abbé de Lamennais; — Portrait of an Ecclesiastic.

By Vivier are further: Nutrix quoque mater; — Mgr. de Quelen, archbishop of Paris; — Death of the Duc de Berry; — Henry IV.; — The Duchesse de Berry and her children; — Translation of the ashes of the celebrated lawyer Pothier; — Assemblée Constituante, 1848; — The Revolution of 1848; — Versailles Museum, 1837; — Mining jetons (described in Florange, *Jetons des Mines*); — Maison centrale des nourrices, Paris, 1831, etc.

**VIVIER, THOMAS GERMAIN JOSEPH DU** (*French*). 1760-† 1814. Painter and Engraver, son of Jean Duvivier, and brother of Benjamin D.; was born in Paris on 30. August 1735; died 2. March 1814.

Rondot states that he engraved medals.

**VIVIER, CHARLOT DU** (*French*). Mint-engraver at Paris, appointed by the King on 7. December 1401 and in office until 1403.

**VIVIER, GANGULPHE DU** (*Flem.*). Engraver of Liège, worked as a Silversmith and Seal-engraver; Die-cutter to Joseph Clement of Bavaria, Prince Bishop of Liège, about 1698-1724. He engraved the coins of 1698, 1700, 1716 and 1724, struck at the Mint of Liège, and the following medals: Laying of the Foundation Stone of the Hôtel de Ville of Liège, 1714; — Medal of Loyens, 1719 (no specimen known); — N. Medal of Marquis de Ximenes, 1702, and possibly also that of Lambert de Liverloo, 1683; — Seals for the Prince and the Town of Liège. Cf. Nocq, *Les Duvivier*, p. 24.

**VIVIER, JEAN HANOTIN DU** (*French*). Mint-engraver at Paris, 1376-1377.

**VIVIER, JEHAN DU** (*French*). Goldsmith to the French King, about 1385 to 1415. He was Die-cutter at the Paris Mint, *circ.* 1390 to 27. April 1401, and again later, as in 1415 he is styled “tailleur des coings de la monnoye de Paris”.



Ecu d'or of Charles VI.

This artist made, between 1386 and 1391, numerous works in gold, silver-gilt and enamelled, for the King, Queen, and Duke of Touraine; chiefly waist-bands, chains, rings set with diamonds, precious stones and enamels, dirks and knives. In 1390 Du Vivier executed a small gold casket enriched with rubies, emeralds and pearls which Charles VI. offered to the Queen; he also supplied the Duke of Burgundy in 1386-87 with goblets and ewers in gold adorned with large pearls and sapphires.



Jehan Du Vivier signed usually **VIVIER**, and his seal bears the inscription : **SEEL JEHAN DU VIVIER**.

BIBLIOGRAPHY. — Natalis Rondot, *Les Médailleurs et les Graveurs de monnaies*, p. 133.

**VIVIER, JEAN DU.** *Vide DUVIVIER, JEAN*, Vol. I, 2<sup>nd</sup>. ed. pp. 683-685. From M. Henry Nocq's admirable monograph (*Les Duvivier*, Paris, 1911) I am able to complete the information I gave in my Vol. I on this Medallist, and his son Benjamin.

Jehan Du Vivier was born at Liège on 7. February 1687 ; son of Gangulphe du Vivier and his wife Francisca Buysard. He married in 1718 Marie Louise Vignon, by whom he had seventeen children, among whom were, two sons, Pierre Simon Benjamin, and Thomas Germain Joseph, and a daughter, wife of Jacques Tardieu, who were, all three, Engravers.

It would appear that the orthography of the family name occurs variously as **DE VIVIER**, **DU VIVIER**, **VIVIERS**, **DE VIVIERS** or **DUVIVIERS**.

Jehan Du Vivier was apprenticed to his father, and from his early age showed distinct taste for drawing, painting, and engraving. His father consented to his going to Rome to perfect himself. On his way there he stopped in Paris, 1711, where he definitely settled. In 1714 he obtained his first official commission from the Director of the Medal Mint. During his early stage in the French capital, Du Vivier studied at the Academy, and supported himself by engraving silver and copper-plate. Waldor, ambassador of the Prince of Liège at Paris, took an interest in the youth, and obtained for him the favour of a sitting of the Prelate to model his portrait for a medal. This work led him to be presented to Nicolas de Launay, who recognising his talent, entrusted him with the engraving of a commemorative medal of the Statue of Louis XIV. at Lyons. He then returned to Liège, but only for a short time, as in the same year 1714, we find him again in Paris.

Numerous interesting particulars are given by M. Nocq on Jean Duvivier's artistic activity. The artist died on April 30, 1761.

Jean Duvivier did not cut any dies for coins, but the following is a list of his medals, according to M. Nocq's compilation : 1. (1643) Capture of Trino and the Bridge of Sture ; 41 mill. ; ab. 1720 ; — 2. (1645) Capture of Roses ; 41 ; ab. 1721 ; — 3. (1648) Capture of Ypres ; 41 ; ab. 1720 ; — 4. (1648) Peace of Westphalia ; 41 ; ab. 1720. ; — 5. (1649) Flemish Campaign ; 44 ; ab. 1720 ; — 6. (1650) Relief of Guise ; 41 ; ab. 1721 ; — 7. (1651) Majority of Louis XIV. ; 41, 1, ab. 1720 ; — 8. (1669) Revocation of the Chamber of Justice ; 41 ; ab. 1724 ; — 9. (1703) Capture of Breisach ; 41 ; ab. 1716 ; — 10. (1703) Battle of Spire and Capture of Landau ; 41 ; 1716 ; — 11. (1707) Capture of Lerida ; 41 ; 1720 ; — 12.

(1712) Campaign of 1712; Douay, Le Quesnoy and Bouchain retaken; 41; — 13. (1713) Peace of Utrecht; 41; 1720; — 14. (1714) Peace of Rastadt; 59 mill. All the above medals are signed : **D.V.**; — 15. (1714) Duc de Villars (Peace of Rastadt); signed : **DUVIVIER F.**; — 16. (1714) Equestrian Statue of Louis XIV. at Lyons; 72; **I. DUVIVIER**; — 17. (1714) Joseph Clement, archbishop of Cologne, duke of Bavaria, etc.; 43 mill.; signed on obv. **I. DU VIVIER.F.** and on **R.** **D.V.**; — 18-22. Varieties of same; — 23. (1715) Death of Louis XIV.; 41 mill.; — 24-25. (1715) Accession of Louis XV; 41 mill.; — 26. (1715) Declaration of the Regency; 41; — 27. (1715) The King and Regent, Philip duke of Orleans; 41; — 28. (1715) The King and Regent; 34; — 29. (1715) Chamber of Commerce of Lille; jeton; — 30. (1716) Hopes raised by the King; 41; — 31-33. Varieties, of same; — 34-36. (1716) The Chamber of Justice; 3 var.; 41 mill. — 37. (1717) Peter the Great in Paris; 59; — 38. (1717) Interview between Louis XV. and Peter the Great; 41 mill. (This is by Benj. Duvivier, 1760); — 39. (1717) Portrait of Louis XV.; 59 mill.; — 40-41 (1717) Education of the King; 2 var., one with obv. by J. Leblanc; 41 mill.; — 42-44. (1718) The King's progress; 3 var.; 41; — 45-47 (1719) Capture of Fontarabie; 3 var.; 41; — 48. (1719) Nicolas de Launay, director-general of the Medal Mint; 41; — 49. The Medal Mint; 41; — 50. (1719) Louis XV. visits the Medal Mint; 41; — 51-52. (1720) Louis XV.'s instruction; 2 var., one with obv. by Leblanc; 41; — 53. (1720) Peace with Spain; 41; — 54. (1721) Congress of Cambrai; obv. by Leblanc; 41; — 55. (1721) Projected Marriage of Louis XV. with the Spanish Infanta; obv. by Leblanc; 41; — 56-57. (1721) The King's recovery from illness; 2 var.; 41; — 58. (1727) Marriage of Elizabeth of Orleans with Louis, prince of the Asturias; 41; — 59. (1722) Arrival of the Spanish Infanta; **R.** by Leblanc; 41; — 60-61. (1722) Briançon citadel; 2 var.; 41; — 62. (1722) Coronation of Louis XV.; 72 mill.; — 63. Another; **R.** by Leblanc; 41; — 64. (1722) Cardinal Dubois; — 65. (1723) The King's majority; **R.** by J. C. Roettiers; 41; — 66-67. (1723) To the memory of Louis XIV.; two var., obv. or **R.** by Leblanc; — 68. (1723) The Plague at Marseilles; 41; — 69. (1723) Cardinal Dubois; 34; — 70. (1723) Foundation of the Order of St. Michael of Bavaria; 72 mill.; — 71. (1724) French mediation between Turkey, Russia and Persia; 41; — 72-73. (1724) Mediation between Russia and Turkey; 2 var., one with **R.** by N. Roettiers; — 74-75. (1724) The Bridge of Blois; 2 var.; 41; — 76. (1724) Promotion of the Knights of Saint-Esprit; 41; — 77. (1724) Administration of the Duke of Bourbon; 59 mill.; — 78. (1725) The King's Hunt; 41; — 79-86. (1725) The King's Marriage; eight varieties of varied



types and sizes ; — 87-88. (1726) The King ruling after the maxims of Louis XIV. ; 41 ; — 89. (1726) Raising of an army of 60.000 troops ; *R.* by J. C. Roettiers ; 41 ; — 90. (1726) Chamber of Commerce of Bayonne ; 34 mill. ; — 91-92. (1727) Preliminaries of Peace ; two var. ; 41 ; — 93. (1727) Birth of the Dames de France ; 41 ; — 94-95. (1727). Reestablishment of Cadets Corps ; 2 var. ; 41 mill. ; — 96. (1728) The King's recovery from illness ; 41 ; — 97. (1728) Bombardment of Tripoli ; 41 ; — 98. (1728) Congress of Soissons ; *R.* by Roettiers fils ; 41 ; — 99-100. (1728) The King as Protector of Sciences, Letters and Arts ; 2 var. ; 41 ; — 101-102. (1729) France's Felicity ; 2 var. ; 41 ; — 103-104. (1729) The Order of St. Michel ; 2 var. ; 41 ; — 105-7. (1729) Birth of the Dauphin ; 3 var. ; *R.* by Rög ; 72, 41, and 32 mill. ; — 108-109. (1729) Banquet at the Hôtel-de-Ville on the Birth of the Dauphin ; 2 var. ; 72 and 54 mill. ; — 110-111. (1730) Homage of the Duke of Lorraine ; 2 var. ; *R.* by Jean Le Blanc ; 41 mill. ; — 112-113. (1730) Birth of the Duke of Anjou ; 2 var., one with *R.* by Le Blanc ; 41 ; — 114-115. (1730) The Bridge of Compiègne ; 2 var. ; 54 and 41 mill. ; — 116. (1732) New Fortifications at Metz ; *R.* by Le Blanc ; 41 ; — 117-118. (1733) The Main Roads ; 2 var. ; 41 ; — 119. (1733) Statue of Louis XV. at Bordeaux ; 59 mill. ; — 120. (1734) Capture of Philipsburg ; 41 mill. ; — 121. (1734) The Germans repulsed beyond the Adige ; 41 ; — 122. (1734) Battle of Guastalla ; *R.* by Le Blanc ; 41 ; — 123. (1735) Preliminaries of the Peace of Vienna ; *R.* by C. N. Roettiers ; 41 ; — 124. (1736) Education of the Dauphin ; *R.* by Le Blanc ; 41 ; — 125. (1737) Reunion of Lorraine to France ; 41 ; — 126. (1738) Peace with Germany ; 41 ; — Another, with *R.* by J. C. Roettiers ; — 128. (1738) Pacification of Geneva ; 41 ; — 129. (1738) Renewal of Louis XIII.'s wish ; 41 ; — 130 (1738) Prize Medal of the Academy of Marseilles ; 54 mill. ; — 131. (1738) Alliance with the Swedes ; *R.* by J. C. Roettiers ; 41 ; — 132. (1739) Marriage of Princess Louise Elisabeth with the Spanish Infant ; *R.* by Roettiers fils ; — 133. (1747) The States of Provence, Etienne Michel Bouret ; 72 mill. ; — 134. (1749) Homage of the towns of Artois ; 41 ; — 135. (1751) Birth of the Duke of Burgundy ; *R.* by Marteau ; 41 mill. ; — 136. (1751) Birth of the Duke of Burgundy ; the Paris Marriages ; 34 ; — 137. (1752) Chamber of Commerce of Rouen ; 41 ; — 138. (1753) The Façade of St. Eustace ; 47 ; — 139-140 (1754) Equestrian Statue of Louis XV. ; 41 ; 2 var., etc.

Jean Du Vivier and his son, Benjamin, engraved a large number of Jetons, many of which M. Nocq describes under the following categories : The King (1-4) ; The Regent (5-8) ; The Queen (9-41) ; Comte and Comtesse de Provence (42-47) ; Marie Thérèse de

Savoie, Comtesse d'Artois (48-51); Stanislas Leczinski, duc de Lorraine (52); Ordre du St. Esprit (53-55); Ordre de St. Louis (56-60); Ordre du Mont-Carmel et de St. Lazare (61); Trésor royal (62-75); Parties casuelles (76-89 *bis*); Chambre aux deniers (90-102); Ordinaire des guerres (103-117); Extraordinaire des guerres (118-144); Artillerie (145-149); Artillerie et génie (150-151); Invalides de la Marine (152-153); Bâtiments (154-168); Jurés du roy et greffiers des bâtimens (169-170); Experts des bâtimens (171-172); Menus plaisirs (173); Argenterie (174); Écuries (175-179); Chasses royales (180); Substituts du grand conseil (181); Secrétaires du roi (182-186); Avocats aux Conseils du roi (187-190); Avocats au Parlement (191); Procureurs de la Cour (192); Syndics généraux (193-194); Contrôleurs du papier; (195-6); Monnaies (197); Académie française (198-200); Académie des Inscriptions (201-203); Académie des Sciences (204-205); Académie de Peinture et Sculpture (206-207); Académie d'Architecture (208); Sorbonne (209); Collège de France (210); École de chirurgie (211); Académie royale de chirurgie (212-215); Collège de pharmacie (216); Société royale d'agriculture (217); La Ville de Paris (218-224); Élection de Paris (225-227); Impositions de Paris (228); Contrôleurs des rentes (229); Prévôts des marchands (230-256); le Clergé (257-276); Doyens de la Faculté de médecine de Paris (277-330); Paroisses de Paris (331-348); Professions diverses (349-383); Provinces et Villes (384-611); Personnages divers (612-633).

Jean Duvivier was elected an Academician in 1717.

**VIVIER, JEANNE LOUISE FRANÇOISE DU** (*French*). Daughter of Jean Du Vivier; born in 1719, died on 6. April 1762, as the wife of Jacques Nicolas Tardieu, engraver to Louis XV. She earned great distinction as a draughtsman and aquafortist, and also engraved medals.

**VIVIER, PIERRE SIMON BENJAMIN DU** (*French*). Medallist and Engraver-general at the Paris Mint, in succession to Joseph Charles Roettiers, 1774-1791. He was a son of Jean Du Vivier and was born on 5. November 1730. Destined to a liberal career, his taste led him to adopt his father's profession.

On his father's death certificate, he is styled 'Medallist to His Majesty', and three months after Jean Du Vivier's decease he was appointed officially in his stead. He lost his post in 1791, when the Assemblée nationale nominated Augustin Dupré. The Academy elected him a Member in 1764.

Benjamin Du Vivier engraved the dies for the coinage of Louis XVI. from his accession to the Revolution : 1774. *N.* Louis. *R.* Écu de six livres, demi-écu, cinquième, dixième, and vingtième;



℞. Crowned shield between palm-branches; also various Patterns; — 1775. *A.* Double Louis, Louis and Demi-Louis 'aux lunettes'; ℞. Two ovalshields of France and Navarre under crown; — 1785. *A.* Louis 'aux lunettes', Double Louis, and Louis, with King's head instead of bust; also Patterns; — 1777-1791 *Æ.* Douze, Six, and Trois Deniers, unsigned; 12 Deniers 1791, signed: **DUVIVIER**. In 1791 Du Vivier also engraved a Pattern Ecu, of the so-called 'Constitutional type'. Cf. Hoffmann, *Monnaies royales de France*, for further particulars, dates of each issue, etc.

His medals comprise: 1. (1717) Interview between Louis XV. and Peter the Great; 41 mill.; ab. 1760; — 2. (1742) Louis XV. grants an audience to the Turkish ambassador; obv. by Marteau; 41; ab. 1760; — 3. (1744) Illness of the King; obv. by Marteau; ℞. signed: **B. DU V. FILS**; 41; — 4. (1751) Birth of the Duke of Burgundy; signed: **B. DUVIVIER F.**; 34; — 5. (1753) First stone of the Façade of St. Eustace; — 6. (1756) Alliance with Maria Theresia; signed: **B. DUV.**; 41; — 7. (1763) Equestrian statue of the King, Place Louis XV; 72 mill.; — 8. (1763) Equestrian statue; medal of the six guilds of merchants; 72; — 9. (1763) Equestrian statue; ℞. *GALLIA PLAUDENTE*; signed on ℞. **B.D.V.**; 41; — 10. (1763) Peace with England; ℞. by J. C. Roettiers; 41; — 11. (1764) Statue of Louis XV. at Rheims; 55; — 12. (1764) Portal of St. Stephen of Metz; 41; — 13. (1764 ?) Princess Trubetskoy; signed on obv. **DUVIVIER FIL. F.**; — 14. (1766) The first Stone of the new Church of Saint-Germain; 41; — 15. (1766) Prize medal of the Academy of Marseilles; 54 mill.; — 16. (1767) Orleans Cathedral; 63 mill.; — 17. (1768) Prize medal for Naval Surgeons; 41; — 18. (1768) Prize medal of the Academy of La Rochelle; 63; — 19. (1768) Prize medal of the College of Orleans; 34; — 20-21. (1768) Foundation of a Military School; 2 var.; 63 and 41 mill.; — 22. (1769) Maria Theresia, for the Society of letters of Brussels; **B.DUV.**; 52; — 23. (1769) Prize for Natural history, Lyons; 51; — 24-26. (1770) Marriage of the Dauphin; 3 var., 41; — 27. Louis Joseph de Bourbon, prince de Condé (Prize for draughtsmanship); 41; — 28. (1771) Marriage of the comte de Provence; 41; — 29. (1772-73) The Prince of Saxe-Gotha; 47; — 30. (1773) Marriage of the Comte d'Artois; 41; — 31. (1773) J. C. Soumard, mayor of Bourges; 41; — 32. (1774) The Trade of Marseilles with Africa; 41; — 33. (1774) College of France; ℞. by Lorthior; 41; — 34. (1774) Death of Louis XV.; signed: **B. DV.**; 41; — 35-36. (1774) Medals of the 'Académie et École de chirurgie'; 2 var., 59 and 41; — 37. (1775) Portrait of Louis XV.; 59 mill.; — 38. (1775) Coronation of Louis XVI.; 41; — 39-43. Other medals on the same event, varied; — 44. (1775) Academy of Châlons; 54; — 45. (1775) The King grants a Parliament back to the wishes

of the people ; 41 ; — 46. (1775) Fête des bonnes gens. The good daughter ; 41 ; — 47. Another ; The good mother ; 41 ; — 48.



Rènewal of the Alliance with the Swiss, 1777.

(1776) Washington at the Capture of Boston ; 68 mill. ; — 49 (1776) Prize medal for Geometry and Drawing ; 41 ; — 50. (1777) Renewal of the Alliance with the Swiss ; 72 mill. ; — 51. Another ; 41 mill. (*illustrated*) ; — 52. (1777) Prize medal for Arts and Industry ; 72 ; — 53. (1778) Caisse d'escompte ; 55 ; — 54. (1778) The Church of Port-Marly ; 41 ; — 55-56. (1778) Birth of Madame ; 2 var., 41 ; — 57. (1778) The French Academy ; 59 ; — 58-60 (1778) Prize medals of the University of Perpignan ; 41 ; — 61. (1779) Life-saving medal of the city of Paris ; 41 ; — 62. (1779) The Queen's acts of kindness ; 41 ; — 63. (1779) Colonel de Fleury ; 41 ; — 64-65. (1781) Louis XVI. and Marie-Antoinette ; two var., 72 and 41 mill. ; — 66. (1781) Birth of the Dauphin ; 63 ; — 67. Another, with R. FELICITAS PVBLICA ; 41 ; — 68. Rejoicings at Strasburg on the birth of the Dauphin ; 41 ; — 69. (1781) Burgundian Marriages ; 45 ; — 70. (1781) Battle of Cowpens ; (Colonel W. Washington) ; 45 ; — 71. (1781) Marriages at Perpignan ; R. by N. Gatteaux ; 41 ; — 72. (1781) Battle of Cowpens (Colonel J. E. Howard) ; 45 ; — 73-74. (1782) Fêtes given on the occasion of the birth of the Dauphin ; 2 var., 72 and 50 mill. ; — 75. (1782) Prize medal of the Académie des Sciences, for Industry ; 72 ; — 76-77. (1783) Canal du Centre ; 2 var., 72 and 50 ; — 78. (1783) Peace with England, concluded at Versailles ; 41 ; — 79. (1784) Foundation of Beaujon ; 41 ; — 80. (1784) The six Guilds of merchants relieve prisoners ; 59 ; — 81. (1784) Prix d'accouchement ; 41 ; — 82. (1785) To Joseph Chrétien ; 41 ; — 83. (1785) Birth of the Duke of Normandy ; 41 ; — 84. (1785) Voyage of Lapeyrouse and Langle ; 59 ; — 85. (1785) Prize medal of the Academy of Painting and Sculpture ; 34 ; — 86. (1788) The canal from the Saône to the Yonne ; 54 ; — 87. (1786) Cones of



Cherbourg; 63; — 88. (1786) Royal Watch Manufactory; 54; — 89. (1786) The town of Poitiers to Boula de Nanteuil; 54; — 90. (1786) To Major Bouvard; 41; — 91. (1787) To Jean Claude Bilon; 41; — 92. (1787) Provincial Assembly of the 'Généralité' of



Birth of the Dauphin, 1781.

Orleans; 41; — 93. (1788) Louis XVI. Bridge; 54; — 94. (1789) 'Généralité' of Paris; 41; — 94. Portrait of Necker, facing; 41; — 95. Portrait of Necker, bust to l.; signed: **INSCIUM S. DUVIVIER**; 41; — 96. Another, with **R. RAPPELÉ &c.**; — 97. (1789) Lafayette; 41; — 98. (1789) Mairie de Paris; J. Silvain Bailly;

R. by Dupré; 54; — 99. (1789) Meeting of the Electors of Paris; 45; — 100. (1789) Abandonment of Privileges; 63; — 101. (1789) Louis XVI.'s Arrival in Paris; 54; — 102. (1789) J. S. Bailly; 41; — 103. Another; 32 mill.; — 104. To J. B. Murget; 41; — 105. (1791) Life saving at Brest; 41; — 106. (1792) To J. B. Réveillon; 72; — 107. (1792) The 10. August, EXEMPLE AUX PEUPLES; 54; — 108. Another; 41; — 109. (1792) The new French Era; 41; — 110. (1793) The Republican Constitution; 41; — 111. (1793) Prize of the Lycée des Arts (La bonne fille); — 112. (1793) Prix de Vertu (La bonne mère); — 113. (1794 ?) J. S. Bailly; 41; — 114. (1796) Castorland; 32; — 115. (1796) Scholastic Prize of Sorèze; 34; — 116. (1797) Portrait medal of Jean Duvivier; 41; — 117. (1798) J. J. Barthélemy; 41; — 118. (1798) Treaty of Campo Formio; 57; — 119. Medal of the Medical Society of Paris; 52; — 120. (1799) Industrial Exhibition; 56; — 121. (1800) Conseil d'État; oval, 48 × 40 mill.; — 122-3. (1800). The National Column; 2 var., 50 and 41; — 124. (1800) Races on the Champ de Mars; 63; — 125. (1801) Peace of Lunéville; 57; — 126. (1801) To the Abbé de l'Épée; 41; — 127. (1803) J. D. Leroy; 41; — 128. (1805) Pius VII. visits the Deaf and Dumb; 41 mill.

A general list of the jetons engraved by Jean and Benjamin Duvivier is given under the former Engraver.

As to the characteristics of style of the two artists, H. Nocq offers the following remarks: 'Il ne serait pas possible d'établir des différences profondes entre le talent de Benjamin Duvivier et celui de son père: on ne peut noter que des nuances. Benjamin, qui a suivi plus longtemps les cours de l'Académie, possède un modelé plus savant peut-être, plus correct, mais aussi un peu plus conventionnel que celui de Jean Duvivier. Les portraits exécutés par Jean ne présentent jamais les atténuations auxquelles Benjamin consent quelquefois. Les profils de Louis XV gravés par Jean Duvivier nous montrent d'abord un enfant mou, un adolescent gras, pour arriver par degrés à l'extraordinaire physionomie de la maturité: front fuyant, nez aquilin, œil exceptionnellement énorme et placé trop bas, descendant dans la joue par un double pli de bouffissure; masque trop singulier pour n'être pas vrai, et qui appelle la comparaison avec une tête d'oiseau de proie. Si nous examinons ensuite une médaille de Benjamin représentant Louis XV âgé, les caractères de cette étrange tête s'y retrouvent, pourvu qu'on les cherche, mais ils sont adoucis et tendent à rattraper les proportions moyennes d'un profil classique. Par contre, les différents plans du menton, de la pommette, de la joue flétrie, minutieusement détaillés, s'y modelent avec une admirable souplesse.

'Dans les portraits de Louis XVI, Benjamin Duvivier, inégalement



sincère, dissimule parfois les signes particuliers du visage royal. Mais parfois aussi il se laisse aller à copier de plus près l'œil éteint, les joues pendantes, l'encolure démesurée de cet insatiable mangeur. Dans ce cas, il nous donne un profil qui vaut, au même titre que certains Louis XV de Jean Duvivier, un bon paragraphe d'histoire de France.

‘ Les profils de la reine Marie-Antoinette, exécutés d'après nature, ou tout au moins dessinés certainement d'après nature, puisque les dessins originaux sont parvenus jusqu'à nous, doivent être les portraits les plus sincères de la Reine. L'œil bridé, le front bossué, le nez excessif, la petite bouche fendue sans lèvres, l'absence totale de crâne sous l'échafaudage de la coiffure ont été rarement indiqués avec autant de bonne foi. La médaille de la Reine de 72 mill., par exemple, nous donne un portrait assez différent des peintures gracieuses de M<sup>me</sup> Vigée-Lebrun ’.

H. Nocq, *Les Duvivier. Essai d'un Catalogue de leurs œuvres précédé d'une notice biographique et bibliographique*. Paris, 1911. 320 pp., Planches et gravures.

**VIVROUX, CLÉMENT FÉLIX JOSEPH** (*French*). Sculptor and Medalist of the second half of the nineteenth century, born at Liège, but worked at Paris. He signed a number of Portrait-medallions: 1870. M<sup>me</sup> M\*\*\*, bronze; — 1874. M. Vivroux, bronze; — 1882. Henri Vieuxtemps, &c.

**VIZÉ, PIERRE** (*French*). Goldsmith of Lyons, *circ.* 1536-1575. He filled for some time the office of Warden of the Mint there.

**V. L.** *Vide* **VAN LON, FRANZ ANTON**. Die-engraver and Line-engraver at Cologne, Bonn, Ehrenbreistein, 1727-1764. Between 1763 and 1765 he worked also for Adam Frederick, bishop of Würzburg.

**V. L. F.** (Vercelli, Mint), **LUIGI FERRARI** (Mint-master), 1548-1564.

**VLOCRINO** *Vide* **ULOCRINO supra**.

**VLUSTHART, DIETRICH** (*Austr.*). Mint-master at Vienna, under Duke Albrecht II., 1352, 1353 and 1357. Privy mark, a lis. He belonged to the noble family of Flusshart von Pottendorf.

**V. M.** *Vide* **URBANO MALIPIERO**. Administrator of the Mint, at Venice, 1630.

**V. M.** *Vide* **CHRISTIAN MALER**. Medallist at Nuremberg, *circ.* 1603-† 1648.

**V M** (monogram) **VALENTIN MALER**. Medallist at Nuremberg, *circ.* 1568-† 1603.

**VOCATIVO, STEPHANUS** (*Austr.*). Die-engraver of the eighteenth century. In 1737 he had been working for three years as Die-cutter under Gennaro at the Vienna mint; 1741, went to France to perfect himself in the art; 1747 appointed Mint-engraver at Kremnitz; died in 1748.

**VOCK, FRANZ** (*Austr.*). Contemporary Sculptor and Medallist, residing at Baden near Vienna. At the Brussels Salon International de la Médaille 1910, he exhibited: T. J. and R. H. Archduke and Archduchess Rainer; large plaquettes, bronze cast; — H. E. Count von Bylandt Rheidt; plaquettes; — Count Kuefstein, 1908; medals, cast; — H. E. Dr Marschall; medal; — Karel Frim, 1908; medal; — Baron von Doblhoff; large plaquettes; — Alfred Schreiber, 1907; Portrait-medallion, cast, and medal; — The Theatre of the town of Baden; medal; — State Councillor Dr E. Rollett; plaquette (*illustrated in Monatsblatt der Numismatischen Gesellschaft in Wien*, 1906, p. 123); — Silver Wedding of Karl Calliano, 1882-1907; signed: **FR. VOCK 07**, etc.

**VOET, FR. ELIA** (*Dutch*). Contemporary Sculptor and Medallist, domiciled at Haarlem, born on 8. June 1868. At the Brussels Salon International de la Médaille he exhibited the following medallic productions: 25<sup>th</sup> Anniversary of the Gymnasium of The Hague, 1903; engraved plaque; — 80<sup>th</sup> Anniversary of A. J. Scholten, Haarlem, 1904; engraved plaque; — Manifestation in honour of Prof. A. G. van Hamel, of Groningen, 1907; engraved plaque; — Lonchamps fleuri de Haarlem, 1899; plaquette in gold; — Centenary of the Dutch Life Insurance Society at Amsterdam, 1907; plaquette; — Annie; medal; — Souvenir d'Elias Voet, 1827-1905; oval engraved plaque; — Marriage plaquette of Willem Jan Voet and Anna Mathilda Westervelde, Haarlem, 1902; engraved plaque; — Commemorative-Plaquettes of the Battles of Nieuport, 1600, and Waterloo, 1815; — Marriage plaquette of Elias Voet Junior and Clarina Rouwens, Bloemendaal, 1907; — Golden Wedding of H. W. Mesdag and Sientje van Houten, 1906; Plaquette, cast in gold.

At the Hague Museum is a Portrait-medal of P. N. van Doorninck, 1900, which is described in the Catalogue under the title 'Ateliers Voet'.

**VOGE, CLAUS** (*Germ.*). Mint-master at Rostock. 1421-40.

**VOGEL, AUGUST** (*Germ.*). Contemporary Sculptor and Medallist, residing in Berlin. At the Brussels Salon International de la Médaille, 1910, he exhibited: Medal of honour of the Communal Council of Hamburg, granted for services rendered during the epidemics of cholera in 1892; — Centenary Plaquette of the Royal Academy of Sciences of Berlin, 1900; — Portrait-medallion of



Dr Johann Heinrich Burchard, burgomaster of Hamburg; — State Prize Medal of the City of Hamburg; uniface medallion. Besides



Obv. of Prize Medal of Hamburg, 1892.

these, the artist modelled : Plaquette, Children's Hospital; — Jubilee of the Technical School, Berlin; — State Prize Medal for Hamburg; — Gura Medal; — Prize medal for Agriculture; — Jubilee of the Academy of Sciences of Berlin; — Medal of the Hamburg Freemasons on the Centenary of Klopstock's birth, 1903; — Large Presentation Plaquette of the Chamber of Agriculture of the Province of Schleswig-Holstein (1905); — University Prize medal, &c.

**VOGEL, GEORG** (*Germ.*). Mint-master to the Bishop of Basle, Jakob Christoph Blarer von Wartensee (1515-1608) at the Mints of Delémont and St. Ursanne, 1595.

**VOGEL, HANS ADAM** (*Germ.*). Counter-manufacturer at Nuremberg, first half of the eighteenth century. A Jeton of George II. bears his signature : I. A. V. R. PF. (Johann Adam Vogel's Counter).

**VOGEL, KONRAD** (*Germ.*). Mint-master to the Abbey of Murbach, 1596.

**VOGEL, LUDWIG** (*Swiss*). Painter of Zurich, born 10. July 1788, died 21. August 1879, who designed the medal, engraved by Peter Bruckmann on the Grütli commemoration, with figures of Fürst, Stauffacher, and Melchthal. Vogel's principal paintings are : Zurich's entry into the Swiss Confederation (1851; Mus. Zurich), Battle of Grandson (1831; Mus. Berne), Zwingli's Return (1865), &c.

**VOGELL, CHRISTIAN** (*Germ.*). Mint-master at Steinbeck, 1601.

**VOGELHAUPT, ZACHARIAS** (*Bohem.*). Provisional Administrator General of the Bohemian coinage, 1633.

**VOGELSANGER, PAUL** (*Germ.*). Contemporary Sculptor of Munich. At the X. International Fine Art Exhibition at Munich 1909 he exhibited a Portrait-medallion in honestone of the actress of the Royal Opera, Fräulein E. Schneider.

**VOGL, CONRAD** (*Austr.*). Mint-warden at Ensisheim 1584, and Hall 1591.

**VOGLER, KARL** (*Austr.*). Mint-engraver's apprentice at Hall in Tyrol, 1607-1613; son of Hans Vogler, painter at Brixen; was born in 1592. He worked under the Die-engraver Hartenpeck.

**VOGLER, GEORG** (*Germ.*). Mint-master to Counts Günther and Johann Günther of Schwarzburg, at Arnstadt, 1555-1571; privy mark, a branch with leaf.

**VOGLHEIMER, ULRICH** (*Austr.*). Mint-warden at Prague *circ.* 1540, and Joachimsthal 1544; he died in 1559.

**VOGT, ALFRED** (*French*). Contemporary Sculptor and Medallist, born at Versailles; pupil of Delorme. He is the author of a number of Portrait-medallions, some of which were exhibited at the Paris Salon: 1885. M<sup>me</sup> C. P\*\*\*; — 1886. M<sup>lle</sup> M. G\*\*\*; — 1887. Gustave R\*\*\*; — 1889. M<sup>lle</sup> S. Stern; — 1890. M<sup>lle</sup> Aimée; — 1892. M. G\*\*\*, &c.

**VOGT, DANIEL** (*Germ.*). Goldsmith and Medallist at Breslau, whose name occurs as early as 1640 in Epstein's list of Breslau goldsmiths,



Christian of Liegnitz († 1672).



but whose medals are dated between 1659 and 1669. He was a member of a delegation which was sent to Vienna at the end of 1669 and returned early in 1670.

The following medals are ascribed to Daniel Vogt : (1659) Sylvius Nimrod of Württemberg-Oels (1647-1664) ; signed : **D. V.** ; gold cast (Royal Museum, Stuttgart) ; — 1663. Georg III. of Brieg ; signed : **D. VOGT** (Schlesiens Vorzeit, Bd. VI, p. 251) ; — Heinrich of Nassau and Dorothea Elisabeth, of Brieg ; signed : **DVF**(ecit) ; gold, cast? — Undated, but probably 1663. Christian, Duke of Liegnitz ; signed : **DVF** ; gold cast (Royal Museum, Berlin), lead (Breslau Museum) (*illustrated*) ; — 1669. Christian Walther, burgher of Breslau ; silver, struck (Kundmann, Pl. XVI, 50) ; — Daniel Vogt and Christian Jauditz of Breslau ; silver (Kundmann, Pl. XXVII, 84).

Vogt's best works are the cast medals.

**BIBLIOGRAPHY.** — F. Friedensburg, *Daniel Vogt, ein Breslauer Goldschmied und Medailleur*, Schlesiens Vorzeit, VII, 494. — Erman, *op. cit.*

**VOGT, JOHANN** (*Germ.*). Mint-master at Cologne, *circ.* 1594-1610.

**VOIGT, HENRY** (*Amer.*). The first Chief-coiner at the Mint of Washington, appointed by President Washington, January 29, 1793. He was selected on account of his mechanical skill, being a watch-maker by trade. He held office until removed by death in February 1814.

**VOIGT, KARL FRIEDRICH** (*Germ.*). Sculptor, Medallist, and Gem-engraver, born at Berlin on 6. October 1800, died at Trieste on 13. October 1874. He studied at first with the Goldsmith Vollgold and learned modelling under Leonhard Posch ; from 1820 to 1825 worked at the Medallic establishment of G. Loos ; 1825-1826 he was in London, and worked under Pistrucci ; then he visited Paris and made a lengthy stay in Rome where he applied himself more particularly to gem-engraving. He benefited much from the instruction of Girometti, and came also under the influence of Thorwaldsen. In 1829 he went to Munich, where King Ludwig I. appointed him Chief-engraver and first Medallist to the Mint. In 1859 he settled in Rome, and died at Trieste in 1874 while on his way back to his native country.

The following list of Voigt's productions is by no means complete, as many of this Engraver's medals and coins have no doubt escaped my notice. Some of the coin-dies, especially those of his early stage at Munich are not signed, and in the absence of official records, it is impossible to compile any trustworthy catalogue.

**L. FORRER.** — *Biographical Notices of Medallists.* — VI.

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# COINS.

At Munich Voigt was engaged with cutting dies for the coinage of Greece of King Otho, and the medals of that King, of the dates 1832, 1833 and 1834. According to Lambros, Voigt engraved the following coin-dies of King Otho : *Δ.* 40 Drachmai 1852 ; 20 Drachmai 1833 and 1852 ; — *℞.* 5 Drachmai 1833 ; signed : *Κ. ΦΟΙΚΤ* ; and also, 1844, 45, 46, and 1851 ; 1 Drachme 1832-1834, 1845-1847, and 1851 ;  $\frac{1}{2}$  Drachme 1833, '34, 1842, '43, '46, '47, 1851 and 1855 ;  $\frac{1}{4}$  Drachme 1833, '34, 1845, '46, 1851 and 1855 ; — *Æ.* 10 Lepta 1833, 1836-1838, 1843-1851, and 1857 ; 5 Lepta 1833, '34, 1836-1842, 1844-1849, 1851, and 1857 ; 2 Lepta 1832-1834, 1836-1840, 1842, '44, '45, 1847-1849, 1851, and 1857 ; 1 Lepton 1832-1834, 1837-1849, 1851, and 1857. The dies were sent to Paris where 5 and 1 Drachmai 1833, Drachme,  $\frac{1}{2}$  and  $\frac{1}{4}$  Drachme 1834 were also struck, bearing the anchor mint-mark and letter *Α*. All the other coins were struck at the Athens mint. Several Patterns by Voigt for some of the above coins are known.

Among Voigt's dies for the Bavarian coinage we find : *LUDWIG I. Δ.* Ducats 1840 ; signed : *VOIGT, ℞. GERECHT UND BEHARRLICH*, and 1841, '42, '43, '44, '45, '46, '47 and 1848 ; — *℞.* Double Thalers 1839 ; signed : *С. VOIGT* (3  $\frac{1}{2}$  Gulden 2 Thaler-Convention vom 30. July 1838) and also 1840 and 1841 ; Double Thaler 1842 with crowned arms supported by two lions on *℞.*, and also 1843-1848 ; *℞.* 'Historical' Conventions-Thalers : Accession 1825 ; Reichenbach and Fraunhofer 1826 ; Transfer of the University from Landshut to Munich 1826 ; Zollverein between Bavaria and Württemberg 1827 (only struck in 1831) ; Institution of the Ludwig Order 1827 ; Institution of the 'Theresien' Order 1827 ; The Royal Family, *SEGEN DES HIMMELS* 1828 ; Erection of the Constitution Column at Gaibach 1828 ; Commercial Treaty between Bavaria, Prussia, Württemberg and Hesse 1829 ; Bavaria's Loyalty 1830 ; Landtag of 1831 ; Election of Prince Otto as King of Greece 1832 ; Zollverein with Prussia, Saxony, Hesse and Thuringia 1833 ; Commemorative Monument at Munich of the 30000 Bavarians who fell in the Russian War 1833. There is also a Pattern piece of same ; Landtag of 1834 ; Monument at Ober-Wittelsbach 1834 ; Baden's entry in the German Zollverein 1835 ; Institution of the Bavarian 'Hypotheken- und Wechselbank' 1835 ; Monument at Aibling 1835 ; Completion of the Railway line from Nuremberg to Fürth 1835 ; Monument of King Max Joseph I. at Munich 1835 ; Return of the Benedictines 1835 ; The Otto Chapel at Kiefersfelden 1836 ; — 'Historical' Double Thaler, Monetary Convention of Munich 1837 ; The Order of St. Michael adopted as the Order of Merit



1837; Division of the Kingdom 1838; Erection of an equestrian statue at Munich to Prince Elector Maximilian I. 1839; Erection of a statue of Albrecht Dürer at Nuremberg 1840; Erection of a statue of Jean Paul Friedrich Richter at Bayreuth 1821; Marriage of Crown Prince Maximilian 1842; Inauguration of the 'Walhalla' 1842 (*illustrated*); Erection of a statue of Markgrave Frederick of



'Walhalla' Double Thaler, 1842.

Brandenburg-Bayreuth, at Erlangen 1843; — Building of the 'Feldherrnhalle' at Munich 1844; Birth of the King's two nephews 1845; Monument of Chancellor Freiherr von Kreittmayr, at Munich, 1845; Completion of the Ludwig Canal 1846; Statue of Prince Bishop Julius Echter von Melpesbrunn, at Würzburg, 1847; Abdication of King Ludwig I. 1848; — Double Gulden 1845-1848; — Gulden of 1837-1848; — Half Gulden 1838-1843, 1845-1848; — Sechser 1827-1835; 1840-1848; — Groschen of 1827-1835, 1840-1848; Kreuzer 1827-1835, 1840-1848; — Kupferzweier of 1828-1835, 1840-1848; — Pfennig 1828-1835, 1839-1848; Heller 1828-1835, 1839-1848. Also various Pattern coins. — MAXIMILIAN II. A. Ducat 1849; signed : **C. V.**, and also 1850-1856 (with German legend); — Ducat 1850, with Latin legend; — Würzburg Goldgulden, undated (view of Würzburg); two varieties; — Rheingold Ducats 1850-1856; — **Æ.** Krone of 1857; signed : **VOIGT**; also of 1858-61, 1863-64; — Halt Krone 1857-1861 and 1863; signed : **C. V.**; — Double Thaler 1849 (3  $\frac{1}{2}$  Gulden) 1849; signed : **C. VOIGT**, and also 1850-1856; — Double Thaler 1859 (Zwei Vereinsthaler) and 1860-1864; — Thaler 1858-1864; — 'Historical' Double Thaler 1848; signed : **C. VOIGT.**; The Bavarian Constitution; Statue of Gluck in the Ludwigstrasse at Munich 1848; Statue of Orlando di Lasso in the Ludwigsstrasse at Munich 1849; Industrial Exhibition, 1854; Monument of King Maximilian II. at Lindau, 1856; — Double Gulden 1848-1856; Double Gulden 1855 (Mariensäule); — Gulden 1848-1864; — Half Gulden 1848-1864; — Pattern Quarter Gulden

18..; — Sechser 1848-1857; — Billon 3 Kreutzer pieces 1848-1857; — Kreutzer 1848-1864; — Two Pfennig pieces 1849-50, 1858-1864; — Half Kreutzer 1851-56; — Pfennig 1850-1856; 1858-1864; Heller 1849-1856. — LUDWIG II. *Æ.* Würzburg Goldgulden, undated; signed: **C. V.** (2 var.); — 'Presentation' Ducat, undated; — *Æ.* Krone 1864, 1866-1869; — Half Krone 1864, 1866-1869; — Double Thaler 1864, 1867-1869; — Thaler 1864-1871; — Marienthaler, undated and 1866; — Gulden 1864-1866, 1867-1871; — Half Gulden 1864-1866, 1867-1871; — 6 Kreutzer 1866-1867; — 3 Kreutzer 1865-1868; — Kreutzer 1864-1871; — *Æ.* Two Pfennig 1864-1871; — Pfennig 1864-1871; — Bavarian 'Peace' Thaler, 1871; obv. by Ries; *℞.* by Voigt.

Voigt cut dies for some of the Papal currency of Pius IX: *Æ.* Scudo 1858-1859, 1861-1864; — 100 Lire piece 1866; signed: **C. VOIGT**; and also 1868 and 1869; — 50 Lire 1868, 1870; — 20 Lire 1866-1870; — 10 Lire 1866-'67, 1869; — 5 Lire 1866-1867; — *Æ.* 20 Baiocchi 1858-1866; — 10 Baiocchi 1858-1865; — 5 Baiocchi 1658-1866; — 5 Lire 1867, 1870, &c. He also cut the dies for the *Æ.* Scudo of Pope Pius VIII., 1830 (Bologna and Roma).

The same Engraver cut dies for the following States and Rulers: *Baden.* Leopold, Double Thalers 1841-1843; Double Thaler, on the Erection of a statue of Duke Charles Frederick at Karlsruhe 1838; — Frederick, as Regent: Double Gulden, 1856; as Grand Duke, Vereinsthaler 1857-1865, and 1865-1871 (with full bearded bust); Gulden on the National Rifle Meeting at Mannheim, 1863. — *Grand Duchy of Hesse.* Ludwig II., Double Gulden 1845-1847; — Ludwig III., Double Gulden 1848-49, 1853-56. — *Landgraviate of Hesse.* Ludwig, Gulden 1838; — Philipp, Double Gulden 1846. — *Hohenzollern-Hechingen.* Friedrich Wilhelm Constantin, Double Thaler 1844-1846, Double Gulden 1846-47, Gulden 1846-47. — *Saxe-Meiningen.* Bernhard, Double Thalers 1841, 1843. — *Württemberg.* William, Double Thalers 1838, 1840, 1842-43, 1854-55; Souvenir Double Thaler on the Marriage of the Crown Prince, 1846; Double Gulden 1845-1856; Thalers 1857-1864; Gulden commemorating the 25<sup>th</sup> Anniversary of the King's reign, 1841, and others.

By Voigt are also the dies of a Swiss 20 Centime piece 1850, struck at Strassburg, 10 Centimes 1851, and 5 Centimes 1850, of the same mint.

#### MEDALS.

BAVARIA. Ludwig I., The Genius of Art, 1848; — Souvenir Medal of Queen Therese, undated (**ZUM ANDENKEN**); — Souvenir Medal of Prince Charles Theodore, undated (1843); — Uniface



Portrait-medallion of Prince Charles, undated; — Elizabeth, Crown Princess of Prussia, Entry into Berlin, 1823; — Presentation Medal of Maximilian, Crown Prince of Bavaria; undated; — Uniface Portrait-medallion of King Maximilian II., 1848; — Medal in honour of the loyal troops of the Palatinate and Garrison of Landau, 1849; — ‘Burgomasters’ medal; — Presentation medal, undated (1850); — Medal for Valour (1851); — Prize medal for exhibitors at the National German Industrial Exhibition at Munich, 1851 (two sizes); — Prize Medal for Arts and Sciences, 1856; — Centenary of the Bavarian Academy of Sciences, 1859 (2 var.); — Medal of the Academy of Fine Arts (2 var.); — Prize Medal of the Academy of Sciences, undated (with bust of Ludwig II.); — Bicentenary of the ‘Hartschiere’ bodyguard, 1869; — Memorial medal of Duke Maximilian of Bavaria; — Portrait-medallion of Ludwig I. (2 var., one dated 1845); — Commemorative medal of the Investment of the border country of Brandenburg by Ludwig the Bavarian to Ludwig the Brandenburger; — Dr C. von Pfeuffer, Munich, 1854; — Dr J. N. von Ringseis, Munich, 1852; — Dr M. Trettenbacher, Munich, 1857; — H. J. Ritter von Leprieur, Mint-director at Munich, 1833, etc.

*Greece.* Accession of King Otho, 1832; — Marriage of the King, 1836 (Κ.ΦΟΙΓΤ).

*England.* John Scott, Earl of Eldon, on his resignation of the Lord-Chancellorship, 1827 (2 var.). This medal the artist engraved in Rome, and it brought him general approval; — Entry of George IV. into Hanover, 1821; — J. Borthwick Gilchrist, the Orientalist, 1841.

*Germany* (Miscellaneous medals). Alexander Freiherr von Vrints, 1835 (2 var.); — Jubilee of Dr Friedrich Tiedemann, of Heidelberg, the famous physiologist, 1854; — J. D. Nicolaï, pastor at Bremen,



Thorwaldsen.

1821; — C. A. Prince von Hardenberg, † 1822; — Christoph Knappe, physician of Berlin, 1823; — H. J. Eques de Leprieur, 1833; — Medal of the Hamburg Society for the Promotion of Arts and Industries, founded in 1765; — Prize medal of the Württemberg Academy of Sciences and Arts; — Dr J. C. H. Meyer, of Berlin; — Portrait-medallion of King Frederick William III.; — Portrait-medallion of Rauch; — Portrait-medal of Cornelius; — Memorial medals of Mozart, 1791; Glück, 1787; G. F. Händel, 1759; and Joseph Haydn, 1809 (2 varieties of each, one with Russian legends).

*Italy* (and executed in Italy). Annual medal of Pius IX., an XVI (1861). *R.* Daniel in the lions' den; — Inauguration of the Strada Fornovo alla Cisa, Parma (with veiled bust of Marie-Louise); — Grant bestowed for the Construction of the Baths of Tabiano, Parma; — Construction of Prisons at Parma; — Alessandro Manetti, undated; — Albert Thorwaldsen, 1837, showing on *R.* his celebrated group of Erato and Cupid, 1837 (*illustrated*); — Prize Medal of the Academy of Perugia, with bust of Perugino; — F. di Larderel, Conte di Montecerboli, 1858; — Cr. de la Moricière; — G. Matteo Tesdorpf; — Agostino Bartolini, president of the 'Accademia Tiberina'; — Caritas; — Prince Michael Sturdza, Moldavia, 1842; — Portrait-medal of Pope Pius IX.; — Cardinal Alanus; — Cardinal Juvara, etc.

By Voigt are Portraits in relief of Frederick William III. of Prussia; Relief with Cupid as lion tamer, and others.

Voigt was a member of the Academies of Munich, Rome, etc., a Knight of the Order of St. Michael, and of Our Redeemer of Greece.

**BIBLIOGRAPHY.** — Dr Habich, *Die Medaillen und Münzen des Gesamthauses Wittelsbach*, München, 1901. — Cinagli, *Monete de' Papi*, and Vitalini's *Supplemento*. — Menadier, *Schaumünzen des Hauses Hohenzollern*, 1901. — Dr F. Parkes Weber, *Medals and Medallions of the nineteenth century relating to England*, 1894. — Ad. Hess Nachf., *Reimann Sale Catalogue*. — Schwalbach, *Die neuesten deutschen Thaler, Doppelthaler und Doppelgulden*, 1888. — Paul Joseph u. Ed. Fellner, *Die Münzen von Frankfurt-am-Main*, 1906. — J. V. Kull, *Studien zur Geschichte der Münzen und Medaillen der Könige von Bayern—XIX Jahrhunderts*, Mitth. der Bayer. Num. Gesellschaft, 1885. — G. H., *Zum achtzigsten Geburtsfest Sr. Kgl. Hoheit des Prinz-Regenten Luitpold*, Mitth. 1901, 4. — Bolzenthal, *op. cit.* — Bahrfeldt, *Münzen der Fürstenthümer Hohenzollern*. — Nagler, *op. cit.*

**VOIGTLÄNDER, JOHANN HEINRICH** (*Germ.*). Die-cutter at Erfurt; a pupil of Christian Wermuth, whose sister he married. He worked in the first half of the eighteenth century as Engraver of coin-dies, seals, armorial bearings, etc. Lochner, *Medaillen Sammlung*, P. VI (preface), Ammon, and Bolzenthal mention his name.

**VOISIN, HENRI LÉON** (*French*). Contemporary Sculptor and Medallist, born at Saint-Mandé (Seine); pupil of Gérôme, Marioton, and Gaulard. Many of his medallic productions have been exhibited



at the Paris Salon: 1889. M<sup>me</sup> V\*\*\*; — 1890. M<sup>lle</sup> M. V\*\*\*; — M<sup>lle</sup> A. de L\*\*\*; — 1891. M<sup>lle</sup> M. de L\*\*\*; — M<sup>lle</sup> Isabelle Viteau; — 1892. Plaquette for the town of Beaune; — M. Paul Viteau; — M<sup>me</sup> Is. Albert Pinard; — M. G\*\*\*; — M<sup>lle</sup> L. L\*\*\*; — M<sup>lles</sup> Marie et Alice C\*\*\*; — 1893. M<sup>me</sup> H. V\*\*\* and her son; — M<sup>me</sup> T. P\*\*\* and her son; — Jean Le Quesne; — M<sup>lle</sup> A. C\*\*\*; — 1895. M<sup>me</sup> X\*\*\*, silver plaquette; — M<sup>me</sup> Poulard; — 1896. 'La Royne des Hostelières', plaquette, etc.

**VOIT, J. P.** (*Germ.*). Counter-manufacturer at Nuremberg, eighteenth century.

**VOIT, WILHELM** (*Germ.*). Mint-master to the Counts Palatine of Veldenz (Exter, II, 214).

**VOLCK** (*Germ.*). Medallist of Nuremberg, date not given (Blanchet, *Manuel*, II, 378).

**VOLK, WILHELM** (*Germ.*). Contemporary Sculptor and Medallist, residing at Stuttgart, by whom I have seen some artistic medals of Schiller (two varieties, one with the 'Fürstengraft' at Weimar, and the other with Poetry seated to right holding a laurel-wreath in extended l. hand), and others on the Marriage of the German Crown Prince William with Princess Cecilie of Mecklenburg, 1905 (2 var.).

**VOLLMANN, ALEXANDER** (*Germ.*). Goldsmith at Munich, 1599; mentioned by Kull, XIX, 37.

**VOLLMANN, EKHAART** (*Germ.*). Goldsmith at Munich, 1562-1570 (Kull, XVI, XVII, 157. XIX, 27). He may be the author of a medal of Albert V, 1570; signed  $\hat{V}$  (Habich, 398).

**VOLLMANN, HANS GEORG** (*Germ.*). Goldsmith and Medallist at Munich, 1620. He cut the dies for the Sechsbätzner (or  $\frac{1}{2}$  Thalers), undated, and Groschen of 1618-1620, issued by Duke Maximilian, Count Palatine, at Munich.

**VOLOZAN, JEAN BAPTISTE** (*French*). .. 1786-1793. A maker of buttons, born in 1761. He engraved Patterns for the obsidional money of Lyons 1793. For some time he was in partnership with Galle aîné, under the firm name of *Galle aîné, Volozan et C<sup>ie</sup>*.

**VOLRATH, H.** (*Germ.*). Mint-master at Stolberg, date not given (Schlickeysen).

**VOLTAIRE** (*French*). The famous French writer is said to have designed several medals, among them one of Washington, struck in Paris in 1778. *R.* WASHINGTON RÉUNIT PAR UN RARE ASSEMBLAGE LES TALENTS DU GUERRIER & LES VERTUS DU SAGE (Snowden, *Washington Medals*, Pl. 31, 4).

**VONMATT, ANTON MARIA** (*Swiss*). Goldsmith, Mint-master, and Silversmith of the second half of the eighteenth century. He struck in 1773 Ducats for Unterwalden (C. Brun, *Dict. des artistes suisses*, III, 401).

**VOORDE, L. VAN DE** (*Belg.*). Contemporary Sculptor, by whom I have seen a Portrait-medal of M. Edmond Hendrixx, director of the Royal Flemish Theater at Brussels', 1911.

**VOORDEN, BALTHAZAR VAN DER** (*Dutch*). Mint-master to the States of Zeeland, 1612-1633.

**VOORDEN, PIETER VAN DER** (*Dutch*). Mint-master to the States of Zeeland, 1633-1658. Probably a son of the preceding. Both issued a large number of coins; the principal types are described and reproduced in *Verkade* (Pl. 79-95).

**VORCHTELL, PAUL** (*Germ.*). Mint-master at Nuremberg, 1424.

**VORSTER** (also, **VOSTER, FORSTER**), **ANDREAS** (*Swiss*). Seal-engraver and Medallist, of Diessenhofen, born in 1727, died in 1785. He was apprenticed to Christoffel Aepli (*q. v.*), and worked for some time in Germany. Hartmann states that he cut the seals of Petershausen, Kreuzlingen, Constance, Episcopate of Bamberg, and a number of private ones. On a drawn portrait of Vorster, which occurs in the fine collection of impressions of his seals in the possession of Herrn Alfred Brunner, pharmacist at Diessenhofen, the artist styles himself *graveur et précepteur*, thus indicating that he was also a teacher of drawing.

Andreas V. appears to have seldom signed his dies.

BIBLIOGRAPHY. — Dr C. Brun, *Schweizerisches Künstler-Lexikon*, II, 401.

**VORSTER, BALTHASAR** (*Swiss*). Son of the preceding, and also a Die-engraver, born at Diessenhofen in 1749, died in 1826. He was apprenticed to his father, and produced a number of seals, coin-dies and medals, which are usually signed with a **V**. Hartmann mentions as among his best seals those of the Abbey of St. Gall and Charitable foundation for ladies of Schännis. Haller, *Schweiz. Münz- und Medaillenkabinet* and Tobler-Meyer, *Katalog der Sammlung Wunderly* describe a number of coins, the dies for which were prepared by Balthasar V., and among these the rare so-called Gessner-Thaler of 1773, designed by the painter and poet, Salomon Gessner. The dies gave way after only 36 pieces had been struck. A specimen in the Gessner Sale, 1910 (Leo Hamburger, Frankfurt-on-M.) realized 245 Mks. The same accident occurred in the striking of a second Zurich Thaler of 1773. The current Thaler of 1773 and other dates were issued from dies made after Vorster's Thaler. His



signature is found also on a Zurich Half Gulden of 1773 (*Haller*, I, 719). Besides, we should mention further the Thaler and Gulden



Zurich 'Gessnerthaler' of 1773.

of Prince Abbot Beda Angehrn of St. Gall, and Half Gulden, 1773.

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**VOS, JEAN DE** (*Dutch*). A native of Friesland; pupil of David Attenstetter of Augsburg, was employed as a Modeller at the Imperial Court at Vienna, in the service of Rudolf II., *circ.* 1610. His initials **I.D.V.** or **IV** occur on his productions.

Bolzenthall states that he is convinced that Jean de Vos was experienced in medallic work and ascribes to him the medals or the famous Occoni, whose relation he was, as upon one of them, bearing the portrait of Occo Adolph VII., we find a monogram formed of the letters **I.D.V.** (cf. Bolzenthall, p. 170).

A medal, given by Dr Modern to Paulus van Vianen, is catalogued in the Löbbecke Sale Catalogue under Jean de Vos. It is dated 1614. Obv. NE GLORIERIS IN CRASTINVM. Female bust, diademed, to left. R. MEMOR ESTO QVONIAM MORS NON TARDAT. Upper part of human skeleton, a frog on the skull; with 16 **PV** 14; 60 × 49 mill.

BIBLIOGRAPHY. — Nagler, XX. — Bolzenthall. — Immerzeel.

**VOSDINK, ASSUERUS** (*Dutch*). Mint-master at Groningen, 1688(?)–1692. Privy-mark, a dog seated. Besides currency, he issued a number of Piedforts and Pattern pieces (cf. Verkade, Pl. 181–183).

**VOSS (FAISZEN)** (*Germ.*). Mint-master at Luxemburg for John of Bavaria, appointed on 14. July 1424 for a term of four years, in conjunction with Gerit von der Winterbach, both citizens of Frankfort-on-Main. Herr Paul Joseph has found and published the

original instructions given to these two officials, which throw much light on the Luxemburg currency of that reign. Cf. Paul Joseph, *Goldmünzen des XIV. und XV. Jahrhunderts*, 1882; R. Serrure, *Numismatique luxembourgeoise*, p. 105.

**VOSS, HINRICH** (*Germ.*). Mint-master at Rostock, 1419-1420.

**VOUDRIN, MARIE ANNE** née **DE SAINT URBAIN**. *Vide* Vol. V, p. 313.

**VOUKER, CRISTOFORO** (*Ital.*). Mint-engraver assistant at the Mint of Milan, 1819.



**VOULLAIRE, MARC** (*Swiss*). Engraver of the medal (1816) commemorating the Jubilee of the Foundation of the Moravian Girls' Institute at Montmirail (Neuchâtel), 1766 (*Haller*, II, 2094). He was a native of Geneva, born on 26. March 1749; apprenticed to his cousin Elias Gervais, Engraver to the Electoral Mints of Mayence, Treves and Cologne; worked for some years at Herrnhut (Saxony), and later in Vienna. On his return to his native land he became Professor of drawing at Montmirail. By him is also a Portrait-medallion of Niclaus von Wattenwyl, and another of Count Zinzendorf, 1760.

**VOYEZ, ÉMILE** (*French*). Contemporary Sculptor, born in Paris; pupil of Duret, Lequesne, Guillaume, and Cavalier. By him are a number of Portrait-medallions: 1873. M<sup>lle</sup> J. de Lastic; — 1882. M<sup>lle</sup> Marguerite G\*\*\*, etc.

**VOYEZ, JOHN** (*French*). Ivory-carver, Enameller, Modeller, etc., most of whose work was executed in England, in the second half of the eighteenth century. He was the employer and, later, life-long enemy of Josiah Wedgwood.

Among his works may be named: Glass Cameo of King George III. (1766); — Ivory carving, Prometheus bound (in the Holburne Museum; carved while in prison for drunkenness, 1769); — Various Rings, with bust of Voltaire, Blue Madcap reading Burns, Emblematic Shipwreck, Hymeneal Amour, etc.; — Pendant in wax, Cupid with Rose; — The Quiet Sea-Deeps Box; — Carved ivory plaques; The Ivera; Finest Toy; Carving Joy, etc.; — Enamel Miniatures: Miss Atkins; Atkins' son, Atkins' Girl, etc.

BIBLIOGRAPHY. — *John Voyez as Craftsman*, The Connoisseur, IX, 85.

**VP** (Monogram  ). *Vide* **PAULUS VAN VIANEN** *supra*; also **VID**.

This signature occurs on medals executed in 1603 and 1608 in Bavaria, and 1610 in Saxony. His large oval medals, says Erman, are rather weak. Dr Heinrich Modern has given these to Paulus



van Vianen, but his attributions have been disputed. The medals mentioned by Erman are : 1603. Joseph König and his wife Sabina, of Kempten (Berlin Museum); 1608. Johann Conrad, bishop of



Johann Conrad, bishop of Eichstett.

Eichstett (Berlin; *illustrated*); — 1610. Christian II. of Saxony (Tentzel. t. 27, VI; Her. 48, 28); — 1612. Allegorical medal; obv. Richly adorned female bust. R. A skeleton (Itzinger).

BIBLIOGRAPHY. — Erman, *Deutsche Medailleure*, p. 86.

**V.R.G. (or G.V.)**. An oval Portrait-medallion in wax of Cromwell (in Dr Stanley Bousfield's Collection) is thus signed on truncation of the bust. It measures  $100 \times 73$  mill., and is well-modelled.

**VRANCKE, WILLEM** (*Flem.*). Goldsmith of Oudenarde (1500-1525). Records of payment to him for engraving seals, etc. occur of 1500 and 1525.

BIBLIOGRAPHY. — Edm. Vanderstraeten, *Méreaux d'Audenarde*, 1856.

**VRANCKE, MARTIN** (*Flem.*). Goldsmith of Oudenarde (1459-1478); worked also as a Die-cutter. The town archives preserve records of payments made to the Engraver for cutting seals in 1471, 1473 and 1478.

BIBLIOGRAPHY. — C. Kramm, *De Levens en Werken der Hollandsche en Vlaamsche Kunstschilders, Beeldhouwers, Graveurs en Bouwmeesters*, 1863.

**VRECKEM, PIETER VAN** (*Flem.*). Assayer at the Mint of Brussels, 1641-1648; Mint-master there, 1649-1681; Mint-master-general of the Low-Countries, in conjunction with others, 1679-1701.

**VREESE, GODEFROID DE**. *Vide* Vol. I, n. ed., pp. 574-577. At the recent Medallie Exhibition of the American Numismatic Society, at New-York, 1911, this artist won the first Prize (of 3000 Dollars) and was named " Commemorative Medallist " of the Society.

He modelled the obv. of the Portrait-medal of M. E. Babelon, Keeper of the Cabinet des Médailles, Paris, which on the suggestion of Mr. Archer M. Huntington, seconded by M.A. de Witte, was



Portrait-medal of M. E. Babelon.

prepared in commemoration of the International Numismatic Congress at Brussels 1910. The obv. is modelled, whereas the R<sup>v</sup>. is engraved, by means of the graving tool, by Rudolf Bosselt of



Magdeburg. The medal was presented to M. Babelon on May 6, 1911, at the Bibliothèque Nationale.

M. A. de Witte has recently published a memoir on M. Devreese



Portrait of M. Godefroid Devreese.

and given a full list of his medallic productions, from which the following is extracted :

#### STRUCK MEDALS.

1895. Commune d'Eynhout; plaquette,  $55 \times 40$  mill.; — 1898. 25<sup>th</sup> Anniversary of the Foundation of the firm of Gratry & C<sup>o</sup> at Lille; 60 mill.; — La Dentellière; 25 mill.; — Amour maternel; 3 sizes, 25, 20 and 15 mill.; — 1899. Concours de jeux et de tirs populaires; plaquette,  $65 \times 40$  mill.; — Hélène; plaquette,  $28 \times 20$  mill.; — 1900. Jeune fille (Polonaise); 35 and 25 mill.; — 1901. Charles Buls; 70 mill.; — Insignia of Membership of the Dutch-Belgian Society of Friends of the Medal;  $28 \times 23$  mill.; — Concours agricoles régionaux; 45 mill.; — Concours agricoles; plaquette,  $52 \times 47$  mill.; — Comte G. de Néchondeb; 45 mill.; — E. J. Soil; 45 mill.; — Conseil communal de Tournai; plaquette,  $45 \times 30$  mill.; 1902. General Delarey; 33 mill.; — Association belge de photographie; plaquette,  $63 \times 35$  mill.; — General Botha;

27 mill. ; — General Delarey; 27 mill. ; — Generalde Wett; 27 and 15 mill. ; — Le Billard; pendant, 20  $\times$  30 mill. ; — H. Fierens-Gevaert; 27 mill. ; — 1903. Golden Wedding of Baron de Vos-van Steenwyk; 60 mill. ; — Bébé; 25 mill. ; — Invention



Alphonse de Witte,

du dessin; plaquette, 52  $\times$  42 mill. ; — Lawn-Tennis; 25 and 15 mill. ; — Young Girl of La Panne; 29 mill. ; — 1904. Edouard van den Broeck; 60 mill. ; — Golf-Club; 30 mill. ; — Ostend Golf



Club; 60 mill.; — Pierre Tack; 65 mill.; — Statue of Septimius Severus; plaquette,  $75 \times 43$  mill. — Conseil communal de Schaerbeek;  $21 \times 27$  mill.; — 1905. Paul Fisch; plaquette,  $70 \times 50$  mill.; — Commemorative Monument of the Battle of the Golden Spurs; plaquette,  $60 \times 40$  mill.; — XIII. Interparliamentary Congress at Brussels, 1905; — Raoul Warocqué, bourgmestre de Morlanwelz; 60 mill.; — A. Huart Hamoir, bourgmestre de Schaerbeek; 65 mill.; — Royal Golf Club of Belgium; 60 mill.; — Jockey-Club of Belgium; 60 mill.; — 75th. Anniversary of Belgian Independence; 70 mill.; — International Exhibition of Fine Arts at Liège; 75 mill.; — X<sup>e</sup> Congrès International de la Presse à Liège; 30 mill.; — Fritz Rotiers; 35 mill.; — Waterzoei; 30 mill.; — La loge bruxelloise 'les Amis Philantropes'; triangular badge,  $68 \times 45 \times 40$  mill.; — 1906. Alphonse de Witte; plaquette,  $68 \times 48$  mill. (*illustrated*); — Gustave Francotte, ministre de l'Industrie et du Travail; 60 mill.; — Minime; plaquette,  $48 \times 30$  mill.; — Members' Insignia of the Chambre des Représentants; pendant, 25 mill.; — Employés communaux; badge,  $35 \times 25$  mill.; — Commemorative medal of the Liège Exhibition; 75 mill.; — Louis Coetermans; plaquette,  $78 \times 52$  mill.; — 1907. Bruges port de mer; 75 mill.; — Emile De Mot, avocat, bourgmestre de Bruxelles; plaquette,  $70 \times 50$  mill.; — Baron de Favereau;  $75 \times 50$  mill.; also in ivory,  $100 \times 60$  mill., silver and bronze; — Paul Heger; plaquette,  $75 \times 50$  mill.; — Exposition de St Trond; plaquette,  $51 \times 67$  mill.; — 1908. Emile Dupont, avocat, vice-président du Sénat de Belgique; plaquette,  $70 \times 50$  mill.; — Société royale St. Hubert; plaquette,  $30 \times 41$  mill.; — Association des Ingénieurs de l'Ecole des Mines de Mons; pendant,  $39 \times 25$  mill.; — Léon Hiard, sénateur; plaquette,  $70 \times 48$  mill.; — A. Massaux, secrétaire de la Commission royale des Monuments; plaquette,  $70 \times 48$  mill.; — Sénat de Belgique; 27 mill.; — Madame Devreese; 51 mill.; — Victor Mirland; 60 mill.; — Jules Demaret-Fréron; 60 mill.; — Loge des Amis de la parfaite intelligence à Huy; pendant,  $30 \times 20$  mill.; — 1909. Médaille des anciens secrétaires généraux de l'Etat indépendant du Congo; 78 mill.; — Le Cercle Africain au Prince Albert de Belgique; — plaquette,  $88 \times 49$  mill.; — Société royale de numismatique de Belgique; plaquette,  $55 \times 25$  mill.; — Maurice Kufferath et Guillaume Guidé, directeurs du Théâtre Royal de la Monnaie à Bruxelles; plaquette,  $74 \times 55$  mill.; — C. de Burlet; plaquette,  $78 \times 48$  mill.; — XXV<sup>e</sup> Anniversaire de la création de la Société nationale des chemins de fer vicinaux; 30 mill.; — Première Exposition du Kennel-Club belge; plaquette,  $45 \times 40$  mill.; — LXXV<sup>e</sup> Anniversaire de l'Université libre de Bruxelles; 66 mill.; — Dr Ed. Kufferath; plaquette,  $66 \times 62$  mill.; — Aug. Moyaux; plaquette,  $80 \times 48$  mill.; — P. Alexandre;

plaquette,  $74 \times 42$  mill.; — Fanfare royale de Monceau-sur-Sambre; insignia; — 1910. Max Waller; 51 mill.; — Jean (Pelse-ner); 30 mill.; — Conseil provincial du Hainaut; 28 mill.; — 50<sup>e</sup> Anniversaire de la Mutualité commerciale de Bruxelles; pendant,  $30 \times 19$  mill.; — Francisco Ferrer; 30 mill.; — Salomé; plaquette,  $93 \times 44$  mill.; — Comité belge des Expositions à l'étranger; plaquette,  $66 \times 51$  mill.; — Auguste Beernaert; 65 mill.; — Jean Gody; 65 mill.; — Laisser-passer de l'Exposition de Bruxelles; badge,  $38 \times 30$  mill.; — Prize Medal of the Brussels Exhibition 1910; 70 mill.; — International Exhibition of Fine Arts; plaquette,  $81 \times 42$  mill.; — Bruxelles-Kermesse; 55 mill.; — Louis Goldschmid; 60 mill.; — 1911. First Anniversary of the Accession of the King and Queen of the Belgians; 70 mill.; — Armand Hubert, ministre de l'Industrie et du Travail; 65 mill.; — Baron Henry Kervyn de Lettenhove; 65 mill.; — Ernest Babelon; R. by Bosselt; 65 mill. (*illustrated*); — Ernest Acker, architecte; 65 mill.; — Exposition internationale de la médaille à New-York en 1910; plaquette,  $88 \times 50$  mill.; — J. Manne; plaquette,  $78 \times 50$  mill.; — Aero-Club de Belgique; plaquette,  $88 \times 47$  mill.; — XXV<sup>e</sup> Anniversaire de l'Association belge de la Presse; plaquette,  $60 \times 60$  mill.; — Ernest Altenloh; plaquette,  $70 \times 41$  mill.; — Accession of the King and Queen of the Belgians; 70 mill.; — Armand Hubert; 65 mill.; — Aug. Bernaert; 65 mill.; — Jean Gody; 65 mill.

#### CAST MEDALS and GALVANOS.

1900. La dentellière; 80 mill.; — Jeune fille (Polonaise); 110 mill.; — 1901. Breloque-insigne de membre de la Société hollandaise-belge des amis de la médaille d'art; plaquette,  $118 \times 98$  mill.; — Le Potier; plaquette,  $275 \times 425$  mill.; — 1902. Association belge de photographie; plaquette,  $100 \times 290$  mill.; — A. de Witte; plaquette,  $140 \times 97$  mill.; — 1903. Invention du dessin; plaquette,  $250 \times 210 \frac{1}{2}$  mill.; — Father and mother of the Artist, Constant Devreese et Virginie Vandewiele; plaquette,  $120 \times 100 \times 95$  mill.; — 1904. Ed. van den Broeck; 270 mill.; — M<sup>lle</sup> Aline de Sineth; plaquette,  $115 \times 80$  mill.; — L'aieule; plaquette,  $97 \times 32$  mill.; — Renouveau; plaquette,  $115 \times 92$  mill.; — 1905. Médecine et Hygiène; plaquette,  $110 \times 80$  mill.; — Henri Beyaert, architecte; plaquette,  $125 \times 85$  mill.; — L'ouvrier de l'expansion belge (Leopold II); plaquette,  $250 \times 180$  mill.; — 1906. Les enfants Ganshof, de Bruges, plaquette,  $90 \times 100$  mill.; — J. J. Van Ysendyck, architecte; plaquette,  $150 \times 110$  mill.; — Emile Meistret; plaquette,  $80 \times 60$  mill.; — Oscar Landrien; plaquette,  $80 \times 62$  mill.; — 1907. Emile Demot; plaquette,  $42 \frac{1}{2} \times 30$  mill.; — Rosa Silva; plaquette,  $110 \times 80$  mill.; — Auguste Dumont; plaquette,  $105 \times 76$  mill.; — Léopold Joseph



Dumont; plaquette, 105 × 76 mill.; — 1910. Salomé; plaquette, 87 × 175 mill.; — Exposition internationale des Beaux-Arts de Bruxelles; plaquette, 136 × 80 mill.; — Ernest Altenloh; pla-



Portrait-medal of King Albert and Queen.

quette, 510 × 357 mill.; — 1911. Armand Hubert; 480 mill. (obv. only).; — Accession of the King and Queen of the Belgians; plaquette, 110 mill.; — Ernest Acker; 100 mill.; — Auguste Beernaert; 65 mill.; — Jean Gody; 65 mill.

#### COINS.

*Republic of Haiti.* *℞.* Gourde of President Nord Alexis; Centenary of the Independence of the Republic of Haiti.

*Kingdom of Belgium.* *℞.* Subsidiary coinage (2 Francs, 1 Franc, and 50 Centimes 1910-1912); obv. Bust of King Albert. *℞.* Value in wreath, etc.; — *℞.* 100 Francs, 1911; obv. Bust of King Albert I. in military uniform; *℞.* Crowned and draped shield of arms between 100—FRS 1911; — 20 Francs, 1911; — 10 Francs, 1911.

M. Devreese was born at Courtrai on 19. August 1861.

Pupil of his father and of the Royal Academy of Brussels (Eugène Simonis and Charles Vander Stappen). Has exhibited since 1885, in which year he obtained the second grand prize of Rome. Obtained in public contest the order for the commemorative monument of the battle of the Golden Spurs (1302), erected at Courtrai.

Designed the Cailland monument (Museum of Natural History, Nantes, France); the monument of the Benefactors, Schaerbeek; the Fountain, Botanical Gardens, Brussels; the monument I. Ans-pach, Brussels; two large bas-reliefs, principal façade, Exposition of Brussels, 1910. Officer of the Order of Leopold, 1911.



Albert I., 100 Francs, 1911.

At the Medalllic Exhibition, New York, 1910, M. Devreese exhibited : —

Salomé; — A Henri Beyaert; — Association belge de Photographie; — L'aïeule; — Renouveau (Pêcheur); — Médecine et Hygiène; — Augustus Dumont; — Emile Mestreit; — Oscar Landrien; — Soixante-quinzième anniversaire de l'indépendance belge; — C. de Burlet; — Brugge, zeehaven; — Exposition internationale Bruxelles, 1910; — Maurice Kufferath et Guillaume Guidé; — Emile de Mot; — Cercle africain à S. A. R. Prince Albert; — E. J. Soil; — Souvenir de l'Exposition de Liège, 1905; — Société Royale St. Hubert (Bloedhond); — Professeur Paul Heger; — Association des Ingénieurs à l'École des Mines; — Professeur Docteur Édouard Kufferath; — Baron de Favereau, Ministre des Affaires Étrangères; — Raoul Warocqué; — Huart Hamoir, bourgmestre; — Gustave Francotte, Ministre du Travail; — Édouard Van den Broeck, numismate belge; — Annexion du Congo à la Belgique; — P. Alexandre, Inspecteur de l'Enseignement; — Auguste Moyaux, ingénieur (bronze); — Auguste Moyaux, ingénieur (bronze, silvered); — Chemins de fer vicinaux; — Exposition de St. Trond; — Léon Hiard, Sénateur; — A. Massaux, Commission Royale des Monuments; — Professeur Victor Mirland; — Professeur Jules Demaret-Freson; — Alphonse de Witte (*illustrated*); — Louis Coetermans, Consul-General de Perse; — Baron et Baronne de Vos van Steenwijk; — Première exposition du Kennel Club; — Fédération nationale des employés communaux; — Mimine; — Bébé; — Tête de jeune fille polonaise (grande); — Tête de jeune fille polonaise (petite); — Tête de jeune fille



(portrait, 1907); — Jules Jacques Van Ysendyk; — Invention du dessin; — José Antonio Pernambuco; — Plaque maçonnerie (Masonic plaque).

At the Royal Academy, London, 1913, M. Devreese exhibited a selection of his most recent medals and plaquettes. A fine portrait of M. Devreese is given in M. de Mazerolle's monograph.

BIBLIOGRAPHY. — Alphonse de Witte, *Godefroid Devreese, Médailleur*; *Gazette numismatique française*, 1911-12.

**VRIENDT. CORNELIS FLORIS DE** (*Flem.*). Sculptor and Architect of Antwerp, 16<sup>th</sup> century.

Piqué has attributed to him a Portrait-medal of Joann Lotin, of Bruges (Aet. XXXVI), reproduced in *Tijdschrift van het Nederlandsch Genootschap voor Munt-en Penningkunde*, 1893, Pl. IV, n° 1).

**VRIES A. J. DE** (*Dutch*). Die-sinker and Medallist of Amsterdam, whose initials **A. I. D. V.** occur on a medal struck to commemorate the Tercentenary of William the Silent, 1572-1872; — Prize medal of the Town of Arnhem, edited by P. F. Manikus; — Medal of the Dutch and Colonial Industrial Exhibition at Arnhem, 1879; — Prize medal of the Musical Society "Cecilia" of Amsterdam, 1879; — 12<sup>½</sup><sup>th</sup> Anniversary of the Alkmaar Rederijkershamer 'Bilderdijk', 1881; — International and Colonial Exhibition for Colonial Trade, Amsterdam, 1883; — Golden Wedding of E. L. Baron van Voorst and B. C. J. Debets, 1885; — Prize Medal of the Arnhem Society for the Opening up of Land, 1885; — Centenary of the Masonic Lodge "de Geldersche Broederschap", at Arnhem, 1886, etc.

**VRIES, JR, M. C. DE** (*Dutch*). Medallist, Gem-engraver, and Die-cutter of the nineteenth century; born at Amsterdam on 14. January 1807, and stated to have died about 1860. He was apprenticed to his father, and learned die-engraving with Chevalier Simon of Brussels.

This artist engraved some fine Portrait-Cameos of distinguished personages, intaglios, etc. In 1837 he was elected a member of the Royal Academy of Fine Arts of Amsterdam.

Among his medals, Kramm mentions: Commemorative medal of the Coming of age of the Prince of Orange 1858 (the portrait of the Prince was drawn from life); — Prize medal for Art of the City of Amsterdam, 1860; — King Willem III. and King Leopold I. meet at Wiesbaden, 1860; etc.

In the Hague Museum are further by him: Memorial medal of King Willem I., 1843; — Memorial medal of King Willem II., 1849; — Drainage of the Harlem lake, 1852; — Construction of the State Railways in the Netherlands, 1860; — 25<sup>th</sup> Anniversary of the Independence of Holland, 1863; — Portrait-medallion of General Pieter Pietersen Heyn; uniface, iron, 60 mill.; — Medal of the Medical Chir. Society of Amsterdam, 1890.

There is also a medal of David Hendrik, Baron van Chassée, Dutch general, dated 1832.

A number of other medals, signed : **M. C. DE VRIES JR.**, dated between 1872 and 1890, which I have noted, may be the work of the same artist, whose date of death would in that case have been wrongly given by Nagler, Schlickeysen, and other authorities, or possibly by a son of his bearing the same name. They are : Jubilee of the Lutheran Almshouse, 1872 (signed : **M. C. DE VRIES JR INV. ET FEC.**); — Tercentenary Celebrations of William the Silent, 1572-1872; — Memorial medal of J. R. Thorbecke, The Hague, 1872; — Rembrandt commemoration medal, 1873; — King Willem III., 25<sup>th</sup> Anniversary of his reign, 1874 (2 var.); — Another, issue by the Dutch Masonic Society; — Third Centenary of the University of Leyden, 1875; — Sixth Centenary of the Franchise of toll dues granted to Amsterdam by Count Floris V.; — Prize medal of the Workers' Union of Amsterdam, 1880, etc.

**VRIES, S. DE** (*Dutch*). Contemporary Die-sinker and Medallist, residing at The Hague. The firm is still in existence, but I have not found any references to medallic works issued by them since 1887.

The Engraver's signature occurs on the following medals : 25<sup>th</sup> Anniversary of the Independence of Holland, 1863; — Memorial medal, struck on the 50<sup>th</sup> anniversary celebration in Holland of the Battle of Waterloo, 1865 (sev. var.); — Geneva Convention of 1864. Dutch Ambulance medal, 1870 (two varieties; one signed : **S. DE VRIES. LA HAYE.**, and the other **S.D.V.**); — Inauguration of the Statue of Justus Vondel, at Amsterdam, 1867; — Dutch Exhibition of Arts and Industries, at Arnhem, 1868; — Rifle meeting at Apeldoorn, 1870 (with bust of King Willem III.); — Pius IX., 25 years' Jubilee, 1871 (2 var.); — Marriage of Maria, Princess of the Netherlands, and William Adolf, Prince of Wied, 1871; — Tercentenary Celebrations of William the Silent, 1572-1872; — 300<sup>th</sup> Anniversary of the Independence of the Netherlands, 1872; — Unveiling of the Monument of Count Adolph of Nassau, 1872; — Memorial medal of Joh. Rud Thorbecke, 1798-1872; — Rifle Meeting at Apeldoorn, 1872; — 25<sup>th</sup> Anniversary of the Dutch Agricultural Society at The Hague, 1872; — Prof. Dr F. C. Donders, of Utrecht, 1872; — Presentation medal to J. J. A. A. Baron van Pallandt, 1872; — Rifle Meeting at The Hague, 1873; — Jubilee of the Natural History Society "Tot Nut en Vergenoegen" at Arnhem, 1874; — Memorial medal of S. L. Verveer, sculptor of The Hague, 1876; — Death of H. M. Queen Sophia Frederika Matilda of Holland, 1877; — Industrial and Arts Exhibition at Amsterdam, 1877; King Willem III. as Patron; — Medal of the Dutch Society for the Protection of Deer, 1878; — Memorial medal



of Prince Frederick of the Netherlands, 1881; — Marriage of Prince Henry of the Netherlands with Princess Marie of Prussia, 1878; — 70<sup>th</sup> Anniversary of King Willem III.'s birth, 1887; — Medal of the Dutch Red Cross Society, 1870 (2 var.), etc.

**V. S. *Vide* VETTORE SALOMONE.** Mint-administrator at Venice, 1538.

**V. S. *Vide* VEIT SCHREMPF.** Mint-engraver at Stuttgart, 1744; Mint-warden, 1746-1748.

**V. S. *Vide* E. VON SCHWINGERSCHUH.** Mint-master at Prague, 1755-1780.

**V. S. *Vide* WILHELM SVENDSEN.** Mint-master at Copenhagen, 1835-1852.

**V. S. K. *Vide* VON SCHWINGERSCHUH** (Mint-master) and **KENDLER** (Mint-warden) at Prague, 1774-1780.

**V. S. I.** These initials occur on a Masonic medal struck in honour of the 25<sup>th</sup> anniversary of the Lodge "de la Vertu" at Leyden, 1808 (Marvin, n° 213).

**V. T. *Vide* VINCENZO TRONI.** Mint-administrator at Cattaro, 1517-1520.

**VUILLERMET, CHARLES** (*Swiss*). Contemporary Painter of Lausanne; designed the medal of the 'Tir cantonal Vaudois' at Lausanne, 1894; engraved by C. Richard.

**VUISSIBALLAZ, ARNAUD DE** (*Flem.*). Counterfeit-coiner of Liège, who was sentenced to death at Morges in 1434 and was boiled alive.

In the Turin archives are preserved some bills of the executioner of Morges, among which that concerning Vuissiballaz. It is worth quoting as showing with what pitiless rigour and refinement of cruelty such offences as counterfeiting were punished: "... He was condemned to be boiled alive in a large boiler filled with water and oil, and in the manner usual towards his kind of malefactors"; then follows the detail of the costs: "Hire of the big boiler, 10 florins; purchase of two large iron bars to keep Arnaud's head under, 20 sols; for three carts of wood brought from the forest of Allaman, 9 sols; for the purchase of a kettle and spoon to boil the oil, 12 sols; purchase of two pounds of sulphur to hasten Arnaud's death, 2 sols; for a rope and wheel and axe to hang the condemned man during trial, 12 sols; for two sacks of charcoal, 2 sols; for the expenses of Pierre Solier, assistant to the bailiff of Morges, in going to Thonon to give an account of the trial to our lord the duke of Savoy, 2 florins; for the personal expenses of the executioner and

his assistant in preparing for two days for the execution of the said Arnaud de Vuissiballaz, 4 florins". *Revue historique vandoise*, 1894.

**VYNER, ROBERT** (*Brit.*). Goldsmith of Dublin; appointed Mint-master at Dublin, in conjunction with Sir Thomas Vyner, and Daniel Bellingham, April 1662. They were given instructions as to the coining "of all sorts of small silver monies of the denominations of, or running for, groats or four penny-pieces, or under, to be uttered as current or lawful money within the kingdom of Ireland", etc. (Cf. Ruding, II, p. 8). None of the coins described in this patent have ever been found, and it would appear, that the undertaking not being thought advantageous, it was consequently dropped.

**VYNER, SIR THOMAS** (*Brit.*). Goldsmith of Dublin, one of the three Mint-masters appointed at Dublin under Charles II., 1662.



## W

**W.** *Vide* **JEAN WARIN**. Medallist and Engraver of coins at Paris, 1625-1672. Also **I. W.**

**W.** *Vide* **CLAUDE WARIN**. Medallist at Lyons.

**W.** *Vide* **H. I. WOLRAB**. Engraver at Nuremberg, 1665-1690. Also **H. I. W.**

**W.** *Vide* **I. Z. WEFER**. Mint-master at Ellrich, 1673-1676. Also **I. Z. W.**

**W.** *Vide* **I. G. WICHMANNSHAUSEN**. Mint-master at Gotha, 1683-1690. Also **I. G. W.**

**W.** *Vide* **V. B. WILDERING**. Mint-master at Mayence, between 1685 and 1739. Also **VB-W.**

**W.** *Vide* **CHRISTIAN WERMUTH**. Medallist at Gotha, 1688-1739. Also **C. W.**

**W.** *Vide* **C. WINNECKE**. Mint-master at Copenhagen, 1690-1700. Also **C. W.**

**W.** *Vide* **D. WAROU**. Swedish Medallist; worked at Dresden 1685, died in Vienna, 1736. Also **D. W.**

**W.** *Vide* **P. P. WERNER**. Medallist at Nuremberg, 1712-1771.

**W.** *Vide* **WERMUTH**. Mint-master and Engraver at Hildburghausen, 1716-1718.

**W.** *Vide* **A. WAGNER**. Medallist at Stuttgart, 1798-1845.

**W.** *Vide* **G. W. WAHL**. Mint-engraver at Hamburg, 1726; Copenhagen, 1730-1762, and Mint-master there, 1762-1764. Also **G. W. W.**

**W.** *Vide* **WELCKNER**. Mint-engraver at Clausthal, 1838.

**W.** *Vide* **I. H. WERNER**. Mint-engraver at Erfurt, 1732-1762. Also **I. H. W.**

**W.** *Vide* **I. G. WÄCHTER**. Medallist at Heidelberg and St. Petersburg, 1741-1791. Also **I. G. W.**

**W.** *Vide* **A. R. WERNER**. Medallist at Stuttgart, 1742-1784. Also **A. R. W.**

**W.** *Vide* **P. C. WINSLÖW**. Medallist at Copenhagen, 1745-1752. Also **P. C. W.**

**W.** *Vide* **G. I. WICKMANN**. Medallist at Stockholm, 1747-1786. Also **G. I. W.**

**W.** *Vide* **F. WÜRTH**. Medallist and Engraver at Vienna, 1745-1790. Also **F. W.**

**W.** *Vide* **CHRISTIAN SIEGMUND WERMUTH**. Medallist at Dresden, 1735-1773; † 1773. Also **C. S.**

**W.** *Vide* **ANTON WIDEMANN**. Medallist at Vienna, 1754-1773. Also **A. W.**

**W.** *Vide* **WOLFF**. 1727-1788. Medallist at Copenhagen and Altona, 1760.

**W.** *Vide* **I. P. WERNER**. Medallist at Nuremberg, 1761-1790. Also **I. P. W.**

**W.** *Vide* **WÖRSCHLER**. Mint-master at Durlach, 1760-1779.

**W.** *Vide* **EBERHARD WYON**. Mint-engraver at Cologne, 1764-1766.

**W.** *Vide* **I. WEICHINGER**. Mint-engraver at Zweibrücken 1765, and Mint-master there, 1770-1790. Also **I. W.**

**W.** *Vide* **WESTPHAL**. Mint-master at Schwabach, 1781.

**W.** *Vide* **C. WIELANDY**. Mint-engraver at Geneva, 1794-1810. Also **C. W.**

**W.** *Vide* **I. L. WAGNER**. Medallist and Mint-engraver at Stuttgart, 1798-1845. Also **I. L. W.**

**W.** *Vide* **F. WELLE**. Mint-master at Arolsen, 1807-1829. Also **F. W.**

**W.** *Vide* **THOMAS WYON, PETER WYON, WILLIAM WYON**. London Medallists and Engravers of the latter end of the eighteenth and first half of the nineteenth century.

**W.** *Vide* **WOLSCHOT**. Mint-master at Antwerp, 1814.

**BIBLIOGRAPHY.** — Schlickeysen u. Pallmann, *Erklärung* &c.

**W.** Signature of an Italian Medallist, designated by Armand as **LE MÉDAILLEUR A LA MARQUE W**. Thus signed are two medals of Ferdinand II. of Aragon, king of Naples : Bust of Ferdinand, as Prince of Capua ; *R.* PVBLICAE. FELICITATIS. SPES. — **W.** Semi-nude



female figure, seated to left, etc.; diam. : 75 mill.; — Bust of Ferdinand II.; *R.* LIBERATORI.VRBIVM. Janiform bust of an old man to l. and of a female to r.; in front of the former a sword with raised point; diam. : 52 mill.

This Medallist was working about 1490.

BIBLIOGRAPHY. — Armand, *op. cit.* I, 101. — Supino, *op. cit.*, p. 54.

**W.** This initial occurs on the Petit (or Half Ecu of 21 Batzen) of Frederick William III. of Prussia, coined for Neuchâtel, and represents the Engraver's name.

**W.** Medallist's signature on the *R.* of a medal commemorating the convalescence of King Ferdinand IV. of Denmark, 1710.

**A. W.** *Vide* **ASMUS WAGNER**. Mint-master at Erfurt, 1617-1624.

**A. W.** *Vide* **ADRIAN WATERLOOS**. 1600-1684. Medallist at Brussels. Also *A. W.*, and *A. WA. F.*

**A. W.** *Vide* **ANDREAS WOLTERECK**. Mint-master at Glückstadt, 1702-1724.

**A. W.** *Vide* **ALEXIUS WEGELIN**. Mint-master at Cöthen, 1750-1751.

**A. W.** *Vide* **ANTON WIDEMANN**. 1724- $\frac{1}{2}$  1790. Medallist at Vienna.

**A. W.** *Vide* **ALBERT WAGNER**. Mint-engraver at Stuttgart, 1798-1845.

**A. W.** *Vide* **ALBERT WELLE**. Mint-master at Arolsen, 1829-1840.

**A. W. H.** *Vide* **ANTON WILHELM HÜPEDEN**. Mint-master at Hanover 1707, Osnabrück 1718, and again at Hanover 1720.

**B. W.** *Vide* **JOHANN BERNHARD WOHSIEDEL**. Mint-official at Kuttenberg, 1702-1716.

**B. W. G. N.** *Vide* **BISCHOF** (Mint-master), **WÜRZBURG** (Mint), **NEUMEISTER** (Warden), 1754.

**B. W.** *Vide* **BENJAMIN WYON**. Medallist in London, nineteenth century.

**C. W.** *Vide* **CORNELIUS WYNTOES**. Mint-administrator in West Friesland, 1615-1624.

**C. W.** *Vide* **CHRISTOPH WUNSIDLER**. Mint-master at Brünn, 1624-1626.

**C. W.** *Vide* **CHRISTOPH WOLTERECK**. Mint-master at Glückstadt, 1680-1702.

**C. W.** *Vide* **CHRISTIAN WERMUTH**. Medallist at Gotha, 1688-† 1739.

**C. W.** *Vide* **CHRISTIAN WINNECKE**. Mint-engraver at Copenhagen, 1690-1700; his son, 1700-1747.

**C. W.** *Vide* **CHRISTOPH WOLTERECK**. Mint-master at Glückstadt, 1680-1702 (?) and 1714-1716.

**C. W.** *Vide* **CARL WIELANDY**. 1747-† 1837. Medallist and Mint-engraver at Geneva.

**C. W. D.** *Vide* **CARL WILHELM DÖLL**. Medallist at Karlsruhe, 1813-† 1848.

**C. W. H.** *Vide* **CARL WILHELM HOECKNER**. Die-sinker in Saxony, 1741-† 1786.

**CW**. Signature on a medal, dated 1545, showing on one side the Adoration of the three Kings, and on the other, that of the Shepherds. Fiala is of the opinion that this Medallist worked at Kremnitz. A specimen occurred in the Gutekunst Sale, Munich, 1900, n° 261.

**C. I. W.** These initials occur on a Portrait-medal of Dr Francis Willis, who attended George III. in his first attack of madness in 1789, and became popular at court; also on the obv. of medals relating to George III.'s Insanity, 1789.

**D. W.** *Vide* **DURHAM** (Mint) and **WOLSEY** (Administrator of the Mint), 1509-1517.

**D. W.** *Vide* **DAVID WÖLKE**. Mint-master at Altenburg 1621-1623, and Weimar, 1632-1637.

**D. W.** *Vide* **DENIS WATERLOOS**. Medallist at Brussels, middle of the seventeenth century.

**D. W.** *Vide* **DANIEL WAROU** of Stockholm; Medallist at Dresden 1683, and later in Vienna; died in 1730.

**E. W.** *Vide* **ELIAS WEISS**. Mint-master at Brieg, 1657-1673.

**E. W.** *Vide* **EBERHARD** (Mint-master) and **WEBER** (Mint-warden) at Wertheim.



**E. W.** *Vide* **EMIL WEIGAND**. A Berlin Medallist of the second half of the nineteenth century.

**F. W.** *Vide* **FRIEDRICH WENDEL**. Mint-master at Bonn, 1690-1726; worked at Cologne in 1695 for Waldeck.

**F. W.** *Vide* **FRANZ XAVER WÜRTH**. Medallist at Vienna, 1745-1790.

**F. W.** *Vide* **FRIEDRICH WELLE**. Mint-master at Arolsen, 1807-1829.

**F. W. Ô. W.** *Vide* **FRIEDRICH WILHELM Ô FERAL**. Mint-master at Dresden, 1735-1763; died in 1764.

**G. W.** *Vide* **GEORG WUNSCH**. Mint-master at Heidelberg, 1712-1736. Also **I. C. W.**

**G. W.** *Vide* **GEORG WÖRSCHLER**. Mint-master at Durlach, 1760-1779.

**G. W. K** *Vide* **GEORG WILHELM KITTEL**. 1694-† 1769. Medallist at Breslau.

**G. W. M.** *Vide* **GOTTFRIED WILHELM METELLES**. Mint-engraver at Königsberg in Prussia, 1711-1724.

**G. W. V.** *Vide* **GEORG WILHELM VESTNER**. 1677-† 1740. Medallist at Nuremberg.

**G. W. W.** *Vide* **GEORG WILHELM WAHL**. Mint-engraver at Hamburg 1726, and Copenhagen 1730; Mint-master there 1762-1764.

**G. W.** This monogram, or initials **G. W.** occur on a number of religious medals of the sixteenth century, ranging in date between 1535 and 1567. They belong undoubtedly to two or three different artists, and may have been executed, some at Joachimsthal, Prague, and others at Kremnitz. Neither of these Medallists has been identified so far, and German numismatic writers catalogue the medals under the appellations of "Der Meister **G. W.**", "Der Meister **GW**", "Jüngerer Meister **C** or **GW**", and "Nachahmer des Meisters **GW** or **CW**".

It is impossible accurately to divide the various categories, until further light is thrown on the subject.

The Religious medals in question comprise : 1535. "Jacob's Dream"; — 1537. Adoration of the Shepherds and Wise men of the East (*illustrated*). Other specimens are dated 1545 and 1557; those of the latter date are unsigned; — 1537 Christ's entry into

Jerusalem and the Pope's triumphal Exit (GW); — 1535. Portrait-medal of Philip of Hesse; signed on obv. G.W., and on R. H; — 1545. The Creation of Eve and the Last Judgment (*illustrated*);



Creation of Eve and Last Judgment.

— 1536. INVIA VIRTVTI NVLLA EST VIA. Bearded head to r.; R. IMPROBVS LABOR OMNIA VINCIT &c. Group of three warriors; — David and Goliath; R. David and Jonathan; — Luna and



Abundantia; — The Conversion of Saul of Tarsus; — Florian Griesbech von Griesbach 1567 (several varieties).



The adoration of the three Kings and Shepherds.

Prof. E. Fiala tells me that the medal on the 'Creation of Eve and Last Judgment' reproduced on p. 332, is by Niel Milicz (*q. v.* Vol. IV, p. 77). The dies are preserved at Prague. Milicz was the principal Engraver of the Bohemian religious medals.

**H. W.** *Vide* **HIERONYMUS WOLOWICZ**. Treasurer of Lithuania, 1590-1615.

**H. W.** *Vide* **HERMANN WINKELMANN**. Mint-warden at Riga, 1625-1650.

**H. W.** *Vide* **HEINRICH WULF**. Mint-master at Riga, 1633-1646.

**H. W.** *Vide* **HEINRICH WOLRAB**. Medallist at Nuremberg, died in 1690. Also **H. I. W.**

**H. W.** *Vide* **HEINRICH WÜRTZER**. Ecclesiastic of Hamburg; designer of two commemorative medals of 1717 and 1735.

**H. W.** *Vide* **HERMANN WITTIG**. Medallist at Berlin about 1865, and Rome about 1880.

**H. W. S.** *Vide* **HEINRICH WILHELM SELLIUS**. Mint-master at Elbing, 1761.

**H. W.** Occurs on coins of Troppau; possibly for **MATTHIAS WEBER**, who worked also at Hildesheim, 1605-1618.

**HW**. This monogram occurs on three small medals described by Erman, *Deutsche Medailleure*, p. 75: 1561. Carl Rogiers (Dannenberg); — Hans Kuene (Jaschke), a burgher of Danzig (Berlin Museum); — 1562. Anonymous medal with the legend: **GEDULT UNGLÜCKS ERTZNEI**. The monogram **HW** is found sunk on the edge.

A small medal, dated 1586, of bishop Andreas Jerin (or Jern) of Breslau, is also signed **HW**, and is possibly the work of the same artist. The name of **HANS WALTER** has been suggested as the author.

**H. I. W.** These initials occur on a medal commemorating the Commercial banks of Venice, Amsterdam, Hamburg and Nuremberg, 1624.

**I. W.** *Vide* **JACOB WIESEMANN** (or **WIESENER**). Mint-master and Engraver at Nidda (in Hesse-Darmstadt), 1622-1644.

**I. W.** *Vide* **JEAN WARIN**. Medallist and Mint-engraver at Paris, † 1672.

**I. W.** *Vide* **JOHANN WOLTERECK**. Mint-master at Glückstadt, 1664-1679.

**I. W.** *Vide* **JOHANN WILMSEN**. Mint-warden at Minden, 1670-1673.

**I. W.** *Vide* **JULIUS WEFER**. Mint-master at Stolberg, Ellrich and Mühlhausen, 1673-1676. Also **I. Z. W.**

**I. W.** *Vide* **JOHANN WILLERDING**. Mint-master at Münster, 1709-1712.

**I. W.** *Vide* **JOHANN WEICHINGER**. Mint-engraver at Zweibrücken, 1765; Mint-master there, 1770-1790.

**I. W.** *Vide* **JOHANN WEBER**. Medallist at Florence, 1770-1784. Also **I. V.**

**I. W.** *Vide* **JOHANN WIRTH**. Mint-engraver and Medallist at Vienna, † 1810. Also **I. N. W.**

**I. W.** *Vide* **JACQUES WIENER**. Medallist at Brussels.

**I. W.** *Vide* **JOHN WOODHOUSE**. Irish Medallist.

**I. W.** *Vide* **JACOB WÖLKER**. Administrator of the Mint at Prague 1637; Mint-master, 1638-1655.

**I. W. F.** *Vide* **JAN WYNTGES**. A Dutch Medallist, first half of the seventeenth century.

**I. W. H.** *Vide* **JOHANN WILHELM HOECKNER**, Senior. Mint-engraver and Medallist at Dresden, first half of the eighteenth century.

**I. W. K.** *Vide* **JOHANN WILHELM KIRCHNER**. Mint-engraver at Cassel, about 1827.



**I. W. L.** *Vide* **JOHANN WILHELM LANG**. 1776-† 1835. Mint-engraver at Hall; later in Vienna.

**I. W. S.** *Vide* **JOHANN WILHELM SCHLEMM**. Mint-warden at Clausthal 1745, Mint-master 1753, and Director of the Mint there 1780; died in 1788.

**I. W.** These initials occur on several pinchbeck medals of Admiral Vernon, etc. relating to the taking of Porto Bello in 1739, Fort Chagre in 1740, and Carthagenia in 1741. The medals of 1739, showing on obv. half-length figures of Vernon and Brown, and on R. six ships entering Porto Bello harbour, are signed **I. W. FECIT**.

Twenty years later we find again the same initials on medals of William Pitt, 1766, with R. **THE MAN WHO HAVING SAVED THE PARENT. PLEADED WITH SUCCESS FOR HER CHILDREN**; brass (*Betts*, p. 230, n° 517).

Also I have noticed the initials **I. W.** on a Medallion box of Shakespeare, his bust surrounded by the legend : *WE SHALL NOT LOOK UPON HIS LIKE AGAIN*; on silver band : *Sacred to SHAKESPEAR from whose Tree it was formed and in grateful remembrance of M<sup>r</sup> GARRICK from whose hands I received it* **I. W.**; medallion signed : **I. W. F.** This box belonged to a Miss Wilkins whose father had received it from Garrick.

The **I. W.** occurs also on a Trial piece for a King's Theatre Ticket 1791 (formerly in Sir Henry Irving's collection) and on a Pitt medal used as a Birmingham Theatre ticket, 1774.

It is not improbable that the name of the engraver of all these medals and tickets was a certain **I. WILKINS**, *q. v.*

**K. W.** *Vide* **KARL WEZEL**. Mint-engraver at Calcutta, 1893-1904.

**L. W.** *Vide* **LEOPOLD WEBER** (or **LIPPOLD WEFER**). Mint-master at Clausthal, 1640-1674.

**L. W.** *Vide* **LUDWIG WAGNER**. Medallist at Stuttgart, 1798-1845. Also **I. L. W.**

**L. W.** *Vide* **LEOPOLD WIENER**. Medallist at Brussels.

**L. C. W.** *Vide* **LEONARD C. WYON**.

**M. W.** *Vide* **MATTHIAS WEBER**. Mint-master at Hildesheim, 1605-1618.

**M. W.** *Vide* **MARTIN WULF**. Mint-master at Riga, 1629.

**M. W.** *Vide* **MICHAEL WUNSCH**. Mint-master at Heidelberg, 1694-1732. Also **I. M. W.**

**M. W. P.** *Vide* **MARTINENGO** (Mint-Master) **WÜRZBURG** (Mint) **PRANGE** (Mint-master), 1762-1790. Cf. also **I. N. M.** and **F. N. P.**

**P. W.** *Vide* **PAUL WALTER**. Mint-engraver to the Electoral Saxon Mint at Dresden, 1635-1644.

**P. W.** *Vide* **PAUL WÖDRÖDY**. Mint-master at Presburg, 1709-1718. Also **WEDRODI**.

**P. W.** *Vide* **PAUL WERNER**. Medallist at Nuremberg, 1712-1771. Also **P. P. W.**

**P. W. F.** *Vide* **PETER WYON**. Medallist at Birmingham, *circ.*, 1790-1809.

**P. W.** These initials occur on a medal, mentioned by Bramsen (n° 434), commemorating the Naval Victory of Trafalgar. It is undoubtedly by Peter Wyon (*q. v.*).

**S. W.** These initials occur on several medals of the third quarter of the sixteenth century. One of Onophrius Korn is illustrated in Vol. V.

For a list of the medals thus signed Cf. Vol. V.

**T. W.** *Vide* **THOMAS WOLSEY**. Archbishop of York, 1515-1531. His initials occur on some ecclesiastical issues.

**T. W.** *Vide* **THOMAS WYON**. Junior, 1792-† 1817. Engraver in London.

**T. W.** *Vide* **TOBIAS WOLFF**. Medallist of the third quarter of the sixteenth century.

**T. W.** *Vide* **THOMAS WEBB**. British Medallist of the first quarter of the nineteenth century.

**T. W.** *Vide* **T. WARD**.

**V. B. W.** *Vide* **ULRICH BURKHARD WILDERING**. Mint-master at Mayence, in the service of Prince Elector Anselm Franz, and Lothar Franz, *circ.*, 1685-1704.

**W. A.** *Vide* **ALBRECHT WOLFGANG**. Mint-master at Saalfeld, 1604-1624; † 1634.

**WA. F.** *Vide* **A. WATERLOOS**. Medallist at Brussels, middle of the seventeenth century.

**WA, WAI**. Moneyer at Salzburg, 985-995.

**WACHSMUTH, ANDREAS** (*Germ.*). Mint-master to Count Georg von Schönenberg of Worms, at Neu-Leiningen, 1587-1590. He was a native of Goslar, and his name is sometimes erroneously given as Endres Wexmuth. He was Mint-master, but at the same



time also proprietor of several mints. In 1586 he was presented to the Rhenish Electoral Court as Mint-master to the Archbishop of Mayence, and in 1596 he is again mentioned in the same capacity. In 1588, he obtained the mint of the Count of Nassau-Saarbrücken at Kirchheim-Dolanden, and on 2. May 1591 Count Johann Ludwig of Nassau styles him his Mint-master at Wiesbaden. He filled the same office in 1605 under Rheingraf Heinrich zu Dhaun; 1607 to 1. January 1608 he was in the service of Count Hermann Adolf zu Solms to wind up the affairs of his deceased brother; 11. January 1609, he was arrested for contravention in coinage. He died probably about that time.

At Neu-Leiningen Wachsmuth coined in 1588-1590 Goldgulden, Thalers and Half Batzen. His privy-mark consisting of two hatchets (X) occurs on the Thalers of 1588-1590.

J. V. Kull gives the following indications as to Wachsmuth's activity: Mint-master at Simmern, *circ.*, 1580-1594, Pfalzburg-Weinberg, *circ.*, 1586, Mayence (episcopal mint), until 1607.

A son of his, **ANDREAS WACHSMUTH**, Junior, burgher of Bingen, was appointed Mint-master at Mayence, on 26. November 1621, and was probably in office until the beginning of 1623. He coined in 1622 Pfennige and Weisspfennige (Albus) which are undated.

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**WACKAU, M.** (*Austr.*) Contemporary Sculptor and Medallist, whose only medallic production which I have noticed is a Portrait-medallion of Mickiewicz, exhibited at the Paris Salon in 1898.

**WACKERLE** (or **WACKHERLE**), **MARTIN MAXIMILIAN VON** (*Austr.*). The name of this official, a native of Tyrol, who followed his father to the Hungarian mining works, occurs in connection with the mints of Kremnitz, Schemnitz and Neusohl in 1686. According to Oesterreicher he was Mint-master at Breslau from 1686 to 1702, and from 1697 also Land-assayer to Silesia with the title of an Imperial Councillor. On 1. October 1704 he was elected a Silesian 'Kammerrath'. He was a Member of the Monday conference which was held in Vienna on 1. March 1702. He also officiated at Oppeln.

His initials **M. M. W.** occur on currency of 1686-1699.

**BIBLIOGRAPHY.** — Friedensburg, *Schlesiens neuere Münzgeschichte*.

**WADE, EDWARD** (*Brit.*). 'Joint Chief Engraver' in conjunction with Thomas Simon; appointed by the Parliament in 1645. From 1645 to 1660 Simon was sole Chief graver.

**WADERÉ, HEINRICH MARIA** (*Germ.*). Sculptor, born at Colmar on

2. July 1865; educated at Colmar and Paris, and later a pupil of S. Eberle. He is Professor of modelling and sculpture at the Art Schools of Munich. By him are 'Rosa Mystica' (a marble, in St. Peters', at Strasburg), Hercules (Schloss Neudeck, Silesia), Pallas (presented to Prince Bismarck on the occasion of his 80<sup>th</sup> birthday by the Society of Artists), Statues for the Munich Law Courts and National Museum, etc.

Prof Waderé has also produced minor works of decorative art, and Medals. A portrait-medallion of a young girl was exhibited by him in the Medallion section at the Paris Universal Exhibition 1900.

Karl Pöllath of Schrobenehausen has edited several medals by Prof. Waderé : Confirmation medal (A Priest blessing a young girl); — Marriage medal; — Ordaining of a Priest, etc.

The artist was awarded two gold medals at Munich and Berlin; also a medal at the Barcelona exhibition, and he owns the Order of St. Michael, IV. class.

**WAECHSLER, H. B.** (*Amer.*). Designer of the H. W. Nichols medal of the American Chemical Society, with portrait of Johann Faust (Goethe's alchemist) in his laboratory. The medal was engraved and struck by Messrs Mann & Co., New-York.

**WAECHTER, GEORG CHRISTIAN** (*Germ.*). Medallist of the eighteenth century, born at Heidelberg in 1729, and a younger brother of Johann Georg W. He learned the art of medal-engraving under J. Dassier, and worked some time in Germany, being appointed in 1770 Court-medallist at Mannheim (or according to Nagler at Stuttgart). In the next year, 1771, he was called to St. Petersburg, where he died about 1789.

His productions are usually signed **G. C. W.**, **G. C. W. F.** or in full, **G. C. WAECHTER**.

By him are : Coronation medal of Catherine I. of Russia, 1724 (signed : **G. W.**, and issued in the reign of Czarina Elizabeth); — Jean Jacques Rousseau (struck at Munich about 1770; signed : **G. C. WAECHTER F.**); — Voltaire, 1769 (inscribed : "Il ôte aux nations le bandeau de l'erreur". This proud legend was objected to and only very few specimens of the medal were issued, the dies being destroyed). Dr Demôle states : "Le graveur s'était rendu à Ferney où se trouvait Voltaire, afin de le prendre d'après nature; il fit là les coins, mais n'avait pas de balancier pour frapper sa médaille. Il demanda donc au graveur de la Monnaie de Genève, Dacier, de lui prêter son balancier, ce que celui-ci fit volontiers. Mais il avait compté sans les magistrats genevois, qui intervinrent et expulsèrent Waechter. Cette médaille existe cependant. On en connaît un exemplaire au Musée de Munich. Elle porte à l'avvers l'effigie de Voltaire, et en exergue les mots : *Voltaire, né le 20 février 1694*; au revers entourant un autel de la Renommée : *Il ôte aux*



*nations le bandeau de l'erreur.* Rentré à Mannheim, Waechter ne voulut pas perdre complètement son travail. Il remania le revers de son coin et tira deux autres médailles à l'effigie de Voltaire. Celles-ci sont moins rares, et cinq se trouvent à Genève; — Voltaire, 1770 (inscribed : Tiré | d'après nature | au château | de Ferney. | **G. C. WAECHTER**); — Catherine II., 1762; medallion; signed : **WAECHTER**; — Count Grev. Gregorij Orlow, 1771 (signed on obv. **G. C. WAECHTER**, and on R. **I. G. W.**), and a number of commemorative medals of the reign of Catherine II.; — The Plague at Moscow, 1771 (Boston collection); — Peace with Turkey, 1774 (obv. by S. Judin; R. signed : **G. C. W.**). Cf. Dr Demôle, *Voltaire, le Conseil de Genève et le graveur G. C. Waechter en 1769 et 1770*, Rev. belge de numismatique, 1913, pp. 36-48.

**WAECHTER, JOHANN GEORG** (*Germ.*). Elder brother of Georg Christian W., was born at Heidelberg in 1724, died at St. Petersburg in 1797. He distinguished himself as a Medallist, and worked principally in Russia. He had already been residing at St. Petersburg for some time when he was entrusted in 1762 with preparing a Portrait-medal of Catherine II., intended as her large Coronation medal in gold. The first die was injured after a limited number of specimens had been struck and this necessitated a second die being made which differs in points of detail from the original one.

Among J. G. Waechter's medals we notice: Czarina Elizabeth Petrowna, 1741; — Catherine II., Coronation medal, 1762; — Accession of Peter I. the Great, 1682 (issued in the reign of Elizabeth); — Construction of the Russian fleet, 1696 (after Samuel Judin's medal); — Erection of Peter the Great's statue at St. Petersburg, 1782 (R. of Jäger's medal restored by Wächter); — J. W. von Schlatter, of Zurich, 1768 (R. by Gass); — Count Grev. Gregorij Orlow, 1771 (R. only); — Swjatoslaw, Grand Duke of Russia (R. only); — Foundling Hospital at St. Petersburg (2 var. in Boston Collection); — The Plague at Moscow, 1771; — Count Bestuschef-Riumin (2 var.), etc.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — Nagler, *op. cit.* — Iversen, *op. cit.* — *Sale Catalogues*, &c.

**WAEGELI** (*Swiss*). Die-sinker at Diessenhofen, third quarter of the eighteenth century. Haller states that he cut dies for some of the currency of Zurich, about 1770-1780. I suggest there is a confusion in the two names of Voster and Waegeli, who are both given as die-cutters of Diessenhofen and as having worked for the Zurich mint. Cf. *Revue suisse de num.*, 1891, p. 266.

**WAEGELIN**. *Vide WEGELIN*. Engraver in the service of Anhalt, circ. 1757.

**WAGENKNECHT** (*Germ.*). Die-cutter of Neustatt (Brunswick). A document dated 5. May 1573 shows that on that date he supplied

the Hanover mint with dies for the coinage. Cf. Ed. Fiala, *Münzen und Medaillen der Welfischen Lande*, 1904.

**WÄLTZL, WILLIBALD** (*Austr.*). Coiner at Landshut, 1458.

**WAES, GILLES DE** (*Flem.*). Goldsmith at Ghent, *circ.* 1375-1380; worked for John of Oudenarde, and supplied him with various objects of plate, etc. He is mentioned by Pinchart in his work on Belgian medallists, *Rev. belge num.*, 1851, 303, and 1852, 222.

**WAETSELAIR, PHILIPPE VAN** (*Flem.*). *Pellegrynszoon*, Engraver at the Hague mint, mentioned about 1451-1466. A document of 1454 styles him: *Phillips Pellegremszoon Van Waetselair, yzersnyder in der munte van Holland, in den Hage*. He may have been employed as Die-cutter at the Dordrecht mint at the end of the reign of Philip the Good, 1466.

BIBLIOGRAPHY. — Pinchart, *Biographie des graveurs belges*, *Rev. belge*, 1858, p. 43.

**WAGENER, LORENZ** (*Germ.*). Mint-master at Lübeck, 1668-1679. Also **WAGNER** *q. v.*

**WAGNER, ALBERT** (*Germ.*). Die-sinker at Stuttgart, 1798-† 1845. *Vide* **JOH. LUDW. ALB. WAGNER**.

**WAGNER, ASMUS** (*Germ.*). Mint-master at Erfurt, 1617-1624. Schlickeysen states that in 1622 instead of using his initials **A. W.** he signed with the alchemic signs for sulphur (⚞) and quicksilver (☿). His successor, Joh. Schneider, known as Weissmantel, 1624-1634, used the same symbols united by a ∪. I have noticed the initials **A. W.** on a Thaler of Erfurt of 1621.

**WAGNER, C. A.** (*Germ.*). Friedensburg, *Schlesiens neuere Münzgeschichte*, p. 248, calls him **JOHANN KASPAR WAGENER**, but this apparently in error, cf. Bahrfeldt, *Die Münzen und Medaillen-Sammlung in der Marienburg*, II, p. 200.

C. A. Wagner was Warden of the Mint at Magdeburg in 1768 until the closing of this mint, then assistant Mint-master at the old Mint in Berlin. On 31. January 1782 he was appointed second Warden at Breslau, and his name occurs in 1787 in connection with the reduction in the management of the mint, as one of the mint officials. In 1792 he appears again as second Warden at Breslau, and in 1793 as the only Warden, until his appointment to the same office at Berlin in 1795, a post which he held until his death, which took place in May 1804.

**WAGNER, CHRISTINE** (*Germ.*). Mint-master at Königstein, 1570-74.



**WAGNER, GOTTFRIED** (*Germ.*). Mint-official at Bernstadt, 1681.

**WAGNER, HANS** (*Germ.*). Mint-master at Frankfort-on-M., 1571-74.

**WAGNER, JOHANN** (*Germ.*). Ducal Mining-master at Saalfeld, 1580. He is supposed to have signed currency with his initials **I. W.**

**WAGNER, JOHANN** (*Germ.*). Contractor of the Mint at Skotschau, 1622.

**WAGNER, JOHANN JAKOB** (*Swiss*). Mint-master at Stuttgart, 1680-1700. His initials **I. I. W.** occur on currency of Suabia, and on Thalers of Constance, struck in the name of Duke Eberhard Ludwig of Württemberg, 1694 (*MONETA NOVA ARGENT. IMPERIALIS CIRCVLI SVEVICI*). Cf. Tobler-Meyer, *Die Münz- und Medaillensammlung Wunderly-von-Muralt*, I. Abt., Bd. III, n° 2455. — C. Brun, *Schw. Kstler. Lex.*

**WAGNER, JOHANN KASPAR** (*Germ.*). *Vide C. A. WAGNER supra.*

**WAGNER, JOHANN LUDWIG ALBERT** (*Germ.*). Medallist, born at Durlach in 1773; Engraver to the Royal Mint of Württemberg at Stuttgart, 1798-1845. He cut many dies for the coinage of Frederick, as Duke 1797-1803, Elector 1803-1805, and King 1806-1816, and William (1816-1864). The Engraver's signature occurs amongst others on the Conventions Thaler and Half Thaler of 1805 (**I. L. W.**), Conventions Thaler of 1809 (**I. L. WAGNER F.**), Kronenthalers of 1810-12 (**I. L. W.**), 1817 (**WAGNER F.**), 1825, 1831 (*illustrated*), 1833 (**W.**), Zwanziger, Zehner, etc. of varied dates (**W.**), also on a Pattern 'Dickthaler' 1824 (struck from the dies of the gulden; signed **W.**).



William, Kronenthaler, 1831.

Wagner cut dies also for the coinage of Carl Joachim, Prince of Fürstenberg (1796-1804): also the Conventions Thaler, 1804 (signed **I. L. W.**), Zwanziger, Zehner, 6, 3 and 1 Kreuzer; Hermann Friedrich Otto, Prince of Hohenzollern-Hechingen (1798-1810),

Conventions Thaler of 1804 (three varieties described by Dr Bahrfeldt).

Among his medals, the following are possibly the best known : Württemberg Prize medal for agriculture, undated ; — Memorial medal of Schiller, undated (signed : **WAGNER**) ; — Marriage medal of Jerome Napoleon with Princess Caroline of Württemberg, 1807 (2 var.) ; — Military medal of Frederick, King of Württemberg, 1814, for the Victory of Fère Champenoise, 1814 ; — Commemorative medal of the Battle of Fère Champenoise, 25. March 1814, with portrait of the Crown Prince of Württemberg, Frederick William, 1814 ; — Portrait-medallion of the sculptor Danecker, with the legend : WAS WIR | ALS SCHÖNHEIT | HIER EMPFUNDEN | WIRD EINST | ALS WAHRHEIT UNS | ENTGEGEN GEHEN | SCHILLER | 1826 | A. W. (described by Nagler).

Joh. Ludwig Wagner died in 1845. He was the father of the artists Theodore and Sigmund W.

BIBLIOGRAPHY. — Bolzenthalt, *op. cit.* — Nagler, *op. cit.* — Von Heyden, *Ehrenzeichen.* — Fr. Dollinger, *Die Fürstenbergischen Münzen und Medaillen*, Donaueschingen, 1903. — L. Bramsen, *Médaillier Napoléon le Grand*, 1904-1907. — Menadier, *op. cit.* — Bahrfeldt, *Münzen der Fürstenthümer Hohenzollern.*

**WAGNER, JOHANN SAMUEL VON** (*Swiss*). Goldsmith and Mint-master at Berne, born 17. March 1740. He succeeded Karl Jenner as Mint-master in 1769, and remained in office nearly twenty years. He was accused of fraud in connection with the Mint and committed suicide on 16. May 1789. Cf. Dr Carl Brun, *op. cit.*

**WAGNER** (or **WEGENER**), **LORENZ** (*Germ.*). Mint-master at Lübeck, 1668-1679. Privy-mark, three stars within a shield. He also coined for Lauenburg, Gulden and subsidiary currency 1678-1679. The three roses or stars are also found on Gulden of Christian Albrecht, bishop of Lübeck, and Duke of Schleswig-Holstein-Gottorp 1683 and 1688. Cf. Chr. Lange, *Sammlung schleswig-holsteinischer Münzen und Medaillen*, Berlin, 1908.

**WAGNER, MARIA** (*Germ.*) Widow of Heinrich Wagner ; acted as Mint-master at Munich, 1615-1621.

**WAGNER, MELCHIOR** (*Germ.*). Moneyer at Breslau, 1592.

**WAGNER, PETER** (*Austr.*). Die-cutter at the Mint of Hall in Tyrol from 1748 to 1770 ; born in 1728, and the son of Wilhelm Gottfried Wagner, Mint-engraver at Vienna, 1750-†1762. Peter W. was apprenticed at the Vienna 'Graveurakademie', which he left on 18. March 1748 ; 25. February 1749 obtained an appointment at the Mint ; 27. June 1752 transferred to the Mint at Kremnitz, and 15. March 1754 promoted to the post of Engraver, left vacant



by the decease of Jeremias Roth; 1. May 1764 sent to Hall where he was employed until 1770, when he was pensioned owing to incapacity followed by mental derangement. He died in 1779.

BIBLIOGRAPHY. — *Katalog der Münzen-und Medaillen-Stempel-Sammlung des K. K. Hauptmünzamt in Wien*, 1906.

**WAGNER, SIGISMUND** (*Germ.*). Born at Neustadt a. D. 30. June 1774; was apprenticed at the Berlin Mining School, 1794; in January 1798 he took the oath as Mint-master's assistant at Breslau and entered in service on the following 9. February. 28. January 1801 appointed Assayer to the Mining administration of Silesia, 1803 Warden of the Mint at Breslau. On the transfer of the mint to Glatz in 1807 he continued in office in the latter mint; 1809 again at Breslau; 1813 again at Glatz, first as Warden, and then as Mint-master, in succession to Schieman, 20. November 1813. Not long after he returned to Breslau with other officials and acted as Mint-master there from 1814. In 1824 the Breslau mint was closed; 1831 called to Berlin as successor of the deceased Mint-master Unger with a yearly salary of 1700 Thlr. which was increased to 1900 Thlr. from 1. April 1835. On 1. January 1848 he was pensioned, and died 30. December 1850.

BIBLIOGRAPHY. — Dr Emil Bahrfeldt, *Die Münzen-und Medaillen-Sammlung in der Marienburg*, Danzig, 1906.

**WAGNER, WILHELM GOTTFRIED** (*Austr.*). Goldsmith and Engraver, born in 1700, died 5. March 1762. Between 1750 and 1762 he was employed as Die-cutter at the Vienna Mint, being appointed there 11. September 1753 as Assistant-engraver, and on 12. September 1756 as Mint-engraver.

**WAGNER, WOLF** (*Germ.*). Mint-master at Corbach, Hameln, Königstein 1570, and Frankfort-on M., 1570.

**WAHL, GEORG WILHELM** (*Germ.*). Medallist and Die-engraver of the second and third quarters of the eighteenth century. He was apprenticed with the famous Hedlinger, at the expense of the Danish government, and was working in Hamburg about 1726. In 1730 he was appointed Mint-engraver at Copenhagen, and Master from 1761 to 1764. Whether he was a son or brother of Rudolph Philipp Wahl has not yet been ascertained, but he was probably a native of Clausthal.

He signed : **W.** ; or **G. W. WAHL.**

The coins of the reign of Christian VI. (1730-1746) bear Winslow's signature, and those of Frederick V. Winslow, Wolff, Adzer and other engravers' initials. It would seem therefore that G. W. Wahl did not cut coin-dies (although Nagler states that he did) but only medals, among which I have come across the following: Portrait-medal of Christian VI. of Denmark, with a view of Copenhagen Castle on the reverse; — Re-marriage of Frederick, Prince of Denmark, and Princess Louise of Great Britain, 1743 (signed :

**G. W. WAHL F.**); — Frederick V. enters military service, 1732 (**W. WAHL F.**); — Accession of Carl Georg Leberecht, Prince of Anhalt-Cöthen, 1755; — Compact of Denmark with Sweden, 1734 (with bust of Christian VI.; signed : **G. W. W.**); — Foundation of the Young Ladies' Institute at Valloe, 28. November 1737 (with bust of Queen Sophia Magdalena of Denmark; obv. by Hedlinger); — Construction of Hirschholm Castle, 1744 (with bust of Queen Sophia Magdalena); signed on obv. **G. W. WAHL** and on R. **G. W. W.**

BIBLIOGRAPHY. — Ammon, *op. cit.* — Bolzenthal, *op. cit.* — *Medallic Illustrations*, &c., II, <sup>584</sup>/<sub>246</sub>. — Nagler, *op. cit.* — Menadier, *Schaumünzen des Hauses Hohenzollern*, 1901.

**WAHL, M<sup>lle</sup> LEA** (*Germ.*). Contemporary Modeller; pupil of Chapu. At the Paris Salon 1887 she exhibited a Portrait-medallion of a friend.

**WAHL, RUDOLPH PHILIPP** (*Germ.*). Medallist and Coin-engraver of the eighteenth century; probably a relative of George William Wahl. He was a native of Clausthal (Hanover), and a pupil of Christian Wermuth. He held an appointment of Engraver to the House of Saxe-Eisenach and also at the Mint of Zellerfeld. One of his earliest works on record is dated 1729, and he was still Die-cutter at Zellerfeld on 2. December 1769, the date of the following interesting document, mentioned by E. Fiala, *Die Münzmeister der Herzogl. Communion-Münzstätte zu Zellerfeld* (*Zeits. für Numismatik*, 1904, p. 160): "Unter dem 2. Dezember 1769 meldete Münzmeister J. A. Pfeffer in einem besondern Berichte, dass Eisenschneider Wahl in Nr. 10 dieses Quartals aus ohnbekannten Absichte auf den hannoverschen 2/3 Thalern die Zal 24 g. nicht allein ausgelassen, sondern auch gegen seine Instruktion mir keinen Abdruck eingeliefert, da nun 67 Mark damit abgeprägt worden und also wiederum als ohndauchlich zu meine sowohl als Müntz-Ohms Schaden 5 Thaler 14 Gr. 4 Pf. verursacht hat". The defective coins had to be remelted and Wahl was made to pay for the loss thus incurred.

According to Ammon, R. P. Wahl engraved medals for George II., the Dukes of Brunswick, and the House of Orange; among these: First Visit of George II. to Hanover, May 1729; signed : **R. WAHL** (*Med. Ill.*, II, <sup>491</sup>/<sub>32</sub>); — Second Centenary of the Augsburg Confession, with busts of Luther and Melancthon, 1730; signed : **R. P. W.**; — 50 Years' Jubilee of Elizabeth Ernestine Antonie of Saxe-Meiningen, as Abbess of Gandersheim, 1763.

Ammon states that Wahl signed in the following forms : **R. WAHL F.**; **R. WAHL**; **R. P. W.**; **R. P. WAHL**.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — Ammon, *op. cit.* — Flad, *op. cit.* — *Medallic Illustrations*, &c.



**WAHLBOM, KARSTIN** (*Swed.*). Contemporary Sculptor, born at Stockholm. He is the author of some Portrait-medallions, one of which, that of M<sup>me</sup> P\*\*\* he exhibited at the Paris Salon, 1905.

**WAILLY, ANDRÉ DE** (*French*). . . 1412-1447. Also Andry or Andriet de Vailly or de Veely; Goldsmith to the Duke of Burgundy at Dijon; Mint-warden and Die-engraver there until 1433 when he was replaced by Perrenot Loyet. He filled the office of Master of the Mint repeatedly, and is said to have engraved Patterns for the coinage. Cf. Rondot, p. 139.

**WAIST, MATHIAS** (*Austr.*). Mint-master at Prague, from 15. March 1688 to October 1694. He signed : **M. V.**, which initials occur on currency of Leopold I. from the *A* 5 Ducat piece to the *Æ* Fünfzehner piece.

**WAIZMANN, FRANZ** (*Austr.*). Warden of the Mint at Gratz, end of the seventeenth and beginning of the eighteenth century. He administered the Mint after the arrest of Aigmann.

**WALCH, A.** (*Swiss*). Designer of the official medal of the Federal Rifle Meeting at St. Gall, 1874; dies engraved by A. Bovy.

**WALCH (?) , JOHANN** (*Germ.*). Mint master at Bacherach, 1368.

**WALCH, MARTIN** (*Germ.*). Mint-master at Ratisbon, 1547-1560.

**WALCHER, JACQUES FRANÇOIS** (*French*). Sculptor of the nineteenth century, born in Paris 12. July 1793; died after 1867; pupil of his father, Moitte, Lemot, and the Ecole des Beaux-Arts. In 1814 he obtained the second Prix de Rome for medal-engraving; subject: Warrior seizing arms on the altar of his country. By him are also Portrait-medallions of Baron Ch. Dupin; — Marquis de Busigneux; — Duchesse d'Angoulême; — Napoléon III, &c.

**WALDEREN, LODEWYC VAN** (*Flem.*). Goldsmith and Die-cutter at the Mint of Vroenhove at Maestricht, appointed in 1422. Cf. Pinchart, *Biog. des graveurs belges*, Rev. belge de num., 1851, p. 404.

**WALDHAUSEN, CARL** (*Germ.*). Engraver at Breslau, in the middle years of the nineteenth century. Friedensburg mentions a medal dated 1852, by him.

**WALDSTEIN, BERNHARD VON** (*Bohem.*). Mint-master-general for Bohemia, 1506-1508.

**WALDSTEIN, HANNIBAL VON** (*Bohem.*). Mint-master-general for Bohemia, 1606-1616.

**WALE, THOMAS** (*Germ.*). Mint-master at Lübeck, 1450.

**WALLGREN.** *Vide VALGREN, supra.*

**WALHEM, PIETER VAN** (*Flem.*). Mint-master at Bruges, from 14. October 1486 to 30 March 1488.

**WALKER, GEORGE GILBERT** (*Brit.*). Contemporary Sculptor, residing in London. At the Royal Academy Exhibition 1901 he showed a Portrait-medallion, and in 1903 that of Margherita, daughter of Morris Harding Esq. Both were cast in bronze.

**WALKER, WILLIAM** (*Amer.*) Engraver in the service of Tiffany & Co. of New York. He cut the dies for a medal of Christopher Columbus, commemorating the 4<sup>th</sup> centenary of the Discovery of America. The medal was designed by James H. Whitehouse, who has also been associated for a number of years with the firm. (Illustrated in the *Numismatic Circular*, Vol. II, col. 929).

The medal is 3 inches in diameter; it bears on the obverse side a portrait in profile of the great discoverer drawn after a most careful and able study of all different known portraits and historical descriptions, which, together with what the artist from year to year pictured him to be, has produced in the mind's eye the portrait as it is given here, bold and simple, with an interesting and deep expression of searching determination.

Around the head in plain bold letters are the words : CHRISTOPHER COLUMBUS GAVE A NEW WORLD TO HUMANITY. On the reverse side is the laurel wreath of success, surrounding the words : AFTER FOUR HUNDRED YEARS OF PROGRESS FREE AMERICA HONOURS ITS DISCOVERER.

The seal of the American Numismatic and Archaeological Society is introduced upon the wreath in a small, but pleasing manner.

**WALLACE, THOMAS** (later Lord Wallace) (*Brit.*). Deputy-master of the Royal Mint, London, 1822-1828.

**WALLACE, WILLIAM** (*Brit.*). Scottish patriot and hero of romance (1272 ?-1305); organised the Scottish insurgents in the name of King John (de Baliol) of Scotland in the spring of 1297, ravaged Northumberland, Westmoreland, and Cumberland; defeated by Edward I. at Falkirk, 22. July 1298; again conducted a guerilla warfare in Scotland, 1303-5; was outlawed by Edward I., 1304; taken prisoner by treachery near Glasgow; brought to London, 22. Aug. 1305, tried in Westminster Hall, and executed on 24. August of the same year.

He may have coined money, but under Baliol's name. *Cf.* Burns, I, 222.

**WALLBAUM** (*Germ.*). Die-sinker of the second half of the eighteenth century, mentioned by Bolzenthall.



**WALLE, M<sup>lle</sup> MARIE** (*French*). Contemporary Modeller, born at Circourt (Vosges). At the Salon 1890 she exhibited a Portrait-medallion of M<sup>lle</sup> Marcelle Walle.

**WALLEBIERT, JACQUES** (*Flem.*). Mint-engraver at Valenciennes, *circ.* 1438.

**WALLEBIERT, JEAN** (*Flem.*). Mint-engraver at Valenciennes, *circ.* 1477.

**WALLENAER, MICHAEL** (*Flem.*). Engraver employed in the service of the Low-Countries; was Die-cutter at the Mint of Lille from 1437 to 1440.

**WALLER, A.** (*Swiss*). Engraver at La Chaux-de-Fonds, by whom is a commemorative medal of the Federal Fête de gymnastique held in that town, August 1900. It is signed : **A. WALLER GRAVEUR.**

**WALLERRE, JEAN** (*French*). Bronze Caster at Arras, who in 1575, made "ung maulle à faire des ymaiges de sainte Appoline."

**WALLI, ANDRÉ DE** (*French*). Engraver of Jetons, 1405.

**WALLIS** (*Brit.*). Contemporary Sculptor; a former member of the London Society of Medallists.

**WALLIS, J.** (*Austr.*). Medallist and Mint-engraver in Transsylvania, 1741. There are by him Portrait-medals of Maria-Theresia, issued in her honour by the States of Transsylvania. They exist in gold, of the weight of 40 and 25 Ducats, in silver, bronze and tin; signed : **WALLIS F.**

**BIBLIOGRAPHY.** — Ad. Resch, *Siebenbürgische Münzen und Medaillen*, p. 235. — Domanig, *Die Deutsche Medaille*, p. 65. — Ammon, *op. cit.*

**WALSINGHAM, LORD** (*Brit.*). The initials **L. W.** *Invt.* occur on a medal of the University of Cambridge, Prize for Natural History (*Amer. Journ. Num.*, 1313).

**WALTENBERGER** (*Germ.*). Tin Caster at Neuötting, *circ.* 1835. By him is a medal of St. Martin's Church at Landshut.

**WALTER, H.** (*Dutch*). Probably a son of T. J. Walter, and his successor as Mint-engraver at Harderwijck. He was in office from before 1793 to after 1796. His signature : **H. W.** occurs on two medals connected with the second and third issues of coinage from the Guelders Mint in 1793 and 1796, under the administration of the Mint-master M. H. Lohse.

**BIBLIOGRAPHY.** — *Catalogus*, &c.

**WALTER, HANS** (*Germ.*). Mint-warden to the town of Lüneburg, 1577.

**WALTER, IGNAZ** (*Austr.*). Apprenticed as Die-engraver at the Vienna Mint under the Medallist Toda, 1763.

**WALTER, LUKAS** (*Germ.*). Warden of the Mint at Nuremberg, 1561-1562.

**WALTER, PAUL** (*Germ.*). Medallist and Mint-engraver at Dresden during the second quarter of the seventeenth century. He worked for the Elector John George I. of Saxony, and his medals are dated between 1635 and 1644.

Until 1885 the identity of this Medallist was unknown, although his medals signed **P. W.** had long been noticed. The brothers J. and A. Erbstein published in that year in *Blätter für Münzfreunde* a contribution entitled *Der Kurfürstlich-sächsische Eisenschneider Paul Walter und seine Arbeiten*, which cleared up the mystery. They came across the full name of the Engraver on a silver shell dated 1635 and inscribed : **PAVLVS—WALTER | .CHVR. F. S. MINTZ | EISEN-SCHNEITER.**

The name of Walter or Walther occurs in Dresden annals as early as 1533. Several members of this family practised the art of sculpture, but no particulars have been found as yet on the life of Paul Walter, whose activity fell in the period of the Thirty years' War.

The following medals signed **P. W** or **PW** are traced to this artist. They nearly all commemorate weddings, anniversaries, etc. and were struck as presents on public and private festive occasions. Unfortunately they offer very little artistic interest. To Walter we owe no doubt a great number of coin-dies for the currency of John George I., but these not being signed, it is impossible to assign any to him with certainty. He succeeded R. N. Kitzkatz as Mint-engraver in 1633. Medals : — 1635. Medal on the Marriage of Princess Magdalene Sibylle of Saxony with the Danish Crown Prince Christian (V); signed : **P.—W.** (Tenzel, L. A. 49, I); — Another, with different **R** (Tenzel 49, II); — 1636. New year's Medal (two var., one with the **R** legend in Gothic characters, and the other in Roman letters; sizes : 40 and 33 mill.); — Marriage medal; **R**. **UNANIMI VIGEANT CORPORA IUNCTA FIDE** \*; signed : **P—W**; — 1638. Marriage medal of the Prince Elector John George (II) with Princess Magdalene Sibylle, daughter of Margrave Christian of Brandenburg-Bayreuth (Tenzel L. A. 52, II). Two other varieties, described by Erbstein, nos 7 and 8; — Marriage medal, **AMORIS MUTUI SYMBOLUM** (Tenzel L. E. 30, II); — 1641. New year's medal, **R**. **DEN LEHR=DEN WEHR**, etc.; — 1642. New year's medal; **R**. \* **STRENA \* A \* C \* 1642 PACEM** etc. (Erbst. n° 11); —



1644. New year's medal; *R.* GOTT GIB FRIED etc. (Erbst. n° 12); — Another, with *R.* inscription in Gothic characters *Gottes Allmechtig*, etc. (Erbst. n° 13); — Undated medals : congratulatory medal; *R.* HERR GOTT GIEB FRIED, GSVNDHEIT etc. (Erbst. n° 14); — *Pa-*thenpfennig; *R.* *Vergiss mein nicht* (Erbst. n° 15); — Another, with *R.* SEHE DAS—IST GOTTES LAMB etc. (Erbst. n° 16); — Christening medal (with representation of Christ's baptism in the Jordan) (Erbst. n° 17); — Another, with *R.* \* SALUOS NOS FECIT LAUACRUM etc. (Erbst. n° 18); — Medal on the Wars in Germany and Desire for Peace, GOTTES ALLMECHTIG HANDT-ERRETT DAS VATTERLANDT (Erbst. n° 19); — Another, with obv. showing oppressed Germany as a warrior sinking in the marshes &c. (Erbst. n° 20); — Gustavus Adolphus, undated; with Inscription on *R.* : signed : P. W.

BIBLIOGRAPHY. — Erbstein, *Erörterungen* &c. — Domanig, *Die Deutsche Medaille*, 1907.

**WALTER, ROBERT** (*Brit.*). Moneyer at Berwick, under William the Lion (1165-1214).

**WALTER, T. J.** (*Germ.*). Mint-engraver and Medallist at the Mint of Harderwijk, from before 1771 to after 1787. He engraved medals commemorating the Third and Fourth issues of coinage from the Mint, under C. C. Novisadi, Mint-master, in 1771 and 1776; signed : **TI : W**, and another on the Organization of the Guelders Mint at Zuphen under M. H. Lohse's administration, 1787, etc.

BIBLIOGRAPHY. — *Catalogus*, &c.

**WALTER DE RIPPA** (*Brit.*). Seal-engraver to Henry III. He is mentioned in Hardy's *Close Rolls in the Tower*, pp. 381-3 as having been paid a sum of money for the seal of King Henry III., about 1216. This seal does not appear to have come into use.

**WALTHER, HANS** (*Germ.*). A native of Frankfort-on-Main; is mentioned as Mint-master at Würzburg in 1443, 1448.

**WALTHERUS** (*Germ.*). Moneyer at Koburg, 1272.

**WALTRECK, IOHANN** (*Dan.*). According to Ammon, a Mint-master at Copenhagen, 1666.

**WALTON, LEWIS F.** (*Amer.*). Issuer of a Token of Dr Jesse Z. Hillegass, veterinary surgeon of Red Hill, Pa. (In Boston Coll<sup>n</sup>; *A.J.N.* n° 1844.).

**WANG CHIN** 王 眞 (*Chinese*). 10<sup>th</sup> and 11<sup>th</sup> cent. A.D. A scholar and official of the Sung dynasty. After studying under Yang I, he graduated as *Chin shih*, and entered upon a public career. He served in various important provincial posts, and earned a wide reputation for justice and probity. On one occasion he rebuked the Governor

of Soochow for rejoicing that he had captured some hundred coiners of *cash*; "for these men", said he, "will be done to death. Is it in accordance with the principles of a humane administration to rejoice over that?" To hear him discourse on antiquity was said to be like reading a famous passage by Li Tao-Yüan in his commentary on the *Water Classic*, where "every drop of spittle turns to pearls".

BIBLIOGRAPHY. — Herbert A. Giles, *A Chinese Biographical Dictionary*, 1898.

**WANSIEDLER, CHRISTOPH** (*Austr.*). A native of Olmütz; Mint-master at Brünn, 1624-1626. Cardinal Prince Dietrichstein signed a contract in 1624 with him and Martin Fritsch to work the Mint at Brünn, first of all for a period of six months, which was extended. On Thalers and very rare Half Thalers of Brünn, dated 1624 (Schulthess, nos 269, 3633). Christoph Wansiedler's signature <sup>C</sup>W occurs after that date.

**WAPPENSTEIN, ASCHER** (*Austr.*). Medallist and Gem-engraver at Vienna, first half of the nineteenth century. A document of 1821, in the Vienna Mint archives, mentions him as a clever artist in die- and gem-engraving, and gives among his productions: Armorial bearings of Field Marshal Count v. Bellegarde, cut in cornelian; — Portrait of Crown Prince Ferdinand of Austria, in topaz; — A Lion, in sardonyx, etc.

His best known medal commemorates the Peace of Paris, 1814: The Emperors of Russia and Austria and the King of Prussia on horseback; below, a globe inscribed EUROPA; above, Fame; in exergue: PER VOS LUX TENEBRIS A IOVE SPARSA MEIS. M.D.CCCXIV; R. Within clouds the Eye of Providence; 52 mill. (*Bramsen*, II, 1456).

In *Conversationsblatt* III, 1821, p. 787, we read: "Unparteyisch wie immer, finde ich mich verpflichtet, hier eines Mannes zu erwähnen, der sich, mosaischen Glaubens, in Wien befindet, und als vorzüglicher Künstler im Graviren und Steinschneiden der Aufmerksamkeit des kunstsinnigen Publikums im vollsten Masse würdig ist. Er heisst Ascher Wapenstein und wohnt in der Jägerzeile Nr. 520. Er schneidet erhaben und in Tiefe Wapen, Portraits, Figuren und Antiken, in Stein, Stahl und andere Metalle mit der seltensten Kunstfertigkeit. Von den mir vorgelegten von ihm wirklich ausgeführten Arbeiten finde ich unter anderen bemerkenswerthen, folgende Stücke, von denen sich Zweifler Abdrücke bey ihm hohlen können, meisterhaft ausgeführt, nämlich: (a) Das Wapen des Feldmarschalls Grafen v. Bellegarde in Carniol; dann (b) das Portrait unseres allverehrten Kronprinzen Ferdinand als Brustbild, sprechend ähnlich, in Topaz, und (c) einen Löwen in Sardonix geschnitten; nach den mir weiter von ihm vorgezeigten



Arbeiten, ist er auch als Münz-graveur und nach einer mir gewiesenen, von ihm originell ausgeführten mechanischen Wage, auf die ich ihrer besonderen Konstruktion und trefflichen Nutzenanwendung wegen, noch einmal zurück kommen werde, auch als Mechaniker beachtenswerth. ”

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**WARD** (*Brit.*). Engraver of the second half of the eighteenth century. By him is a Coronation Medal of King George III. and Queen Charlotte, 1761.

**WARD**, Major General **SIR EDWARD WOLSTENHOLME**, **K.C.M.G.** (*Brit.*). Deputy Mint-master at Sydney, 1853-1868, and later at Melbourne, 1869-1877.

**WARDELL**, **EDWARD STANFIELD** (*Brit.*). Deputy Mint-master at Melbourne, since 1904.

**WARDLAW**, **RICHARD** (*Brit.*) and Richard Young, Goldsmiths, were appointed to coin Bawbees, 1539-1540; Mint-master at Edinburgh, 1542.

**WAREHAM** (or **WARHAM**), **WILLIAM** (*Brit.*) 1450?-1532. Archbishop of Canterbury (1504-32); a native of Hampshire; filled varied political offices; crowned Henry VIII. and Catherine of Aragon, 1509; attended Henry VIII. to France, 1520; forced by the King to advise Pope Clement VII. to annul the marriage, 1530, etc.

Abp. Wareham coined Half Groats, Pence and Halfpence of Canterbury, first and second issues of Henry VIII. Some of his Half Groats bear the mm. pomegranate, which he adopted in compliment to Queen Catherine of Aragon, whose badge it was.



Canterbury Half Groat of Henry VIII.

Coined by Archbishop Wareham.

**WARIN** (and not **VARIN**, which although adopted by the modern descendants is not the original spelling of the name). A family of artists, of Flemish descent, which came into prominence from the early part of the seventeenth century, and produced the famous Medallist and Chief-engraver of the coins of Louis XIII. and

Louis XIV. The contemporary representatives of the family, Pierre Amédée Varin, b. 1816; Pierre Adolphe, b. 1821, and Eugène Napoleon, b. 1831, were all distinguished Engravers in metal.

The name **WARIN (WÆRIN)** occurs as that of a Southampton moneyer of Eadwig, A.D. 955-959, in Anglo-Saxon times (*Ruding* 23, 3; *Rashleigh Sale Catalogue*, 1909, p. 49, n° 267).

**WARIN** or **VARIN**, The Brothers (*Flem.*). Engravers of Liège, who worked as Die-cutters for the Mints of Cugnon, Hayons, and Tour à Glaire in the principalities of Luxemburg and Sedan, where counterfeit money was being issued. One of these Engravers was no doubt Jean I. Warin (q. v.).

The brothers Warin were working under the direction of a certain Du Plessis, successor of Manlich.

**WARIN, CLAUDE** (*French*). Probably a relative of Jean Warin; he is mentioned *circ.*, 1630-1654. According to Rondot he was born at Lyons; in official acts he styled himself usually "Noble Claude Warin, bourgeois de Lyon". He was in 1650 "maistre graveur en la monnoye de Lyon"; in 1651 he resigned the office, and was appointed by the Consulat, on 19. December 1651, "graveur ordinaire de la Ville de Lyon".

He executed in 1650 the four large medallions in bronze which were let in the façade of the Hôtel-de-ville of Lyons. Rondot mentions seventy-nine medallions, modelled and cast by him, some of which were commissioned by the Consulat of Lyons.

He made his will on 9. March 1654, and died at Lyons in March or April of the same year.

Claude Warin signed: *C. Warin*, *C. Vuarin*, *C. Varrin* and *C. Varin*. His works are signed: **C. WARIN**; — **C. VARIN**; — **C. V.**; — **WARIN**; — **VARIN**, and **VA**.

Some of Claude Warin's Portrait-medallions have been attributed to Jean Warin. Rondot has clearly proved their authorship. They are all cast, usually on thin flans. One of the artist's original models in wax is still in existence. The workmanship differs in some respects from that of Jean Warin, many of whose later medals are nearly all struck. Claude Warin copied, at least in his early works, the style of G. Dupré, but they lack the elegance and dignity so remarkable in the great master.

Claude Warin appears to have been working in London, between 1630 and 1636, to which period belong the Portrait-medallions of English personages which bear his signature, but there is no official record of his having filled a post at the Mint.

The following list of Warin's Portrait-medallions is given by Rondot: *With the signature*: **C. WARIN**. — 1. Anne of Austria, Queen of France; 105 mill.; — 2. Louis XIV.; 142 mill.; 105



mill.; and other sizes; — 3. Constant de Silvecane, 1647; 76 mill.; — 4. Isaac Congnain, King's councillor; 69 mill.; signed: **C. V.**; — 5. Marguerite Bellet; 98 mill.; — 6. Portrait of Louise Pérachon; 98 mill.; — *With the signature: C. WAR.* — 6<sup>a</sup>. John Prideaux, Regius Professor of Divinity at Oxford (1615-1641); — 64 mill. (G. F. Hill, *A New Medal by Claude Warin*, Num. Chron., 1913, p. 422; — *With the signature: WARIN.* — 7. Henry IV.; — 8. Louis XIII.; — 9. Anne of Austria; — 10. Louis XIV. Medal-



Nicolas de Neufville, marquis of Villeroy.

lions executed for the façade of the Hôtel-de-Ville of Lyons; — 11. Nicolas de Neufville, marquis of Villeroy, marshal of France, 1651; 102 mill. (*illustrated*); — 12. Madeleine de Crequy, duchess of Villeroy, 1651; 103 mill.; — 13. François d'Halincourt, marquis of Villeroy, 1651; 105-107 mill.; — 14. Catherine de Neufville; 105 mill.; — 15. Camille de Neufville, 1651; 104 mill.; — 16. Jean Louis de Faulcon de Ris, first president of the Parliament of Normandy, 1647; 98 mill.; — 17. Constant de Silvecane, president



Philippe Croppet, 1651.



Nicolas Desvignes.





Thomas Cary and his wife, Margaret.

of the Cour des monnaies, 1648; 94 mill.; — 18. Bernardin Reynons; 127, 5 mill.; — 19. Marguerite Bellet; 95, 99, 98 and 105 mill.; — 20. Louise Pérachon; 105 mill.; signed : **C. WARIN**;



William Blake and his wife Anne.

- 21. Alphonse, cardinal and archbishop of Lyons, 1651; 95 mill.;
- 22. Charles Grolier, provost of merchants at Lyons, 1651;



104 mill.; — 23. Hugues Blauf, 1651; 105 mill.; — 24. François Chappuis, 1651; 106 mill.; — 25. Mathieu Chapuis, 1651; 104 mill.; — 26. Philippe Croppet, judge to the Archiepiscopal See of Lyons, 1651; 105 mill. (*illustrated*); — 27. Jean de Moulceau, secretary and treasurer of the city of Lyons, 1651; 104 mill.; — 28. Thomas de Moulceau, secretary of the city of Lyons, 1651; 106 mill.; — 29. Anne Piajard, 1651; 107,5 mill.; — 30. Gaspard de Monconys; — 105 mill.; — 31. Marie Pellot, wife of Gaspard de Monconys; 105 mill.; — 32. Amans Dalichons, 1652; 107 mill.; — 33. Nicolas Desvignes; 103-105 mill.; — 34. Jérôme Chausse; — 35. François de Meaux; — 36. Louis Prost; 103,5 mill.; — 37. Madelon Prost;



Sir Thomas Bodley.

104 mill.; — 38. Catherine Berton; 106 mill.; — 39. Etiennette Berton; 146 mill.; — 40. Catherine de Bonne; 105 mill.; — 41. Anne de Maures; 103 mill.; — 43. Anne Maures; 99 and 101 mill.; — 43. Catherine Henry; 105 mill.; — 44. Female bust; 96 and 105 mill.; — 45. Louise Labé; 96 mill.; — *Medallions attributed to Claude Warin*; — 46. J. Héroard, 1628; signed : **VARIN** ; **R**. IOVE DIGNVS APPOLLINIS ARTE. ARMS; ex. : OB·XI·FEB·1628; 43 mill.; — 47. Anne de Rohan, princesse de Guéménée; **VARIN** ; **R**. SPES DVRAT AVORVM. Eagle looking at the sun; ex. : 1638; 53 mill.; — 48. Cardinal Mazarin, 1648; 91 mill.; — 49. Pierre Gassendi, professor of philosophy at the College of France, 1648; **VARIN**; 106 mill.; — 50. Three personages, possibly Michel Allere, his wife and daughter, 1648; oval medallion; 130 × 89 mill.; — 51. André de Boissac; 105 mill.; — 52. Jean Salian, theologian; 102-107 mill.; — 53. Honoré II., prince of Monaco; signed; **WARIN**; 104 mill.; — 54. Philippe Visconti, general of the friars of St. Augustin; 107 mill.; — 55. Cyrus, king of Persia; 103-107 mill.; —

56. Solon (ΣΩΛΩΝ · ΣΑΛΑΜΙ·); 104 mill.; — 57. Solon (VERA · SOLONIS · EFFIGIES); 103-105 mill.; — 58. Aristippus; 105 mill.; — 59. M. Junius Brutus; 105 mill.; — 60. Cicero; 104 mill.; — 61. Marius; 103 mill.; — 62. Pompey the Great; 105 mill.; — 63. Scipio Africanus; 105 mill.; — 64. Seneca; 104-106 mill.; — 65. Sylla; 105 mill.; — 66. Michel Angelo; 104 mill.; — 67. Raphaël; 106,5 mill.; — 68. Jules Romain; 102-105 mill.; — *Medallions of English personages*: 69. Thomas Cary, 1633; 82,5 mill.; unsigned; — 70. Thomas Cary, 1633; 82,5 mill. (*illustrated*); — 71. Margaret



Richard Weston, Earl of Portland.

Cary, 1633; 82,5 mill. (*illustrated*); — 72. Richard Weston, earl of Portland; 86,5 mill.; — 73. William Blake, 1634; signed: **VA**; 67,5 mill. (*illustrated*); — 74. Anne Blake, 1634; 67,5 mill. (*illustrated*); — 75. Hubert Le Sueur, 1635; signed: **W**; **R.** SVDORE PARTA. A swarm of bees; oval, 67 × 34,5 mill.; — 76. Endymion Porter, 1635; 86,5 mill.; — 77. Sir William Ducy, 1636; 80,5 mill.; — 78. Charles I., 1642; **R.** VIRTUTIS · FORMÆQ · PRÆVIA. Aurora in chariot; 63,5 mill.; This is, most probably, not by Warin; — 79. Sir Thomas Bodley; signed: **WARIN**; **R.** P · P · LITERARIAE ·





Louis XIV, 1674.  
By François Warin.

AETERNITAS. Female figure holding in r. hand a head of Apollo and in the l. a head of Diana; 50,5 mill. (*obv. illustrated*).

The compilers of 'Medallic Illustrations' have ascribed the English medallions signed Warin to the famous Jean Warin, chief-engraver at the Paris Mint. Rondot has shown the great affinity of style between the medallions made in London, and those of Claude Warin executed at Lyons. The medallion of Thomas Cary is in imitation of that of d'Effiat by Dupré; the portrait of Sir William Duce reminds one of that of Constant de Silvecane. In the Margaret Cary medallion the words of the legend are divided by similar floral ornaments to those of the medallions of Gassendi and Etienne Berton. Jean Warin's medals of Louis XIII., Richelieu, Mazarin, Philip, duke of Orleans, are almost all engraved and struck and differ absolutely in style from the medallions by C. Warin. There is therefore little doubt that the medallions enumerated above are all from the hand of the Lyonnese artist. Cf. N. Rondot, *Claude Warin*, 1888, and *Revue numismatique*, 1888, pp. 121-151, 266-305.

Mr G. F. Hill, in his recent paper already referred to, points out that the medals which Rondot ascribes to Claude Warin fall broadly into two classes, according to their artistic merit, and he is open to doubt that both classes of medals can have been made by the same hand.

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**WARIN, FRANÇOIS**, Sieur des Forges (*French*). Son of Jean I. Warin and Jeanne Desjours; Die-engraver and Medallist, 1672-1699. After his father's death, he was appointed Engraver-general of the coins, and received in this quality by the Cour des monnaies on 29. December 1672. The office was suppressed on 22. November 1681. As the result of a transaction between him and Pierre, son of René Olivier, 17. December 1672, Warin came into possession of the charge of "Maître et garde-conducteur des engins de la monnaie au moulin de France."

François Warin signed: **F. WARIN** and also **FRANÇOIS WARIN**. By him is a fine Portrait-medal of Louis XIV., 1674 (*illustrated*).

In the Paris Mint Inventory, the name of François Warin occurs but once, in 1698. It is in connection with the die of a jeton bearing the bust of Louis XIV., signed: **F. W.**

Under the administration of François Warin (1672-1677-1681) as Engraver-general of the French coins, the following issues were struck: **A.** Louis and Half Louis (of 1669 type) and following years; — Louis, 1680; with bare head of King; and Half Louis, 1680; similar; — **℞.** Four Sols, 1676; *obv.* Draped bust under laurel-wreath; **℞.** **FRAN · ET · NAVARRÉ · REX · 1676**. Cross fleurdelysée crown-



ed; — Two Sols, 1676; similar type; — Ecu blanc of France-Navarre; type of 1670; — Ecu blanc of France, Navarre and Béarn, 1673; — Half, Quarter, and Twelfth Ecu blanc of France-Navarre-Béarn, 1674, 1675; — Ecu blanc du Parlement, 1680 and other dates; obv. Bust of King cuirassed, wearing curly wig and embroidered scarf; — Half, Quarter, and Twelfth Ecu du Parlement, 1676, 1680, and other dates; — Ecu du Parlement, for France-Navarre, 1672; — Ecu du Parlement, for France-Navarre-Béarn, 1680; — Æ. Pièce de plaisir; obv. TANDIS·QV·FVT·1680. Draped bust of King; R. DENIER A PLAISIR. Three fleurs-de-lys (*Hoff. 242*). Besides the above, many of the dies engraved under Jean Warin were utilized during his son's tenure of office.

François Warin was succeeded on 4. November 1676 by the famous Goldsmith, Claude Ballin, as Mint-master and Engraver. Ballin only remained about a year in office, as he died in 1678. His successors were Abbé Bizot, to 1684, and Nicholas Petit, to 1696.

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**WARIN, JEAN I. (Flem.)** Die-engraver of the early part of the seventeenth century; Mint-engraver at Bouillon, 1611-1614, first mentioned on 9. August 1611, then on 15. September, in connection with Georges Libert, under whose orders he was working. Under Ferdinand of Bavaria, Jean Warin is styled in 1613 Die-cutter at the Mint of Bouillon, which post he retained until the closing of the mint in 1614. About the same time he was also engraving Seals. In January 1615 he delivered to the Maestrich mint a puncheon, twelve dies for liards, "ung pied de dalers et ung dessus"; and in the same year he worked for the Mint of Visé. A document dated 21. May 1615, published by Baron de Chestret de Haneffe, shows that the Engraver was at the time in straitened circumstances: "Messieurs des finances, sur les instanttes requeste de Jean Varin, attendu sa grande nécessité, ordonnent de lui payer outre les cent florins lui comptés à compte de son état, encore cent florins".

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**WARIN, JEAN II (French).** One of the foremost Medallists of France and the best French Engraver of coin-dies of the seventeenth century; flourished during the second and third quarters of the seventeenth century. Little is known of his early life, before 1629. Even the date of his birth is uncertain. According to the best authorities, he was the son of a Frenchman, a native of Rheims, but was born at Liège in 1604. He settled in France in 1627, and

married Jeanne Desjours, widow of René Olivier, at Saint-Germain-l'Auxerrois, on 11. February 1630, in the presence of Claude Warin, and others. This Claude Warin is supposed to be a brother of Jean Warin, and the author of the medals signed : **C. WARIN**. From this union were born at least eight children.

Jean Warin was naturalized in August 1650. As early as 1629 we find him styled, "garde et conducteur des engins de la monnoye du moulin de Paris". In letters patent given at Saint-Germain-en-Laye, 28. February 1636, we read: "Comme nostre cher et bien amé Jean Warin nous a fait entendre et connoistre



son affection à nostre service et la vollonté qu'il avoit d'employer pour nous tout ce qu'il a d'industrie dans la graveure, peinture et sculpture, nous luy aurions dès l'année 1629 fait expédier une commission pour nous servir au moulin de Paris sous René Olivier l'un de nos ouvriers gardes conducteurs et graveurs de nostre monnoye à cause de son bas aage et incapacité, de laquelle commission il nous a fidellement et assiduellement servy comme il continüe encorres à présent". By these letters the King gave Warin "une quatrième place part et portion de ladicte conduite de nostre moulin de Paris avec le titre de l'un de nos ouvriers gardes conducteurs et graveurs de nos dits moulins".



In 1642 and 1643 Warin was one of the four Engravers, at the Mint of the Louvre, at which dates he cut the dies for the Ecus and subdivisions with portrait of Louis XIII.

In 1644 the artist is described as “graveur de la monnoye de Paris et conducteur et graveur général de toutes les monnoyes au moulin établies et à établir dans toutes les villes du Royaulme”.



Jean Warin showing a medal to the youthful Louis XIV.

Two years later, in 1646, he calls himself “graveur des sceaux et chancelleries Trésor et aultres juridictions de ce Royaulme”.

D'Armand L'Orphelin resigned in his favour, in 1646, the office of Die-cutter and Engraver-general of the coins, and on 6. April 1648 the Cour des monnaies approved of Warin's purchase from the tutor of a son of Abraham Dupré, who was still under age, of the charge of Comptroller-general of the punches and effigies. A document dated 28. November 1662 mentions the artist as “M<sup>e</sup> Jean Warin, conseiller du Roi en ses conseils, intendant ordonateur de Sa Majesté, maistre garde conducteur des machines et engins de la monnoie du moulin de Paris, contrôleur et tailleur général des poinçons et effigies des monnoies de France”.

Warin died in Paris on 26. August 1672, at the age of 68.

The artist's signature occurs under the following forms : I. WARIN. ; — WARIN ; — VARIN ; — W ; — VV. ; — WARIN F. ; — I. WARIN., and IOAN. WARIN. FECIT.

Jean Warin distinguished himself also as a Sculptor and Painter.

His earliest medal commemorates the Siege of La Rochelle, 1629 ; obv. Bust of Louis XIII ; R. NON MARE NON MONTES FAMAM. SED TERMINAT ORBIS. The King standing with the attributes of Hercules ; signed : **VV** ; 40 mill.

Among the works of the artist, I have met with the following : COINS. *Louis XIII.* A. Ten Louis 1640 ; two varieties, one with laureated and draped bust of King (*obv. illustrated*), and the other with



Obv. of Ten Louis, 1640.

laureate head ; — Eight Louis, 1640, laureate head (*illustrated*). Of this coin, Hoffmann mentions a Proof in silver ; — Four Louis, 1640 ; similar type ; — Double Louis, 1640-1643 ; — Piedfort of Double Louis of 1635 ; on the edge : EXEMPLVM PROBATI NVMSMATIS in relief ;



Eight Louis, 1640.

— Louis d'or, 1641-1643 (known in popular language as " Louis Varin ") ; — Piedfort of Louis of 1643 ; on the edge : PONDERE SANCTVARII in relief ; — Half Louis d'or, 1640-1643 ; — Proof of Half Louis, in silver ; — Pattern Louis, 1640, with different obv. legend, and on R. Cross fleury and fleurdelysée, in four angles of



which a crowned L (*Hoff.*, 27); — Double Louis, 1640; two varieties (*Hoff.*, 28 and 29). — “ Cette pièce ” (the Louis d’or), says Hoffmann, “ de la valeur de dix livres, fut gravée, dans un style magistral, par Jean Warin, dont l’œuvre forme le point culminant du monnayage français. Cet artiste fournit aussi les poinçons du double et du quadruple Louis d’or, plus quelques magnifiques épreuves d’un poids supérieur, qui doivent être considérées comme des pièces de plaisir ”; — *R.* Pattern Ecu 1641 with seated Moneta; obv. Laureated and draped bust; *R.* ARTE. MEA. BIS. IVSTVS. The goddess Moneta with her attributes, seated to left; in exergue: MONETA. LVD. IVST. 1641 (*Hoff.*, 81). This Pattern exists also struck on a gold flan, and copper-gilt; — Ecu blanc (or Louis d’argent of 60 sols) 1641; LVDOVICVS. XIII. D. G. FR. ET. NAV. REX. Laur. and draped bust; *R.* SIT. NOMEN. DOMINI. BENEDICTVM. 1641. Shield of France; — Pattern Ecu blanc, 1641; with date on either side of shield (*Hoff.*, 80); — Pattern Louis d’argent of 30 sols 1641; *R.* Cross formed of 8 crowned L’s; — Pattern Louis d’argent of 15 sols; same type; — Pattern Louis d’argent of 7  $\frac{1}{2}$  sols; same type; — Louis d’argent of 60, 30, 15 and 5 sols, 1642 (*Hoff.*, 87-90; first dies of Warin); — Louis d’argent of 60, 30, 15 and 5 sols, 1643 (second dies of Warin); — Piedfort of Louis d’argent of 1643, with + EXEMPLVM PROBATI NVISMATIS inscribed in raised letters on the edge; — Piedfort of Louis d’argent of 1643, with + LVDOVICO XIII MONETÆ RESTITVTORI on the edge. The two varieties of Piedforts exist also of the Louis d’argent of 30, 15 and 5 sols (*Hoff.*, 95-96; 98-99; 101-102); — Louis d’argent of 30 Deniers; similar type; — Pattern Louis d’argent of 30 Deniers (*Hoff.*, 104). Proof in gold of the latter also mentioned by Hoffmann (n° 105); — Pattern Louis d’argent of 15 Deniers, struck on a flan of double the nominal weight; — Pattern Louis d’argent of 15 Deniers, struck in gold, and with king’s bust on either side (*Hoff.*, 107); — *Æ.* 15 Deniers, 1625; Shield of France between two L’s; *R.* Cross quartered with two fleurs-de-lys and two coronets (*Hoff.*, 115); — Double Tournois, 1643; obv. Laureate head of the King; *R.* Three fleurs-de-lys (*Hoff.*, 136). *Louis XIV.* It is possible that some of the coin-dies mentioned below were not engraved by Jean Warin, but they were at least cut under his supervision. *À.* Ecu au soleil, 1643; obv. LVDOVICVS. XIII. etc. Shield of France; *R.* CHRISTVS. REGNAT. VINCIT. ET. IMP. 1643. Cross fleurdelysée (*Hoff.*, 1); — Half Ecu au soleil, 1643; similar type; — Piedfort of Half Ecu au soleil (*Hoff.*, 3); — Double Louis, 1644; Juvenile laureate head of King; *R.* Eight crowned L’s forming a cross quartered with four fleurs-de-lys; — Piedfort of Double Louis, with edge inscribed: PONDERE SANCTUARI (*Hoff.*, 5); — Louis, 1643; similar type; — Piedfort of Louis, with edge

inscribed : PONDERE SANCTUARI; — Half Louis, 1643, similar type; — Piedfort of Half Louis, 1644, with inscribed edge : PONDERE SANCTUARI; — Piedfort of Half Louis, 1643; LOVIS. XIII. D. G. etc. Laureate head to r.; beneath, 1643; R. Cross of 4 double L's crowned; edge inscribed: EXEMPLVM PROBATI NVISMATIS (*Hoff.*, 10); — Double Louis, 1644; juvenile head of King with flowing hair (*Hoff.*, 11); — Louis, and Half Louis, 1644; similar type; — Pattern Lis, 1653; obv. + LILIA. NON. NENT. 1653. Field semé with fleurs-de-lys; R. CHRS. REGN. VINC. IMP. Four fleurons disposed in cruciform fashion and surmounted by four crowned double L's (*Hoff.*, 14); — Pièce de plaisir, 1653; obv. PIÈCES. DE. PLAISIR. POVR. ESPREVVE. Juvenile bust, laureate, of King to r.; beneath: 1653; R. CHRISTVS. etc. Cross fleurdelisée (*Hoff.*, 15); — Pattern Lis, 1653; obv. SALVS. POPVLI. SVPREMA. LEX. Crowned L surrounded by 8 crowned fleurs-de-lys; R. LILIA. NON. NENT. 1653. Foliate cross quartered with four fleurs-de-lys. Hoffmann mentions also a silver Proof of this (*Hoff.*, 17); — Pattern Lis, 1655; obv. LVDOVIC. XIII. etc. Four crowned fleurs-de-lys disposed in cruciform fashion and quartered with four fleurs-de-lys; R. DOMINE. ELEGISTI. LILIVM. TIBI. 1655. Field semé with fleurs-de-lys; in the centre, crowned shield of France (*Hoff.*, 18); — Pattern Lis, 1655; obv. LVDOVIC. XIII. etc. Four crowned fleurs-de-lys in cruciform fashion;



Half Ecu blanc, 1643.

R. DOMINE. ELEGISTI. LILIVM. TIBI. 1655. Shield of France between two crowned fleurs-de-lys; — Lis, 1656; obv. Similar to last; R. DOMINE. ELEGISTI. LILIVM. TIBI. Two angels supporting the shield of France; in exergue, 1656 (*Hoff.*, 20); — Pattern Lis, 1656; obv. LVD. XIII. etc. youthful bust to r.; R. As last, but the two angels are nude, etc. (*Hoff.*, 21); — Louis, 1663-68; — Half Louis, 1663-68; — Louis, 1669, and following years, with bare head of King; — Half Louis, 1669, and following years. — R. Quarter Ecu of 21 Sols, 1643; — Eighth Ecu of 10  $\frac{1}{3}$  Sols, 1643; — Pattern Eighth Ecu, 1643 (*Hoff.*, 46); — Eighth Ecu, 1643; — Quarter Ecu, 1644; — Eighth Ecu, 1644; — Pattern Eighth Ecu, 1644; obv. LVD.



XIII etc. Cross ornamented with four crowns; *R.* SIT. NOMEN etc. Oval shield of France on cartouche (*Hoff.*, 50); — Ecu blanc of 60 sols, 1643; — Pattern of Ecu blanc, 1643; — Piedfort of Ecu blanc, 1643; with inscribed edge: PONDERE SANCTUARI; — Piedfort of Ecu blanc, of smaller module; — Half Ecu of 1643 (*illustrated*); — Piedfort of Half Ecu blanc of 1644, with inscribed edge: PONDERE SANCTUARI; — Quarter Ecu blanc of 1644; — Piedfort of same, with edge inscribed: PONDERE SANCTUARI; — Douzième, 1643; — Proof of same in gold; — Piedfort of same with inscribed edge: PONDERE etc.; — Piedfort of Douzième, of larger module (*Hoff.*, 66); — Vingt-quatrième of 1643; — Quarante-huitième of 1644; — Trente Deniers, 1644; — Quinze Deniers, 1644; — Pattern with busts of Louis XIII. and Louis XIV. (*Hoff.*, 71); — The same Pattern struck on gold, and copper flans; — Ecu blanc of 60 sols, 1646 and other dates; obv. Juvenile bust of King, with curl falling on the breast (*Hoff.*, 74); — Proof of 1649 Ecu in gold; similar type; — Half Ecu of 1646, and other dates; — Quarter Ecu of 1646 and other dates; — Twelfth Ecu of 1646 and other dates; — Ecu of France-Navarre, 1650, and other dates with shield of France and Navarre; — Half, Quarter, and Eighth Ecu of France-Navarre, varied dates; — Ecu of France-Navarre and Béarn, 1651 and other dates; — Half, Quarter, and Twelfth Ecu of France, Navarre and Béarn, 1650, and other dates; — Pattern Lis, 1653; obv. SALVS. POPVLI. SVPREMA. LEX. Youthful bust of King, crowned; *R.* LILIA. NON. NENT. 1658. Shield of France crowned, on cartouche (*Hoff.*, 87); — Pattern, with seated Moneta type, 1653; obv. Laur. youthful bust, draped, to r.; *R.* ARTE. MEA. BIS. IVSTVS. Moneta seated to l.; exergue: 1653 (*Hoff.*, 88); — Another; a subdivision; same type; — Pattern Lis, 1653; obv. Youthful bust laureated and cuirassed; *R.* Cross of eight crowned L's with fleurs-de-lys in angles (*Hoff.*, 90); — Pattern Quarter Lis, 1653; same type; — Lis of 20 Sols, 1656; *R.* DOMINE. ELEGISTI. LILIVM. TIBI. 1656 (*Hoff.*, 92); — Half Lis of 20 Sols, 1656; — Quarter Lis of 5 Sols, 1656; — Pattern Lis, 1655; obv. Youthful bust of King, laureate; *R.* DOMINE. ELEGISTI. LILIVM. 1655. Four fleurs-de-lys disposed in the form of a cross; above, a crown (*Hoff.*, 95); — Pattern of 1660; obv. Laureate head; beneath, B; *R.* SIT. NOMEN etc. Oval shield of France on cartouche (*Hoff.*, 96); — Pièce de plaisir, 1657; obv. Laur., armoured and draped bust of King; *R.* PIECE. DE. PLAISIR. POUR. ESPREUVE. 1657. Cross fleurdelisée formed of eight L's (*Hoff.*, 97); — The same, in billon; — Twelfth Ecu for Dauphiny, 1660; — 15 Sols for Canada, 1670; obv. LVD. XIII. D. G. (SUN) FR. ET. NAV. REX. Laureate bust; *R.* (tower) GLORIAM. REGNI. TVI. DICENT. 1670. Shield of France (*Hoff.*, 100); — 5 Sols for Canada, 1670; — Ecu blanc, 1668, and other dates;

obv. Youthful, laureated and cuirassed bust ; *R.* Crowned shield of France ; — Half Ecu blanc, Quarter, and Twelfth Ecu blanc of same type, varied dates. — *Billon*. Six blancs, 1657 ; — Cinq liards, 1652 ; — Pattern Double sol, 1652 ; Three fleurs-de-lys under crown ; — Pattern Double Sol, 1652 ; Cross, in each angle of which, fleur-de-lys ; — Pattern Sol, 1652 ; — Pièce de plaisir, 1653 ; obv. *PIECES. DE. PLEISIR*. Two crowned L's between two fleurs-de-lys ; — Another, with the word *PLAISIR* ; — Another, of 1657 ; obv. Laureated and draped bust ; *R.* *PIECE. DE. PLAISIR*. Type of last ; — Pattern Sol, 1653 ; — Pattern Double Tournois, 1643 ; — Liard of Lyons, 1655 ; — Liard, 1655 ; — Double Tournois, 1656 ; — Pattern 30 Deniers on copper flan, 1657 (*Hoff.*, 207) ; — Pattern 30 Deniers, 1657 ; — Pattern Douzain, 1661 ; — Pattern 30 Deniers, 1657 (*Hoff.*, 211) ; — Pattern 16 Deniers, 1657 (*Hoff.*, 212). These exist also in copper and lead ; — Pattern Douzain, 1650 (*Hoff.*, 215) ; — Douzain, 1658 ; — Half Douzain, of same type. — *Æ*. Pattern Double Tournois, 1643 ; — Denier tournois, 1648, and other dates. Also Proof struck in silver ; — Double Tournois, 1644, and other dates ; — Proof of Double Tournois in silver, 1647 ; — Double Tournois, 1644 ; *R.* *ROY. DE. FRAN. ET. DE. NAVARRE*. Crowned fleur-de-lys between 3-D (*Hoff.*, 231) ; — Trois Deniers, 1649 ; *III. DEN* ; — Another, with 3 *DENIERS* ; — Liard, 1654 ; Crowned L ; — Another, 1655 ; *LIARD | DE | FRANCE* ; — Liard, 1657 ; with the two busts ; — Liard, 1656 ; variety (*Hoff.*, 237) ; — Pattern Liard, 1657 ; *R.* *SIC. FULGET. INTER. LILIA*. 1657. Rose between four fleurs-de-lys alternating with roses ; — Pattern Liard, 1657 ; *R.* *SIT. NOMEN* etc. Three fleurs-de-lys under crown ; — Pièce de plaisir, undated ; obv. *LA. PIESE. DE. PLAISIRE*. Fleur-de-lys between four stars alternating with four crowned L's, *R.* *FAICT AV MOVLIN*. Crowned shield between four roses (*Hoff.*, 240) ; — Trente Sols ; *LVD. XIII. D.G.* etc. Youthful, laureated and draped bust ; *R.* *MARCEL A FAIT. LA. MARQVE. BONNE. PANDANT. LA. FOIRE. EN. MARCHANDISE. POVR. 30.S* in seven lines (*Hoff.*, 254) ; — Quinze sols, of similar type.

The coin-types of Jean Warin excel those of his successors. The famous Engraver had understood the necessity of reorganizing the manufacture of coins. Thanks to the all-powerful protection of Richelieu and the support of Chancellor Séguier, he mastered the opposition of the Cour des Monnaies and re-established the Mill, which he considerably improved. His reforms stirred up much ill-will against him, and his enemies naturally made the most of a condemnation which had been inflicted on him by the Chamber of Justice of the Arsenal in 1633, for unknown reasons. A declaration of the King in 1660, quoted in extenso by Rondot (pp. 282-4) is a full rehabilitation of the artist.



Warin was not a Medallist in the strict sense of the word ; he only cast and engraved medals occasionally ; among these, a large and fine medal of Louis XIV., 1665, showing the façade of the Louvre on *R*; diam. : 113 mill.; signed : IOAN. VARIN. FECIT. M. DC. LXV. But as an Engraver, he was 'facile princeps'. On a document of 10. March 1663, of the Council of State, it is said of him : " par une application continuelle à la gravure, à la peinture et à la sculpture; il s'est acquis, par l'excellence de ses ouvrages, une réputation extraordinaire dans toute l'Europe".

Among Warin's assistants at the Mint we find Jean Baptiste Du Four, who executed a Portrait-medal of the Chief-engraver (*illustrated*, in Vol. I, n. ed., p. 642).

Jean Warin's medals are chiefly engraved and struck. There are however exceptions, such as the medals already mentioned of Louis XIV showing on the reverse the façade of the Louvre by Bernini, that of Cardinal Richelieu 1630; *R*. TANDEM VICTA SEQVOR. Quadriga driven by Fame and followed by Victory; signed : I. VARIN or also **WARIN**, 73 mill.; probably also an oval portrait-medallion, dated 1634 and signed : W. of the famous comic actor Tabarin, the portrait medal of Henry of Orleans Duke of Longueville, and Anne Geneviève of Bourbon, Countess of Neuchâtel, and others.



Cardinal Richelieu.

Rondot has given to Claude Warin the series or cast and uniface Portrait-Medallions, some of which are signed : **WARIN** or **VARIN**, and which includes English personages. He has been able to prove to satisfaction that some at least are not and cannot be the work of Jean Warin, and that in style they entirely differ from the original, independent and masterly manner of the Paris Engraver. He has shown also that at the time when the English medallions were

made, Jean Warin's presence in Paris is certain, whereas every trace of Claude Warin is lost in France from 1630, when he was in Paris, until 1647, when we find him again at Lyons.

Jean Warin's earliest medal commemorates the Siege of



Cardinal Mazarin.

La Rochelle, 1629; obv. Bust of Louis XIII.; R. NON MARE NON MONTES FAMAM SED TERMINAT ORBIS. The King, standing, with the attributes of Hercules; signed : **VV**; 40 mill. By him are further : Anne of Austria, R. The Queen Regent holding the infant King in her arms; — Jetons of the Queen Mother and King; Cardinal



Richelieu, 1630; obv. Bust to r.; R. TANDEM VICTA SEQVOR. Quadriga driven by Fame and followed by Victory; 73 mill.; cast; — Another, 1631; obv. Bust to r.; signed: I. VARIN. R. MENS SIDERA VOLVIT. Genius moving a zone constellated with seven stars, in centre of which, a globe; 51 mill. (*illustrated*); — *Louis XIII.*



Henri d'Orléans, duc de Longueville, and his wife.

Mazarin, 1659; R. QVAM. FRVSTRA. ET. MVRMVRE. QVANTO: A rock in the sea (*illustrated*); — Another, with R. NVNC ORBI SERVIRE LABOR. Engagement of cavalry in front of the walls of Casale; 50 mill.; — Philip, Duke of Orleans, brother of Louis XIV.; — Henri of Orleans, Duke of Longueville, and his wife, Anne Geneviève of Bourbon, Countess of Neuchâtel (*illustrated*; cast; also struck). *Louis XIV.*, 1643; signed: VARIN; — Coronation of Louis XIV.

(1654); oval; signed: **WARIN F.**; Louis XIV., oval medal; two sizes; — Jeton, with **VINCIT CONCORDIA FRATRVM Hercules**; — Portrait of Monsieur; signed: **WARIN** (J. Guiffrey, *La Monnaie des médailles*, 1891); — Jean Héroard, Louis XIII's physician (*Mazerolle*, I, p. CXXXVIII); — Jeton, 1646; obv. Ordinaire des guerres; **R.** . **HIS. COELVM. VT. TELLVS. PATER.** Altar, &c. — Jeton, 1663, on the Restoration of Dunkirk to France, **.SIC. VINCIT. AMICOS.** A shower of coins falling on the town of Dunkirk; — Christina of Sweden (*Chavignerie*, II, 632); — Colbert; — Prince de Conti; — Death of Henri II d'Orleans, Duke of Longueville, and Sovereign Count of Neuchâtel, 1663.

Jean Warin engraved the First Seal of the 'Académie française'.

M. F. Mazerolle (*La Monnaie*, 1907, p. 33) writes: "Jean Warin, mécanicien remarquable, artiste de grand talent, était devenu le seul maître de la Monnaie du Moulin, ayant désintéressé tous les cohéritiers de la charge. Il perfectionna l'outillage mécanique, tout en gravant de nombreux coins de médailles, de jetons et de monnaies. Ayant dirigé avec succès les grandes refontes monétaires de la fin du règne de Louis XIII. et du commencement du règne de Louis XIV., il assura le triomphe de la fabrication au *balancier* sur la fabrication surannée au *marteau*, triomphe qui, en 1645, brisa définitivement l'opposition faite par la Cour des Monnaies, opposition qui avait duré près de cent ans. C'est Jean Warin qui présida, au Balancier du Louvre, à cette transformation radicale des monnaies royales, jusqu'au jour, vers 1660, où un outillage analogue ayant été installé à la Monnaie de Paris, l'atelier du Louvre ne fut plus employé que pour frapper les médailles et les jetons".

Warin was working at a "Medallic History of Louis XIV" when death cut his life short. This series of medals was continued by his successors. Medals by him were placed in the foundations of the Louvre Colonnade, of the Observatory, and of the Church of Val-de-Grace.

Perrault states that the artist executed two statues of Louis XIV, one in marble, and the other in bronze; also a bust in marble of the King, which adorned the *grands appartements* at Versailles, and one of Richelieu, in gold, of the weight of 55 Louis, which passed into the cabinet of President de Ménars.

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**WARIN, JEAN (III).** (*French*). Die-engraver of Paris, 1646-1649. According to Rondot, he was an assistant of Jean Warin II., Engraver-general of the coins. He engraved jetons. His signature was *J. Vuarin*.

**WARIN, L.** (*Flem.*). In the Catalogue of the Liège Exhibition of medals, 1906, a large oval Portrait-medallion, cast in bronze, showing a bearded bust, and signed : **L. WARIN 1630** is described. This work is probably by Claude Warin (?).

**WARING** (*Brit.*). Moneyer at Southampton under Eadwig (955-959).

**WARING, SAMUEL** (*Brit.*). A Birmingham Manufacturer of Tokens, end of the eighteenth century. He issued some for Niblock and Hunter of Bristol (engr., Davies) others for North Wales (engr. Patrick), and other places. Cf. Pye, *Provincial Copper Coins*; Atkins, *Tokens of the eighteenth Century*.

**WARMBÖKE, SAMUEL** (*Germ.*). Mint-master at Lübeck, 1438-1443.

**WARNECKE** (*Brit.*). Contemporary Sculptor, and a former member of the London Society of Medallists.

**WARNER** (*Brit.*). Gem-engraver of the latter end of the eighteenth century, mentioned by King. Tassie's medallion of Adam Smith, 1787, was reproduced in cameo by this engraver, who also cut a fine bust of Hannibal, in agate; both signed : **WARNER F.**

**WARNER, ALFRED E.** (*Brit.*). Contemporary Die-sinker and Seal-engraver, formerly 10 Wardour St., now 36 Gerrard St., Soho, London W. Is very clever in gem-engraving and has cut intaglios and cameos, portraits and other subjects; he also engraved numerous dies for medals, badges, tickets, and seals, both for private and public commissions.



Seal, by A. E. Warner.

A. E. Warner is possibly a descendant of the Gem-engraver Warner of the 18<sup>th</sup> century.

Among his seals, the one represented below, copied from the reverse of a Syracusan medallion by Evainetos, was executed in commission for Spink and Son L<sup>d</sup> and is a very successful work.

**WARNER, EDWIN GEORGE** (*Brit.*). Contemporary Die-sinker and Seal-engraver, residing in London.

**WARNER, WILLIAM** (*Brit.*). Gem- and Seal-engraver; father of Alfred E. Warner. Started a business in London, which is still carried on by his son. He won the gold Medal of the Royal Society of Arts in 1827 for an Intaglio, and engraved Seals for Queen Victoria. Died in 1872. (Sir Henry Trueman Wood, *The Royal Society of Arts, Journal &c.*, 1912, p. 754).

**WARNER, WILLIAM & BROTHER** (*Amer.*). A firm of Die-cutters Seal-engravers &c., of Philadelphia, by whom are, amongst others, two medals, which Dr Storer has brought to my notice : Dr. B. F. Stephenson, Illinois (*A. J. N.* 476) and General Dr. Joseph Warren, Boston (*A. J. N.* 478); both in the Boston Collection.

**WARNIER, JEHAN**, surnamed **HANNOTIN** (*French*). Warden of the Mint at Amiens, from 11. February 1434 to 17. November 1435.

**WARNOD, FRANÇOIS** (*Swiss*). Mint-master at Neuchâtel, appointed on 17. February 1789 and issued from 1789 to 1803 the following currency :  $\frac{1}{2}$  Thaler (21 Batzen),  $\frac{1}{3}$  Thaler (14 Batzen),  $\frac{1}{4}$  Thaler (10  $\frac{1}{2}$  Batzen), and  $\frac{1}{6}$  Thaler (7 Batzen) as well as a considerable coinage of Batzen,  $\frac{1}{2}$  Batzen, Kreuzer and  $\frac{1}{2}$  Kreuzer.

**WAROU, DANIEL** (*Swed.*). A native of Stockholm, and a pupil of Karlsteen; worked but little in Sweden; 1683 at Dresden, and settled early in Austria, where he was appointed Court-Medallist and Chief Engraver at the Mint of Kremnitz, 1699-1729; died in 1730.

In 1697 Warou was already in office as Assistant-engraver at Kremnitz; his appointment as Chief-engraver is dated 1. June 1699; in 1702 he was one of the members of the Monetary Commission which was called together at Vienna. Other important records exist at the Vienna Mint in connection with Warou's commissions for medals and the coinage of Hungary, and Transsylvania.

Among this artist's medals I have met with : Memorial medal of Queen Mary of England, 7. January 1695; signed : *Varov.*; — Uniface Portrait-medallion of Charles VI.; an iron casting (*illustrated*); — Uniface Portrait-medallion of Charles VI.'s consort, Empress Elizabeth Christina; iron casting (*illustrated*); — Portrait-medal of the same, 1713; signed : **WAROU F.**; **R. REDDE DIEM**, etc., struck to commemorate the arrival of the Empress in Vienna; — Another,



of 1714; on her Coronation in Hungary; R. AVGVSTA, etc., MDCCXIII; — Another, of 1714; Coronation at Pressburg; — Gotthard Heinrich, Count Salburg, 1703; signed: D: **WAROW**. f.; — Construction of the St. Carlo Borromeo Church in Vienna, 1716; obv. by Richter; R. signed: **WAROV**; — Series of commemorative medals of Charles VI.; — Portrait-medallion of the Elector John George III. of Saxony; — Victory at Peterwardein, 1716; signed: **W**; — Capture of Temesvár by Prince Eugene, 1716 (by B. Richter and D. Warou); — Capture of Belgrade, 1717. R. FUNESTA LACESSITIA, etc.; — signed: **WAROV**; — Felicitous reign of Charles VI. in his first



Empêror Charles VI.

Quinquennium, 1717; — Coronation of Charles VI. and his Empress at Prague, and Millenary of the Royal capital of Prague, 1723 (by Richter and Warou); — Coronation of Emperor Charles VI. at Frankfort-on-Main, 1711 (by Joh. Mich. Hoffmann and Warou); — Reconstruction of the Abbey of Göttweig after the fire, 1718 (2 var.); — Erection of commemorative Column of the Plague at Klosternenburg, 1714; — Construction of the Church of St. Lorenz, 1713 (*Wellenheim* 14002).

As Chief-engraver at the Mint of Kremnitz, Warou was responsible for inspecting every year the Mints in Transsylvania. In his journey there in 1703 he was detained by the Rakoczi rebellion until 1707, and obliged to cut dies for the coinage of the Rebels. To this period belong the following medals of Franz Rakoczi II. :

Undated. Bust to l.; *R.* TENDIT PER ARDUA VIRTVS. Hercules slaying the hydra; *A.* (20 Ducats), *Æ.* and *Æ.*; — 1703. Bust to l., signed : D. WAROU F. ; *R.* DIMIDIVM FACTI, etc. Themis and Egalitas loose Liberty; *A.* (15 Ducats), *Æ.*, *Æ.* and tin; — 1705. Bust facing; *R.* CONCVRRVNT .VT. ALLANT. Three Vestal Virgins,



Empress Elizabeth Christina.

etc.; signed : D. W. ; *A.* (25 and 15 Ducats); *Æ.*, *Æ.* and tin.

The coin-dies by Warou not being signed, it is impossible to ascribe any of them with certainty, although he was probably the Engraver of a large number during his tenure of office at Kremnitz from 1699 to 1730, under the reigns of Leopold I., and Charles VI., and he coined also for Francis Rakoczi II., gold, silver and copper.

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**WARREN, LAWRENCE** (*Brit.*). Goldsmith, Assay-Master to the Royal Mint in 1545, "Cambii, Cunagii et monete, Canterbury". He must have been accused of some malpractices in his office, having received a general pardon under the great seal, for offences against the Mint, in the time of Henry VIII., in which he is styled "late Assay Master". Cf. Chaffers, *Gilda Aurifabrorum*, p. 57.



**WARRINGTON** (*Brit.*). Designer of a medal on the Completion of the Thames Tunnel, 1842; engraved by W. J. Taylor (2 var.). Cf. *Num. Chron.*, 1888, p. 253, and Moyaux, nos 94-5.

**WARTENBERG, JOHANN VON** (*Bohem.*). Mint-master-general in Bohemia, 1527-1532.

**WARTTENPREYS, JOSEF JOACHIM VON** (*Austr.*). Mint-master at St. Veit, in Carinthia, 1701-1717.

**WARTIG** (*Germ.*). This Die-sinker's signature occurs on a medal commemorating the Inauguration of the Magdeburg-Leipzig Railway, 1840 (2 var.).

**WARWICK, ROGER** Earl of (*Brit.*). Son of Henry, Earl of Warwick († 1123); joined the Empress Matilda after the capture of Stephen at Lincoln in 1140; died in 1153.

He was formerly supposed to have struck coins, under the authority of Matilda, at Bristol, Canterbury, Lincoln, London and Warwick, of the type of Stephen's, like those ascribed to Matilda, showing on obv. a bust, which may be intended for Stephen or Matilda.

Lately this attribution has been disputed by Dr Lawrence and Mr. W. J. Andrew; the latter has written valuable papers on the subject, contributed to the *British Numismatic Journal*, vol. IV.



Three specimens of these so-called 'Pennies of Warwick' came under the hammer in the Rashleigh sale (1909; lots 633-635) and were described and commented upon as follows in the catalogue. The first realized £ 16, the second £ 8, and the third £ 50.

THREE SO-CALLED 'PENNIES OF WARWICK'.

The three following Pennies have usually been attributed to **ROGER**, Earl of **WARWICK**, but are now assigned by Mr. Andrew to Matilda. The *Brit. Num. Journal*, IV, p. 365, contains the following interesting summary of the question by Mr. Andrew : " Treating the coinage of the Empress herself, he divides it into two classes, the type of the first bearing the inscription : **IMPERATR** for Imperatrix, *Hawkins* 633, which was copied by the English die-sinkers as : **I + PERERIL** and issued at Lincoln, Stamford, Bristol Winchester and London. On her reception in London she would acquire the command of the Mint, and the legend was changed to **MATILDIS INPER**, of which there were also variations. It will be noticed that the first type is that usually given to Roger, Earl of Warwick ; but this attribution cannot be correct, and the complete legend, which for the first time was now put in evidence, clearly discloses an attempt to copy the Latin title of the Empress, and the variations in the letters were probably owing to her not having then secured the services of the official die-sinkers in London, the only craftsmen of the art "

633. PENNY, Lincoln (*Hks.*, 632, *Num. Chron.* III s. III, pl. VII, 2, 3), obv. [**+** **P**]ERERIL : **I** (last letter uncertain), Crowned bust, with sceptre, to right ; *R.* **+** RAPVL[F : O]N : NILO : Cross moline, as *Hks.*, 270 ; *Wt.*, 19.2 grs., roughly struck, but very fine and extremely rare.

For a short paper on this type by the late Sir John Evans, see *Num. Chron.*, XIV (1852). From the Cuff collection (according to Mr. Rashleigh's notes), but not traceable.

634. PENNY, Lincoln (*Hks.*, 632, and *Num. Chron.* as last), obv. **+** [**P**]ERERIL[L : ] **I** : Crowned bust to right, with sceptre in front ; *R.* [**+** **SIP**]ARD : ON : NILO, Cross moline, as *Hks.*, 270, struck upon what was originally a square piece of thin silver, but in order to shape the flan and at the same time avoid sacrificing the weight, the four corners were neatly turned over before striking on what is now the reverse side, *wt.*, 20.8 grs., fine, extremely rare and a very curious piece.

635. PENNY, London (*engd. Hks.*, 632 and also in *Num. Chron.*, XII, p. 138), obv. **+** PERERIL : Crowned bust, with sceptre, to right ; *R.* **+** GODRILVS : ON LV, Cross moline as *Hks.*, 270, *wt.*, 22.6 grs., in almost perfect preservation and believed to be the finest known specimen of the type, extremely rare.

From the Watford Find (1818), and the subject of a paper by the late Mr. Rashleigh to the *Num. Society* in 1850 (*Num. Chron.*, XII, p. 165 et seq.) and referred to in *Hks.*, p. 187.



In further confirmation of his discovery that this type belongs to Matilda and not to the Earl of Warwick, Mr. Andrew points out that as this type was issued from Bristol, London, Winchester, Lincoln, Canterbury and Stamford, it proves his case, for he says : " What Earl could strike all over England ? " And it may further be asked whether there is any known authentic case of a person in authority, whether king or subject, using a *territorial* title upon a coin to the entire exclusion of a personal name ?

**WARWICK, JOHN** (*Brit.*). Gem-and Seal-engraver of the latter end of the eighteenth century and beginning of the nineteenth. His place of business was n° 145 Strand, opposite Catherine St. He styled himself ' Engraver to the Royal Family ', and advertised to do copper plate engraving and printing, die-sinking, gem-and seal-engraving.



William Pitt.

Among his productions I have seen a Portrait-intaglio of William Pitt, facing (*illustrated*), and a Portrait-medal of the actor J. P. Kemble (1757-1823), both of which are very commendable works of the artist. He engraved also a Prize Medal of Guy's Hospital Medical School (*A.J. N.*, 916).

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*

**WASCHMANN, J. VON** (*Austr.*). Contemporary Sculptor and Chaser, residing in Vienna. He is the author of a series of Portrait-plaquettes of composers, comprising Beethoven, Mozart, Schubert, Wagner, and others. I have also noticed his signature on a Plaquette of Dr Albert Ilg, of Vienna.

**WASCHMANN, CARL** (*Austr.*). Contemporary Sculptor and Medallist, residing in Vienna. Among his medallic productions I have noticed : 1898 Jubilee Medals of Francis Joseph I., Emperor of Austria ; — Portrait-plaquette of Ludwig van Beethoven (signed on obv. : **C. WASCHMANN**) ; — Portrait-plaquettes of J. J. Paderewski, 1901

and 1902 (*one illustrated*); — Medal of the Society for Protection to Children and Life saving; — Dr R. C. Virchow, Berlin, etc.



J. J. Paderewski.

**WASS, MOLITOR & CO** (*Amer.*). Issuers of 50 Dollar pieces 1854-55, San Francisco (California) : obv. Head of Liberty ; R. Value in wreath.

The abbreviated name **W. M. & CO** occurs on 5 Dollar pieces 1852, obv. Head ; R. Eagle ; and 10 Dollar pieces 1852-55, of similar types.

**WASSIDLO** (*Pol.*). Medallist at Warsaw, about 1835.

**WASSILJEW, SEMEN** (*Russ.*). Medallist of the second half of the eighteenth century, died at St. Petersburg in 1798. He learned the art of medal-engraving in Paris, and on his return to Russia obtained a post at the Academy of St. Petersburg. Samuel Alexejew was one of his pupils.

**WASSILJEW, ALEXEI** (*Russ.*). Medallist of the latter part of the eighteenth century ; a pupil of the Mining Technical school at the St. Petersburg Technological Institute.

Iversen (*Medaillen auf die Thaten Peter des Grossen*) states that he probably only copied, or did little original work. His initials **K.A.B.** occur on a copy of Timothy Ivanow's medal of Peter the Great on the Restoration of peace to the country.



**WASSIUTINSKY, ANTON** (*Russ.*). Contemporary Sculptor and Medallist, born at Mohilew-Podolsk; pupil of the St. Petersburg Academy of Fine Arts, and later of J. C. Chaplain, and Falguière in Paris. He exhibited at the Paris Salon for the first time in 1891, when he showed a Portrait-medal. In 1892 he had 12 medals on exhibition: Czar Alexander III. of Russia; — Baron Mohrenheim; — J. C. Chaplain; — Silver Wedding of Czar Alexander III. and Czarina of Russia; — Head of Christ; — M. Aiwarzowsky, marine painter; — M<sup>me</sup> Wassiutinsky; — M<sup>lle</sup> L\*\*\*; — M<sup>me</sup> S\*\*\*; — Hercules; — Study of a head, etc.; — 1893. Fifteen medals and plaquettes, different subjects, etc.

**WASTELAIN** (*Flem.*). A Jesuit father, who by a resolution of the deputies of the States of Lille, was paid on 1. February 1737 a sum of “20 pistolles fais 200 francs monnoie de France” for composing legends for jetons. *Rev. belge de numismatique*, 1873, 533.

**WASTIAN, GEORG** (*Germ.*). Contemporary Die-sinker and Medallist, residing at Dresden. Has issued a number of medals, badges, etc., for public and private festivities etc. In 1872 he engraved medallic mementoes of the golden Wedding of King John and Queen Amalie of Saxony, 1872, and in 1889, medals and badges with bust of King Albert, commemorating the 800<sup>th</sup> Anniversary of the House of Wettin.

**WATBAERT, MARTIN** (*Flem.*). Mint-master at Bruges, from 20. April 1553 to 20. March 1555.

**WATERHOUSE** (*Brit.*). Issuer of 3<sup>d</sup> Tramway Tickets of the Rathmines Association, Dublin, 1849 (To and From Rathmines).

**WATERLOOS, ADRIAN** (*Flem.*). Son of Sigebert Waterloos, was born at Brussels in 1600, where he died in 1684. His mother was the niece of Jacques Jonghelinck. He ranks amongst the cleverest Medallists and Seal-engravers which Belgium has produced. From his father he learned the art of die-sinking, under whom he made rapid progress, to judge from the medals which he executed when he was barely 22 years old.

On the death of Sigebert W. on 30. August 1624, Adrian Waterloos took the title of ‘Graveur ordinaire des sceaux et cachets du Roi’. Between 1629 and 1639 he produced a number of medals. On 9. February 1661 he was named Councillor and appointed Mint-master-general, and by letters patent of 17. December 1663 promoted to Mint-master general in ordinary.

A. Pinchart describes 49 medals and seals by A. Waterloos, which are usually signed: A.WA or A.WA.F. The following list is based on Pinchart's, published in *Rev. de la num. belge*, 1855,

p. 250 : sq. 1622. Funeral of the Archduke Albert, 12. March 1622 ;  
 R. AVGVSTO.FVNERI.ALB.PII etc. ; signed : WA (Van Loon II, 141) ;  
 — The Infanta Isabella ; ISABELLA CLARA EVGENIA etc. Bust in



Self Portrait of Adr. Waterloos.

profile in dress of religious Order ; R. CLARA VBIQVE Fame ; —  
 Antoine Triest, bishop of Ghent ; R. IN.FORAMINIBVS. etc. ; ex. :  
 .AWA.F. ; — Undated. Engelbert Maes, president of the privy council ;



Francis de Monçada.

R. MODERATA.DVRANT. ; signed : .AWA.F. (V. L., II, 142) ; —  
 1627. Silver Seal for the 'Chambre des comptes' of Brabant ; —  
 1629. Alexander, prince of Chimay ; R. ALTIORA.PETO. Eagle



rising from the summit of a mountain (V. L., 177); — Jean Waverius, of Antwerp; *R.* HONESTI COMES RATIO. United heads of Mercury and Minerva; *AWA.F.* (V. L., 210); — Another, with different obv. and legend: WAVERIVS ANTVERP: EQ: REGA. etc.; — 1631. Philip IV.; PHILIP.IIIII. etc. CATHOLICVS. XCIXXXXI; *R.* DVL-CIA.SIC.MERVIT.1631. Samson strangling the lion. This medal commemorates the naval fight against Admiral Pater. Some specimens bear the artist's monogram instead of the date (V. L., II, 196.1); — Jeton of same type, with the Antwerp mint-mark; — 1633. Jean Van de Waver or Waverius, MESS.I.VANDENWAWER.CHEV: DE.QVENASTE.DES.CONSEILS.DU.ROI.AWA.F.; portrait-plaquette, undated; — *R.* of J. de Montfort's medal representing the Infanta Isabella (V. L., II, 213); — 1634. Francis de Monçada, marquis of Aytona, governor of the Spanish Low-Countries; *R.* SECRETA.DVCVM.CONSILIA. Centaur in labyrinth (*illustrated*; a payment of 17 gulden is recorded against 'Adriaen Waterloos, segelsnyder van Syne Majesteyt' for this medal); — Don Fernando, infante of Spain; bust in cardinal's robes; *R.* Crowned shield of arms surmounted with cardinal's hat (V. L., II, 223); — Another, with bust in military uniform; signed: *AWA.F.* (V. L., II, 224); — 1635. Pieter Roose, president of the privy council; Bust to r., signed: *AWA.F.*; *R.* INCONCVSSA MANET. A rose tree with three roses blown about by two winds on either side. Waterloos executed this medal without the knowledge of Roose, who was attacked on account of the suggested emblematic meaning of the reverse of this medal (A. Pinchart, *La médaille de Pierre Roose, Rev. belge*, 1848, p. 61); — (1637). Cardinal Don Fernando, infante of Spain; *R.* IN.COMMVNE.BONVS. The sun shining on the sea and earth; undated (V. L., 220); — 1639. Another, medal of small size (for which Adr. W. was paid in April 1639, 240 livres de Flandre); — Henri de Croonendael, junior; oval medal, signed: *AWA.F.*; *R.* Shield of arms. Another specimen, circular and uniface, without the signature, is described, with the former, by R. Richebé, *Rectification à Van Loon, Rev. belge*, 1901, p. 113; — 1640. Patterns for Jettons with bust of Philip IV., GECTZ POVR LE BVREAV DES FINA. (several varieties); — 1641. Patterns for jettons, GECT DV BVREAV DES FINANCES (2 var.); — 1642. Patterns for jettons (2 var., one with the Cross of Burgundy on *R.* and the other with shield of arms; — Various State Seals of Philip IV., who is represented seated on throne, etc.; — 1645. Jean Jacques Chifflet, physician to the archdukes Albert and Isabella; *R.* AVIA PERAGRO LOCA. Shield of arms (V. L., 275); — (1647). Archduke Leopold William of Austria; *R.* TIMORE DOMINI.AWA.F. A cross at the foot of which a lion flees from a lamb; undated (V. L., II, 301); — Another; Portrait-

plaque; signed: **AWA.F.** (Dirks *Repert.* I, <sup>1056</sup>/<sub>4</sub>); — 1652 (?) Philip IV.; **R.** CVM.SOLE.ET.ASTRIS. The globe surmounted by a royal crown. This medal was the joint work of Adrian and Sigebert W., who obtained payment of 425 florins on 23. December 1652, for the engraving and fourteen specimens in silver sent to Madrid; — Marriage of Philip IV. and Marie Anne of Austria (V. L., II, 356); — Undated. Henri de Croonendael; uniface and unsigned; — Another; obv. The arms of Croonendael; **R.** TOT GHENUECHTE LAETEN CROONEN.DAELEN in five lines; — Ernest, count of Isenburg; Bust, signed: **AWA.F.**; **R.** Shield of arms; undated (V. L., 383); — Philippe le Roy <sup>1</sup>, † 5.XII.1679; **R.** Shield of arms (2 medals, executed about 1656); — Philip the Good, duke of Burgundy; signed: **AWA.F.**; **R.** AVTRE.NARAY. repeated three times, and Burgundian cross; undated (Van Mieris, I, 42); — Male portrait to r.; **R.** MOVRIR POVR VIVRE. Shield,



Philip IV. of Spain.

above which phoenix; — 1655. Hendrik van Steenhault; Portrait-plaque (V. L., II, p. 403); — 1656. Don Juan ab Austria, natural son of Philip IV.; **R.** Shield of arms (V. L., 401); — Another; **R.** MIRA CVLOSO FËSTO ADORA.AWA.F. The shrine of Ste. Gudule (V. L., 402); — 1659. Louis Van Benavides, Marquis de Caracena, governor of the Spanish Low-Countries; **LVD.DE.BEN.CAR.ET.TOL.MAR.DE.FRO** etc.; signed: **AWA.F.**; **R.** NISI.DNVS.AEDIFICAVERIT.DOMVM. etc. Temple; — Another, with profile bust and different legend; uniface and unsigned (V. L., 432); — Henri Buelens,

1. The Hague Museum Catalogue describes two medals of Filips le Roy, Heer Van Brouchem, under date 1647 (V. L., II, p. 302; Dirks, *Repert.* I, 1057).



seigneur of Steenhout; **AWA.F.**; **R.** Shield of arms; undated (V. L., 391); — 1660. Philip IV., Bust to l.; **R.** + **NON. IAM. ANIMANT. FLAMMAE. LAVROS. NEC. LILIA. SPINAE.** Burgundian cross and three lilies; in field, **CONCORDIA. IVNGIT** (V. L., 443; obv. *illustrated*); — Philip IV., Peace between France and Spain (V. L., II, p. 459, 2); — (1660). Elias de Bie; **R.** **DVL CIA MIXTA MALIS.** Bee-hive (V. L., 499); — 1661. Aurelius Augustus Malineus; **R.** **VIRTUTE. DVCE.** Hercules (V. L., 487); — 1662. Martin Prats, bishop of Ypres; **R.** **VIRTUTIS. AMORE.** Shield of arms (V. L., 485); — Another, with different legend, **MARTINVS PRATS EPISCOPVS IPRENSIS** z (V. L., 486); — Philip Van Malen; signed: **AWA.F.** (V. L., II, p. 509, 2); — (1661-1664). Self Portrait of Adrian Waterloos, **ADRIANVS. WATERLOOS CONSIL : ET. MAG. GENERAL : MONETAE PHILIP. IIII. HIS. REG. AWA.F** (*illustrated* from a lead in the Belgian Cabinet); — 1664. Don François de Moura, Marquis de Castel-Rodrigo (V. L., I, 518, 1); **D FRAN. DE. MOVRA. MAR. CAS. RODERICI GVB. GEN. BEL. AWA.F.**; **R.** Crowned shield of arms (V. L., 497). For this work Waterloos was paid the sum of 240 Florins on 10. September 1666; — Philip Malineus; **R.** **ETIAM SYLVAE SVNT MILITE DIGNÆ.** A sylvan god holding the shield of Brabant on his knees (V. L., 488); — Another, with Mars on pedestal holding spear and shield of Brabant (V. L., 488); — (1665). Charles II., King of Spain; **R.** **TE MODERATORE.** Crowned globe, etc.; undated (V. L., 511); — Charles II. and his mother Marie-Anne; their busts on either side; **R.** **MARIANNA. D : G : HISP : ET. INDI : REGINA. GVBERT** (V. L., 512); — 1668. Charles II.; **R.** **HINC. VIGOR. INDE. ROBVR.** Medal engraved by order of Marquis de Castel-Rodrigo, then governor-general of the Low-Countries, to commemorate the Peace of Aix-la-Chapelle between France and Spain (V. L., III, p. 23); — In 1668 Adrian Waterloos executed also various patterns and shields for the gold and silver currency of Charles II., the State Seals for the Low-Countries and Burgundy etc. (1660-1670). The Seals of Brabant on which Charles II. is represented on horseback are the joint work of Adrian W. and his nephew Denis W. (1672). The Seals of Guelders were made in 1673.

In the style of Adrian Waterloos and probably by him are further: — Gilles de Roy, prior of Rouge-Cloître, **AEGIDIVS. DE. ROY. PRIOR. RVBEAE. VALLIS. S. T. L.**; **R.** **REGALITER. ET. REGVLARITER.** Shield of arms between two cornucopiae, 1679 (V. L., III, 285); — Charles II. and his consort, Marie Louise of Orleans; their busts on either side (V. L., 270).

Adrian Waterloos executed several medals of Philip IV. and Charles II., but he depicted chiefly the Governors-general of the

Low-Countries, which followed each other under the long reign of Philip IV. His portraits are life-like, of careful and noble execution; but the reverses, as a rule, are lacking in originality, and many of them only show coats of arms.

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**WATERLOOS, DENIS** (*Flem.*). A nephew of Adrian Waterloos; was born at Brussels in 1627, and died there in 1715. As early as 1651 he assisted his uncle, under whom he learned the art of die-sinking, to engrave seals. Later he succeeded him as Mint-master-general. His name, in conjunction with Pierre van Vreckem and Augustin Charles Wauthier, occurs as Mint-master-general in the Mint accounts of the period from 10. January 1692 to 25. April 1696, again 19. September 1697 to 9. May 1699; 15. May 1699 to 25. October 1701; 17. July 1702 to 6. March 1705; and in conjunction with Augustin Charles Wauthier, Charles Joseph Thomas, and Clauwez de Bruyant, 8. April 1705 to 24. November 1707. We learn from mint records that in 1712 the Engraver-general Philippe Roettiers submitted Patterns for gold, silver and billon currency of Charles VI. to the 'Councillor Mint-master-general'.

Denis Waterloos probably engraved the Seal of the State Chanceries of the Low-Countries which came in to use after the death of Charles II. and on the accession of the House of Austria.

Without being so distinguished an artist as his uncle, says Pinchart, Denis W. preserved to the Flemish school the character which his predecessors had impressed it with. He was also a Line-engraver. By him is a very rare work, published in 1668, and entitled 'Généalogie des Ducs de Brabant, avec leurs portraits, depuis Pepin de Landes jusqu'à Charles II.' There is also by him a manuscript treatise in Flemish on the coins of the Dukes of Brabant and Counts of Flanders and Holland.

One of his first medals is thought to be that of the Infanta Isabella, who is portrayed in religious garb; R. CLARA VBIQUE. Fame blowing a trumpet; signed: D. W. (Van Loon I, p. 140). Among his other works are: Don Juan ab Austria, 1656; R. Shield of arms; signed: D. W. F. (V. L. II, 401); — Jean-Baptiste Christyn, 1676, Spanish plenipotentiary at the Congress of Nymwegen, † 1690; signed: D. W.; R. Helmeted shield of arms supported by two griffins; exergue, 1674 (V. L. III, 206); — Anne de Croy,



Duchess of Aarschot, Princess of Arenberg, shoots the parrots at Bergen, 1619; signed : D. W. (V. L. II, p. 115).

If the Catalogue of the Hague Museum is correct, the medal of Anne de Croy and the following were engraved by Denis Waterloos, but at a later date : — The Archduchess Isabella takes the veil after the death of her consort, 1622 (V. L. II, 137); — Charles van den Bosch, bishop of Ghent; signed : D. W. F. 1665; R. DNVS. TERRIT. S : BAVONIS etc. Shield of arms (Dirks *Repert.* I, 1375; *illustrated*);



Charles van den Bosch, bishop of Ghent, 1665.

— François de Moura, Marquis of Castel-Rodrigo, governor of the Spanish Low-Countries (V. L. III, p. 27); — Leo Johann de Pape, Court-councillor at Brussels, 1685 (V. L., III, p. 320); — Marriage of Charles II. of Spain with Anne, Countess Palatine of Neuburg; signed : D. W. F., 1689 (V. L. III, p. 464, 2); — Louis d'Egmont, Prince of Gavre; R. PACE ET BELLO Trophy; oval medal; — Jean Jacques Chifflet, physician; R. AVIA PERAGRO LOCA. Shield of arms (V. L. II, 275); — Aurelius Augustus Van Male, member of the Supreme Council at Madrid, 1661; R. VIRTUTE DVCE Hercules (V. L. II, 487); — Jacques d'Ennetières, treasurer-general, 1668; R. D' DE HARLEB. REG. A CONS. etc. (V. L. II, 443); — Claudius, prince of Ligne, as governor of Sicily, 1670; R. QVO RES CVMQVE CADVNT SEMPER LINEA RECTA. War galley on sail (V. L. III, 33); — Another, of the same, as governor of Milan, 1675 (V. L. III, 172); — Charles II., 1683; R. DOLOR ARMAT IN HOSTES. Lion pierced by an arrow (V. L. III, 281); — Medal of St. Bruno, founder of the Order of Carthusian monks; signed : D. W. F. (2 var), etc.

BIBLIOGRAPHY. — Alex. Pinchart, *Histoire de la gravure des médailles en Belgique, depuis le XV<sup>e</sup> siècle jusqu'en 1794*, 1870. — G. Vallier, *Une médaille de Saint Bruno, fondateur de l'ordre des Chartreux*, *Rev. belge num.*, 1886, p. 50. —

**WATERLOOS, SIGEBERT (SIBRECHT)** (*Flem.*). A nephew of Jacques

Jonghelinck, and the father of Adrian Waterloos; succeeded Jonghelinck in 1600 as Seal-engraver to the Archdukes Albert and Isabella. A document of that date styles him "orfevre, demeurant en ceste notre ville de Bruxelles, etc." In 1621, on the reversion of the Low-Countries to the Spanish crown, he was entrusted with engraving the Seals of State with the effigy of Philip IV., a work in which he was probably assisted by his son Adrian.

Sigebert Waterloos died at Brussels on 30. August 1624.

**WATERLOOS, SIGEBERT (SYBRECHT or GHYSBRECHT)** (*Flem.*). Probably a son of the last, and a brother of Adrian Waterloos, born at Brussels about 1600. His name occurs for the first time in 1635 as Assayer of the gold and silver works of the province of Brabant. M. de Witte mentions him as Mint-assayer for gold and silver at Brussels 1635-1671. The latest record I found of him is dated 1678.

Besides goldsmith's work, Sigebert W. also cut Seals and Dies for medals. The Portrait-medal of the Cardinal Infante Don Fernando, governor-general of the Low-Countries, 1644, and a *R.* of a medal of King Philip IV. are among the joint works of Adrian and Sigebert W., who are both named in the accounts of the mint as having received payment for these.

As a goldsmith only two silver boxes are known by him; they were made for messengers of the Finance Ministry and bear the Royal arms.

**BIBLIOGRAPHY.** — Alex. Pinchart, *Sigebert Waterloos*, Rev. belge, 1860, p. 192. — A. de Witte, *Histoire monétaire des comtes de Louvain*, &c., 1899.

**WATERLOW & SONS LIMITED** (*Brit.*). An old established London firm of Printers, General stationers, who have edited several medals, amongst which: Inauguration of the Southern Railways, Argentina, 1876 (Moyaux, p. 244), and Opening of the Imperial Institute, London, 1892.



Opening of the Imperial Institute, 1892  
(medal issued by Waterlow & Sons, and engraved by J. Pinches).



They have also printed Banknotes for several governments, and in 1911 the Swiss government entrusted them with the printing of a new issue of 1000-franc, 500-franc, 100-franc and 50-franc notes, designed by Ferdinand Hodler, of Geneva.

**WATERS, G. J.** (*Brit.*). Mint-master at Madras, November 1832.

**WATT, JAMES** (*Brit.*) 1736-1819. Inventor of the modern steam-engine, born in Greenock; began life as a mathematical-instrument maker, opened business in Glasgow under university patronage, and early began to experiment on the mechanical capabilities of steam; when in 1763, while engaged in repairing the model of a Newcomen's engine, he hit upon the idea which has immortalised his name. This was the idea of a separate condenser for the steam, and from that moment the power of steam in the civilisation of the world was assured; the advantages of the invention were soon put to the proof and established, and by a partnership on the part of Watt with Matthew Boulton (*Vide* **WATT & CO**), Watt had the satisfaction of seeing his idea fairly launched and of reaping the fruits.

Few men have done more to revolutionise the world than James Watt, the perfecter of the steam engine. He is almost forgotten to-day, so far have we left his first model behind. Nevertheless, it was his genius that laid the train of all subsequent inventions.

Born near Greenock, Watt's father was a man of many parts. A carpenter, then a joiner, he made mathematical instruments, and finally became a shipowner and a merchant. This latter fact is interesting, as evidencing young Watt's close association from his youth up with shipping. From the very beginning, James was a delicate child; he suffered excruciating headaches, so much so that for many years he seems to have been little able to study at all. He was first sent to a day school at Greenock, where, owing to his feeble health, he was jeered at by his schoolfellows and proclaimed stupid by his teacher. At the age of thirteen, however, he had his first lesson in geometry. At once his spirits and interests quickened, and he became all absorbed in his new study. During this time he used to spend his spare moments in making models in his father's work-room, which were declared perfect.

Having finished his school studies, he went to Glasgow, where he was apprenticed to a mathematical instrument maker. Later on we hear of him in London, still pursuing the same calling. But the climate was unsuited to his delicate health. So, at the age of 25, he retraced his steps northwards, and settling down in Glasgow, opened a shop as a mathematical instrument maker. But the Corporation deemed fit—owing to his not having served a full apprenticeship—to close his business. Things would have gone badly for the

youthful inventor had not a friend come along at the critical moment. Anderson was a professor at the Glasgow University, and recognising Watt's inordinate ability, induced the college officials to allow him to set up a workshop within the University precincts. It was here, by a mere accident, that his thoughts were first set working in connection with steam, and the foundation of his greatest invention was laid. It happened in this way. The University fire engine broke down, and was accordingly sent to London to be repaired. Sisson, the greatest mechanical authority of the day, took the matter in hand, but despite his skill, when the engine in time arrived once more at the University it worked no better than before. Watt now brought his wits to bear, and in a very short time remedied the defect. But the poor performance of this engine induced Watt, now in his twenty-eighth year, to construct a better. His means, financial and otherwise, were limited, he therefore sought for a partner who would take a share in the invention, but just at the most important moment, when the engine was completed, money difficulties again came about, and Watt's first steam engine passed unnoticed for any practical purpose, except that it was brought to London and set up for public gaze as a means of advertising its merits.

For the next few years he thought less of building an engine ; he was employed by various authorities in making surveys and reports in connection with canals, harbours, &c. But before many years had passed he tired of this work, and entered into partnership with Matthew Boulton, who owned the Soho works. No sooner had the two started work than they received an offer from the French Government to proceed to France for the erection of steam engines in Paris and elsewhere. The offer was a tempting one. Still Watt declined, and that on the grounds that the scheme was contrary to the best interests of England. Later on he had his reward, for the Cornish mines were being developed, and Watt's pumping engines were in great request. It will thus be noticed that the first steam engines were inventions for the raising of water. Watt was not the inventor of the steam engine as is generally stated. What he did was to bring a machine, already suggested by others in the 17<sup>th</sup> century, to perfection. It is hardly necessary to say that Watt's engine was extensively copied, a fact which led to long and serious litigation, from which at a cost of £ 6,000 Watt finally emerged triumphant. In addition to his steam-engine labours, Watt spent much of his time in the pursuit of chemistry.

But Watt's life was now drawing to a close. He had lived more than the allotted time, for he was in his 84<sup>th</sup> year. His health, always bad, rapidly grew worse, and he died on the 25<sup>th</sup> August 1819. He was twice married, and had several children, all of whom, except one, died before him.



Watt was F.R.S, 1785; LL.D., Glasgow, 1806; accorded a monument in Westminster Abbey.

His surviving son, James, 1769-1848; a partner in Boulton and Watt, engineers, Birmingham, 1784; fitted the Caledonia with engines, and steamed to Holland and up the Rhine, this being the first steamship to leave an English port, 1817.

**WATSON, A.** (*Brit.*). Contemporary Sculptor, by whom are also some medals. One representing a Fame and Bacchante is reproduced in *The Studio*, XXV, 200.

**WATT & CO. (JAMES WATT & CO.).** Formerly, the SOHO MINT, BIRMINGHAM (*q. v.*), founded by Matthew Boulton in 1762, and continued under the style of **JAMES WATT & CO** until 1895, when it failed. The machinery was then offered for sale by auction for the benefit of the creditors; the minting presses and rolling mills were purchased by the Mint, Birmingham, Limited; and the Engineering plant and premises were taken over by a firm of scale makers in Birmingham.

For a notice of **MATTHEW BOULTON**, cf. Vol. I, 2nd ed., p. 235.

Ruding in his *Places where Mints and Exchanges have been fixed in Britain and its Dependencies* (1840) refers to the "Soho Mint", as follows: —

"As it has been thought expedient to permit the lawful coin of the kingdom to be struck in this place, it has become so far an authorized mint.

"It is in the parish of Handsworth in this county (Staffordshire), and is situated about two miles from Birmingham. About the year 1762, Mr. Boulton removed his manufactory at that place to Soho; and in 1788 applied the powers of Mr. Watt's steam-engine to the purposes of coinage. In this mint nearly all the operations are performed by mechanical power; such as rolling the cakes of copper hot into sheets; fine rolling the same cold between steel polished rollers; cutting out the blanks, which is done with greater ease and rapidity by girls than could possibly be done by strong men; shaking the coins in bags, to wear off the sharp edges; working a number of coining machines, with greater rapidity and exactness, by a few boys of twelve or fourteen years of age, than could be done by a great number of strong men; without endangering their fingers, as the machine lays the blanks upon the die perfectly concentric with it, and, when struck, displaces one piece and replaces another.

"This coining mill has been greatly improved since its first erection, and is adapted to work eight machines, each of which is capable of striking from seventy to eighty pieces of money, the size of a guinea, per minute, which is equal to between 30 and 40,000 per hour; and at the same blow which strikes the two faces the

edge of the piece is struck, either plain or with an inscription on it; and thus every piece becomes perfectly round, and of equal diameter, which is not the case with any other national money ever put into circulation.

“Dr Darwin, in a note to his *Botanic Garden*, gives a short description of this mint, and says, that the whole of this magnificent and powerful apparatus moves “with such superior excellence and cheapness of workmanship, as well as with works of such powerful machinery, as must totally prevent clandestine imitation, and in consequence, save many lives from the hand of the executioner; a circumstance worthy the attention of a great minister. If a civic crown was given in Rome for preserving the life of one citizen, Mr. Boulton should be covered with garlands of oak” (*Ruding*, p. 215).

The *Numismatic Circular*, 1901, p. 4519, gave another interesting account of Matthew Boulton and the early working of the Soho Mint :—

“Matthew Boulton was born in Birmingham on the 3<sup>rd</sup> of September, 1728. He entered his father’s works at a very early age, and soon gained an insight into the varied manufactures of the town. During this time he learned drawing from Wortlidge and mathematics from Cooper, and as early as 1745 he had invented several important improvements in the manufacture of steel.

“In 1762 it was found necessary to remove the works from Snow Hill to far more commodious premises, and a site was chosen where a handsome building was erected to accommodate a thousand men. These works were destined soon to be universally known as “Soho”.

“In 1775 Mr. Boulton had recourse to the steam engine for the furtherance of his designs, and two years afterwards entered into partnership with James Watt of Glasgow, who made great improvements in this engine of power. By their co-operation the steam engine was carried to an astonishing height of perfection.

“About this time, Mr. Boulton, upon returning from a journey (by road, of course), during which he had passed through many tollgates, discovered in his possession more base coins than good ones. This led him to consider the subject, and he found that a number of small manufacturers were issuing coppered lead coins in large quantities, having grown bold in this illicit trade, partly because owing to inferior manufacture, the real article was so easily imitated, and partly because the authorities at the Mint rather winked at the forgery which saved them from some of the unprofitable work of coining copper at a loss. He was grieved to find that the workmen of Birmingham, small tradesmen, and the public generally, suffered considerable loss by this fraud.



“ After this discovery, Mr. Boulton determined to mend matters by issuing coinage for the Government that could not be imitated profitably. For this object he had an interview with Mr. Pitt, showing his designs for the coins, and specimens of tokens and coins of his make, and was promised an order if he erected the necessary machinery. This he did after much thought and many consultations with Mr. Watt, and in 1787 the result was patented machinery of a most perfect kind, so good, in fact, that one of the machines has only recently been discarded by the Royal Mint.

"Finding that the Government did not keep faith with him, and fearing great loss through the cost he had been put to, Mr. Boulton commenced coining copper for the Colonies, and stamping tokens, etc., many of which added greatly to the reputation of Soho.

"Not till 1797 did he receive his first order from the British Government; an order consisting of 500 tons of copper coins, made up of twopenny pieces, pennies, halfpennies, and farthings. Designs were again submitted, which were considered most satisfactory. The weights were proportioned to a nicety, each of the twopenny pieces weighing two ounces, and the penny, halfpenny and farthing weighing exactly one ounce, half an ounce, and a quarter of an ounce respectively. Upon the acceptance of the designs, the dies were sunk by the artist K  chler, resulting in a series of coins of most exceptional merit, unsurpassed by any later efforts.



Twopenny piece of George III., 1797, by K<sup>ü</sup>chler.

“The high quality of the discs, or blanks, the mathematical accuracy of the broad flat rims, and the indented letters, so unusual in coins, effectually combined to prevent any imitation, without immediate detection. So exact was the weight of these coins that they were used for weights for many years, in preference to those sent out by the scale makers.

"On the obverse of the twopenny piece, especially, is a fine head

of George III., with features of repose and dignity of expression, while, on the reverse, Britannia sits with grace of figure and posture, while the perspective of the seascape and the passing vessel shows the master hand of the designer. Boulton and Watt made coins for the government from 1797 to 1806, and during the time 4200 tons were delivered by them.

“Of the process of coining at this time Dr Erasmus Darwin, an intimate friend of Mr. Boulton, wrote : —

“Now his hard hands on Mona’s rifted crest,  
Bosomed in rocks, her azure robes arrest :  
With iron lips his rapid rollers seize  
The lengthened bars in their expansive squeeze :  
Descending screws with ponderous fly-wheels wound  
The tawny plates — the new medallions round  
Hard dies of steel the cupreous circle cramp,  
And with quick fall his many hammers stamp ;  
The harp, the lily, and the lion join —  
And George and Britannia guard the splendid coin ”.

Boulton employed several artists of talent, amongst whom Droz, Küchler, Philp, and Pidgeon stand foremost ; Droz in particular improved the machinery of the Soho Mint and invented new appliances to insure celerity and precision in the work.

Besides striking the copper coinage of George III., from 1797 to 1806, Boulton was entrusted with the stamping of a new issue of 5/. Bank of England Dollars, for which purpose two million Spanish dollars were used. The first British coins issued at Birmingham were the fine pattern Halfpennies and Farthings by Droz. In 1791 and 1792 Boulton’s presses produced large quantities of French tokens, known as “Monnerons”, and designed by Droz and Dupré. In 1806, five hundred pounds’ worth of copper coins were struck for the Bahamas, and during the period between 1790 and 1806, the Soho Mint executed large orders also for foreign governments and British colonies.

It is unfortunate that very little information can be obtained on the working of the Soho Mint, as the documents and archives have apparently disappeared and no record seems to have been kept of the productions of the various artists who have been employed there.

Towards the end of the eighteenth century and beginning of the nineteenth, a number of very fine medals were struck at the Soho Mint, amongst which the following are best known : General Elliot, governor of Gibraltar, by Droz ; — Three Medals of Louis XVI. and Marie Antoinette on their execution, etc., 1793, by Küchler ; — Gustavus III. of Sweden, on his death, 1792, by Küchler ; — Medalets of Lafayette, and Rousseau, by Dumarest.



— The following are all by *Küchler* : — Wrrington and Burrington Agricultural Society Medal; — Staffordshire Agricultural Society, 1800; — Drayton Agricultural Society, 1800; — Essex Agricultural Society, 1795; — Wrrington and Burrington Ploughing Match; — Marshal Suvarow, 1799; — Ferdinand IV. of Sicily, 1799, on his restoration to the throne by a British force under Lord Nelson; — George Prince of Wales and Princess Caroline of Brunswick, on their marriage, 1797; — Helleston School (Cornwall) Prémium; — St. Albans Female Friendly Society; — Westminster Fire Office Ticket, to commemorate its establishment in 1717; — Queen Charlotte, on her death and burial at Frogmore, 1795; — Alexander Davison's Medal for the Victory of the Nile, 1798; — Matthew Boulton's Medal for Trafalgar, 1805; — Capture of Seringapatam, 1799; — Boydell's Shakespeare Medal, 1803; — Marquis Cornwallis, on the surrender of Tippu Sultan's hostages, 1792; — Earl Howe, on the "Glorious 1<sup>st</sup> of June", 1794; — British Victories by sea and land, 1798; — George III., Preservation from Assassination, 1800; — Union of Great Britain and Ireland, 1801; — General Peace, 1802; — Jubilee of George III.; — Hudson Bay Company Medal, with arms and motto PRO. PEL. LE. CVTEM; — Bengal Photographic Society; — *By Pidgeon*: — John, Prince Regent of Portugal, on the Capture of Cayenne, 1809; — Portrait-medals of Matthew Boulton; — *By Philp*: — Medals, given by Beilby Porteus, bishop of London, to Christ's College, Oxford, in 1808, and known as the "Porteus Prize"; — Providence Lodge of Loyal Britons, by W. T. Ingram.

Among the coinages issued from the Soho Mint, I have noted the following : —

GREAT BRITAIN. *Coins*. Pattern Halfpennies and Farthings, by Droz, 1788 and 1790; — Broad-rim Twopence, Penny, Halfpenny and Farthing, 1797; — Pattern Broad-rim Penny, 1797, Britannia helmeted; — Pattern Farthing, 1798; — Various Patterns for the Copper coinage, 1799, by *Küchler*; — Halfpenny and Farthing, 1799; — Pattern Pennies, Halfpennies and Farthings of 1805 and 1806; — Penny, Halfpenny, and Farthing of 1806 and 1807; — Pattern "Spade" Guinea, 1798; — Hibernia Penny and Halfpenny, 1805, and Farthing, 1806; — Pattern Penny, by *Küchler*, from the obv. die of the Britannia Penny, 1806, and the R. die of the BRITANNIARVM Penny, 1805; — George III., Bank of England Dollar, 1804, by *Küchler*; — Token for Five Shillings and Sixpence, 1811, by *Küchler*; — Bank Token for 5 s. 6 d., 1811, by *Phillp*, draped bust with short hair, laur. to l.; — Bank of Ireland, Six-Shilling Token, 1804, by *Küchler*; — George III., Pattern Crown, by *Küchler*, 1820, DECVS ET TVTAMEN, Royal escutcheon crowned; R. VIS VNITATE FORTIOR. Hercules seated breaking fasces; —

William IV., Pattern Penny, 1830, VICTORIA . MAGNÆ . SPES . ALTERA . BRITANNIÆ . SOHO 6 . AVG . 1830 in six lines across the field; R. from the die of the Britannia Penny of George III., 1806; — Another Pattern Penny, of same date and type, but a variety reading: VICTORIA . MARIA . LOUISA FELIX . TV . QUOQUE . MATER ! SOHO : 6 . AUG . 1830.

*Tokens* : Ipswich Theatre Ticket, 1803; — Charleville Forest, One Shilling, and a Penny Token, 1802; — Halfpenny tokens of John Wilkinson, Iron Master, 1792; — Enniscorthy Bank Token, 1800; — Ibberson's Holborn, with large boar; — Isaac Swainson's "Velnos' Vegetable Syrup"; — Provincial Halfpenny tokens of Anglesey, Cronebane, Stort Navigation, Glasgow, Ecclestone's Lancaster, Inverness, Leeds, Southampton, etc.

BAHAMAS. Halfpenny, Bust of George III., R. Ship in full sail, 1806 and 1807.

BERMUDA. Penny, by Droz, Bust of George III., R. Ship in full sail, 1793.

BUENOS AYRES. Æ. Decimo, 1822.

DENMARK. Christian VII., Pattern Species Thaler, Half Thaler and smaller denominations, by Kùchler, without date.

FRANCE. Monnerons and Half Monnerons of various types, 1791 and 1792.

PORTUGAL. Pattern 960 Reis Piece of John V. of Portugal, 1809.

RUSSIA. Pattern Roubles (Æ) of Catherine II., 1796, struck on her death, and two others, one dated 1804, of Alexander I.



Pattern Rouble of Alexander I.

#### CLOSING THE SOHO WORKS.

The Mint at Soho continued in operation until 1850, when it was dismantled and the machinery sold. Most of the plant became the property of Ralph Heaton and Sons, who were also engaged in the business of coining. In 1860 Messrs. James Watt and Co.



erected a new mint at their Smethwick works, and continued to turn out millions of coins for various governments.

Among the coinages executed by this firm at their Mint, Soho Foundry, Birmingham, are the following : — British Imperial : — Bronze coins dated 1860, 1861, 1862 and 1863. They bear no mint-mark. — Straits Settlements : — Copper Cents dated 1875. Mint-mark **W** below the truncation of the Queen's neck. — Roumania : — Bronze Ten Bani, dated 1867. **WATT & CO.** below the crossed branches of oak-leaves and acorns and olive on the reverse. — Hong Kong : — Bronze cents dated 1875.

To-day the great bulk of the coinage business is in the hands of The Mint, Birmingham, Limited, which is the continuation of the original business founded by Ralph Heaton. This firm has supplied complete mints or coinage for almost every country in the world, from China to Peru, besides executing hundreds of tons of work for the British Government.

A few words on the subject of tradesmen's tokens are necessary to complete the account of the 18<sup>th</sup> century work of the Soho Mint.

The Anglesey pennies, were first issued in 1784, and were engraved by Milton and struck by J. Westwood. Those of 1787 and 1788 were engraved by Hancock and struck by the Paris Mining Company at their Birmingham works. Those of 1790 were engraved by Wilson and struck by Williams. The die for 1791 was cut by Hancock and they were struck by Boulton at Soho. John Wilkinson's token, 1793, was struck by Boulton from dies by Hancock. An earlier token for Wilkinson, 1787, was engraved and struck by Hancock, one hundred being done in silver. His tokens of 1790, 1791 and 1792, were also executed by Hancock. Wyon cut the die for a token of Thomas Welch and for the Brunswick halfpenny of 1795 ; also for the Chichester halfpenny of 1794, which bears a portrait of Queen Elizabeth. Wyon also did the Dundee, Edinburgh and Coalbrookdale tokens of 1796, 1797, and 1799.

#### 18<sup>th</sup> CENTURY "DIE-SINKERS".

The Birmingham Directories of 1775 and 1777 give a number of names of "Die-sinkers", viz : —

Daniel Bellamy, die-sinker and engraver, 53, Moor Street.

Thomas Clare, 15, Steelhouse Lane (afterwards in Bartholomew Row.)

Jos. Crowne, die-sinker and shoemaker, 44, High Street.

John Emmison, 5, New Market Row.

Thos. Hands, 61, Edmund Street.

Thos. Piggott, sealmaker, 35, Bule Street.

J. Smith, 38, Coleshill Street.

Richard Taylor, 1, Slaney Street.

John Thornton, Chapel Row.

Joseph Troughton, Mount Pleasant.

Obadiah Westwood, 21, Great Charles Street.

Whitworth and Yates, Bradford Street.

Jno. Willinger, 44, Dudley Street.

Pearson's Directory, published in 1780, gives the names of twenty-nine die-sinkers, among which we may note specially, Spencer Perry, Cherry Street, and Geo. Wyon, modeller, 79, Lichfield Street.

Peter Wyon, Cock Street, St. Paul's.

Francis Arnold, 4, Little Charles Street.

Jno. Gregory Hancock, Hospital Street.

Roger Dixon, St. Phillips Churchyard.

Thomas Willetts, Great Charles Street.

"Chapman's Directory", published in 1803, adds one or two more important names to the list.

Charles Pye, an engraver of the period, has left a careful list with engravings of the Birmingham tokens of the time, and gives us a list of die-sinkers as follows: —

Arnold, (?) Francis.

William Davis.

Roger Dixon.

John Gregory Hancock, also a manufacturer.

John Gregory, junior.

John Stubbs Jordan, also a manufacturer.

William Mainwaring, also a manufacturer.

Benjamin Patrick.

Spencer Perry.

.... Ponthon, Soho.

Thomas Willetts.

John Westwood.

Thomas Wyon.

As manufacturers he gives: —

Matthew Boulton.

Thomas Dobbs.

John Gimblett.

James Good.

Bonham Hammond.

.... Kendrick.

William Lutwyche.

Peter Kempson.

Thomas Mynd.

James Pitt.

... Merry.

Westwood, senior and junior.

Samuel Waring.



**WEBER, DANIEL** (*Germ.*). Of Pforzheim; Warden of the Mint at Hechingen (for Hohenzollern-Hechingen), 1621. Cf. Bahrfeldt, *Münzen der Fürstenthümer Hohenzollern*.

**WEBER, GIOVANNI ZANOBI**. *Vide* **JOHANN ZANOBIUS WEBER**. Medallist at Florence, 1770-1786.

**WEBER, HANS** (*Germ.*). Mint-warden at Erfurt, 1605.

**WEBER, HANS** (*Germ.*). Mint-warden at Schwabach, *circ.* 1580.

**WEBER, JAKOB** (*Swiss*). Mint-master, born at Lucerne, was recommended to the Mint authorities there by Martin Martini in 1599. He later tried his luck in the army and enlisted in 1609 in the Guards at Genoa. There, Count Spinola endeavoured to obtain his services for the Mint of Passarola, where Martini had previously been employed. On his return to Lucerne he was imprisoned for enlisting abroad, from which time all trace of him is lost, if he is not identical with the Jakob W. mentioned as Mint-master in 1655.

**WEBER, JOHANN** (*Germ.*). Goldsmith of Schwabach; Mint-master at Roth, 1623-1625; Mint-warden at Amberg, 1627 (cf. the same person). Cf. Kull (499) 133.

**WEBER, JOHANN CHRISTIAN** (*Germ.*). Medallist of the first half of the eighteenth century; a pupil of Christian Wermuth; resided at Arnstadt, where he engraved coin-dies and medals. Ammon states that he may be the Engraver who signed with the initials **I.C.W.** gold and silver currency, of the Palatinate, dated 1721, 1722, and 1724. Cf. Flad, *Berühmte Medailleur*, p. 32. Lochner, *Medaillen-Sammlung*, p. vi (preface). Ammon, p. 91, n° 233.

**WEBER, JOHANN ZANOBIUS** (*Ital.*). Medallist at Florence. *circ.* 1760-1805; a younger brother of Lorenzo Maria Weber, and son of a German (or Austrian) officer of the Grand Duke of Tuscany's bodyguard. The period of his activity is given between 1761 and 1786.

A Pattern Thaler of Francis I. of Austria, dated 1763, bears the artist's initials **I.Z.V.** and was evidently struck at the Vienna Mint, which would seem to point out that the Engraver might have studied die-engraving at the Vienna mint, under A. Widemann, but I find no record of his name in the Catalogue of the Vienna Mint Museum.

Among his productions, the following have come under my notice: Count Giuseppe Fede, Imperial Councillor, 1763; **℞.** Minerva and Mercury; signed: **G. Z. WEBER** 1761; — Dr. G. T. Tozzetti, Florence, 1777 (**I. V.**); — Dr. B. Mesny, Florence (signed on **℞. I. W.**); — Dr. Natale Saliceti, Rome; — Dr. S. Manetti,

Florence (**I. Z. WEBER**); — M. Magdalena Morelli (La Corilla), a Florentine Singer, 1779 (signed on obv. **V. F.** and on R. **I. WEBER** 1779); — Carlo Antonio Campioni, musician, 1720-1793; undated medal (signed: **I. Z. WEBER F.**); — Visit of Ferdinand IV., King of the Two-Sicilies, and his Queen to Florence, 1785 (**I. WEBER**); — Vincenzo Bellini; — King Ferdinand landing at Livorno, 1786; — Queen M. Carolina at Florence, 1786; — Francis Pettorelli, bishop of Parma, 1786, etc.

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**WEBER, I.** (*Germ.*). Designer of two medals engraved by Birnböck, commemorating the inauguration of a new church in the Munich suburb of Au, 1836, and christening of Prince Ludwig (later Ludwig, II), 1745.

**WEBER, J.** (*French?*). This signature is said to appear on a Portrait-medal of François Jacquier.

**WEBER, J.** (*Austr.*). Engraver of a medal of the Convention of German Naturalists and Physicians, L. von Buch, Vienna, 1856 (in Boston Coll.).

**WEBER, J. S.** (*Amer.*). This Engraver's signature occurs on a medal commemorating the epidemic of Yellow Fever at Chicago, 1873; issued by the Elgin Watch Co. (A. J. N., 201; Boston).

**WEBER, L.** (*French*). Engraver at Lyons, by whom is, amongst others, a commemorative medal of the Universal and International Exhibition held in that city in 1872.

**WEBER, LEOPOLD** (*Germ.*). Also called **LIPPOLD WEFER**. Mint-master at Clausthal, 1640-1674.

**WEBER, LORENZO MARIA** (*Ital.*). Medallist and Gem-engraver at Florence; son of a German officer of the Grand Duke of Tuscany's bodyguard, and a brother of Giovanni Zanobio Weber. He learned the art of medal-engraving under Massimiliano Soldani-Benzi, and worked at Florence from 1720 to 1757, chiefly employed by the Medici family. According to Nagler, he died in 1764.

Among his medallic productions we find: Accession of Francis III. of Lorraine, 1739 (signed: **L. M. WEBER**; *illustrated*); — Antonio Maria Boscioni (1674-1754), 1741; — Gaetano Antinori; — Assistance afforded to Maria Theresia by England, 1743 (signed: **L. M. W.**; *Med. Illus.*, II, <sup>573</sup>/<sub>210</sub>; illustrated in Domanig, *Porträt-medailen*, &c., n° 267); — Leopold Count Daun (1705-1766), undated; signed: **L. M. V.**; — Violanta Beatrix, youngest daughter of the Elector Ferdinand Maria; on her marriage with Ferdinand, hereditary prince of Tuscany; R. GRATA VICE; signed: **L. M. V.**; —





Accession of Francis III., Duke of Lorraine.

Julius Caesar de Donis, 1703; — Clarissus de' Medici, 1785 (48 mill.); — Cosimo the Elder de' Medici, † 1464 (48 mill.); — Electa Contessina Bardi, wife of Cosimo the Elder (47 mill.); — Cosimo I. de' Medici (48 mill.); — Eleonora of Toledo, first wife of Cosimo I. (49 mill.); — Camilla Martelli, second wife of Cosimo I. (47 mill.); — Virginia de' Medici, daughter of Cosimo I. and wife of Cesare of Modena (47½ mill.); — Joan of Austria, first wife of Francesco I. de' Medici (46 mill.); — Christina of Lorraine, wife of Ferdinand I. de' Medici; signed: **I. WEBER** (47 mill.); — Eleonora, daughter of Ferdinand I. de' Medici (48 mill.); — Eleonora of Toledo, wife of Pietro de' Medici (46½ mill.); — Nannina, daughter of Eleonora of Toledo?, wife of Bernardi Oricellari (48 mill.); — Marie de' Medici, wife of Henry IV. of France (49 mill.); — Ferdinando II. de' Medici (49 mill.); — Cosimo III. de' Medici (47 mill.); — Giovan Gastone de' Medici (48 mill.), etc.

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**WEBER, MATTHIAS** (*Germ.*). Mint-master at Hildesheim, 1605-1618. His initials occur on the currency. A thaler of that city with Weber's signature commemorates the granting of a charter to Hildesheim by Charles V. in 1528.

**WEBER, TONI** (*Germ.*). Contemporary Sculptor and Medallist. residing at Munich since 1897.

**WEBERSPERG, ZACHARIAS GOTTFRIED**, Freiherr von (*Austr.*). Inspector of Mines and Mints in Austria, 1700.

**WEBSTER, WILLIAM** (*Brit.*). Dealer in coins and medals, born in 1821, died on the 11th June 1885. He was a nephew of William Till, the coin dealer, and as a numismatist was one of the highest authorities of his time. He communicated several papers to the Numismatic Chronicle, chiefly on unpublished varieties of coins and medals; the most important was one on "Inedited Imperial Greek Coins", 1873.

I do not know that William Webster ever issued any medals, except his Numismatic Token in brass (by W. J. Taylor) and Numismatic Medals (struck in silver, copper and white metal), at 16 Russell St., then at 6 Henrietta St. Garden.

His son, Mr. William J. Webster, is also a well-known and competent authority on coins, and we have been working together in friendly collaboration for the last twenty years. I take this opportunity to acknowledge the ever ready help he has given me in the compilation of my notes on medal-engravers.

**WECHSLER, PAUL** (*Germ.*). Mint-warden at Nuremberg, 1433.



**WECKER, KASPAR** (*Germ.*). Administrator of the Mint at Kreuzburg (Silesia) 1621-22. Is said to have officiated later as Mint-master at Brünn (1622-23), but the initials **CW** ( $\begin{smallmatrix} C \\ W \end{smallmatrix}$  mon.) on the issues of the Brünn mint represent Christoph Wunsiedler. Cf. Friedensburg, *Münzgeschichte Schlesiens*, and Fiala, *Donchauer Sammlung*, 198, 217.

**WECKWERTH, HERMANN** (*Germ.*). Contemporary Medallist; owned Die-sinking works of his own at Nuremberg (1872-1887); was employed later at Oertel's Medallie Mint, and had also worked previously for the Loos mint (about 1870) and C. Drentwett of Augsburg. Some of his latest medals were edited by J. Godet und Sohn, Berlin.

The period of his activity appears to be comprised between 1870 and 1910.

Among his productions are: 700<sup>th</sup> Anniversary of the House of Wittelsbach, 1880 (signed: **WECKWERTH—NÜRNBERG**); — 50 years' Jubilee of the Association of Veterans in Nuremberg, 1886; — Silver Wedding of the Crown Prince Frederick and Victoria, Princess Royal of England, 1883; — Berlin Congress on the Eastern Question, 1878; — 40<sup>th</sup> Anniversary of the Leipzig Conservatoire, 1883; — Commemorative medal of the Fête held at Lützen on the 50<sup>th</sup> Anniversary of the evangelical Gustave Adolphus Society, 1882; — Fête of the Railway Pioneers' Association at Berlin, 1894; — Fifth German Athletic Fête at Frankfort-on-M., 1880; — Ninth German Federal and Jubilee Rifle Meeting at Frankfort-on-M., 1887 (**O. OERTEL. H. WECKWERTH. BERLIN**); — Prince Bismarck; memorial medal, 1898; — Restoration of the Castle and Chapel, also of the Park at Lünz, by the brothers Joseph, Alphons and Georg Baernreither, 1882; — Industrial Exhibition at Tromsö, 1870 (signed: **G. LOOS DIR. H. WECKWERTH FEC.**); — Frederick VII, of Denmark; — M. von Forckenbeck, burgomaster of Breslau, 1878; — Horticultural show at Breslau, 1886; — Rose Show at Breslau, 1893; — Silver Wedding of William II. and consort, 1906; — Medal of Merit of Ernst Günther, Duke of Schleswig-Holstein; — 90<sup>th</sup> Anniversary of Count von Moltke, 1890; — 25<sup>th</sup> Anniversary of the Proclamation of the German Empire at Versailles, 1871; — Memorial medal of Friedrich Heinrich Ernst, Count von Wrangel, 1877, etc.

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**WEDDIG, H.** (*Germ.*). A North German Sculptor and Medallist, residing at Flensburg. At the Brussels Salon de la Médaille 1910, he exhibited the following medallie productions: Inauguration of the

Kaiser Friedrich Museum at Posen, 1904; uniface plaquette, cast in bronze; — Memorial medal of A. Menzel, 1905; plaquette, cast in bronze; — Prize medal for Racing; uniface medal, cast in bronze; — H. Eickmann, 1905; uniface plaquette, cast in bronze, etc.

**WEDEL, W.** (*Ger.*). Gem-engraver and Medallist of the early part of the eighteenth century. By him is a Portrait-cameo of Julius Caesar, and his signature: **W. WEDELIVS K.** occurs on the *R.* of a Coronation medal of Charles VI., Frankfort-on-M., 1711 (obv. by Koch of Gotha).

**WEDER** (*Brit.*). Modeller of the end of the eighteenth century. One of his medallions, signed **WEDER F.**, of Prince Charles Edward Stuart, 1788, was copied in the enamel paste of Tassies. By him is also a Portrait-cameo of Cicero.

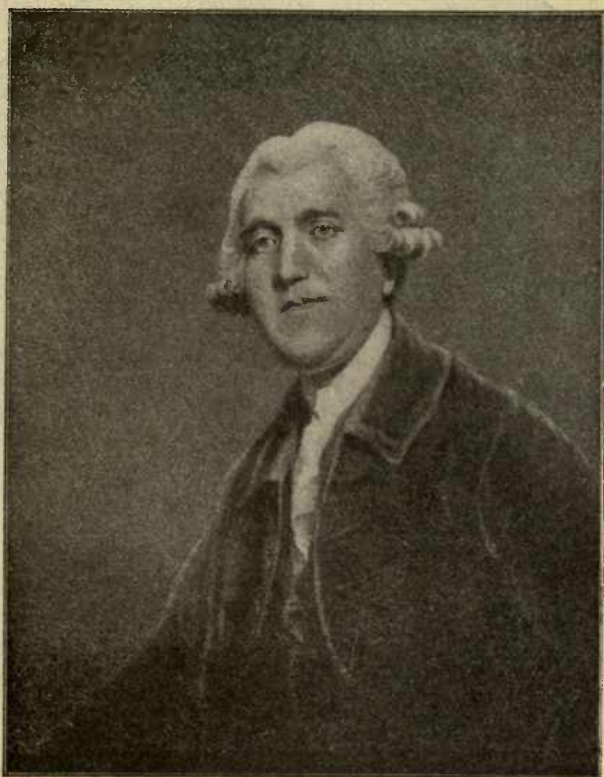
**WEDGWOOD, JOSIAH** (*Brit.*). Celebrated English potter, born at Burslem, Staffordshire, on July 12, 1730, died at Etruria Hall on January 3, 1795. He was the thirteenth and youngest child of Thomas and Mary W., and came of a race of potters who for several generations had been exercising the craft in the district of the Potteries. He first worked under his father (1739) as 'thrower' on the wheel, then as 'modeller'. In 1751, he was a partner in small pot-works near Stoke, and at Fenton; in 1759, he started a pottery on artistic lines in his native place, supplying the models and mixing the clays for his workmen with the help of his cousin, Thomas Wedgwood. Being of an inventive disposition and fond of trying experiments, he devoted himself to the study of the material of his art and then to its ornamentation. He thus greatly improved ordinary wares, Egyptian ware or black basalt, and variegated or marbled ware, and about 1769, perfected cream, afterwards called Queen's ware. In 1762, he had been appointed Queen's potter; 1766, took into partnership his cousin, Thomas Wedgwood, and 1768, Thomas Bentley. In 1769, he opened new pot-works at Etruria (a village he had built for his workmen); 1773-80, he produced his fine 'jasper' ware, by making use of sulphate of baryta; elected F.R.S., 1783, and F.S.A., 1786.

Wedgwood had the good fortune to enlist Flaxman as a designer, and so a ware known by his name became famous for both its substantial and artistic excellence far and wide over the country and beyond. He was a man of varied culture, and literary ability. His generosity was proverbial, and he died leaving more than half a million of money, with a large and flourishing business.

The name of Wedgwood is inseparably connected with that remarkable glass amphora commonly called the "Portland Vase"; the best of his copies challenge comparison with the original. That



Wedgwood should have succeeded in translating the light-and-colour effects of a glass cameo into another material indicates how complete was his control of the jasper-body, and how efficient was the aid which the modellers employed upon the task rendered him in this critical case. It is somewhat strange to find that Flaxman does not appear to have taken any part in this work.



According to Miss Meteyard (*Handbook*, pp. 297-299), the work connected with the copying of the designs on the vase was done chiefly in London, although several of Wedgwood's own modellers — Henry Webber, William Hackwood, William Wood, and others — were engaged upon it. The same authority also states that the original was not sent down to Etruria until December 22, 1790, more than four years after it had been entrusted to the care of Wedgwood.

“ Wedgwood’s designs were drawn from numerous sources. Engravings, casts from antique and renaissance gems, the original work of many sculptors, English as well as foreign, such as John Flaxman, L. F. Roubiliac, Henry Webber, William Hackwood, James Tassie, Keeling, Hollingshead, and Pacetti, with designs



John Flaxman (1755-1826).

taken direct from ancient vases and sculptures, furnished abundance of material. But Wedgwood was more than a mere chooser and employer of artists, a mere translator into clay of designs made by other hands in other materials, a mere copier of the antique. He possessed great power of adaptation, and an inventive faculty, which



revealed itself not only in new materials and new methods, but in the origination of new forms. Into his selected designs, original or derivative, he infused something of his spirit and temper, and combined wherever possible, beauty and utility. His work was distinguished by reticence in form and colour, and thus offered a marked contrast to the contemporary productions of Chelsea and Worcester. In fact, no other potter of modern times so successfully welded into one harmonious whole the prose and the poetry of the ceramic art. Even if he has left us no works which we can call wholly his own, we know that he was a practical thrower, an expert modeller and an ingenious designer of new shapes; and that his sense of beauty, his power of imagination, his shrewdness, skill, foresight, perseverance and knowledge enabled him to attain, in spite of the absence of school learning, an altogether unique position. His companionship and advice were sought by men of the highest cultivation. But his reputation in his own day and in his own neighbourhood was due, not only to appreciation of the work which was the main occupation of his life, but to the generosity, public spirit, and high personal character, which were so conspicuous in Wedgwood<sup>1</sup>.

PROF. CHURCH'S LIST OF THE CHIEF MODERN ARTISTS WHOSE  
DESIGNS OR MODELS WERE USED BY WEDGWOOD.

(Dates in brackets refer to years in which the several artists are known to have been working for Wedgwood.)

- Angelini (Rome, 1787).
- Astle, Thomas; 1735-1803.
- Bacon, John; 1740-1799.
- Barret, George; 1732-1784.
- Beauclerk, Lady Diana; 1734-1808.
- Burch, Edward (1772).
- Coward, John (1768).
- Dalmazzoni, Angelo (Rome, 1787-1795).
- Dassier, John; 1676-1763.
- Davaere or Devere, John (Rome, 1788-1794).
- Flaxman, John; 1755-1826.
- Fratoddi (Rome, 1787).
- Gosset, Isaac; 1713-1799.
- Gosset, Matthew; 1683-1744.
- Grant, B., and Hoskins, James (1774).

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<sup>1</sup> The copious quotations and illustrations are all from Prof. Church's admirable monograph, 1908.

Greatbach, William.  
Hackwood, William (1770).  
Landre, Mrs. (1769-1774).  
Le Brun, C.; 1619-1690.  
Lochéé, John Charles (1787).  
Mangiarotti (Rome, 1787).  
Manzolini (Rome, 1787).  
Nini, Jean Baptiste; 1716-1786.  
Pacetti (Rome, 1787).  
Parker, Theodore (1769).  
Pingo, T. (1769).  
Reynolds, Sir Joshua; 1723-1792.  
Roubiliac, L. F.; 1695-1762.  
Stothard, Thomas; 1755-1834.  
Stubbs, George; 1724-1806.  
Tassie, James; 1735-1799.  
Tebo (1775).  
Templeton, Lady (1783).  
Smith, Joachim (1773-1775).  
Steel, Aaron (1784).  
Webber, Henry (Etruria, 1782).  
Wilcox, Mrs. (1766-1776).

“ During Wedgwood’s lifetime, in the sixth and last English edition of his *Catalogue*, Class I. of his productions consists of two sections. The first of these is described as containing “ Small Cameos from Egyptian, Greek, Roman, and Antique Gems. 637 subjects”. In the second section are included “ Intaglios or Seals. 391 subjects”. In the first edition of the *Catalogue* (1773) the cameos and intaglios were grouped together, and numbered in all 285 only. As time went on Wedgwood not merely increased the number and variety of his productions of this class but endeavoured to attain a higher degree of perfection in material and workmanship.

“ In Wedgwood’s *Catalogue*, the sixth edition, published in 1787, Class II. comprised 275 subjects, represented on medallions and tablets, many of large size. In addition to these, a good many fine plaques are known which do not appear in any edition of the *Catalogues*; some of them were undoubtedly modelled and issued after 1787. Amongst them may be named the two large tablets represented respectively on pages 413 and 415. The first of these plaques is the “ Sacrifice of Iphigenia”, the design having been modelled in Rome, under the supervision of Flaxman, by the Italian sculptor Pacetti, from the relief on the front of the sarcophagus in which the Barberini or Portland Vase was found. This plaque is of large size, 15 inches by 6 inches. The figures are white, relieved on



a delicate greyish-green ground. So far as material and colour are concerned, this fine cameo is extremely beautiful. The heads are well modelled, and the expression of the faces aptly rendered, and if there be some defects in the drawing and a certain lack of restraint and breadth in the composition, one must remember that the original sculpture was executed at a time when the true antique feeling had been in some measure lost.

“Flaxman modelled an interesting Plaque on the conclusion of a commercial treaty between England and France. A large oval plaque, white on a green ground, is in the British Museum. The subject is “An Offering to Peace”. It is remarkable for the rare quality of the coloured ground.



Plaque, Sacrifice of Iphigenia  
(white and green jasper).

“There is one group of figures produced in cameo form by Wedgwood which has been more frequently copied and imitated in various combinations and in various kinds of ware than any other design. It consists of three *amorini*, or rather “Bacchanalian Boys”, instinct with life and *espièglerie*. The modeller of the group and the author of the original drawing was Lady Diana Beauclerk. There is a particularly fine example in the Victoria and Albert Museum of this beautiful plaque, the material being black and white jasper”.

“A favourite plaque was an enlarged copy of the Marlborough gem representing the Marriage of Cupid and Psyche (*illustrated*). Other tablets, made chiefly for the decoration of mantle-pieces, and produced in considerable numbers and of important dimensions, were the following : A Bacchanalian Triumph, taken from the Borghese Vase in the Museum of the Louvre ; An Offering to

Flora, modelled by Bacon in 1778; The Apotheosis of Homer, modelled by Flaxman from a vase painting; The Nine Muses, modelled by Flaxman; The Dancing Hours, designed by Flaxman in 1776; Priam begging the Body of Hector from Achilles, modelled by Pacetti from the bas-relief at the back of the Barberini sarcophagus, but with some modifications of the origi-



Medallion, Bacchanalian Boys  
(white and black jasper).

nal design; A Group of Bacchanalian Boys under an arbour with festoons of panther skins, by Lady Diana Beauclerk; The Apotheosis of Virgil, modelled by Flaxman; Hercules in the Garden of the Hesperides, modelled by Flaxman in 1787 from an antique vase now in the British Museum; Achilles and the Daughter of Lycomedes, modelled by Davaere; The Judgment of Paris.



All these tablets were produced on a large scale, the length of the extant examples in the jasper-body of those above named ranging from 12 inches to 26 inches, and the height from  $5\frac{1}{2}$  inches to 8 inches.

In Wedgwood's *Catalogue* the portraits are grouped under Classes III. to X., the most important and interesting examples belonging, however, to one only of these classes — namely, the last. Wedgwood tells us that he aimed at producing “regular biographical suites of distinguished characters, in different ages and nations, for the illustration of that pleasing and instructive history”; he adds, “With this view he has been at considerable expense in



Plaque, Marriage of Cupid and Psyche  
(white and blue jasper).

collecting, repairing, modelling, and arranging portraits of illustrious men, both of ancient and modern times. The present class (III.) contains those of Greece, Egypt, and the neighbouring states, in chronological order. The four following classes exhibit a complete series of the Roman history, from the foundation of Rome to the removal of the seat of the empire to Constantinople. The thread of history is continued, in the next two classes, by a set of the Popes, and of all the Kings and Queens of England and France; and the

more recent periods of history are illustrated, in the succeeding one, by a considerable number of princes, statesmen, philosophers, poets, artists and other eminent men, down to the present time.

“With the medallion Portraits of Class X — the “Heads of Illustrious Moderns” — we enter upon the consideration of the most interesting group of Wedgwood’s productions. The majority of the specimens preserved in museums or the cabinets of collectors, are in white and blue jasper; those with black, green or pink grounds are not common. A few are wholly white.



Medallion Head of Medusa  
(white and blue jasper).

“Amongst good examples of this size, the portraits of William Penn, Olden Barneveldt, Benjamin Franklin, and Admiral Lord Duncan may be mentioned. The last-named portrait, with others, equally well modelled, of the three Admirals, Howe, Saint Vincent, and Nelson, were probably (with the exception of Howe) produced after Wedgwood’s death.

“The portraits of this class were modelled, in some instances from the life, by modellers employed by Wedgwood. A good many, also taken from the life, were the independent work of such artists as James Tassie, Isaac Gosset, and Eley George Mountstephen, but



were reproduced in the jasper-body by Wedgwood from casts which were taken from the originals. Medals, paintings, and engravings also furnish the materials from which the artists, employed in the pottery, worked.

A few of his cameo portraits were made by Wedgwood of unusually large dimensions and in very high relief, but the known examples are extremely rare. They were oval, averaging  $10\frac{1}{4}$  inches

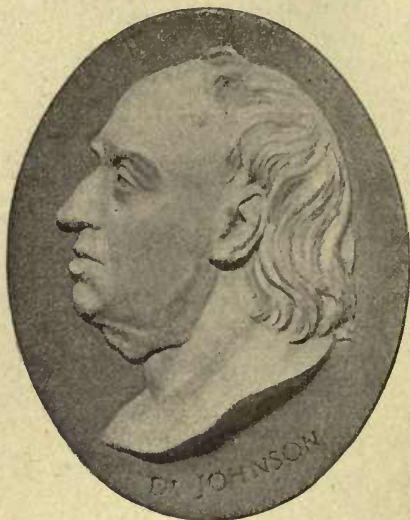


Medallion, Sir F. W. Herschel  
(white and blue jasper).

by  $7\frac{1}{4}$  inches in dimensions. Amongst them we find the following : Robert Boyle, Benjamin Franklin, Dr. Joseph Priestley, Sir William Hamilton, Sir Joseph Banks, and Dr. Daniel Charles Solander. It is unfortunate that two fine specimens of these blue and white jasper cameos, portraits of Newton and Locke, perished in the Alexandra-Palace fire of 1873. There are five in the British Museum, presented by the late Sir A. Wollaston Franks."

The medallion 'Edward Bourne, my old bricklayer', offers a very characteristic portrait, 'showing every wrinkle, crink, and cranny in the whole visage'. It was modelled by 'W<sup>m</sup> Hackwood, 1779'. The portrait of Ferdinand I. of the Two-Sicilies was made from an Italian contemporary medal. A good piece of work is the portrait of the Empress of Russia, Catherine II.; it was modelled from a gem engraved by Maria Feodorowna, afterwards Empress of Russia.

"It would occupy far too much space to attempt to give even a mere list of the "illustrious moderns" whom Wedgwood has immortalized in clay. They include princes, statesmen, lawyers,



Medallion, Dr Johnson  
(white and blue jasper).

naval and military commanders, philosophers, poets, naturalists, travellers, and physicians. Painters, architects, and antiquaries, divines and men of letters, as well as many ladies of rank or beauty, are also represented. The unknown and obscure have likewise their place in the long series. But although I cannot venture to give a title of the many famous names in the list, it will be of some service to collectors and connoisseurs if a small number of these portraits in this class, which can be assigned to particular artists, be here recorded. The names given are derived from the correspondence and accounts of Wedgwood, and in a few instances from signatures on the moulds or cameo impressions. Several modellers



are represented, so far as these sources of information are concerned, by no more than a single portrait. Thus to Burch, one version of the head of George III. belongs, to M. Gosset, one of the two likenesses of George II.; to T. Pingo, a second portrait of George III.; to James Tassie, the likeness of a painter, James Byres; to Joachim Smith, one of the two portraits of Josiah Wedgwood; to Lewis Francis Roubiliac, the head of the Duke of Marlborough. The name of the medallist Renaud is found upon the portrait of Louis XVI. of France, that of J. B. Nini upon that of Marie Antoinette. Wedgwood's chief modeller of likenesses, William Hackwood, doubtless produced a very great number of these cameos, but very few bear his signature. Among these may be mentioned those of Edward Bourne, the Reverend William Willet, and Voltaire, one of the likenesses of Wedgwood, and a third version of that of George III. But far less incomplete information is available with regard to the assistance afforded by John Flaxman in this department of Wedgwood's productions. To him may be assigned the following portraits amongst a large number which are also undoubtedly his work : Lord Amherst, Sir Joseph Banks, Mrs. Barbauld, T. O. Bergman, A. K. Boerhaave, Earl of Chatham, Sir William Chambers, Queen Charlotte, Captain Cook, Dr. Erasmus Darwin, Duchess of Devonshire, General G. A. Eliott, Dr. J. Fothergill, David Garrick, George III., Sir W. Hamilton, Warren Hastings, Sir F. W. Herschel, Admiral Viscount Hood, Dr. Samuel Johnson, E. Kaempfer, Admiral Viscount Keppel, Earl Mansfield, Sir Isaac Newton, Lord North, Hon. William Pitt, Queen of Portugal, Sir Joshua Reynolds, Marquis of Rockingham, Mrs. Siddons, Dr. C. Solander, and the King of Sweden".

By Wedgwood is also a Portrait-medallion of Dr. O. W. Holmes, of Boston (A. J. N. 1572 ; Boston Coll.).

In the Catalogue of the Arthur Sanderson collection of Wedgwood, 1901, Rathbone describes the following Portrait-medallions : King George III., 1787 ; — Queen Charlotte, 1787 ; — Prince of Wales, 1790 ; — General Washington, 1790 ; — Maria, Queen of Portugal, 1787 ; — Francis Egerton, duke of Bridgwater, 1785 ; — Admiral Lord Nelson, 1790 ; — William Pitt, 1785 ; — David Garrick, 1779 ; — Josiah Wedgwood, 1776 (modelled by Flaxman) ; — Thomas Bentley, 1779 (modelled by Flaxman) ; — Frame containing eleven miniature portraits of Marshal Saxe, Prince Charles Stuart, Vespasian, John Wesley, Pope Clement XIII., Benjamin Franklin, Sir Hans Sloane (2), Duke of Marlborough, and Maria, Queen of Portugal ; — Empress Catherine II. of Russia, 1776 ; — Lord and Lady Auckland, 1789 ; — George Nugent Temple, Marquis of Buckingham, 1789 ; — Robert Boyle, 1778. Beside these the same collection comprises a remarkable number of fine Plaques, Medallions and Cameos.

The British Museum Collection owns a fine series of Wedgwood's productions and so do also many of the provincial museums.

"The mark on the productions of Wedgwood consisted simply of the name impressed in the clay in letters of varying size; but during his partnership with Bentley (1769-1780) the form adopted on the ornamental ware was "Wedgwood and Bentley" with the addition of "Etruria" on the basalt, Etruscan, and variegated or pebble vases, and occasionally on the pedestals of large busts or figures. On the very small basalt intaglios the initials only, "W. & B.," appear. During the best period of manufacture the impressed marks are sharply defined; occasionally genuine old pieces have no stamp. Besides the manufacturer's mark, an immense number of supplementary signs, sometimes impressed, sometimes painted, have been noted; Miss Meteyard devotes fourteen pages of her *Handbook* to their description; they are workmen's marks, and have little significance; in a few instances, however, they serve to distinguish invariably fine work in the jasper-body. Such is the case with the letter O and the numeral 3, which occur, singly or in association, below the usual Wedgwood stamp.

"The estimate of Wedgwood's useful life", says Rathbone, "may be given by his quaint epitaph in the church of Stoke-on-Trent: "Who converted a rude and inconsiderable Manufactory into an elegant art, and an important part of National Commerce".

**BIBLIOGRAPHY.** A. H. Church, *Josiah Wedgwood*, 1908 (from which I have reproduced copious extracts and some of the illustrations).— Ibid., *Josiah Wedgwood*, Dict. Nat. Biog., LX, 1899. — Wedgwood, Jos., *Catalogue de camées, intaglios, médailles, bas-reliefs, bustes et petites statues, accompagné d'une description générale de diverses tablettes, vases, écriitoires, le tout fabriqué en porcelaine et terre cuite de différentes espèces principalement d'après l'antique, dont la vente est ouverte en son magasin de Greek-street, Soho, à Londres, et à sa manufacture dans le comté de Stafford. Avec 2 planches grav. en couleurs. Etrurie*, 1788. — Meteyard, *Life of Josiah Wedgwood*, 1865. — Ward, *Borough of Stoke-upon-Trent*, 1843. — Gatty, *Catalogue of Liverpool Art Club Loan Collection*, 1879. — F. Rathbone, *Catalogue of the Centenary Exhibition at Burslem*, 1895. — Ibid., *The Tangye collection of Old Wedgwood at Birmingham*, 1885. — Ibid., *Catalogue of a collection of Old Wedgwood belonging to Mr. A. Sanderson*, 1901. — Ibid., *Old Wedgwood*, 1894-1898.

**WEDROEDI, PAULUS** (*Hung.*). According to Ammon, Wedroedi was Mint-master at Pressburg, and his initials P. W. are said to occur on Hungarian Thalers of 1711, 1715 and 1717 (*Ammon*, n° 411).

**WEEDEN, W. N.** (*Amer.*). Die-cutter at Boston (U. S. A.) about 1867; engraved several medals commemorating the dedication of a New Masonic Temple in Boston, 1867 (*Marvin*, XXI); — View of Temple and Bust of Washington (*M.*, CCLXIX); — View of Temple and Bust of Benjamin Franklin (*M.*, CCLXXVIII).

**WEERT, JAN VAN** (*Flem.*). Mint-master at Maestricht, 1379.



**WEFEL (WEVEL, WEWELL), SIMON** (*Germ.*). Mint-master at Gedern, 1620-27, Ortenberg, 1621-22, and Ranstadt, 1622.

**WEFER, ZACHARIAS JULIUS** (*Germ.*). Mint-master at Stolberg, Ellrich, and Mühlhausen, 1673-1676. He signed currency with his initials **Z. I. W.** or a monogram of the letters **izw**.

**WEFER, LIPPOLD** (*Germ.*). Mint-master at Clausthal, 1640-1674. I have noticed his signature on the Death Thaler and subdivisions of Duke Frederick of Celle, 1648, and on currency of Christian Ludwig, 1655, and other dates.

**WEGELEIN (WEIGLEIN), JAKOB** (*Germ.*). Mint-warden at Nuremberg, 1519-1532.

**WEGELIN, ALEXIUS** (*Germ.*). Mint-master at Cöthen (Anhalt), 1750-51. He signed : **A. W.**

**WEGELIN, J.** (*Swiss*). Die-cutter of the 18<sup>th</sup> cent., a pupil of Christoph Aepli and A. Vorster at Diessenhofen. He also engraved armorial bearings in metal (Hottinger, Pfenninger) and a series of seal-rings. He died in his 36<sup>th</sup> year.

**WEGENER, GEORG.** *Vide* **WEGNER**.

**WEGERICH, JAKOB** (*Germ.*). Mint-master at Langenargen, in the service of the Counts of Montfort, 1622 (*Binder* 391).

**WEGERICH, PETER** (*Swiss*). Goldsmith and Engraver of Chur (Graubünden); was appointed Mint-engraver at Hall (Tyrol) on the death of V. Costka, 1594, but his work not having met with approval he only remained a short time in that position. He engraved dies for subsidiary currency and was paid 94 gulden for his travelling expenses from and back to Chur.

**WEGNEIER, CARL** (*Germ.*). Engraver at Munich, 1890; owner of die-sinking and galvano-plastic works.

**WEGNER, BERNHARD** (*Germ.*). Mint-warden at Ratisbon, 1575.

**WEGNER, GEORG** (*Germ.*). Mint-warden at Fürth, 1622; District Warden, 1624.

**WEICHINGER, JOHANN** (*Germ.*). Mint-engraver at Zweibrücken, 1765; Mint-master, *circ.* 1775-1790. He signed currency **I. W.** His initials also occur on the obv. of a medal commemorating the Recovery of the Duke and Duchess of Zweibrücken-Birkenfeld, 1789.

**WEICHNER, PETER** (*Germ.*). Line-engraver and Seal-cutter; officiated as Mint-warden at Munich, 1573-1579.

**WEIDHAS, GERHARD** (*Germ.*). Mint-master at Wertheim, 1571.

**WEIDHAUS** (or **WEIDHAAS**), **LEODEGAR** (*Swiss*). Member of the "Small Council" of Lucerne, 1529-49; Mint-master, 1541-1544.

**WEIDINGER, GEORG GÜNTHER JOHANN** and **JOHANN FRIEDRICH** (*Germ.*). Counter-manufacturers at Nuremberg, seventeenth century.

**WEIDINGER, JOHANN** (*Germ.*). Counter manufacturer at Nuremberg, seventeenth century.

**WEIGALL, HENRY** (*Brit.*). Gem-engraver and Die-sinker of the middle years of the nineteenth century. He modelled W. J. Tay-



Portrait-medal of Flaxman



lor's masonic medal of Augustus Frederick, duke of Sussex, 1843 (*Marv.*, p. 106, CCLXI) and the Portrait-medal of Flaxman, with *R.* Mercury bringing Proserpine back from Hades (signed : **HENRY WEIGALL F.** on obv. and **H. WEIGALL FECIT** on *R.*; *illustrated*).

Renton mentions Weigall's name as one of the clever Gem-engravers of the nineteenth century.

Henry Weigall turned his attention to sculpture in his later years and executed a bust of the Duke of Wellington, who sat to him in 1851.

Mr. W. Weigall, of Southwood, Ramsgate, possesses an intaglio-ring with a beautifully cut Flora, by his grandfather.

**WEIDITZ, CHRISTOF** (*Germ.*). Medallist of South Germany, Strassburg and Augsburg, *circa* 1523-1536, to whom Dr Habich has devoted an exhaustive memoir in *Jahrbuch der Königlich Preussischen Kunstsammlungen*, 1913, pp. 1-35 + VII Plates. This Medallist is the author of numerous medals which had hitherto remained unidentified, and I shall give a full account of his work in the supplementary volume of the *Dictionary*.

**WEIGAND, EMIL** (*Germ.*). Medallist and Engraver of coin-dies, born at Berlin on 20. November 1837, died there on 25. March 1906. From 1863 to 1866 he worked with the Wyons in London; was also employed by the Loos' Mint; appointed Assistant-engraver at the Berlin Mint in April 1866, second Mint-Medallist 11. March 1867, and on the death of Kullrich, chief Medallist, 1. September 1887. He resigned his post in March 1904, when Otto Schultz succeeded him.



Five Mark pieces of Frederick and William II., 1888.

Weigand cut the dies for the following German Imperial Coins: *William I.*, German Emperor : *A.* Kronen 1872-75, 1876 (only few struck), 1877-1880, 1882-83, 1886, 1888; *A.* Half Kronen, 1877-78; *R.* Five Mark pieces (obv. only with bust of Emperor)

1874-76, 1888. Two Mark pieces (obv. only) 1876-77, 1879-80, 1883-4, 1888; Nickel 20 Pfennig pieces (R. only) 1886 (proof pieces), 1887-88. — *Frederick III*; (obv. dies for his coinage, after a model by Reinhold Begas): *Al.* Double Kronen, Kronen; *Æ.* 5 and 2 Mark pieces 1888 (the silver only issued after the death of Frederick). — *William II*; (obv. dies prepared by Weigand, after the bust by Begas) *Al.* Double Kronen 1888-1904<sup>1</sup>, Kronen 1888-90, 1892-1904; *Æ.* Five Marks 1888-89, 1891-96, 1898-1904; Two Marks 1888-89, 1891-93, 1895-96, 1898-1904; One Mark, 1891-94, 1896, 1898-1904.

Beside these Weigand engraved: Mecklenburg-Schwerin, obv. of Double Kronen 1872, Kronen 1872, 1878; — Saxe-Altenburg, Double Kronen 1887 (after a medal by Helfricht); — Oldenburg, Two Marks 1891 (obv.); — Hesse-Darmstadt, Double Kronen and Kronen, 1893 (obv.); — Oldenburg, Five and Two Marks, 1900 (obv.); — Lübeck, Kronen and Two Marks, 1901 (obv.); — Saxe-Altenburg, Five and Two Marks, 1901 (obv.); — Waldeck-Pyr-



Friedrich Wilhelm Loos.

mont, Double Kronen and Five Marks, 1903 (obv.); — Hesse-Darmstadt, Jubilee Five Marks, 1903 (obv.); Lübeck, Kronen, Five and Two Marks, 1904 (obv.); — Coinage of German East Africa; obv. dies for Double Rupees, 1893-4, Rupees 1890-1902, Half Rupees 1891, 1896-7, 1900-01, Quarter Rupees, 1891, 1896, 1898, 1900-01, and *R.* Pesas 1890-93. The first model in wax for this currency showed a crowned bust of the Kaiser which did not meet with approval; another was then prepared after Prof. Lenbach's medallion. — German Colonial currency 1904, *Æ* Heller and Half

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1. My records do not extend beyond 1904.



Heller 1904. — New Guinea Company, *℞.* dies for *ℳ.* 20 and 10 Marks 1895, *℞.* 5, 2, 1 and  $\frac{1}{2}$  Marks 1894, *ℳ.* 10, 2 and 1 Pfennig 1895. — Egypt, *ℳ.* 100 Piasters 1888 (*℞.* only); *℞.* and Nickel (with exception of Nickel 1 Piaster), all the obv. dies by Weigand: *℞.* 20 Piasters 1885-87, 1891-98, 1900-01; 10 Piasters 1885-88, 1891-98, 1900-01; 5 Piasters 1885-87, 1891-98, 1900-01; 2 Piasters 1885-87, 1893-94, 1900-01; nickel 5 *Ochr-el-Guerche* 1885-87, 1889, 1896-97, 1899-1901; 2 *Ochr-el-Guerche* 1885-6, 1888, 1897, 1899-1901; 1 *Och-el-Guerche* 1885-86, 1889, 1899-1901. Of the year 1885 only a few Pattern or Proof pieces exist of all the denominations. — Obv. dies for 1,  $\frac{1}{2}$ ,  $\frac{1}{4}$ ,  $\frac{1}{10}$  and  $\frac{1}{20}$  Real 1895 (A.H. 1313). Only proof specimens struck; some denominations 1896 (in currency); obv. and *℞.* dies for  $\frac{1}{10}$  and  $\frac{1}{20}$  Rials 1902 (proofs only), etc.

Among Weigand's medals I have noted: Memorial medal of Richard Cobden, 1865, and Jubilee of the European Peace of 1815 (signed: **E. WEIGAND**); — The Crown Prince Frederick and Crown Princess Victoria; Sanatoria and Sea-side Holidays for Children on the Baltic Coast, 1884 (obv.); — Accession of King Chulalongkorn of Siam, 1873; — Friedrich Wilhelm Loos (*illustrated*); — Inauguration of a statue of the Elector Joachim II. at Spandau, 1889; — Field Marshal Count von Moltke, 1871 (**ERST WÄGEN DANN WAGEN**); — Medal of the Breslau Harriers' Club, 1882; — Prize medal of the Agricultural Society of Schönau; — Dr C. G. Ehrenberg, Berlin, 1888; — F. L. Jahn, Freiburg; — Schiller, 1871; — Dr R. F. Wilms, Berlin, 1880; — Dr F. E. Sander, Berlin; — Prize of the Royal University at Christiania: signed: **E. W.**<sup>74</sup>; **G. LOOS. DIR.**; — Carl Conrad, Director of the Berlin Mint; Jubilee medal, 1899 (*℞.* by Schultz); — Alexander von Humboldt (**E. WEIGAND FEC.**); — William I.; Commemorative medal of the Franco-German War, 1871 (**EINIG UND STARK**); — Marriage of Prince and Princess William of Prussia, 1881; — Golden Wedding of William I of Prussia, and Queen; — Field Marshal Count Moltke 1870-1871, etc.

**BIBLIOGRAPHY.** — Dr Hugo Hammerich. *Die Deutschen Reichsmünzen*, Berlin; 1905. — F. P. Weber, *op. cit.* — Menadier, *Schaumünzen des Hauses Hohenzollern*, 1901. — Friedensburg, *op. cit.* — Chr. Lange, *Sammlung schleswig-holsteinischer Münzen und Medaillen*, Berlin, 1912.

**WEIGEL, ERHARD** (*Germ.*). Astronomer, and Professor of mathematics in Jena, 1625-1699. He designed a medal of Frederick II., Duke of Saxe-Gotha, struck upon his return from England in 1693 (issued by Christian Wermuth). *Cf. Med. Ill.*, <sup>93</sup>/<sub>314</sub>, 743.

**WEIGL, JOHANN** (*Austr.*). Contemporary Sculptor and Medallist of Vienna. By him is a uniface Portrait-medal of Josef Franz Karl Lanner, composer (1801-1843).

**WEIGLE, CARL** (*Germ.*). Contemporary Architect of Stuttgart, who designed the medal engraved by Scharff, commemorating the 25<sup>th</sup> Anniversary of King Charles of Württemberg's reign, 1889; *Æ*. View of Stuttgart (*Bl. für Münzfr.*, 1890. Pl. 101, 5).

**WEIHINGER.** *Vide* **WEICHINGER, JOHANN** *supra*.

**WEIJNS, JACQUES** (*Flem.*). Goldsmith, and Die-cutter at Ghent, 1582. Ch. Gillemans and A. van Werveke are inclined to ascribe to this Engraver the medalet reproduced in Van Loon I, p. 322, commemorating the rebellion of the Netherlands against Philip II.'s rule. *Cf.* *Médailles gantoises*, Rev. belge, 1902.

**WEINERT, ALBERT** (*Amer.*). Contemporary Medallist, who exhibited at the New York Medallic Exhibition, March 1910, a Portrait-medallion of Brevet Major General George M. Sharpe, etc.

**WEIL** (*Germ.*). A Portrait-medal of Gellert, in tin, described in the Catalogue of the Wellenheim Collection, is ascribed there to this Engraver, about whom I possess no other particulars.

**WEINBERGER, ANTON RUDOLPH** (*Austr.*). Contemporary Medallist, residing at Vienna.

Two of his medals are reproduced in 'Mittheilungen der Oesterreichischen Gesellschaft für Münz- und Medaillenkunde', 1909, p. 78, 83, those of Eduard v. Steinle, painter (1810-† 1886) and 60<sup>th</sup> Birthday of Karl Blasel, comedian (1849-1909) as well as a Portrait-plaquette of Archduke Carl Franz Joseph, on the Industrial Exhibition of Upper Austria, 1909. Further: Janeczch-Plaquette, 1911; — Prize-Plaquette of the Vienna Association Football-Club, 1911; — Inauguration of the monument to Kainz, the actor, 1911; — Plaquette 'Zur Sommerszeit'; — Portrait-plaquette of H. M. Francis Joseph I.; — Plaquette 'Frühling'.

At the Brussels Salon de la Médaille, 1910, the artist exhibited: Mes chéris, *Æ* plaquette; — Archduke Franz Ferdinand, medal; — Archduke Karl Franz Joseph, plaquette; — La Femme, medallion; — Epousailles, 14. VI. 1908; plaquette; — Harvest, plaquette; — Au mérite, medal; — Belle-mère, cast medal; — Joseph Führich, cast medal; — E. V. Steinle, cast medal; — V. Schwind; — Archduke Karl Franz Joseph, plaquette; — The List family, plaquette; — Prosit 1910, plaquette; — Radetzky, medal; — Petöfy, medal; — Führich, Schwind and Steinle, plaquette; — B. Amster, plaquette; — The Artist's parents, plaquette; — St. Hubert; — Prize medal for Industrial Exhibition; — Portrait of H. Neudeck, plaquette; — Portrait of M<sup>me</sup> Eisler, plaquette; — Mäderl, medal; — Dr Karl Kampf von Hartenkampf, plaquette; — Avec mes chéris, 1906; plaquette; — Portrait of M<sup>lle</sup> Ada R\*\*\*, plaquette; — Portrait



of H. Ferd. von Saar, cast medal; — Portrait of Siegfried Engel, medal; — Greek warrior, helmeted, medal; — Schiller; — H. M. Francis Joseph I.; — Portrait of M<sup>me</sup> Orth, medal; — Portrait of M<sup>lle</sup> Anny W<sup>\*\*\*</sup>, plaque; — Mes chéris, plaque; — Oath of fidelity, plaque; — The Chase, plaque; — Automobilism, bracelet; — Stag Hunt, bracelet; — Sledge race, medal; — Ski race, medal; — Swimming; — St. Hubert, etc.; — Summer; — Spring; — Portrait-plaque of H. M. Kaiser Franz Joseph I.; — Visit of the Austrian Numismatic Society to Znaïm; — Kaiser Franz Joseph and Archduke Franz Ferdinand, 1914, etc.

**WEINGÄRTNER, MICHAEL** (*Bohem.*). Mint-warden at Prague, 1803-1810. Cf. *Num. Zeitschrift*, 1898, p. 337.

**WEINMAN, ADOLPH ALEXANDER** (*Germ.*). Contemporary Sculptor and Medallist, born at Karlsruhe on December 11, 1870; resided at New York; went to the United States with his parents, when a boy of ten years. He was apprenticed to a wood- and ivory-carver, and at the age of sixteen attended evening drawing and modelling classes at Cooper Union. At the age of twenty he entered the studio of Philip Martiny as pupil, and continued his studies at the Art Students' League of New York. He also studied under Olin L. Warner, Augustus Saint-Gaudens, C. H. Niehaus, and D. C. French of New York.

The artist won several distinctions: Mitchell Vance prize, Cooper Union; Prize in modelling class, Art Students' League; Competition for Macomb monument, Detroit; and Maryland Union soldiers' and sailors' monument, Baltimore.

Among his works, Mr. Belden mentions: Lincoln monument, Hodgenville, Kentucky (Lincoln's birthplace); Lincoln monument in Madison, Wisconsin; executed sculpture for library of Mr. J. Pierpont-Morgan; also for new Terminal Station, Pennsylvania Railroad and other important structures. Designed Medal of award, Louisiana Purchase Exposition; Medal of honour, American Institute of Architects; Medal of honour, National Institute of Arts and Letters; United States medal for life-saving on railroads.

At the New York Medallic Exhibition, 1910, Weinman exhibited: Portrait-medallion of my mother; — Portrait-medallion of my son; — The Charge (bas-relief); — United States medal for life-saving on railroads, obv. and rev.

The artist further exhibited at the Brussels Salon de la Médaille, 1910: Prix Edison; — Medal of the American Institute of Architects, 1908; — Catharina Weinman, 1896; — Medal of the National Institute of Arts and Letters; — Dorothy, 1902; — Alice Helen Hettinger, 1908; — Louise Hettinger, 1900; — Charles Yoke Harvey, 1902; — Plaque of the St. Louis Exhibition; — Military Medal; — A l'assaut, Æ plaque.

Weinman also designed and modelled the Prize Medal of the Louisiana Purchase Exposition at St. Louis, Mo. 1904, which was struck at the U. S. Mint.

**BIBLIOGRAPHY.** — Bauman L. Belden, *Catalogue of the International Medallic Exhibition of the American Numismatic Society*, 1910.

**WEINSBERG, KONRAD VON** (*Germ.*). Proprietor of the Imperial Mints of Augsburg, Basle, Dortmund, Frankfort-on-M. and Nördlingen, *circ.* 1448. His son and successors owned the Mints of Frankfort, and Nördlingen, until 1503.

**WEINTRITT, CHRISTOPH** (*Germ.*). Warden of the Mint at Oppeln, 1604.

**WEINTRITT, VALENTIN** (*Germ.*). Warden of the Mint at Oppeln, 1669-† 23. May 1692.

**WEINZIERL, MICHAEL** (*Germ.*). Mint-master at Würzburg, *circ.* 1496-1505.

**WEISS, ELIAS** (*Germ.*). Mint-master at Brieg, 1657-1662. His initials occur on the currency.

**WEISS, GEORG** (*Germ.*). Goldsmith and Medallist at Nuremberg, *circ.* 1640.

**WEISS, JOHANN** (*Austr.*). Medallist and Mint-engraver at Vienna; born in 1794, died on 29. April 1861. The Austrian government allowed him in 1817 a purse of 800 Florins to perfect himself further in the art of die-engraving. In 1825 he prepared a Pattern piece in competition with other engravers, and was successful in obtaining an appointment at the Vienna Mint. In 1831 he was granted a congé of two years to travel in Italy. On his return he was definitely attached to the Mint, and passed from Assistant to the posts of Fourth, Third, and on 30. December 1858, Second Mint-medallist and engraver.

Among his coin-dies, the Vienna Mint Catalogue describes: Hungarian Double Gulden, 1830; — Ducat 1831 (a trial piece for Uhlhorn's press); — Double Gulden 1831 (obv. only); — Gulden 1831; — Double Gulden, Gulden, Zwanziger, Zehner, Fünfer, and Groschen 1831 (obv.); — Double Gulden 1831, for Hungary (obv.); — Half Scudo, Lira, Half Lira, Quarter Lira 1835 for Lombardo-Venetia; — Four Ducats 1835 (obv. only); — Half Kreutzer 1851 (dies signed: I. WEISS F. UR MAT., MATRIZE I. WEISS F., UR MATRIZE F. KREMnitz I. WEISS F., UR PUNZEN FÜR KREMnitz, UR PUNZEN F. CARLSBURG, UR PUNZEN F. NAGYBANYA, etc.); — Æ 3 Centesimi 1852 for Milan; — Lehner 1852; — Marriage Gulden of Francis Joseph I., 1854 (obv. by J. D. Böhm); R die




signed : **J. WEISS F.** ; — Pattern Double Gulden, Gulden, Zehner 1854 ; — Quarter Kreutzer, 1854 ; — Æ Centesimo 1854 (die signed : **I CENTESIMO ÜBERARBEITET VON J. WEISS**) ; — Ducat 1856 (**DUCATEN MATRIZE ÜBERARBEITET V. J. WEISS 1856**) ; — A Kronen 1858, 1859, 1866 (R. only) ; — Half Kronen 1858 ; — Zehner 1858 (obv.) ; — 5, 3, 1 and  $\frac{1}{2}$  Kreutzer 1858 (obv. or R.) ; — Ducat 1858 ; — Four Ducats 1859 ; — Ducat 1859 ; — Zehner 1859 (obv.), Fünfer 1859, Kreutzer 1859 ; — Ducat 1860 ; — Four Kreutzer, Kreutzer and Half Kreutzer 1860 ; — Ducat 1861 ; — Four Kreutzer, Kreutzer and Half Kreutzer 1861, etc.

The following medals were engraved by Weiss : Medal for Civil Merit, with bust of Francis I., 1827, 1831 (two sizes) ; — Medal of Merit, 1835 (three sizes) ; — R. of Prize medal for Arts and Sciences, 1835 (two sizes) ; — Coronation Jetons of Ferdinand I., 1836 (R.) ; — Prize medal of the Moravian-Silesian Agricultural Society, 1816, 1855 ; — Prize medal of the Sharpshooters' Society of Braunau in Bohemia, 1840 (?) ; — Medal of the Society of Upper Austria and Salzburg for the Prevention of cruelty to animals, 1840 ; — Prize medal of the IV. Class of the Vienna Gremial-Commercial School, 1840, and 1858 (?) ; — Freiherr di Pauli von Trenheim ; — Prof. Anton Stein (signed : **I. WEISS INV. ET FEC.**) ; — Clémens Wenzel Lothar Prince Metternich ; — Thorwaldsen ; — Canon, etc.

**BIBLIOGRAPHY.** — *Katalog der KK. Münz- und Medaillen-Stempel-Sammlung &c.* — Domanig, *Die Deutsche Medaille*, 1906. — Habich, *Die Medaillen und Münzen des Gesamtthauses Wittelsbach*, 1897.

**WEISS, JOHANN GEORG** (*Austr.*). Mint-master for Styria, *circ.* 1671. Issued Thalers of that date, of which specimens exist struck in gold (weight of 20 Ducats). Cf. Th. Unger, *Kleine Beiträge zur Münzkunde des Kronlandes Steiermark*, 1890.

**WEISS, NIKOLAUS** (*Germ.*). Mint-master at Nuremberg, 1622.

**WEISSMANTEL**, surname of **JOHANN SCHNEIDER**, Mint-master at Erfurt, 1626-1634. He signed currency with alchemist's signs . His signature occurs on the well-known commemorative thaler of the Battle of Leipzig 1632 struck by order of Duke William of Saxe-Weimar, who was at the time Commandant of Erfurt ; R. **DIES PURIM EVANGELICOR** etc. (*Madai* 2370).

**WEITMILE, BENES KRABICE VON** (*Bohem.*). Mint-master-general, 1471-1496.

**WEITMILE, SEBASTIAN VON** (*Bohem.*). Mint-master-general, 1542-43.

**WEIZELMANN, HANS** (*Bohem.*). Mint-master to the Counts of

Schlick at Joachimsthal, 1535-42 at Gratz, 1526-35 ; Privy-mark, a flower. He had acted before that date as Mint-master to the principality of Styria (cf. *Num. Zeits.*, 1903, 266).

BIBLIOGRAPHY. — C. Oesterreicher, *Regesten aus J. Newald's Publicationen über österreichische Münzprägungen*, 1891.

**WELCKNER** (*Germ.*). Mint-engraver at Clausthal, after 1838.


**WELDEN**. *Vide* **W. N. WEEDEN** *supra*.

**WELLE, ALBERT** (*Germ.*). Mint-master at Arolsen, 1829-1840. Possibly a son of the next. He signed currency with **A. W.**

**WELLE, FRIEDRICH** (*Germ.*). Mint-master at Arolsen, 1807-1829. He signed : **F. W.**

**WELLENS, ANTON** (*Flem.*). A native of Malines ; Mint-master at Wismar, 1492, Güstrow and probably also at Rostock, 1495.

**WELLENS, TONIGES** (*Flem.*). Mint-master at Rostock, 1495. Possibly the same as the Mint-master at Güstrow, **ANTON WELLENS**. Cf. Ed. Grimm, *Münzen und Medaillen der Stadt Rostock*, Berl. *Mzbl.*, 1904, p. 504.

**WELLER, HANS** (*Germ.*). Also known as **MOLSDORF**, Mint-master at Freiberg (Saxony), 1541-† 1545. His privy mark was a lime-leaf. His two sons **HANS** and **PAUL** continued in the office, and adopted as their distinctive sign a cross pommetée , which occurs on currency of Freiberg, 1546. They were followed by Andreas Alnpeck, 1546. Cf. Erbstein, *Sammlung Engelhardt*, Dresden, 1888, pp. 32, 40, 43.

The Engelhardt Collection contained Thalers of Duke Maurice in conjunction with Elector John Frederick, of 1542, 43, 44, and 45 with the lime-leaf, and 1546 with the cross pommetée.

**WELLISCH, JOSEF** (*Austr.*). Mint-engraver at Hall in Tyrol ; born in 1718, died on 4. May 1761. He was apprenticed to a goldsmith, and became a pupil of the Medallist Gennaro (1729-1731) ; married in 1754 Barbara Höflinger “ ein von Ihro Kayl. Königl. Maytt. erzogenes Kostkind ”. In 1736, appointed Die-cutter at the mint of Kremnitz, in the place of Hieronimus Fuchs ; 1739 Mint-engraver at Carlsburg ; transferred to Hall on 31. March 1745 ; applied for Toda's post of Medallist at Vienna, but unsuccessfully.

Some dies for 6 Kreuzer pieces of Francis I., 1748, which are preserved in the Vienna mint (Cat. 1086-1093) are ascribed to Wellisch.

The engraver collaborated in the cutting of the dies for the Bohemian Coronation medal, 1745, and Marriage medal of Maria Anna, archduchess of Austria.



**WELLS, T. I.** (*Brit.*). Medallist of the early part of the nineteenth century; worked for Thomason & Jones, at Birmingham.

Among his medallic productions I have met with : Giovanni Battista Belzoni; Opening of the pyramid of Cephrenes, 1818 (signed : **T. I. WELLS F., THOMASON & JONES DIREX**); — Major-General Sir William Parker Carrol; Victory at Penafior, 1809 (signed : **T. I. WELLS. F.** on both sides); — Accession of George IV. 1820 and Coronation 1821, etc.

**WELZEL, ALBERT FERDINAND** (*Germ.*). Gem-engraver of the nineteenth century; worked at Berlin and Paris, and finally settled in business at Dresden, where he died at an early age on 5. April 1878. He belonged to the few, says Nagler, who practise the art of gem-engraving, which has been so much neglected in our time. The R. Grüne Gewölbe possesses a number of fine intaglios by him, among which one showing a Heath-cock, which is signed with the artist's initials. Cf. Nagler, *Monogrammisten*, V, 1490.

**WENCK, ARNOLD** (*Germ.*). Gold-worker at Nuremberg, *circ.* 1506-45. In the Gutekunst Catalogue, 1900 (no. 188) is the description of a Portrait-medal (1530) of a certain Arnold Wenck, who may be the goldsmith mentioned here.

**WENCK, ERNEST** (*Germ.*). Contemporary Sculptor and Medallist, born 18. March 1865 at Reppen, near Frankfort a. O., residing at Grünewald, near Berlin; pupil of the Berlin Academy of Fine Arts, and of Schaper; studied also in Paris and Rome. He exhibited at the 'Brussels Salon International de la Médaille', 1910 a medal of the "International Association against tuberculosis"; obv. Hercules slaying the hydra; at left, **FEC. ERNST WENCK**. — He showed also a Trial piece, for a Berlin Ehrenbürger medal at the Berlin Kunst Ausstellung, 1907.

BIBLIOGRAPHY. — Singer, *Allgemeines Künstler-Lexikon*.

**WENDEL, FRIEDRICH** (*Germ.*). Mint-master at Bonn, 1690-1726; he coined in 1695 at Cologne for Waldeck; signed currency **F. W.** These initials occur, for instance, on a medal commemorating the Consecration of the Prince Elector Joseph Clemens as Archbishop of Ryssel (1707), Cologne A. Ducats of Joseph Clemens, 1698, 1715, 1722-23, R. Thalers of 1698, 1710, 1715-16, Half Thalers 1701, 1710, 1715, 1721, Half Gulden 1693, 1715, etc. Cf. Habich, *Die Medaillen und Münzen des Gesammthausess Wittelsbach*, 1897.

**WENDL, BALTHASAR** (*Germ.*). Seal-engraver at Munich, 1685.

**WENDL, SEBASTIAN** (*Germ.*). Goldsmith at Munich, 1681-82.

**WENDLER, ANDREAS** (*Austr.*). "Pfennigmeister" and Treasurer

to Archduke Ferdinand of Tyrol. He supplied between 1557 and 1562 a number of coin-dies, but as he was not an Engraver, it is probable that he commissioned the dies from the Mint at Hall in Tyrol, upon order from the Archduke.

**WENDLING, HENRI FELIX** (*French*). Contemporary Sculptor, born at Reims (Marne); pupil of his father, Farochon, and Carpeaux.

At the Salon 1876 he exhibited a Portrait-medallion in bronze of F. E. Guérin-Meneville.

**WENDT, JULIA BRACKEN** (*Amer.*). Contemporary Sculptor and Medallist, who exhibited the following medals at the "International Medallist Exhibition of the American Numismatic Society", 1910: — Marian Holden Pope; — Loretta Vosburgh; — Jean Obozinski, Brussels; — René T. de Quelin; — Carl Oscar Borg; — Perez Hastings Field; — Medal for Chicago Society of Artists; — Charlotte Wetzler Rudolph, etc.

**WENTZ, FRANZ** (*Germ.*). Mint-warden at Simmern, *circ.* 1582.

**WERDUN, CHARLES**. A modern Pattern Five-franc piece of Philippe d'Auvergne, British admiral, "Duc souverain de Bouillon", 1815, is signed: **CH. WERDUN. F.** (probably a pseudonym for Ch. Würden, the Brussels Die-sinker, *q. v.*).

**WERGMACHER, GEORG** (*Germ.*). Mint-warden and Engraver at Munich, *circ.* 1508.

**WERLOP, HENRI DE** (*French*). Mint-engraver (for silver currency) at Angers, 1437.

**WERMUTH, CHRISTIAN** (*Germ.*). A famous Medallist of the last quarter of the seventeenth century and first quarter of the eighteenth; born at Altenburg on 16. December 1661, died at Gotha on 3. December 1739. He was educated at Dresden, where his father held an appointment of Belt-maker to the court, and learned die-sinking with the Medallist Ernst Caspar Dür. He was afterwards employed for some time by the Engraver Pichler, whom he left to go to Sondershausen. In 1686 he was appointed Engraver to the Mint at Gotha and in 1688 Court Medallist to the Ducal House of Saxony (Ernestine branch); in 1699 he obtained an Imperial permission to strike medals in his own house; 1703 was appointed Court Medallist to King Frederick I. of Prussia, and called to Berlin to fill the place of the deceased Raimund Faltz; he however did not comply with this request.

Wermuth made good use of his Imperial privilege, as with the help of his pupils, he issued, in the space of about twenty years, over 1300 medals. "Many of these being satirical (over 100) were at once



suppressed, and for this reason many pieces described in his catalogues are no longer met with, or else are of the greatest rarity. His series of the Emperors is well known " (*Med. Ill.*, p. 743). His pupils were Johann Christian Koch, Johann Friedrich Hilke, Johann Christian Weber, Stephan Andreas Reinhardt, Rudolph Philip Wahl, Wilhelmi, and Voigtländer.

Of Wermuth's five sons, Christian Siegmund, **F. W.**, and Heinrich Friedrich, were clever Engravers, and distinguished themselves in



Saxon and Polish service; his daughter, Maria Juliana, born in Gotha, 1692, gained reputation as an Enameller, and is said to have cut medal-dies also.

The following medals by Wermuth are connected with English history and are fully described in *Medallic Illustrations*: James II., Accession medalet, 1685 (*M. I.*, I,  $\frac{604}{4}$ ) (*illustrated*); — Flight of Prince James, 1688 (*M. I.*, I,  $\frac{643}{71}$ ) (*illustrated*); — Flight of James II., 1689; — Bust of Louis XIV.; R. The Belgic Lion, etc. (*M. I.*, I,  $\frac{650}{4}$ ); — William and Mary; Coronation, 1789 (*M. I.*, I,  $\frac{674}{48}$ ); — Mary, as Queen Regent, 1690 (*M. I.*, I,  $\frac{714}{431}$ ); — Louis XIV. and

the Congress of the Allies, February 1691 (*M. I.*, II,  $\frac{49}{185}$ ); — Counter on the Restoration of Peace, 1691 (one of a set of eight counters, with portraits of sovereigns, and made to fit in a silver box (*M. I.*, II,  $\frac{47}{235}$ ); — Battle of La Hogue, 1692 (*M. I.*, II,  $\frac{52}{245}$ ); — Execution of Barthélemy de Grandval, 1692 (*M. I.*, II,  $\frac{77}{289}$ ); — Louis XIV. returns to Versailles,  $\frac{3}{13}$  June 1693; a satirical medal (*M. I.*, II,  $\frac{81}{295}$ ); — Return of Frederick, Duke of Saxe-Gotha, from England, Aug. 1693 (*M. I.*, II,  $\frac{92}{313}$ ); *R.* The English Ship



Accession Medalet, James II, 1685.

Catherine; — Another; obv. A starry sky; *R.* Inscription (*M. I.*, II,  $\frac{93}{344}$ ); — The French coast bombarded, Sept. 1694; satirical, with obv. a cock lying on its back (*M. I.*, II,  $\frac{99}{324}$ ); — William III. and Louis XIV. contrasted, 1694 (*M. I.*, II,  $\frac{103}{329}$ ); — Brussels bombarded,  $\frac{4}{14}$  Aug. 1695, and Namur retaken,  $\frac{22}{1}$  Aug. 1695 (*M. I.*, II,  $\frac{128}{378}$ ); — Namur retaken,  $\frac{22}{1}$  Aug. 1695 (*M. I.*, II,  $\frac{138}{394}$ ); —



Flight of Prince James, 1688.

Brussels rebuilt, 1696 (*M. I.*, II,  $\frac{156}{424}$ ); — Peace of Ryswick, 1697; obv. The Imperial eagle upon a cloud; *R.* The Palace and gardens of Ryswick (*M. I.*, II,  $\frac{171}{456}$ ); — Another; with bust of William III. on obv. (*M. I.*, II,  $\frac{172}{457}$ ); — William III. and Louis XIV.; Peace of Ryswick, 1697 (*M. I.*, I,  $\frac{173}{459}$ ); — Peace of Ryswick. 1697; obv. Bust of William III.; *R.* NERVVS NEC DISSONET VNVS. A harp (*M. I.*, II,  $\frac{173}{460}$ ); — Another; obv. Bust of William III.; *R.* Peace



holding a caduceus (*M. I.*, II,  $\frac{474}{461}$ ); — Another; obv. Bust of Charles II. of Spain; *R.* Noah's ark on a mountain (*M. I.*,  $\frac{480}{474}$ ); — Another, with *R.* Peace holding an olive-branch (*M. I.*, II,  $\frac{480}{475}$ ); — Another; obv. Bust of Charles XII. of Sweden; *R.* Neptune (*M. I.*, II,  $\frac{483}{479}$ ); — Another; obv. Bust of Louis XIV.; *R.* Holland seated in a garden (*M. I.*, II,  $\frac{484}{484}$ ); — Another; obv. Holland seated in a garden; *R.* Figure of Hope (*M. I.*, II,  $\frac{485}{485}$ ); — Another; obv. Bust of Louis XIV.; *R.* Bust of Frederick III., Elector of Brandenburg (*M. I.*, II,  $\frac{485}{486}$ ); — Another; obv. Bust of Leopold I.; *R.* Bust of Louis XIV. (*M. I.*, II,  $\frac{486}{487}$ ); — Another; obv. Bust of Leopold I.; *R.* PAX GERMANO-GALLICA RESTITUTA (*M. I.*, II,  $\frac{487}{488}$ ); — Another; obv. Bust of Leopold I.; *R.* Peace (*M. I.*, II,  $\frac{487}{489}$ ); — Another; obv. Bust of Leopold I.; *R.* Eagle resting on globe (*M. I.*, II,  $\frac{487}{490}$ ); — Another; obv. A drum with broken top; *R.* A cornucopiea showering fruit and flowers into a basket (*M. I.*, II,  $\frac{488}{492}$ ); — Death of William III., 1702 (*M. I.*, III,  $\frac{224}{552}$ ); — Another, with different *R.* inscription (*M. I.*, II,  $\frac{225}{553}$ ); — Accession of Anne, 8. March 1702 (*M. I.*, II,  $\frac{227}{2}$ ); — Coronation of Anne, 23. April 1702 (*M. I.*, II,  $\frac{229}{5}$ ); — Counters on the same event; — Another; Bust of Anne; *R.* A burning heart (*M. I.*, II,  $\frac{230}{40}$ ); — Expedition to Vigo bay, Oct. 1702 (*M. I.*, II,  $\frac{237}{49}$ ); — Prince Eugene and Marlborough; Battle of Blenheim, 1704; obv. Busts vis-à-vis; *R.* Marshal Tallard and his staff surrendering their swords (*M. I.*, II,  $\frac{264}{56}$ ); — Projects of Peace, 1705 (two types; *M. I.*, II,  $\frac{273}{77}$  and  $\frac{275}{78}$ ); — Successes of the Duke of Marlborough, 1705; obv. Bust of Marlborough; *R.* *Tu Dux*, etc. (*M. I.*, II,  $\frac{276}{80}$ ); — Jubilee of the University of Frankfort-on-M., 1706 (*M. I.*, II,  $\frac{279}{85}$ ); — Relief of Barcelona, 1706 (*M. I.*, II,  $\frac{282}{88}$ ); — Successes of the Allies in Spain and Brabant, 1706 (*M. I.*, II,  $\frac{292}{102}$ ); — Union of England and Scotland, 1. May 1707 (*M. I.*, II,  $\frac{298}{116}$ ); — Union of England and Scotland celebrated at Leipzig, 1707 (*M. I.*, II,  $\frac{300}{118}$ ); — Death of John William, Duke of Saxe-Gotha, 1707 (*M. I.*, II,  $\frac{304}{119}$ ); — Another, on the same event (*M. I.*, II,  $\frac{304}{122}$ ); — The Silesian Churches relieved, 1708; obv. Busts of Anne and Charles XII.; *R.* Justice and Religion (*M. I.*, II,  $\frac{309}{129}$ ); — Another, with inscription on *R.* (*M. I.*, II,  $\frac{310}{136}$ ); — Another, with Truth seated above clouds (*M. I.*, II,  $\frac{314}{132}$ ); — The Union of England and Scotland, 1707, and the Silesian Churches relieved, 1708 (*M. I.*, II,  $\frac{314}{134}$ ); — Attempted Invasion of Scotland, March 1708 (*M. I.*, II,  $\frac{319}{144}$ ); — Another, with different *R.* inscription (*M. I.*, III,  $\frac{320}{145}$ ); — Another, with obv. Bust of Anne; *R.* Anne seated on a sea-chariot drawn by two marine horses, etc. (*M. I.*, II,  $\frac{324}{147}$ ); — Battle of Wynendale, Sept. 1708 (*M. I.*, II,  $\frac{327}{155}$ ); — Citadel of Lille taken, 1708 (*M. I.*, II,  $\frac{341}{172}$ ); — Battle of Oudenarde, and Taking of Lille, 1708 (*M. I.*, II,  $\frac{345}{180}$ ); — Ghent retaken, 1708 (*M. I.*, II,  $\frac{346}{184}$ ); — Negotiations

for Peace, 1709; obv. Louis XIV. and France; R. Louis XIV. consulting an astrologer (*M. I.*, II, <sup>352</sup>/<sub>187</sub>); — Another, obv. Rainbow; R. Peace (*M. I.*, II, <sup>353</sup>/<sub>188</sub>); — Another; Rainbow; R. Two hands united issuing from clouds (*M. I.*, II, <sup>354</sup>/<sub>189</sub>); — Battle of Malplaquet, 1709; obv. Bust of Prince Eugene; R. Jupiter (*M. I.*, II, <sup>361</sup>/<sub>199</sub>); —



Congress at Utrecht, 1712.

Another; obv. Bust of Louis XIV.; R. A lily struck by lightning (*M. I.*, II, <sup>362</sup>/<sub>201</sub>); — Douay taken, 1710; obv. Louis XIV. seated upon a powder barrel; Anne cuts off his hair, etc.; R. Louis XIV., gouty, dancing, to the sound of the harp played by Anne (*M. I.*, II, <sup>372</sup>/<sub>217</sub>); — Unity of Germany, England and Sweden, 1711 (*M. I.*,



John Law.

II, <sup>384</sup>/<sub>236</sub>); — Departure of the Emperor, Charles VI., from Spain, 1711 (*M. I.*, II, <sup>387</sup>/<sub>239</sub>); — Congress at Utrecht, 1712; obv. The city of Utrecht (*M. I.*, II, <sup>393</sup>/<sub>248</sub>) (*illustrated*); — Victories of Anne, and the Congress at Utrecht, 1712 (*M. I.*, II, <sup>395</sup>/<sub>250</sub>); — Negotiations for Peace, 1713; obv. An evenly balanced pair of scales; R. Inscription



(*M. I.*, II,  $\frac{397}{252}$ ); — Another; The city of Utrecht; *R.* A mountain, etc. (*M. I.*, II,  $\frac{397}{253}$ ); — Peace of Utrecht, 1713 (*M. I.*, II,  $\frac{402}{261}$ ); — John Law, the financier, 1720; obv. Half length figure of Law; *R.* Inscription: DIMANCHE &c. (*M. I.*, II,  $\frac{448}{55}$ ); — Another; *R.* KWIA MVNTVS etc. (*M. I.*, II,  $\frac{450}{56}$ ); — Another; *R.* ITA ACTVM EST, etc. (*illustrated*); — Other types; described in Benjamin Betts, *A descriptive list of the Medals relating to John Law and the Mississippi System*, 1907; — Peace of Ryswick, 1697; a jeton (*M. I.*, II,  $\frac{746}{3}$ ); — Marriage of Frederick, Prince of Wales, and Princess Augusta of Saxony, 1736 (*M. I.*, II,  $\frac{747}{4}$ ).

It is of course impossible to give here a full list of all the medals issued by Christian Wermuth. He issued successive Catalogues of his productions: *Specificatio derer Medaillen oder Schautstücke etc.*, 1698, 1699, 1701; *Specificatio Wermuthischer-Medaillen*, 1713; *Curieuse Medaille oder: Schau-u. Gedechnus Pfenmige, welche Sr. kaisertl. russ. Majestät zu Ehren ausgefertigt und der Kayserin Catharina Alexiewna dediciret werden*; Leipzig, 1725.

I shall content myself with mentioning here a number of the most common medals by Wermuth: Series of 250 Portrait-medals of Popes; — Series of Portrait-medals of Roman Emperors, consisting of 214 pieces; — John Huss and Martin Luther; — Franz Anton Graf v. Spork, 1726; — Ferdinand Ernst Graf Waldstein, 1730; — Victory near Szegedin; — Peace of Ryswick, 1697; — The Leopold Academy at Breslau, 1702; — Votive medal of 1703; — Hungarian Coronation, 1712; — Capture of Temeswar, 1716; — Proclamation medal of Goslar, 1717; — Proclamation medal of Mühlhausen in Th., 1717; — Frederick II. and Magdalena Augusta, 1698; — Anna, countess of Hatzfeld and Gleichen, 1712; — Orphanage at Frankfort-on-M., 1698; — Satirical medal: Catcher of flies and Camel swallower, 1687; — Jeton on the Grasshopper Plague, 1693; — New Year's medal, 1690-91; — Self-Portrait of the artist, 1702; CHRISTIANVS-WERMUTH A-B.M.; AET. 41. A. 1702. GOTHAE. TH. (3 varieties of *R.*); — Series of satirical medals; described by Meissner. The issuing of these medals brought the Engraver several times into trouble with the authorities, who had him arrested, sold out his belongings, suppressed the medals, &c. They refer to all kinds of subjects, bribery, Jewish usury, student life, ecclesiastical hypocrisy; lawyers, corruption of the Imperial commission, 1708, Frederick Augustus I. of Saxony (in connection with Poland), Charles XII. of Sweden, Stanislaus Leczinski, Louis XIV., John Law, etc.

Wermuth's medals connected with Charles XII. and Swedish contemporaneous events are of unusual interest: Gustavus II. Adolphus; *R.* GOTTESFVRCHT, &c.; — Another, with *R.* so LANG DIE WELT, &c.; — Transfer of the Dorpat University to Pernau in Livonia, 1695; — Charles XII., Peace of Ryswick, 1697;

— Coronation of Charles XII., 1697; — Swedish Victory over the Russians at Narva, 1700; — The Swedish army in Curland, 1701; — Swedish Victory at Pultousk, 1703; — Charles XII. in alliance with Frederick I. of Prussia, 1703; — Charles XII. in alliance with King Stanislas of Poland, 1704; — Armistice of Leipzig, 1706; — Another, of 1707; — Meeting of Charles XII. with Augustus II, at Alt-Ranstadt, 1706; — Peace declared, 1707; — Negotiations for Peace at Leipzig, 1707; — Charles XII. as protector of the Reformed Churches of Silesia, 1707; — Rejoicings in Silesia, 1707-1708 (sev. types); — Swedish victory over the Russians at Holofzin in Lithua-



Satirical medal on Bribery.



Satirical medal on the Corruption of the Imperial Commission, 1708.

nia, 1708; — Satirical medals of Charles XII.'s sojourn at Bender in Turkey, 1709 (*Hild.*, I, pp. 566-569); — Medals on the political situation of Europe in 1711-1712; — Count M. Steenbock and the Swedish army invade Holstein, 1712; — Charles XII.'s arrival at Stralsund, 1714 (several); — Peace Congress at Brunswick, 1715; — King Charles XII.'s plans for 1716; — Universal desire for Peace, 1717; — Memorial medals of Charles XII., 1718; — Marriage medal of Frederick of Hesse with Louisa Dorothea Sophia of Brandenburg, in Berlin, 1700 (sev. var.); — Accession of Frederick I. of Sweden, 1731 (sev. var.); — The prediction of Paracelsus realized, 1731 (*illustrated*).



Other medals by Wermuth are : Visit of Charles, Landgrave of Hesse, to Gotha, 1699 ; — Luther and Catharina von Bora ; — Stanislaus I. of Poland ; — Christoph Peller ; — Memorial medal of Emmanuel Leberecht, Prince of Anhalt-Schaumburg, 1704 ; —



The Prediction of Paracelsus realized, 1731.

Gisela Agnes von Rathen, consort of the last, 1709 ; — The same, on her Regency, undated ; — Frederick I. of Saxe-Gotha, said to have been struck from alchemists' silver, 1687 ; — Frederick II. and his consort, Landtag at Altenburg, 1722 ; — Memorial medal of Queen Sophia Charlotte of Prussia, 1705 ; — Oval Portrait-medal of

Frederick I., Duke of Saxe-Gotha, 1691; — Birthday Medal of Frederick II., 1692; — Marriage medal of Frederick II. with Magdalena Augusta, Princess of Anhalt-Zerbst, 1696; — Marriage medal of Duke Ernest Louis of Saxe-Meiningen with Elizabeth Sophia, Princess of Prussia, 1714; — Elevation of Christian William zu Sondershausen to Holy Roman princely rank, 1697 (signed: *C. Wermuth*); — Martin Luther; — Return of Frederick II., Duke of Saxe-Gotha, from his journey to England, 1710; — John George III., Elector of Saxony, 1693; — Return of Frederick II. of Saxe-Gotha from Holland, 1695; — Henrietta Catherina, princess of Anhalt, opens an Orphanage at Dessau, 1697; — Peter Schenk, engraver of Amsterdam, 1701; — Charles III.'s visit to Leipzig on his journey to Spain, 1703; — Safe arrival of Charles III. in Portugal, 1703; — Mühlhausen Proclamation of Joseph I., 1705; — Death of Joseph I., 1711; — Charles VI. proclaimed Emperor, 1711; — Mühlhausen proclaims Charles VI., 1717; — Prince William Charles Henry Friso proclaimed Stadhouder of Guldern at Zutphen, 1722; — Felicitous development of Prince Charles Will. Henry Friso, 1725; — The Salzburg emigrants received in the Low-Countries, 1733; — John Calvin, 1696; — Duke John Adolphus II. of Saxe-Weissenfels, 1736; *R.* View of Querfurt; — Philipp Jacob Spener, 1698 (sev. var.); — Johann Georg Pritius, 1716; — Frankfort-on-M. commemorative medal of the four great conflagrations of the last decennium, 1721; — Hiob Ludolf, 1701; — Frankfort-on-M. Orphanage 1698 and 1700; — The Fire in the Judengasse, 1711; — King Günther of Schwarzburg; — 50<sup>th</sup> Birthday of Anton Günther II., 1703; — Albrecht and Ernst, of Saxony, 1700; — Death medal of Albrecht; — Successes of Charles VI. over the Turks, 1717; — Dr Jacob Waitz, of Gotha; — Coronation of King Frederick I., 1701; — First Visit of Peter the Great to Europe, 1696; — Capture of Narva by Peter the Great, 1704; — Conquest of Livonia, 1704; — Battle of Poltawa, 1709; — Coronation of Catherine I., 1724; — Inauguration of the Academy of St. Petersburg, 1725; — Death of Peter the Great, 1725; — Dr Christian Thomasius, † 1728; — Medal of the town of Langensalza issued in honour of John George, Duke of Saxe-Weissenfels; — Medal of the Students of Leipzig, Wittenberg and Iena; — Marriage of Duke Ernest Augustus of Saxe-Weimar with the widowed duchess Eleonore Wilhelmina of Saxe-Merseburg, 1716; — Missionary medal, 1728; *R.* I. ANDENCKEN DES ANFANGS EINES ERNSTLICHEN VERSUCHS DER JUDEN UND MUHAMMEDANER BEKEHRUNG ZU CHRISTO 1728 (*Bl. für Mzfr.*, 1907, 3765); — Centenary of the Elector John Sigismund of Brandenburg's profession of faith, 1713; — Frederick III. of Brandenburg; — Berlin Academy of Arts, 1701; — Foundation of the Order of the Black Eagle by King



Frederick I. of Prussia, 1703; — Construction of the Royal Palace at Berlin, 1704; — Jubilee of the University of Frankfort, 1706; — Coronation of Frederick I. of Prussia, 1701; — Death of Queen Sophia Charlotte at Hanover, 1705; — Marriage of Frederick I. with Princess Sophie Louise of Mecklenburg-Grabow, 1708; — William Henry, Duke of Saxe-Eisenach, 1702; — Marriage medal of Duke Ernest Louis of Saxe-Meiningen with Elizabeth Sophia of Holstein, at Ehrenburg, 1714; — Marriage medal of Frederick, hereditary Prince of Hesse-Cassel with Louise Dorothea Sophia of Brandenburg, 1700; — Accession of Frederick William I. of Prussia, 1713; — Prussia grants hospitality to the Salzburg emigrants, 1732; — Christening of Prince Frederick Louis of Prussia, 1708; — Medals of Frederick I. of Saxe-Gotha-Altenburg (cf. B. Pick, *Die Schaumünzen Friedrichs I. von Sachsen-Gotha u. Altenburg*, 1904); — New Year's Presentation medals, with busts of Christ, and various inscriptions; — Betrothal or Lovers' medals; — Religious medals, with bust of Christ, Anchor, two Hearts, a Heart in a circle, etc. (10 var.); — David and Jonathan; — Third centenary of the University of Nuremberg, 1692; — Lothar Franz, Archbishop of Mayence; the University of Erfurt, 1695; — Lothar Franz, Archbishop of Mayence, 1704; IN MANVS DOMINI, etc.; — Satirical medals, Voll Blüthen ist der Pietist, 1687; — Voll Blüth und Frucht der wahre Christ, 1694; — The University of Halle, 1694; — Louis XIV. (JE SUIS LE PREMIER MINISTRE D'ESPAGNE), 1701; — Philippe de France, duc d'Anjou (IE SVIS LE ROY D'ESPAGNE MDCCI); — Victor Amadeus II., Duke of Savoy, 1702; — Charles XII. of Sweden; R. vivit. MENSE IANVARIO, 1702; — Second Centenary of the University of Wittemberg, 1702; — Second Centenary of the University of Frankfort-on-the-Oder, 1706 (2 types); — The Ludovisi Academy, 1700; — Louis XIV.; GERMANOS SPOLIAT NVMMIS, 1707; — Peace of 1709, CONIVNCTIO FELIX; R. ARMA PHYLVEA AVTORE FRIDER. BELLIC. &c.; — Charles XII. of Sweden, 1709 (Il dort après tant de fatigues); — The same, 1710 (S'il dort, il sera guéri); — The same, 1710 (On est encore incertain s'il sera guéri); — The same, 1711 (Que cecy soit un don, s'il s'éveillera, ou non); — The same, 1711 (Que sera-ce quand il s'éveillera!); — The same (Sommeillant sous la lune, il attend le soleil); — The same; other medals commemorating the Swedish king's sojourn at Bender, anni 1710, 1711, 1712, 1713; — The Sun and Moon; — Religious Presentation medal (Pathen-Geld); — Medal on the Education of children; — Religious medal (Mitt Gott wollen wir Thaten thun); — Medal on the bad state of finance, 1699 (Credit ist Mause todt; Banquerout ist à la mode); — Another (Zu verschenken ist hier nichts sondern alles zu verkauffen); — Lottery medals of 1698, 1699,

1700, 1701; — Presentation medal to Frederick IV. of Denmark on the birth of Prince George, 1703 (signed : HVMILLIME OFFERT GOTHAE. CHRISTIAN WERMVTH SC. NVMISMAT. PR. CAES. ); — Friendship medal (Der Herr sei Zeuge zwischen beyden, &c.); — Satirical medal on the Battles of Schellenberg and Blenheim, 1704; — Relief of Augsburg and Ulm, 1704; — Proclamation medals of Joseph I. of Mühlhausen, Goslar, etc.; — Memorial medal of Queen Sophia Charlotte of Prussia, 1705 (three types); — Marriage of Frederick William (I) with Sophia Dorothea of Brunswick, 1706 (two types); — Lottery in aid of the Orphanage at Gotha, 1703; — The state of Europe in 1703 (Es sieht schlimm aus in Europa im Wintermonat 1703); — The state of the world in 1703 (Jeder nach seinem Sinn); — Peace in Saxony, 1707 (two types); — Alchemist medal; — The unrest in Poland 1707 and 1708 (sev. types) — Lottery medals, 1707; — Financial difficulties in 1707; — Jubilee Festivities at Leipzig, 1709, 1710 (sev. types); — The Strassberg Mining works; Coronation of Charles VI. at Frankfort-on-Main, 1711; — Memorial medals of Joseph I., 1711; — The Regency of the widowed empress Eleonora Magd. Theresia, 1711; — Homage of the world to Charles VI., 1711; — Christ and the B. Virgin; — Deus et Homo; — The Nativity; — The B. Virgin; — Frederick I., Duke of Saxony; — John Huss; — Feldkirch; — John Heinr. Feustking; — Georg Nitsch; — Nic. Copernicus; — Jacob Böhme; — Joh. de Labadie; — Joh. Caspar Schade; — Joh. Benckel; — Philipp Melanchthon; — Erasmus; — Philipp Jacob Spencer; — Joh. Joach. Müller; — Joach. Just. Breithaupt; — Charles William, Prince of Anhalt; — Foundation of a Church at Zerbst, 1683; — Europe perturbed, 1697; — Clement XI., 1707; — St. Peter asleep in prison; — Lothar Franz, Archbishop of Mayence's Visit to Thuringia, 1696; — Godfrey Phil. Jos. Faust a Stromberg, of Erfurt, 1699; — Leopold I.; — Another; *R.* INCOMPARABILIS, 1697; — Peace of Ryswick, 1697 (with bust of Leopold I., and standing figure of Peace); — The Temple of Janus closed; — The Academia Leopoldina, 1702; — Joseph I. and the French Dauphin; — Louis, Dauphin of France, son of Louis XIV; — Proclamation medal of Charles III. of Spain at Leipzig, 1703; — Relief of Barcelona, 1706; — Marriage of Elizabeth Christina of Spain, celebrated in Vienna, 1708 (two types); — Satirical medal of Charles III. of Spain, 1710 (Tire le rideau, la farce est jouée); — Election of Charles VI., 1711; — His Coronation at Frankfort-on-M., 1711; — Charles XII. of Sweden and Frederick I. of Prussia, 1703; — Charles XII.; *R.* Lion passant, 1703; — The same, 1709 and 1710, Christ reaching out his hand to S. Peter who is sinking; — Charles XII. and Stanislaus I. of Poland; — Frederick Augustus of Poland and Charles XII., Peace of Rastadt.



1706; — Stanislaus I. of Poland, 1707; SIC ERAT IN FATIS, etc.; — The same satirical medal, 1710; — Peter I. the Great; LIVONIA RECEPTEA, 1704; — The same; Victories over the Swedes, 1709; — The same; Capture of Riga, 1710; — Memorial medal of Queen Sophia Charlotte of Prussia, 1705 (three types); — Frederick I. of Prussia and the Crown Prince Frederick William, 1701; — Second Centenary of the University of Frankfort-on-the-Oder, 1706 (several types, one with: FRID. WILH. I. D. G., etc. IN DOCTOREM JVRIS PROMOTVS OXONII CVM DVCE DE BEDFORD); — Marriage of the Crown Prince of Prussia, Frederick William, with Sophia Dorothea of Brunswick, 1706; — Another, on the same event; a Hen with her brood; — Augustus William, Duke of Brunswick, and his consort Sophia Amalia; — Memorial medal of Sophia Amalia, Duchess of Brunswick, 1710; — Charles William, Prince of Anhalt, and his consort, Sophia; — Charles William of Anhalt, 1707; — Johann Adam von Schoening; — Alexandre Hermann von Wardensleben, 1696; — Wolfgang Dietrich, Count of Beichling, 1703 (two types); — Henry de Coccejus, 1706; — Johann Friedrich Breithaupt (two types); — Georg Wolfg. Wedel, a physician of Iena 1704; — Christian Thomas, of Halle; — Joh. Samuel Strykius, of Halle; — Wilh. Ern. Tentzel, 1700; — Another, of different type; — Conr. Samuel Schurzfleisch, orator, 1703 (two types); — August Hermann Francke, 1703; — Peter Schenk, sculptor of Amsterdam, 1701 (two types); — Christian Wermuth, and his wife, 1688; — Friedrich Heyn, of Leipzig, 1701; — Bernhard Knipperdolling; — C. Thomas Monetarius; — Anna Maria a Schurman; — Series of Satirical medals on Love, etc.; — Marriage medals, etc.; — Actaeon; — The End of the Seventeenth Century; — Satirical medals on Church dignitaries, EFFIGIES CARDINVM MVNDI; — Jacob and the Angel; — Betrothal Ring; — Betrothal medals; — Christening Medals; — Frederick II., Duke of Saxe-Weimar; — David and Jonathan; — Preliminaries of the Peace of 1709 broken; — The Prophet Jonah; — The Prophet Elijah; — Diogenes and his lantern; — Satirical medal on hypocrites, — Prospects of the end of the war, 1697 (Gott Lob der Krieg hat nun ein Loch); two types; — Medal on the Unstableness of Life; — Satirical medal on the unsettled state of the times (Die Hoffnung besserer Zeiten, wenn kommt sie?); — The Orphanage of Dessau, 1697; — The Frankfort-on-M. Almshouse, 1700; — The Orphanage of Halle o/S. 1698; — Moses and Christ; — The Almshouse at Leipzig, 1700; — Commemorative medal of the Invention of Printing, 1700; — Peace between Sweden and Saxony, 1706 (sev. types); — Retreat of the Swedish troops, 1707; — First Centenary of the Ludovisi Academy, 1707 (sev. types); — The Ecclesiastical College of Olau

(2 types); — Accession of Charles XII. of Sweden; — Third Jubilee of the University of Leipzig, 1709 (sev. types); — Satirical medals, so-called "Hahnrei" medals; — Pluto and Saturn; — The Jew corn dealer, 1694 and 1695; — The Stolberg Mining Works, 1709; — The virtuous woman; — King Solomon in the Temple; — Claus Störtzenbecher and Jean Bart; — Louis XIV.; R. Hercules and Antaeus; — Peace of Leipzig, 1707; — Investiture of the town of Ryssel, 1708; — Louis XIV., memorial medal, 1715; — Frederick William, Crown Prince of Prussia, as Rector of the Universities of Frankfort-on-the-Oder, Königsberg, Duisburg, and Halle (varied); — Alliance of Frederick of Denmark, Frederick Augustus of Poland, and Frederick I. of Prussia, 1710; — The Uncertainty of Life; — John George III. of Saxony, 1691; — Rudolph Augustus and Anton Ulrich, of Brunswick, 1694; — Maria Aurora, Countess of Königsmarck, 1713; — Memorial medal of Christian, Duke of Saxony, 1712; — Benedictus Carpzow; — Sam. Strykius; — Johann Friedrich Bachor, baron von Echt; — James Jod. Raab, 1707; — Alexander Hermann, Count Wartesleben, 1704; — Medallist Calendar; — Foundling Hospital at Dessau, 1699; — Dr M. Pollich, Wittenberg, 1702; — Dr J. Waitz, Gotha; — Dr A. Z. Rivinus, Leipzig, 1709; — Dr J. J. Raab, Altenburg, 1707; — Portrait-medal of John Calvin, 1696 (*Tobler-Meyer*, no. 3163).

There is a small medal by Wermuth, dated 1725, on which he has depicted himself and his wife.

The Vienna Mint Museum preserves Wermuth's dies of the following medals: Nabuchodonozor; — Cyrus; — Alexander the Great; — Julius Caesar; — Augustus; — Tiberius; — Caligula; — Claudius; — Nero; — Galba; — Otho; — Vitellius; — Vespasian; — Titus; — Domitian; — Nerva; — Trajan; — Hadrian; — Antoninus Pius; — Marcus Aurelius; — Lucius Verus; — Commodus; — Pertinax; — Didius Julianus; — Pescennius Niger; — Clodius Albinus; — Septimius Severus; — Caracalla; — Geta; — Elagabalus; — Macrinus; — Diadumenianus; — Severus Alexander; — Maximinus; — Maximus; — Gordian I.; — Gordian II.; — Pupienus; — Balbinus; — Gordianus Pius; — Marcus(?); — Hostilianus(!); — Philip I.; — Philip II.; — Marinus; — Trajanus Decius; — Herennius Etruscus; — Hostilian; — Trebonianus Gallus; — Volusian; — Aemilianus; — Valerian; — Gallienus; — Valerianus; — Cyriades; — Odenatus; — Herodian; — Moenius; — Herrenianus; — Timolaus; — Vaballathus; — Laelian; — Regilian; — Aureolus; — Valerius Valens; — Calpurnius Piso; — Macrianus I.; — Macrianus II.; — Quietus; — Balista; — Cornelius Celsus; — Alexander Aemilian; — Saturninus; — Trebellian; — Aelian; — Postumus; — Labienus



Postumus; — Lollian; — Marius; — Victorinus I.; — Victorinus II.; — Tetricus I.; — Tetricus II.; — Censorinus; — Claudius II.; — Quintillus; — Aurelian; — Domitius Domitianus; — Tacitus; — Florian; — Probus; — Carus; — Numerian; — Carinus; — Diocletian; — Maximian; — Galerius; — Maximinus; — Severus; — Maxentius; — Licinius; — Constantine the Great; — Constantinus II.; — Constans; — Magnentius; — Decentius; — Vetranion; — Constantius Gallus; — Julian II.; — Jovian; — Valentinian I.; — Valens; — Gratian; — Valentinian II.; — Magnus Maximus; — Theodosius I.; — Eugenius; — Arcadius; — Honorius; — Theodosius II.; — John; — Valentinian III.; — Marcian; — Maximus; — Avitus; — Leo; — Majorian; — Libius Severus; — Anthemius; — Olybrius; — Glycerius; — Leo I.; — Zeno; — Julius Nepos; — Basiliscus; — Romulus Augustulus; — Justin I.; — Justinian I.; — Justin II.; — Tiberius II. Constantine; — Mauritius Tiberius; — Phocas; — Heraclius I.; — Heraclius I. Constantine; — Heracleonas; — Constans II.; — Constantine IV.; — Justinian II.; — Leontius II.; — Tiberius III.; — Philepicus Bardanes; — Anastasius II.; — Theodosius III.; — Leo III.; — Constantine VI.; — Leo IV.; — Constantine VII.; — Charlemagne; — Louis le Débonnaire; — Lothaire I.; — Louis II.; — Charles II. the Bald; — Louis III.; — Charles III. le Gros; — Arnulf; — Louis IV.; — Conrad I.; — Henry I.; — Otto I.; — Otto II.; — Otto III.; — Henry II.; — Conrad II.; — Henry III.; — Henry IV.; — Henry V.; — Conrad III.; — Frederick I.; — Henry VI.; — Philip II.; — Otto IV.; — Frederick II.; — Conrad IV.; — Henry VII.; — King Wilhelm; — Richard Cœur de Lion; — Alfonso of Castile; — Rudolf I. of Habsburg; — Adolph of Nassau; — Albrecht I. of Habsburg; — Henry VII. of Luxemburg; — Frederick III. of Habsburg; — Louis IV.; — Günther of Schwassburg; — Charles IV. of Luxemburg; — Wenceslaus of Luxemburg; — Frederick IV. of Brunswick; — Rupert von der Pfalz; — Jodok of Moravia; — Sigismund of Luxemburg; — Albrecht II. of Austria; — Frederick III.; — Maximilian I.; — Charles V.; — Ferdinand I.; — Maximilian II.; — Rudolph II.; — Mathias; — Ferdinand II.; — Ferdinand III.; — Ferdinand IV.; — Leopold I.; — Joseph I.; — Charles VI. These are all signed : **C. W. F. C. PR. CAES.**

Wermuth's medals are, with few exceptions, of little artistic merit. He issued them in large numbers and did a considerable business in them, notably at the Leipzig fair. He was specially fond of making satirical medals some of which have now become of great rarity.

He signed : **C. W.**; — **C. W. F.**; — **C. WERMUTH**; — **C. WERMUHT**; **C. WERMUTH. F. G.**; — **C. W. SC.**

Christian Wermuth was responsible for the coinage of Saxe-Gotha, under Frederick I., from 1686, and Frederick II. (1691-1732); also John William († 1707). His initials I have noted on a Frederick II. Thaler and subdivisions of 1717, on the second Centenary of the Reformation; — Memorial Thaler of John William, 1707; — Birthday Thaler of William Ernest of Saxe-Weimar, 1717 (*illustrated*); — Stolberg Mining Thalers of Christopher Frederick and Jobst Christian, 1715; — Death Thaler and



Birthday Thaler of Wilhelm Ernest of Saxe-Weimar, 1717.

subdivisions of Duke Ernest Louis of Saxe-Meiningen, 1724; — Reformation Jubilee Thaler and subdivisions of Christopher Frederick and Jobst Christian of Stolberg, 1730; — Thaler of Anton Günther II. of Schwarzburg struck at Arnstadt, 1686; — 60<sup>th</sup> Anniversary of Birth of Elizabeth Juliana, consort of Duke Anton Ulrich of Brunswick-Wolfenbüttel, 1695; — Marriage medal of Sophia Amalia, Princess of Schleswig-Holstein-Gottorp, duchess of Brunswick-Lüneburg, 1695.

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**WERMUTH, CHRISTIAN SIGMUND** (*Germ.*). Son of Christian Wermuth; born at Dresden in 1710, died there in 1791, at the



advanced age of 81. Worked as a Medallist and Engraver in the employ of the Electors of Saxony; Inspector of the Mint at Dresden; is said to have been in great favour at Court.

The only medal I have come across bearing his signature **C. S. W.** commemorates the Peace Congress held at Brunswick in 1715, which Wermuth no doubt engraved some years later.

**WERMUTH, HEINRICH FRIEDRICH** (*Germ.*). Son of Christian Wermuth; born in 1702 at Dresden, where he died in 1740. He was appointed Mint-engraver in that city in 1734. From Vienna Mint records, we learn that he had worked for seven years under Gennaro, the Viennese Court-Medallist.



King Augustus III of Poland.



Queen Maria Josepha of Poland.

By him is a medal on the Pacification of the Polish Kingdom; King Augustus III. of Poland, 1750; *R.* Table, on which, orders; signed : **WERMUTH. F.** (*obv. illustrated*); — Archduchess Maria Josepha, Queen of Poland, undated; *obv.* signed : **H. F. W.**; *R.* Bust of Augustus III.; signed : **H. F. WERMUTH F.**; — Medal on the Marriage of the daughter of August. III., Maria Josepha, to the French Dauphin, Louis, 1747 (signed : **WERMUTH: F.**), etc.

**WERMUTH, F. W.** (*Germ.*). Medallist of the first half of the eighteenth century, mentioned by Bolzenthall, who states that his signature : **F. W. WERMUTH** occurs on two Portrait-medals of the well-known numismatic writer Dr D. S. von Madai, Halle, 1773, and the poet Klopstock.

**WERMUTH, MARIA JULIANA** (*Germ.*). Daughter of Christian Wermuth; born in 1692 at Gotha; distinguished herself as an Enameller, and is said to have also engraved medal-dies. She was still living in 1754 as the wife of Secretary Wachler at Gotha.

**WERNENINCK** (*Germ.*). Contemporary Sculptor and Medallist; exhibited a Marksmen's Prize medal in the 'Berlin Kunst Ausstellung', 1907.

**WERNER** (*Germ.*). Medallist of Hamburg, whose signature occurs on a commemorative medal of the Liberation of Schleswig-Holstein by Prussia and Austria, 1864.

**WERNER** (*Austr.*). Mint-master at Zofingen, 1300-1309, under Austrian rule. He coined Bracteates (Pfennige) which found a considerable outlet in Switzerland.

BIBLIOGRAPHY. — Dr C. Brun. *Schw. Kst. Lex.*

**WERNER** (*Dutch*). Contemporary Sculptor and Medallist, residing at Amsterdam. The obverse of one of the medals of the 'Société hollandaise-belge des Amis de la médaille d'art', issued in 1906, and the subject of which is "Wine", is by this artist, while the reverse, "Beer", is by Le Croart.

**WERNER, ADAM RUDOLPH** (*Germ.*). Son of Peter Paul Werner, born at Nuremberg; Mint-engraver at Stuttgart from 1742 till his death in 1784; was also Court Medallist to the Duke of Württemberg.

Among German artists, he was one of the latest, says Erman, who practised the art of casting medals, and his productions are by no means wanting in artistic merit.

He signed : **A. R. W.**; **A. R. WERNER**; **A. R. WERNER F.**; **A. R. WERNER. FEC.** etc.



The only medal by Werner, which is described in *Medallic Illustrations* as connected with British history, refers to the naval Victory of the English over the united Spanish and French fleet off Toulon, under George II.,  $\frac{11}{22}$  Feb. 1744 (*illustrated*).



Action off Toulon, 1744.

Among his other works are : Portrait-medal of Johann Georg Friedrich von Hagen, 1742; — Coronation medal of Charles VII. of Germany, 1742; — Prize medals of the Stuttgart University (Karlsschule) of 1774-1780; — Portrait-medallion of Duke Charles Eugene of Württemberg, 1773;  $\mathcal{R}$ . Nature lifting veil from female bust; — Another, of 1775;  $\mathcal{R}$ . OLIM ARMIS NVNC LEGIBVS. Female figure holding sceptre and book, seated; — Empress Maria Theresia proclaimed “Mater castrorum”, 1743; — Election of Francis I., 1745 ( $\mathcal{R}$ . by P. P. Werner); — Proclamation of Francis I. and Maria Theresia at Nuremberg, 1745 ( $\mathcal{R}$ . by P. P. W.); — Coronation of Francis I., 1745; — Rest in Germany restored, 1745 ( $\mathcal{R}$ . by P. P. W.); — Peace of Dresden, 1745; — Birth of Amalia, Archduchess of Austria, 1746; — Birth of Leopold, Archduke of Austria, 1747; — Susanna Maria Preisler *née* Dorsch, 1744.

Werner's initials occur on a Conventionsthaler, 1783, of Joseph William, Prince of Hohenzollern-Hechingen, Burggraf of Nuremberg; — Quadruple, Treble and Single Mining Thalers of Joseph Wenzel, Prince of Fürstenberg, 1767, etc.

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**WERNER, CHRISTOPH ALBRECHT** (*Germ.*). Die-sinker and Engraver of Seals, Armorial bearings &c.; a son of Peter Paul W., and a brother of Adam Rudolph Werner; was flourishing at Nuremberg, *circ.* 1765.

**WERNER, C. S.** An Engraver of this name is mentioned by Nagler (*Monogrammisten*) and the Vienna Mint Catalogue of dies &c., as having been in the employ of the Electors of Saxony and Kings of Poland, in the eighteenth century. But I suspect a confusion of name with **CHRISTIAN SIGMUND WERMUTH** (*q. v.*), who filled this post at Dresden.

**WERNER, EBERHARDT** (*Germ.*). Mint-master at Minden 1673, Crossen 1674, and Dömitz 1674-1680. He signed usually **W. E.**

**WERNER, F. J.** (*Dutch*). Contemporary Medallist, residing in Amsterdam. I have seen by him: Inauguration of the new Exchange at Amsterdam, 1903; — Prize Medal of the Sporting Exhibition at Scheveningen, 1904; — Prize Medal for Agriculture; — Commemorative Plaque of the 'Boer War'; — Plaque, Cycling; — Prize Medal, Haarlem Dog Show, 1903; — The Sower; — Plaque, Photography; — The Dairyman; plaque, &c.

**BIBLIOGRAPHY.** — Dr J. H. de Dompierre de Chaufepié, *Médailles et Plaquettes modernes*, III. — A. van Kerkwijk, *Catalogue of Modern Medals in the Hague Museum*.

**WERNER, GEORG** (*Germ.*). Mint-master at Glatz; appointed on 16. March 1640; he coined 1640-48, 1650, 1653, 1655, and 1659.

**WERNER, G. H.** (*Germ.*). Possibly a son of the Medallist Johann Heinrich Werner of Erfurt. His signature: **G. H. WERNER M. C. GRATVLAT** occurs on a Birthday-medal of Prince Henry XXXVI. of Schwarzburg, 1749, and another of Prince Christian Günther III., 1750, is signed: **G. H. WERNER**. The Accession medal of the latter Prince, signed: **WERNER**, and other medals of 1763, may be by him also.

**WERNER, HANS** (*Germ.*). Mint-warden at Nuremberg, 1564-1574.

**WERNER, JEREMIAS PAUL** (*Germ.*). Die-engraver at Nuremberg, 1760-1796. According to Gebert his correct name was Johann Peter Werner (*q. v.*).

**WERNER & SÖHNE, A.** (*Germ.*). Owners of a private mint "AWES-MÜNZE" at Berlin.

The Medallists A. M. Wolff, Emil Torff, Ernst Wenck, A. Galambos and others have been working for the firm.

Among the principal medals issued in recent times by the 'Awes-Münze' are: Memorial medal of Hermann Dannenberg, the well-known numismatic writer, 1905 (by A. M. Wolff); — Memorial medal of the famous violinist Josef Joachim (by E. Torff); — Fourth Centenary of John Calvin; medal dedicated by the French



Colony at Berlin, 1909 (by A. M. Wolff); — Centenary of Immanuel Kant, 1904 (by A. M. Wolff); — Silver Wedding of the German Emperor and Empress, 1906; octagonal plaque and medal



Hermann Dannenberg.

(by Torff); — Memorial medals of Pope Leo XIII., 1903 (signed : **WERNER SÖHNE-BERLIN. 13**); — Friedrich von Schiller; — Prince Bismarck; — Count Tolstoy; — Maxim Gorki; — Jankowski, the musician; — Schewjenko; — Memorial medal of Menzel, 1905; —

Dedication of the new Cathedral at Berlin, 1905 (by E. Torff); — Dr Ernst von Bergmann; — The Halley Comet, 1910; — Drs Goercke and Schjerner, Kaiser Wilhelms Akademie, 1910 (by Torff); — International Association against Tuberculosis (by E. Wenck); — Dissolution of the Reichstag, 1906; — Portrait-Plaque of the German Empress Auguste-Victoria (1910), etc.

**WERNER, JOHANN HEINRICH** (*Germ.*). Mint-engraver and Medallist at Erfurt, where he was born on 1. June 1693. In 1734 he was residing at 71 Hause Aegidii (Haus zum Napfe), Erfurt. He married, in 1727, a widow of the name of Eleonora Concordia Meinhart. The date of his activity extends from 1719 to 1762. He worked also as a Line-engraver. The Engraver, G. H. Werner, was probably his son.

By Joh. Heinr. Werner are the following medals of Schwarzburg : Prince Günther XLIII., 1728 (*Fischer* 382); — Birthday medal of the same, 1729 (*F.* 383); — Reformation Jubilee medal, with conjoined busts of Günther and his consort, 1730 (signed : **IVV. F.**); — Birthday medal of Elizabeth Albertine, consort of Günther XLIII., 1723 (signed : *Werner fecit*); — Birthday medal of Prince Henry XXXVI., 1741 (signed on obv. **WERNER. F.**); — Another, of 1744 (signed : *W. f.* on obv. and *Werner. f.* on R.); — Another, of 1745 (signed : **I. H. WERNER. ERFURT.**); — Another, of 1747 (**W. F.**); — Another, of 1749 (signed : **G. H. WERNER. M. C. GRATVLAT.**). This G. H. Werner may have been a son of Joh. Heinr. W.; — Another, of 1753 (signed : **W.**); — Another, of 1755 (*Werner*); — Another, of 1756 (**WERNER.**); — Another, of 1757 (*Werner*); — Memorial medal, 1758 (signed : **W** in incuse); — Accession medal of Prince Christian Günther III., 1758 (signed : **WERNER.**); — Princess Charlotte Wilhelmina, 1763 (*Werner*); — Birthday medal of Christian Günther III., 1763 (**WERNER. CEL.**), etc.; — The Church of St. James of Scotland at Erfurt restored, 1725; — Memorial medal of Eleonora Wilhelmina, first consort of Duke Ernest Augustus of Saxe-Weimar, 1726; — Duke Ernest Augustus on his 30<sup>th</sup> Birthday, 1728 (signed : **W**); — The same, on his accession to the sole government of Weimar, 1729; — Dr J. H. Kniphof, Erfurt, 1748; — Another, dated 1762; — Dr J. J. Baier, Altdorf, 1730; — Dr Reinhard, 1731.

“J. H. Werner made a large series of medals, of poor workmanship, but which are rare, as his dies were not well hardened.”

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**WERNER, JOHANN PETER** (*Germ.*). A Nuremberg Medallist, *circ.* 1761-1796 (?). A medal in the Gutekunst Sale (1900), commemora-



ting the 50 years' Jubilee of the Savings Bank of Nuremberg Commercial Assistants, 1792, is signed **W.** and attributed to him.

By him are further : Portrait-medal of Peter Paul Werner; — Nuremberg Coronation medal of Leopold II., 1790 (signed : **I. P. WERNER. F.**); — The Vacant See at Bamberg, 1795; — Masonic Memorial medal of the Crown Prince Joseph of Saxe-Hildburghausen, 1789 (signed : **WERNER**); — Dr J. Kammermeister (Camerarius), Nuremberg, 1792, etc.

**WERNER, PAUL.** *Vide* **PETER PAUL WERNER:**

**WERNER, PETER PAUL** (*Germ.*). Mint-engraver and Medallist, born at Nuremberg in 1689, died 1771. He worked for several German Courts, and during his long period of activity, from about 1712 until his death, he produced a very large number of medals, and many coin-dies for various mints.



Peter Paul Werner.

Among the best known medals by P. P. Werner we find : State of Great Britain in 1731; — Arrival of Charles VI. in Germany, 1711; — Capture of Temeswar, 1717; — Coronation of Elizabeth Christina, Empress of Germany, 1723; — Coronation of Charles VI. at Frankfort-on-M., 1711; — Marriage of William Charles Henry Friso with Princess Anne of England, 1734; — The new Town Hall of Hall in Suabia, 1735; — Count Christ. Alb. von Wolfstein, Foundation of the Castle Church at Ober-Sulzburg, 1719 (Klippe); — Johann Friedrich Sichart von Sichartshofen, 1726; — Marriage medal of Karl Alexander von Waldströmer with Maria Eva von Löffenholz, 1764; — Frederick William, the Great Elector; Peace of Breslau, 1742; — Peace of Dresden, 1745; — Christiana Eberhardina, Queen of Poland, 1727; *R.* **AVGVSTAE DELICIAE**; — Death of George William, Markgraf of Brandenburg, 1726; —

Accession of George Frederick and Friderica Sophia Wilhelmina of Brandenburg, 1735; — Thaler on the 50 years' Jubilee of Charles Louis, Count of Hohenlohe-Weikersheim, 1752; — George II. and Queen Caroline of Great-Britain (1731); *R.* FELIX BRITANNIA; — Marriage medal of Charles William Frederick of Brandenburg and Princess Friderica Louise of Prussia, 1729; — Birth of Prince Alexander of Brandenburg, 24 February 1736; — Birth of Prince Charles, 7. April 1733; — *R.* of Marriage medal of Markgraf Alexander with Princess Friderica Caroline of Saxe-Coburg, 1754; — Defeat of the French by the Imperial troops on the Mosel, 1735; — Preliminaries of Peace between Austria and France, 1735; — Marriage medal of Maria Theresia with Francis of Lorraine, 1736; — Peace concluded between Austria and France, 1737; — Birth of the Archduke Joseph, 1741; — Election of Charles VII., 1742; — Coronation of Charles VII., 1742 (*R.* by J. L. Oexlein); — Election of Francis I., 1745 (obv. by A. R. Werner); — Proclamation medal of Francis I. and Maria Theresia at Nuremberg, 1745 (obv. by A. R. W.); — Tranquillity restored in Germany, 1745 (obv. by A. R. W.); — Peace of Aix-la-Chapelle, 1748; — Reception of the Salzburg emigrants in Prussia, 1732 (this medal occurs as a "medallic box" containing engravings); — Election of Pope Clement XII., 1730; — Medal on the Vacant See of Bamberg, 1746; — Portrait-medal of Johann Philipp Anton, Baron von Frankenstein, Bishop of Bamberg, 1750 (*PP. W.*); — Bamberg Vacant See of 1753; — Election of Franz Conrad, Count Stadion, as Bishop of Bamberg, 1753; — Bamberg Vacant See of 1757; — The Vacant See at Paderborn, 1719; — Clement Augustus; Duke of Bavaria, Bishop of Paderborn; ninth centenary celebrations of the entombment of St. Liborius, 1736; — The Vacant See at Speyer, 1743; — Inauguration of the University at Erlangen, 1743; — The Vacant See at Brixen, 1747 (signed: **P. P. WERNER—FECIT**); — Second Centenary celebrations at Danzig of the Augsburg Confession, 1730; — The 'Century Plant Medal' (John M. Volcamer's medal, as in souvenir of the plant of the American Aloe blooming in a suburban garden of Nuremberg 1726; a happy omen for the dynasty of Charles VI.); — Franco-American jetton, 1755 (*SALVS IN FLVCTIBVS*; signed: **P. P. W.** (*Betts* 392)); — Conclusion of Peace between France and Austria, 1737; — Second Anniversary of Margrave Charles William Frederick of Brandenburg's eldest son, 1734; — Memorial medal of the Grand Duchess Natalie of Russia (retrospective); — Birth of Peter the Great, 1672 (engraved under the reign of Czarina Elizabeth); — Medals on the Russian war with Turkey under Anne; — Memorial medal of Anna Iwanowna, 1740; — Accession of Queen Ulrica Eleonora of Sweden, 1718: (**P. P. W.**); — Memorial medal of Charles VII., 1745; — Medal of the Teutonic Order



1750; with bust of Clement Augustus, Archbishop of Cologne; — Dr J. J. Jantke, Altdorf, 1764; — Celebration of the Second Centenary of the Reformation at Windsheim, 1730; — Peace of Passarowitz, 1718; — Foundation of a Church at Kerkhofen, and second Jubilee of the Reformation, with bust of Count Frederick William Augustus von Wolffstein, 1717 (2 var.); — Foundation of the Castle Church at Obersulzbürg, 1719; — Inauguration of the same, 1723; — Peter the Great and Czarina Sophia; — Damian Hugo, Count of Schönborn, Cardinal Bishop of Spier and Constance (1722-1740), † 1743; Medals of Half Thaler size.

Peter Paul Werner cut dies for the Coinage of the Margraviate of Brandenburg, the Counts of Hohenlohe, Solms, Wolffstein, the towns of Hall-am-Kocher, Bishops of Bamberg, Brixen, etc. I have met with his initials **P. P. W.** on the Thaler and Half Thaler 1746, of Charles William Frederick, Margrave of Brandenburg (1729-1757), as well as on the latter's memorial (Begräbniss) Thaler 1557; — Dickthaler 1742 of Charles Louis zu Weikersheim, Count of Hohenlohe-Neuenstein; — Conventionsthaler 1760 of John Frederick of Hohenlohe-Oehringen; — Jubilee Thaler of the division of Langenburg 1751 of Louis, Count of Hohenlohe-Langenburg; — Memorial (Begräbniss) Thaler 1754 of Dorothea Wilhelmina von Boetticher, third wife of Christian August, Count of Solms-Baruth-Wildenfels (signed : *P. P. Werner f.*); — Klippe Thaler 1719 of Christian Albrecht, Count of Wolffstein, on the foundation of a church at Ober-Sulzbürg; — Thaler 1746 of Hall-am-Kocher (signed : **P. P. WERNER**), etc.

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**W. F.** *Vide* **IOHANN HEINRICH WERNER**. Medallist at Erfurt, 1719-1762.

**WERNERIN.** *Nürnbergische Münzbelustigungen* state that, according to a report, the Portrait-medal of Dr J. J. Baier was engraved by a female artist, of the name of Werner (cf. Ammon, p. 309), but there is no doubt that it is the work of Johann Heinrich Werner of Erfurt.

**WERNHARDUS** (*Austr.*). Mint-master at Vienna, 1302(?), 1304.

**WERNHART** (*Bav.*). Moneyer at Munich, *circa* 1168.

**WERNICK** (*Germ.*). Mint-director for Nassau-Weilburg, under Count Charles Augustus, 1751.

**WERROR, KASPAR** (*Swiss*). Goldsmith and Mint-master at Freiburg, 1629-1632. Son of Franz Werror, goldsmith; was born *circa* 1600; married in 1622; died in 1682.

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**WERTEMANN, JOHANN FRANZISKUS** (*Germ.*). Mint-master to the Count of Haldenstein; offered his services to the Princes of Hohenzollern, 1621. *Vide* Bahrfeldt, *Münzen der Fürstenthümer Hohenzollern*.

**WESEL, HANS** (*Germ.*). Mint-warden at Lübeck, 1577.

**WESEL, HEINRICH** (*Germ.*). Mint-master at Lübeck, 1528-30.

**WESSEL, HINRICK** (*Germ.*). Mint-master at Wismar, appointed 1. May 1431; no longer in office on 1. January 1437.

**WESSEL, STATIUS** (*Germ.*). Mint-master at Lübeck, 1604-1616. His special mark, a lis, occurs on Lübeck Thalers of the period.

**WESSELERE, JEAN** (the 'Changer') (*Flem.*). Mint-master at Luxemburg, 1390. Cf. Ed. Bernays and Jules Vannerus, *Histoire numismatique du Comté puis Duché de Luxembourg et de ses fiefs*, 1908, p. 247.

**WESSELMAN, CARL FREDERIK** (*Dutch*). Mint-master at Utrecht, 1777-1782. He coined Double Ducats, Ducats, Ducatoons and Half Ducatoons, etc. His portrait is reproduced in *Tijdschrift*, 1900, Pl. 1.

**WEST, BENJAMIN** (*Brit.*). Historical Painter, 1738-1820; noted as the first to abandon the Greek and Roman and introduce modern costume into historical painting.

His name occurs as that of the designer of Pidgeon's medal or Sir Ralph Abercromby, 1801.

**WESTALL, RICHARD** (*Brit.*). Historical Painter, 1765-1836; R.A. 1794; contributed designs to the 'Shakespeare' and 'Milton' or John Boydell. He was one of the artists who were invited in 1815 to prepare designs for the Waterloo medal.

**WEST & SON** (*Brit.*). A firm of Die-sinkers at Belfast, whose signature occurs on the so-called "Boycott Medal" described below:

Obv. THE BOYCOTT EXPEDITION, LOUGH MASK 1880, WILLIAM J. GILLANDERS. R. The Royal Crown and the legend: IN HONOUR OF THE LOYAL & BRAVE ULSTERMEN. Riband, orange, two broad and two narrow purple stripes.

Seventy-one of these silver medals were struck, which, with the exception of four, were presented to the armed men who served



in the expedition. One of these was sent to the British Museum, one to the Earl of Enniskillen, another to the Royal Irish Academy and one to the "Belfast News Letter".



(Vide "The Belfast News Letter", 28<sup>th</sup> Jan. 1881.)

**WESTERMANN, HEINRICH** (*Germ.*). Mint-master at Nordheim, 1620.

**WESTERMAYER, LORENZ** (*Germ.*). Goldsmith at Breslau; 1543, Assayer and Coiner at Neisse; 1546, Imperial Mint-master at Breslau; appointed in 1550 to the office of Mint-master and warden of the Empire; died in 1555.

**WESTERVEEN, ISAAC** (*Dutch*). Mint-master to the Province of Holland, 1715-1731.

**WESTLAKE, N. H. J.** (*Brit.*). Exhibited designs for a seal at the Royal Academy Exhibition, 1907.

**WESTMACOTT, SIR RICHARD** (*Brit.*). Sculptor, 1775-1856; a pupil of Canova; R. A. 1811; professor of Sculpture, Royal Academy, 1827-1837; knighted, 1837. Many of his monuments in Westminster Abbey, and St. Paul's, London; executed bronze Achilles in Hyde Park, 1822, and pediment of British Museum portico, 1847. He was requested, in competition with Sir Thomas Lawrence, R. Westall, T. Stothard, R. Smirke, W. Theed, J. Nollekens, J. Bacon, H. Howard and J. Flaxman, to prepare designs for the Waterloo medal. No suitable designs were received, and in 1816 Pistrucci executed models, which were accepted.

**WESTMAN, BENGT** (*Swed.*). Medallist at Stockholm, first half of

the eighteenth century. He was a pupil of Karlsteen, and Bolzenthall says that he stands first among those artists whose work was a credit to their master; but he died young, probably in 1713 or 1714, and was thus unable to realize the hopes that had been founded upon him. He engraved a number of medals of Charles XII., commemorating the Swedish victory over the Russians at Holofzin in Lithuania, 4. July 1708 (signed: **B. WESTMAN F.**); — Military medal for valour 1708-1709; obv. GLORIA SVECORVM; signed: **OPVS. B. WESTMANNI**; R. IMPAVIDVM. PECTVS.; — Count Magnus Stenbock's Victory over the Danes at Helsingborg, 28. Feb. 1710; — The hopes of the Swedish nation; obv. Bust of Charles XII.; R. SERENA. CVPITA. REDVCAM. 1711; — Count Magnus Stenbock's victory over the allied Danes and Saxons at Gadebusch in Mecklenburg,  $\frac{9}{20}$  Dec. 1712, etc.

BIBLIOGRAPHY. — Ammon, *op. cit.* — Bolzenthall, *op. cit.* — Hildebrand, *op. cit.*

**WESTPHAL** (Germ.). Mint-master at Schwabach, 1768-1784.

**WESTWOOD, JOHN** (Brit.). Medallist of the second half of the eighteenth century; was born in 1744, and resided at Sheffield, where he died in 1792.

Very little is known about this Engraver, whose work compares favourably with the productions of his English contemporaries.



Sailing of the 'Resolution and Adventure', 1772.

Among Westwood's medals I have noted: Shakespeare Jubilee medal, 1769 (*Med. Ill.*, I,  $\frac{208}{43}$ ; signed: **WESTWOOD. F.**); — Capt. Cook's Expedition to the Southern seas, 1772 (*illustrated*). The usual type is signed **B. F.** for *Barnett fecit*, but Dr Stanley Bousfield owns a specimen which bears Westwood's signature on truncation of George III.'s bust. — Marriage of Christian VII. of Denmark, 1768, etc.



Westwood engraved Anglesea Pattern Pennies and Halfpennies 1787, in imitation of the adopted types (several varieties described in Atkins, pp. 263, 278); — Sherborne Halfpennies, 1793.

In Sharp's Catalogue of Sir George Chetwynd's Collection the following tokens by Westwood are described: Anglesey Penny 1787; — Macclesfield Penny 1790; — Malton Penny 1798; — Anglesey Halfpenny 1787, 1790, 1791; — Sherborne Halfpenny 1793 and 1796; — Southampton Halfpenny 1790 and 1791; — Rochdale Halfpenny 1792; — Boscobel Halfpenny (with bust of Charles II., 1650; an artist's proof); — Token Collector's Halfpenny; one with ASSES RUNNING FOR HALFPENCE; — Anglesey Farthing 1789 and 1791; — Macclesfield Farthing 1789-1792; — Exeter Farthing 1791-92; — Portsea Half Halfpenny 1791; — Southampton Half Halfpenny 1790; — Lancaster Half Halfpenny 1791-92; — Liverpool Half Halfpenny, 1791-2; — Rochdale Half Halfpenny 1791; — Yarmouth Half Halfpenny 1792; — Shrewsbury Half Halfpenny 1792; — Stafford Half Halfpenny; — Birmingham Half Halfpenny 1792; — Stratford on Avon Half Halfpenny (struck in honour of Shakespeare); — Farthings with bust of Dr Samuel Johnson; — Edinburgh Half Halfpenny 1790-92; — Political medalets (Sharp, 278, n° 22-24), etc.

**WESTWOOD, JOHN** (*Brit.*) Medallist of the end of the eighteenth century and first half of the nineteenth; a nephew of the preceding; also lived at Sheffield, where he was born in 1774 and died in 1850. He issued a large number of medals and dies for tokens, and is well known also for his dies with portraits of popular men of his time which were used to emboss snuff-boxes.

Among John Westwood Junior's medallic productions I may mention: Shakespeare Memorial medal, 1821 (*Med. Illus.*, I, <sup>241</sup>/<sub>54</sub>); signed: **WESTWOOD**. 1821.; — Rev. James Wilkinson, 1805. Bust of Wilkinson in canonicals to left, *REV. JAMES WILKINSON, A.M.*, date of birth and death; *R.* Figures emblematic of Faith and Justice holding Bible and balance, *THE MEMORY OF THE JUST IS BLESSED*; — William Henry West Betty, actor (1791-1804); on his appearance in London, 1804 (signed: **I. WESTWOOD. F.**; three varieties, *Num. Chron.*, 1888, p. 68-69); — General Sir Robert Wilson, 1821; — George Washington, 1799 (Snowden, *Washington Medals*, p. 34, n° 16).

The only tokens by Westwood described by Pye are Perth Halfpennies 1797 (Pl. 41, 2).

**WESTWOOD, O.** (*Brit.*). Die-sinker of the end of the eighteenth century, who issued a Halfpenny Token of Lackington & Co., 1794, with bust of J. Lackington (Pye, pl. 31, 4).

**WETERINGE, PETRUS VAN DE** (*Dutch*). Mint-master at Kampen (Overysel), 1721-1725.

**WETZENMAIER** (*Austr.*). This signature occurs on a medal, struck at the works of Christlbauer in Vienna, as a Prize for the Agricultural Exhibition at Teschen, 1880.

**WEVER, AUGUSTE DE** (*Belg.*). Contemporary Die-sinker and Medallist, born at Brussels on 19. June 1856; pupil of the Brussels Academy of Fine Arts; has worked with Charles Wiener.

By him are a number of medallic works, which are not of much artistic importance, and only commemorate local events.

**WEYEN, GILBERT VAN DER** (*Flem.*). Die-engraver to the mints of Nimwegen, Arnhem and Zaltbommel, under Mary of Burgundy, 1481-1485. The coins struck there, in the lifetime of Mary, and in the names of the archdukes Maximilian and Philip, after her death, are the Burgundian florin, double sou, sou, half sou, half gros, and silver negenmanneken.

The name of this Die-cutter occurs in a mint document of 1480, connected with his appointment, in the following terms: "Ghysbrechten Van der Weyen, ystersnyder der munten in den landen ende hertsegdomme van Ghelre ende Greefscap van Zutphen, daertse gestelt, by oepenen brieven van comission, gegeven in der stadt van Brugge, den x<sup>en</sup> dach van decembre xiiij<sup>e</sup> LXXX".

BIBLIOGRAPHY. — Pinchart, *Biographies des graveurs belges*, Rev. belge de num., 1853, 286.

**WEYGERS, D.** (*Belg.*). Contemporary Medal-engraver, in the employ of Paul Fisch, Brussels. His signature occurs on a Pendant granted by the Evolution Society to persons who have defended its ideas, 1905 (Rev. belge de num., 1909, suppl. p. 26).

**WEYNTGES, JOHAN** (*Dutch*). Mint-master at Deventer, 1626-1645; privy mark, a lis. He issued coins in the name of Ferdinand II.

**WEYR, CESAR** (*Austr.*). Medallist in Vienna and Prague, 1875. He designed a medal, engraved by Leisek: Universal Exhibition Vienna, 1873; FÜR | GUTEN GESCHMACK; R. The Three Graces.

**WEYR, RUDOLF EMANUEL** (*Austr.*). Contemporary Sculptor and Medallist, residing in Vienna; born on 22. March 1847; pupil of J. Cäsar and the Vienna Academy of Fine Arts.

He designed a Prize medal, engraved by A. Scharff, of the Society of Decorative Arts, founded by Archduke Charles Louis. Cf. *Katalog der Münz u. Medaillen-Stempel-Sammlung* &c.

**WEYRAUCH, HANS** (*Germ.*). Henneberg Mint-master at Ilmenau, circ. 1575.



**WEYTZELMANN, HANS** (*Austr.*). Mint-master to Ferdinand II., 1527, and from 1530 in service of the State in Styria.

**WEZEL, F. K.** (*Brit.*). Engraver at the Mint of Calcutta, appointed on 1. October 1893 and in office until June 1903 when he was succeeded by Mr. A.E.W. Cann; reappointed on 8. June 1904. There is a Pattern Rupee by him of Edward VII., 1901; *R.* Indian tiger, with Persian and Naghri inscriptions above and below (*illustrated*).



Pattern Rupee of Edward VII.

**W. F.** *Vide* **WILHELM FEHRER** in Würzburg.

**W. F.** *Vide* **IOHANN HEINRICH WEBER**. Medallist at Erfurt, 1724-1762.

**W. F.** *Vide* **WOLFGANG FRÖMMEL**. Mint-master at Gehren 1620, and Neustadt a. d. H. 1622-1623.

**W. F.** *Vide* **WILHELM FESER**. Mint-master at Würzburg, 1746-1748.

**W. F.** A medal of George Washington, 1799, is thus signed (Snowden, *Washington medals*, p. 54). It is by John Westwood.

**WG.** *Vide* Monogram **GW**. Vol. II, 347 and Vol. VI, 331.

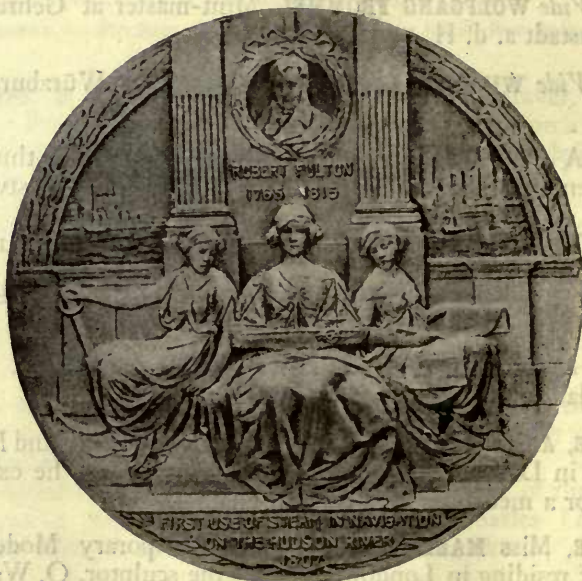
**W. H.** Signature of an unknown Mint-master or Engraver at Cleves, 1690, 1695.

**W. H.** Also **WR. H.** *Vide* **JOHANN WERNER HENSCHEL**. Sculptor and Medallist at Cassel, about 1838.

**WHITE, ARTHUR C.** (*Brit.*). Contemporary Sculptor and Medallist, residing in London. At the Royal Academy, 1912, he exhibited a design for a medallion in silver and enamel.

**WHITE, Miss MABEL H.** (*Brit.*). Contemporary Modeller and Sculptor residing in London; pupil of the sculptor, O. Waldmann. At the Royal Academy, 1899, she exhibited a panel in copper,

Britomartis, and at the Paris Salon 1903 a Portrait-medallion in tin of Jean Valjean. Mr. Spielman, in *British Sculpture and Sculptors of*



The Hudson-Fulton Celebration Medal.



*To-day*, London, 1901, mentions a bas-relief by her, entitled "Thoughts of Childhood".

**WHITE, D<sup>r</sup>** (*Brit.*). A notorious Forger of the early part of the nineteenth century, especially famous for his imitations of early English Pennies.

**WHITE, COL.**, afterward Major General J. H. (*Brit.*). Mint-master at Bombay 1879-1889; under him as acting officers were : L. G. Hynes, Surgeon Major H. W. Graham, Major R. V. Riddell, R. E., Major A. W. Baird, R. E. The Die-sinker and Engraver at the Mint during his tenure of office was Raghunath Luxumon.

**WHITEHEAD & HOAG CO.** (*Amer.*). A firm of Engravers, Die-cutters, Manufacturers, &c. of Newark, New Jersey. They have a branch office in London, 2-3 Norfolk St., Strand.

They have struck medals for many noted events in the United States, among them the official medals for the Hudson-Fulton Celebration in New York City (*illustrated*); — the Tercentenary Celebration of the discovery of Lake Champlain; — the Jubilee of Archbishop O'Connell (now Cardinal O'Connell) of Boston; — the McKinley Mausoleum and Monument at Canton, Ohio; — the official medals for the City of New York for the Centennial Celebration of the Birth of Abraham Lincoln; — medals for the dedication of the new Cathedral of St. John the Divine, New York City; — D<sup>r</sup> H. C. Herold, Newark (*A. J. N.*, 1751); — Medal of the American Public Health Association, 1900 (*A. J. N.* 1574); — Horlick's Malted Milk, token (*A. J. N.* 1809); — Lincoln centennial medal for School children, 1909; — American Medical Association in Boston, 1906; *R.* Hygiæa to left, seated upon rock, with patera and serpent in right hand; *Æ* gilt; 20 mill. designed by D<sup>r</sup> Malcolm Storer of Boston; — Fourth International Congress on School Hygiene, at Buffalo, New York, 1913; *R.* Cornelia seated to left, with her children; before her, an open book, with the serpent and patera of Hygiæa; ex. THESE ARE—MY JEWELS; designed by D<sup>r</sup> R. Tait Mackenzie, of Philadelphia; — First International Exposition of Safety and Sanitation, New York, 1913; designed by J. M. Swanson of Newark, N. J.; — Clara Barton; celebrated Red Cross war nurse; — Ninth International Otological Congress, Boston, 1912 (upon rim : DAVISON PHILA.; — Inauguration of President Wilson, 1913 (2 var.); — Panama Canal, First Opening celebrated at Mobile, Alabama, 1913; — Dry Farming Congress, Eighth International, Tulsa, Oklahoma; — Eisteddfod, Pittsburgh, July 1913; — Hydro-Electric Plant, Keokuk-Hamilton, Dedication, 1913; — Signing of Contracts for Subway System of New York; — Woodmen circle, Biennial Convention at Jacksonville, Florida; — Wood-

men of the World, 10<sup>th</sup> Biennial convention at Jacksonville, Florida, 1913; — Winchester Repeating Arms Company, Award for continuous Service; — Sons of the Revolution, 1913; — 100<sup>th</sup> Anniversary of the Battle of Plattsburg (models made by J.M. Swanson); — Medal commemorating the celebration in Baltimore, September 6-13, 1914, of the "StarSpangled Banner Centennial"; — Home Life Insurance Co., New York; — and many other medals and plaques to commemorate notable public events throughout the United States.

The Company is incorporated under the laws of New Jersey, with its principal factories in Newark, New Jersey, and with branch offices in the leading cities of the United States and Canada, London, Buenos Aires and Melbourne.



Medal of the 50<sup>th</sup> Anniversary of the Battle of Gettysburg.

Above is shown an illustration of the medal which was issued by the Pennsylvania Commission in commemoration of the fiftieth anniversary of the battle of Gettysburg. The medal was struck in gold, silver, and bronze. It is said that fifteen were struck in gold. The medal was modelled by Mr. Jonathan M. Swanson, of the Whitehead and Hoag Company of Newark, N. J., and the medals were produced at the latter establishment. The actual size of the medal is  $1\frac{1}{2}$  inches in diameter. (*The Numismatist*, August 1913).

**WHITEHOUSE, JAMES H. (Amer.).** Designer of a medal commemorating the fourth Centenary of the discovery of America, with bust of Christopher Columbus; published by Tiffany & Co of New York; dies cut by William Walker.

**WHITLEY, W. (Brit.).** Medallist and Gem-engraver of the latter part of the eighteenth century and beginning of the nineteenth; resided in Old Bond St., London.



His medals include : Marriage of George Prince of Wales with Caroline of Brunswick, 1795. Obv. Bust of Prince, three quarters r., in civilian's dress, wearing star of Garter ; around, border of oak-leaves and ribbon inscribed, *GEORGE PRINCE OF WALES, &c.* Rev. Inscription with dates of birth of Prince, 12 Aug. 1762, and his marriage, 8 Apr. 1795. Silver. Size 1·8 ; — War with France, 1794 ; Bust of Charles James Fox ; R. Envy seated in clouds ; signed : **WHITLEY F.** ; — Satirical medalet of the French Revolution, 1795 (*illustrated*) ; — Rev. Martin Benson ; signed : **W. WHITLEY SC.**



Satirical Medalet of the French Revolution.

(exists in the enamel paste of the Tassies) ; — Sir James Bland Burges (- Lamb), Bart. (1752-1824) ; signed : **WHITLEY FT** (a Tassie medallion) ; — Charles James Fox (1749-1806), portrait almost full face (a Tassie medallion) exists also in the Wedgwood paste.

Among the gems engraved by Whitley I have found the description of the following : A young Hercules holding a lion by a bridle (a curious allegory on the government of the human passions) ; — Encounter of two lions at the entrance of a den (signed : **WHITLEY INV.**) ; — Queen Mary I. of Portugal ; cameo portrait ; — William III. of Great Britain ; cornelian, signed : **WHITLEY** ; — Charles James Fox ; cameo portrait ; — Self-portrait of Whitley ; cameo portrait ; — A modern (late XVIII. cent.) head with long hair ; cornelian, signed : **WHITLEY F.**) ; — Portrait with hair in curls ; — Rosamond, with the fatal cup in her hand, supplicating in vain the enraged Queen, jealous of her beauty ; signed : **WHITLEY F.** ; — A head of a Negro ; onyx cameo ; — George III., Portrait-cameo (Victoria and Albert Museum), etc.

BIBLIOGRAPHY. — Raspe, *Tassie Gems*, 1791. — King, *Antique Gems and Rings*, 1872. — Gray, *James and William Tassie*. — H. A. Grueber, *Guide to the English*

L. FORRER. — *Biographical Notices of Medallists*. — VI.

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*medals in the British Museum, 1891. — O. M. Dalton, Catalogue of the Engraved Gems of the postclassical periods in the British Museum, 1915.*

**WHITMAN, THOMAS** (*Brit.*). Die-engraver at the Mint of Edinburgh, 1674.

**W. I.** *Vide* **WENZEL JAMNITZER**, 1507-† 1586. A Nuremberg Artist and Medallist.

**WI, VVICI.** Moneyer at Augsburg, Cham, Nabburg, Ratisbon (970-1026).

**WIBE, MICHAEL** (*Dan.*). Mint-master at Copenhagen, 1620-24.

**WICHMANNSHAUSEN, JOHANN GEORG** (*Germ.*). Mint-master at Gotha, 1683-1690. He signed : **I. G. W.** and coined for Frederick I., Duke of Saxe-Gotha and Altenburg. Cf. B. Pick, *Die Schaumünzen Friedrichs I*, 1904.

**WICKART, JOHANN JOSEPH** (*Swiss*). Goldsmith, and Modeller in wax, born at Einsiedeln 1775, died in 1839.

**WICKER** (*Germ.*). Mint-warden at Bruchsal, *circ.* 1460.

**WICKERTS, JAKOB** (*Germ.*). Mint-master at Stuttgart, 1607.

**WICKMANN, JOHANN** (*Swed.*). Engraver at the Mint of Stockholm; was a pupil of J. C. Hedlinger. His father writes in 1744 that he feels grateful for his son to be under such an eminent Master. Cf. J. Amberg, *Der Medailleur Johann Karl Hedlinger*, Einsiedeln, 1887; p. 213.

**WICKSTED, I.** Father and Son (*Brit.*). Gem-engravers and Modelers of the third quarter of the eighteenth century. One of their productions which I have seen described is dated Dublin 1771, and others Bath 1778, 1780.

By them are : Portrait-cameo of Lord Rockingham (which was copied in the enamel paste of the Tassies); — Venus rising out of the sea, after Barry's picture; signed : **W. F. BATH. 1778**; — Bengal seated under a palm-tree bewailing the horrors of the famine; a copy from Burch's gem, by Wicksted junior; — A Muse, seated, with her right hand upon an anchor, and the left elbow on a large buckler; signed : **W. F.**; — Psyche; signed : **I. W. F. DUBLIN. 1771**; — Head of Leander; signed : **I. W. F. BATH. 1780**; — Dido, on her bed, afflicted at the departure of Aeneas, whose ship is seen under sail at a distance; signed : **WICKSTED. F.**, etc.

**BIBLIOGRAPHY.** — Raspe, *Tassie Gems*, 1791. — King, *Antique Gems*, 1872.



**WIDEMANN** (also **WIEDMANN**, or **WIEDEMANN**), **ANTON FRANZ** (*Austr.*). Chief-engraver at the Vienna Mint, from 1769 to 1778. According to Ammon, "Sammlung berühmter Medailleure", p. 105, he was born at Dux in Bohemia on 21. June 1724, his father being an official there. At the age of nine he was placed in apprenticeship with a gun-maker. In 1749 he came to Vienna, where he learned the art of die-engraving under the seal-engraver, Bartholomäus Schega. On 1 July 1758 he was first engaged at the Vienna mint as medal die-cutter, and on Toda's death he was appointed Chief-engraver, on 4. March 1769. He died on 13. December 1792, but from 1778 he had only occasionally worked



Emperor Joseph II. and Archduke Leopold.

for the Mint, having been placed on the retired list with full pay on 12. June of that year.

The following medals are by A. Widemann : Hungarian Coronation of Maria Theresia, 1741 (signed : **A. WIDEMAN**); — Maria Theresia's Coronation at Prague, 1743 ; — Count Daun's Victory over Prussia near Kolin, 18. June 1757 (dies cut in conjunction with M. Krafft); — Francis and Maria Theresia's posterity, 1759; *R.* FOECVNDITAS AVGVSTORVM PATRIAE FELICITAS MDCCLVIII (by A. Widemann and G. Ehle); — Memorial medal of Archduke Charles of Austria, 1761 (in conjunction with M. Donner); — Archduke Peter Leopold of Austria (1747-1792); *R.* HIC LABOR HIC REQVIES (with G. Toda); — Archduke Ferdinand of Austria (1754-1806); *R.* PRO FIDE. ET LEGE ; — Recapture of Glatz, 26. July 1760 ; GLACIVM RECEPT. etc. ; — Marriage of Joseph II. with Princess Elizabeth of Bourbon, 1760; — Memorial medal of Archduke Charles of Austria, 1761 ; *R.* PARENTVM AMORI etc.; — Memorial medal of

Archduchess Johanna Gabriela of Austria (1750-1762); — Archduke Maximilian of Austria, 1762 (R. by P. Keiserswerth); — Peace of Hubertusburg, 1763; R. MINERVAE PACIFICAE; — Memorial medal of Archduchess Elizabeth of Bourbon, consort of Archduke Joseph, 1763; — Coronation of Joseph II. at Frankfort-on-M., 1764; — Visit of Joseph II. and Archduke Leopold to the Hungarian mining districts, 1764 (signed : A. W.); — Marriage of Joseph II. with Princess Maria Josefa of Bavaria, 1765; — Prize Medal for Agriculture, 1765; R. ARTI ARTIVM NVTRICI; — Visit to Innsbruck in connection with the marriage of Archduke Leopold I., 1765; R. ADVENTVS AVGGGG OENIPONTVM (signed : **WIDEMANN**); — Marriage of Archduke Leopold with Princess Marie Louise of Spain, 1765; R. FOEDUS AMORIS; — Memorial medal of Francis I., 1765; R. AETERNITATI. AVG. etc.; signed : A. W.; — Portrait-medal of Maria Theresia, 1765; — Portrait-medal of Francis I. and Maria Theresia, with their respective busts on either side, 1765; — Accession of Joseph II. and his joint regency in the crown lands, 1765 (sev. varieties; signed : A. W. ; **A. WIDEMAN**); — Accession of Archduchess Maria Anna as Abbess of the Royal Institute for noble ladies at Prague, 1766; — Marriage of Archduchess Maria Christina with Duke Albert of Saxe-Teschen, 1766 (sev. var.); — Recovery of Maria Theresia from smallpox, 1767; — Marriage of Archduchess Maria Josefa with Ferdinand IV., King of the Two-Sicilies, 1767; — Memorial medal of Archduchess Maria Josefa, 1767 (R. by P. Keiserswerth); — Building of the Academy of Fine Arts at Mantua, 1767; R. DEVS NOBIS HAEC OTIA FECIT; signed : **WIDEMAN**; — Birth of Archduke Francis, son of Archduke Leopold, Grand Duke of Tuscany, 14. Feb. 1768; — Marriage of Archduchess Maria Carolina of Austria with Ferdinand IV., King of the Two-Sicilies, 1768; — Laying of the Foundation Stone of St. Stephan's Church at Gran, 1768; — Recovery from smallpox of Archduke Ferdinand Maximilian and Archduchess Theresia, 1768 (R. by P. Keiserswerth); — Arrival of Emperor Joseph II. and Grand Duke Leopold of Tuscany in Rome, 1769 (R. by P. Keiserswerth); — Marriage of Archduchess Maria Amalia with Ferdinand, Duke of Parma, 22. June 1769 (R. by P. Keiserswerth); — Jeton in celebration of the same event; 1769; — Building of the "Lazzeretto sporco" in the new harbour at Trieste, 1769 (R. by P. Keiserswerth); — Jeton on the same event; — Election of Archduke Maximilian as Coadjutor of the Teutonic Order, 1769; — Memorial medal of Archduchess Theresia, only daughter of Emperor Joseph II. 1770; — Marriage by proxy of Archduchess Marie Antoinette with the French Dauphin, Louis (XVI), 19. April 1770 (*illustrated*); — Arrival in Vienna of Archduke Leopold and his consort, and Duke Charles of Lorraine with his sister Carolina, 1770 (R. by König);



— Archduke Maximilian Francis receiving the insignia of the Teutonic Order, as Coadjutor, from the Grand Master Duke Charles Alexander of Lorraine, 1770 (2 var.); — Laying the Foundation Stone of the restored and enlarged Church “zu den Vierzehn Nothhelfern” in Vienna, 1770; — Marriage of Archduke Ferdinand with Maria Beatrix of Modena, at Milan, 1771 (R. by Keiserswerth); — Memorial medal of Duchess Caroline of Lorraine and Bar, 1773; — Amelioration of the study of Latin in public schools, 1774; R. HUMANITATIS STUDIIS INSTAVRATIS CIOCCCLXXXIII; signed: A. W.; — Medalet on the Visit to the Vienna Mint of Archduke Ferdinand and his consort Maria Beatrix, 1775; —



Marriage medal of Marie Antoinette and Louis of France, 1770.

Memorial medal of Baron Dr Gerhard van Swieten, physician to the Emperor and Praefect of the I. & R. library, † 18. June 1772; — Memorial medal of Prince Josef Wenzel of Liechtenstein, † 10. Feb. 1772 (signed: A. WITEMAN); — Franz, Count Zichy; R. PRIMITIAE SECVNDAE, 1774; — Ferdinand, Archduke of Austria (1754); — Baron Dr van Swieten, 1756 (signed: A. WIDE.); — Recovery of the Austrian Crown Princess after inoculation; — Marriage medal of Rheingraf Johann Friedrich Bachoff von Echt with Johanna (Henriette?) Karolina Countess Ronow, 1756; — Francis I., Maria Theresia, and the Imperial family, 1765; — Portrait-medal of Joseph II., undated (Joseph u. Fellner, 1942); — Joseph II. and Maria Theresia, undated (Jos. u. Fellner, 1952); — Building of the Church of the Holy Cross in Theresienfeld, 1767; — Marriage medal of Maria Amelia of Austria with Ferdinand of Parma, 1767, etc.

Widemann's signature occurs on coins also: Thaler, 1762, of Henry, Prince of Auersperg; — Thaler, 1772, of John Joseph, Count Khevenhüller-Metsch.

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— A. van Kerkwijk, *Catalogus &c.* — Bolzenthal, *op. cit.* — Van Loon, *Supplements* V and VI.

**WIDMANN, MAX VON** (*Germ.*). Contemporary Sculptor at Munich, by whom is a Fireman's Medal, 1893.

**WIDTER, KONRAD** (*Austr.*). Contemporary Sculptor, born in Vienna, 28. June 1861, died 30. March 1904; studied at the Vienna Academy under Kundmann, and later in Italy at Florence and Rome. One of his earliest works is a bust of Joh. Andreas von Liebenberg, burgomaster of Vienna, 1882. He has also executed a number of Portrait-medallions, including those of Josef Engelhart, painter, 1890; — Children's Portraits: Kurt, 1898, and Wolf, 1902; Hans, 1901, and Hanna, 1902; Viktor, 1898, Alexandrine, 1901, and Young Maiden's bust, 1902; — Frau G. Pehm; — C. Gilm, 1903; — P. Alb. M. Weiss, etc.; — Wax Medallions of St. Benedict of Nursia, 1903, and St. Elizabeth; — Medals of F. Friedrich Endl, 1894; — Abbot P. Ambros Delré, 1895; — Anton Widter, archaeologist, the artist's Father; — The artist's Mother; — Frau Marie Widter; — Prof. von Renner; — Hörmann and Dumbauer; — Silver Wedding of Schatzdorfer; — Portrait-medal of Dr Lueger, 1895, 1896, 1897; — Burgomaster Strobach, 1897; — P. Augustin Duda, Abbot of St. Paul in Carinthia; — Prize medals &c.

BIBLIOGRAPHY. — Renner, *Konrad Widter*, Mitth., 1905, 20.

**WIDIA, GODWIN** (*Brit.*). Moneyer of Winchester under Cnut (A.D. 1016-35). His name occurs on a Cnut Penny of that mint, in the P. W. P. Carlyon-Britton Cabinet. The coin is described in Mr. Samuel M. Spink's Sale Catalogue of that collection; the rev. reads + **LODPINE PIDIA ON PIN** (*Hildebrand* 3760). "This coin possesses unusual interest from the presence of two names — either two moneyers, or as would appear more likely, Christian and surname. Ruding (Vol. I, p. 144) alludes to a similar case under Edward the Confessor (*Godwine Ceoca*) as "two moneyers"; but Henry Ellis (*Num. Journ.* Vol. II, p. 253), so far back as the year 1837, suggested that Ruding's example was an early instance of the use of a surname; it is probable therefore that the present coin affords a still earlier illustration of that use."

Cf. L. Forrer, *Godwin Socche*, *Biog. Dict. of Med.*, V, 563, and *Lioffine Horn*, moneyer at Rochester, *Suppl. infra*.

**WIED, GEORG** (*Germ.*). Mint-master at Cramberg (Leiningen), 1628.

**WIEDEMANN, FRIEDRICH** (*Austr.*). Issuer of obsidional coins in lead.



**WIEDEMANN** (*Germ.*). Contemporary Sculptor and Medallist. He exhibited in 1907 at the Berlin 'Kunst Ausstellung'.

**WIELAND VON WESEL, HANS** (*Austr.*). Imperial Mint-master at Vienna, 1481-1484.

**WIEDEMANN, WILHELM** (*Germ.*). Contemporary Sculptor and Medallist. He exhibited several bronze Plaquettes at the Berlin 'Kunstaussstellung' 1907 : Knowledge ; — The Paradise ; — Maternal love ; — Commerce ; — The Harvest ; — Sphinx, etc.

**WIELANDY, CHARLES** (*Swiss*). Medallist and Engraver of Geneva, born in London on 26. July 1748 ; son of Jean Nicolas W., studied in Paris, and obtained an appointment as Engraver at the Geneva Mint in November 1794 ; died on 10. February 1837. He surpassed his father in steel-engraving, and excelled as a Modeller. He was entrusted in 1794 to cut the dies for the Geneva Décimes and Petits Ecus of 1795.

His coin-dies include : Décime (or Ten Centimes) 1794 ; signed : W. Exists also in copper ; — Patterns in silver and copper of Double-



Décime, 1794.

Décime, 1794 (similar type) ; — Fifteen Sols, 1794 ; several varieties. A proof in gold realized 435 frs. at the Stroehlin Sale, Nov. 1909. These coins were struck between 1794 and 1798, but they all bear the date 1794 ; — Petit Ecu (or Ecu of 6 Florins 4 Sols 6 Deniers 1795. Several varieties : GENÈVE \* RÉPUBLIQUE \* L'AN \* IV \* DE \* L'ÉGALITÉ. Armes de Genève dans un cercle au centre d'une couronne de chêne ; R. POST \* TENEBRAS \* LVX \* 1795 \* Au centre d'un soleil, VI. | FLORINS | IVS VID | W (*D.* 634), arg., *f. d. c.* (62,251 were struck).

A certain number of coins issued at Geneva between 1794 and 1798 are signed T.B. for Theodore Bonneton ; but the unsigned species of that period are either the work of Bonneton or Wielandy.

The Petit (or Half Ecu ; also called Gulden of 21 Batz) of Frederick William III. of Neuchâtel, 1799, is also signed W. and is the work of Wielandy ; and according to Dr Demole, this Engraver cut the dies for the Neuchâtel coinage of 1797 to 1807, consisting of the

following denominations : Batz 1799 (3 varieties); Batz 1798 (2 var.), 1799, 1800 (5 var.); Half Batz 1798 (2 var.), 1799 (3 var.), 1800 (2 var.), 1803 (2 var.); Kreuzer 1797, 1800 (2 var.), 1802, 1803 (3 var.), 1807; Vierer (Half Kreuzer) 1802 (2 var.). For Neuchâtel he also engraved the Plaque of the French Courier, Seal of de Chambrier, etc.



Fifteen Sols, 1794.

Dr Demôle could not find any record of Wielandy's having worked at Berne.

Wielandy was one of the competitors who submitted Patterns for the Coinage of year XI of the First French Republic. The Five-Franc piece illustrated here shows a bust of the First consul, which is of pleasing workmanship. The Engraver sent to the Mint Com-



Pattern Five Franc piece, an XI.

mission two puncheons and four dies. (Cf. H. Denise, *Le Concours de l'An XI. Gazette numismatique française*, 1902). He also issued a Trial piece for the obv. of a 40 Franc piece, which is undated. His Patterns elicited warm approval.

In the Townshend Collection (British Museum) is a Pass-Ticket by this Engraver (Jeton de passage pour un piéton aux portes de la ville de Genève. 10 Cent.) and the Geneva Medal Cabinet possesses the following medals by him : Félix Desportes ; — F. C. de La Harpe.



The Musée des Arts décoratifs at Geneva preserves a few wax models by Wielandy after drawings of the XVIII. Century.

Only a few medals are attributed to him, the best known being that of F. C. de la Harpe, which he was entrusted to engrave in 1798 by the Assemblée provisoire of Vaud.

The following medals were cut for Geneva (List kindly furnished by Dr Demôle) : —

MÉDAILLES GRAVÉES PAR CHARLES WIELANDY, À GENÈVE.

Blavignac, n° 128. SOCIETAS GENEVENSIS. Ex. : ARTIBUS PROMO-  
VENDIS. Une femme debout, ailée, tenant une corne d'abondance, se trouve environnée des attributs des Arts, des Sciences et du Commerce. A l'arrière-plan, un temple grec, derrière lequel apparaît le soleil levant. Signé : **C. WIELANDI**. R. Couronne de chêne et de laurier, attachée au bas par un ruban. R. Mod. 0.040. Cab. de Genève. (Prix décerné par la Société des Arts à Genève.)

Blavignac, n° 129. Au-dessus d'une couronne de laurier, écu sur lequel se trouve Minerve, environné d'une banderole portant : SOCIÉTÉ DES ARTS DE GENÈVE. R. La peinture, assise de face, achevant le portrait d'Hor. Bén. de Saussure (le principal fondateur de la Société). A ses pieds, des emblèmes des Arts ; à l'arrière-plan, la Vénus de Médicis. Ex. : ARTIBUS PROMO VENDIS. Signé : **C. W.** R. Octogonale. Mod. 0.035 × 0.038. (Prix décerné par la Soc. des Arts.)

Blavignac, n° 130. Dans une couronne formée d'une branche de laurier et d'une branche de chêne retenue au bas par un ruban : SOCIÉTÉ DES ARTS 1797<sup>1</sup>. Au-dessus de cette inscription, IHS rayonnant, surmonté d'une banderole portant : POST TENEBRAS LUX. R. Minerve debout, de face, sur l'égide de laquelle sont gravées les armes de Genève, désigne de la droite, à ses pieds, des attributs des Sciences, des Arts et de l'Agriculture, au milieu desquels s'élève un jeune olivier. Au second plan, à droite, un temple grec. Ex. : ARTIBUS PROMO VENDIS. Signé : **C. W.** R. Octog. Mod. 0.032 × 0.035. Bél. (Jeton de la Soc. des Arts.)

After the Restoration, W. became inspector of the ' Bureau de garantie ' and engraved the seals of Geneva notaries. With Jaquet, Détalla and Collart he founded the ' School for Modelling ', which

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1. La date varie, étant frappée au gougeon.

was opened on 1. June 1819, and which he directed gratuitously until 1824 or 1825.

**BIBLIOGRAPHY.** — Information kindly obtained from Dr Eug. Demôle, Keeper of the Geneva Medal Cabinet. — Bolzenthall, *op. cit.* — E. Demôle, *Histoire monétaire de Genève*, 1792 à 1848. — Blavignac, *Armorial genevois*. — E. Demôle, *Médaille de F. C. de la Harpe*, *Rev. suisse de num.*, 1908, p. 217. — E. P. C. Dewamin, *Cent ans de numismatique française*, 1789-1889, Paris, 1893-1895; 3 vol. f° with plates; vol. II, p. 13; Pl. 23, 6. — Dr C. Brun, *Schw. Kstl.-Lex.*

**WIELANDY, JEAN NICOLAS** (*Swiss*). Chaser and Engraver; son of Georg Christoph W. of Augsburg; settled at Geneva, 1724 and died at Presinge 1777, at the age of 86. He resided for a long time in London, where his son Charles W. was born. He modelled in wax on slate a great number of scenes from the antique, also portraits in profile, many of which are still being preserved in Geneva. When 80 years old, he was still modelling very tiny objects in a very clever manner.

**BIBLIOGRAPHY.** — Dr C. Brun, *Schw. Kstler-Lex.*, art. Choisy.

**WIENECKE, JOHANN CORNELIUS** (*Dutch*). Contemporary Medallist and Chief-engraver at the Mint of Utrecht, "was born at Heiligenstadt in Saxe-Ruissen", states a contributor to the *Studio* (XLII, p. 78) "on 24. March 1872, of Dutch parents, and studied first at the School of Applied Arts in Amsterdam, later at the Académies des Beaux-Arts in Antwerp and Brussels, and then five years in Paris, under Professors Cola Rossi, Julian, and Denis Puech.

"In 1898, on the occasion of the coronation of Queen Wilhelmina, a small competition was instituted by the city authorities at Amsterdam for a plaque to be presented to the Queen as a memorial of the event, and this gave Wienecke an opportunity to try his hand at modelling on a small scale. He was placed first, and the result encouraged him to pursue this line of work. A vacancy occurring at the Mint here, Wienecke applied and was successful, but before commencing his duties underwent a course of training at the Mint in Paris, under Patey, chief Medallist of the establishment, who took a warm interest in him." (*The Studio*, XLII, pp. 78-80).

Among his most conspicuous medallic works of recent years we find: — A medal in gold, offered by the Syndicate of Sugar Refiners in Java to the winner in a scientific or technical competition (*illustrated*); — Medal given by the Dutch Minister of Marine to the winner of a race organized by the Royal Marine Yacht Club; — Portrait-medal of the late painter, Jozef Israëls, commissioned by his admirers, to commemorate his 80<sup>th</sup> birthday (*illustrated*); — Mrs. Sietske Wienecke, the artist's mother, 1906; — Portrait-plaquette of M. Van





J. C. Wienecke.

(Photo. by Ingelser, Utrecht. Block lent by "The Studio")



Prize-Medal of the Java Syndicate of Sugar Refiners.

Eeldi, on his retirement after forty years' service at the Utrecht Mint ; — Portrait-plaquette of the Queen-Mother (*illustrated*), done



The Queen-Mother of Holland, 1904.

for the Société Néerlandaise-Belge des Amis de la Médaille d'Art ;  
— Portrait-plaquette in honour of the 70<sup>th</sup> birthday of J. H. L. de



Portrait-medal of Jozef Israëls.

Haas, the Dutch animal-painter ; — Marriage-medal ; — Medal of  
the Colonial Exhibition at Curaçao ; — Portrait-medal of J. van



Lokhorst, of the Department of the Interior at the Hague, to commemorate his services to architecture; — Historical Exhibition of the Dutch Navy at The Hague, 1900; — Homage to the Boers, 1900; — Queen Wilhelmina's Marriage, 1901; — Portrait-Plaquette of L. W. A. Besier, director of the Mint of Utrecht, etc.

The artist obtained a Silver medal at St. Louis, 1904; Silver medal at Liège, 1905; Gold medal at Munich, 1905; First Class medal at Barcelona, 1907, when the City Council purchased the whole exhibit for the local Museum.

In June 1907 he was created, by Queen Wilhelmina, a Knight of the Order of Orange-Nassau, and in 1910 he was a member of the jury at the Brussels 'Salon de la Médaille.'

Most of Wienecke's medals and plaquettes were executed by the firm of C. J. Begeer, of Utrecht.

He has also cut many dies for the contemporary coinage of Holland, but the artist states that his work in this direction is of little interest, on account of the want of freedom and of the necessary conditions to create works of art.

#### LIST OF PRINCIPAL MEDALLIC WORKS.

*Cast Plaquettes.* 1898. M. & M<sup>me</sup> H. A. J. Pennink, advocate and solicitor at Doesburg, 130 × 80 mill.; — 1899. R. A. Buisman, Paris; 120 × 95 mill.; — 1900. Christian de Bouter; 75 × 105 mill.; — 1901. J. Ph. M. Menger, Engraver at the Utrecht Mint; 270 × 210 mill.; — 1901. Piet Goedkoop, Director of the 'Wert Conrad' works; 410 × 490 mill.; — 1903. Child's Portrait: H. J. Kessler; 280 × 210 mill.; — P. J. Douvres Dekker; 110 × 80 mill.; — 1905. General K. van der Heijden; 720 × 770 mill. (Bas-relief for his monument); — 1908. M. & M<sup>me</sup> H. L. Rijnink-Jut; on their Silver Wedding; 280 × 250 mill.; — 1909. Dutch Admiralty; — 640 × 520 mill.; an important plaquette, cast and chased, the result of two years' work; — G. Blom, provisional Director of the Mint at Utrecht; 300 × 215 mill.; — Topsy and Nini, two small dogs; 175 × 230 mill.; — Large Plaque placed in the Hall of the Machinists' Institute of the Dutch Admiralty at Hellevoetsluis, on the occasion of the 50 years' Jubilee of the Institute; 850 × 600 mill.; — 1910. M. & M<sup>me</sup> Matthias Duijs; 250 × 180 mill.; — M. Galesloot, Director of the Choral Association of Utrecht; 215 × 165 mill.; — 1911. Johanna Wienecke; the artist's daughter; on R<sup>2</sup>. Dolls and playthings; 165 × 215 mill.; — Eduard Wienecke; the artist's son; 210 × 165 mill.

*Struck Medals and Plaquettes.* 1898. Plaque of the City of Amsterdam presented to Queen Wilhelmina on her coronation;

1000  $\times$  740 mill. (gold, silver and bronze); — Badge presented by the firm of C. J. Begeer of Utrecht to the journalists gathered at Scheveningen; 25 mill. (A and E); — Coronation of Queen Wilhelmina; 28 and 18 mill. (A, R and E); — 1900. Anglo-Boer War; 28 mill. (A, R and E); — Medal of the Historical Exhibition of the Dutch Navy at The Hague, 1900; 50 mill. (A, R and E); — 1901. Portrait-plaquette of L. W. A. Besier, Director of the Utrecht Mint, on his resignation after 40 years' service (A, R and E); 43  $\times$  35 mill.; — Portrait-plaquette of J. C. van Eelde, Secretary of the Utrecht Mint, on his resignation after 40 years' service; 43  $\times$  35 mill. (A, R and E); — J. C. Dudok de Wit; 35 mill. (E); — Marriage of Queen Wilhelmina; 28 mill. (A, R and E); — 1902. Octagonal Portrait-medal of President Paul Krüger; 30 and 18 mill. (A, R and E); — Portrait-plaquette of J. H. L. de Haas, painter; 53  $\times$  38 mill. (A, R and E); — 1903. Jacobus van Lokhorst, government architect; 50 mill. (A, R and E); — Agricultural Exhibition of the Colony of Curaçao; 38 mill. (R and E); — 1904. Portrait-medal of Jozef Israëls, presented to the painter on his 80<sup>th</sup> birthday; 90 mill. (A, R and E); — Nautical Sports medal; 40 mill. (A, R and E); — Visit of H.M. the Queen-Mother to the Utrecht Mint; 52 mill. (A, R and E); — Plaquette of H. M. Queen Emma (in commission for the Belgian-Dutch Society of Friends of the Medal); 50  $\times$  40 mill. (A, R and E); — 1905. Prize Medal for Life-saving at sea; 38 mill.; — Golden Wedding of M. & M<sup>me</sup> E. W. Berg-Lenting; plaquette, 38  $\times$  48 mill. (R and E); — 1906. Portrait-plaquette, uniface, of M<sup>me</sup> Sietske Wienecke, the artist's mother; 70  $\times$  51 mill. (R and E); — Commemorative medal of the American naval campaign in the Philippines 1898-1902; 38 mill. (R and E); — Prize Medal of the Java Sugar Syndicate; 75 mill. (A); — 1907. Second Peace Conference at The Hague; three R types: 1. For Members of the Conference; 2. For Persons who distinguished themselves as Promoters of Peace (R and E); 3. Medal presented by Queen Wilhelmina to Nicholas II., Czar of Russia (unique in gold); 38 and 22½ mill. (R and E); — 1907. Portrait-plaquette of A. Begeer, proprietor of the firm of C. J. Begeer at Utrecht; 54  $\times$  71 mill. (R and E); — 1909. Birth of Princess Juliana; 65 mill. (A, R and E); — Medal presented to J. C. J. Drucker and his wife, M. L. Frazer, of London, in recognition of their gift of modern paintings to the National Museum at Amsterdam; 70 mill.; — 1910. R of medal presented to M. de Jongh, director of the communal works of Rotterdam; obv. by Toon Dupuis; 90 mill. (A, R and E); — 1911. Commemorative plaquette of the Mint at Utrecht; 75  $\times$  53 mill. (A, R and R); — Visit of Queen Wilhelmina to the Mint; plaquette, 41  $\times$  49 mill. (A, R and E); — Medal of the 'Blaauwhoeden veem' Co. of



Rotterdam, Amsterdam and Antwerp ; presented to five of its commissaries in November 1911; 75 mill.; — Belgian Red Cross Badge, with bust facing of Queen Elizabeth of Belgium, 1915, a very pretty piece of work.

At the Brussels Salon International de la Médaille 1910, Wienecke exhibited : J. H. L. de Haas, 1902;  $\mathcal{R}$  plaquette; — Birth Souvenir of Princess Juliana;  $\mathcal{R}$  medal; — Prize medal for Rifle shooting; — 25<sup>th</sup> Anniversary of the Queen-mother's residence in Holland;  $\mathcal{R}$  plaquette; — Silver Wedding of E. W. Berg and A. A. Lenting, 1905;  $\mathcal{R}$  plaquette; — Visit of the Queen-mother to the Mint;  $\mathcal{R}$  medal; — 80<sup>th</sup> Birthday of Jozef Israëls, 1904;  $\mathcal{R}$  medal; — Sietske Wienecke, 1906;  $\mathcal{R}$  plaquette; — Jacobus van Lokhorst;  $\mathcal{R}$  medal; — L. W. Besier, president of the Mint Committee;  $\mathcal{R}$  plaquette; — The Sugar Syndicate at Java;  $\mathcal{R}$  medal; — The Hague Peace Conference, 1907;  $\mathcal{R}$  oval plaquettes; — Anthon Begeer, 1907;  $\mathcal{R}$  plaquette; — J. L. van Eelde, secretary of the Mint Committee;  $\mathcal{R}$  plaquette; — Agricultural Exhibition at Curaçao;  $\mathcal{R}$  medal; — Holland to J. C. J. Drucker, 1909; — The Boer War;  $\mathcal{R}$  medal; — Yacht Club. Ministry of the Royal Navy;  $\mathcal{R}$  medal; — Paul Krüger, octagonal medallion;  $\mathcal{A}$  cast; — Portrait of G. Blom; large  $\mathcal{A}$  plaque, cast; — Emma, Queen-mother of the Netherlands; cast  $\mathcal{A}$  plaque; — La coulée de l'or dans les lingotières de la Monnaie royale d'Utrecht;  $\mathcal{A}$  plaque; — Topsy and Niny; cast  $\mathcal{A}$  plaque; — Jozef Israëls,  $\mathcal{A}$  cast medallion.

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**WIENER, CHARLES** (*Belg.*). Medallist, Coin- and Gem-engraver, born at Wenloo on 25. March 1832, died at Brussels on 15. August 1888. His two elder brothers Jacques and Leopold had already attained notoriety in their art when Charles began his studies at the Brussels Fine Art Academy, 1844-1852. On leaving he went to Paris, and for four years, 1852-1856, worked under Oudiné. In 1856 he settled at The Hague, and executed some works in that city which won for him the title of Engraver and Sculptor to the King and the Knight's Cross of the Order of the Oaken Crown. Six years later he came to London and obtained an appointment of Assistant-engraver at the Royal Mint, but his stay in our country was of short duration. He did not remain long either at Lisbon where in 1864 he was appointed Chief-engraver of the Portuguese coins. Returning to Brussels in 1867, he devoted himself principally to the medallic art. Distinctions came to him from all sides, Twice he

was called upon to engrave the dies for the city of London medal; in 1874, to commemorate the Visit of Czar Alexander II. to London, and in 1884, the Donation by Queen Victoria to the nation of Epping Forest. In 1880 he received the Knight's Cross of the Order of Leopold.

An almost complete series of the medallic works of this artist was presented by him to the Belgian State Medal Cabinet, and they are on exhibition at the Bibliothèque royale de Belgique. They comprise: 1849. Medal representing Cologne cathedral (in collaboration with J. Wiener); — Cholera at Brussels, 1849-50; — 1855. Notre-Dame of Paris (in conjunction with J. Wiener); — 1856. Medal of the Fine Art Academy of Termonde; 41 mill.; — 1858. Medal with the arms of Guelders; 43 mill.; — 1860. Memorial medal of H. J. W. Van Aken, burgomaster of Maastricht; 62 mill.; — Portrait-medal of J<sup>hr</sup> P. G. C. van Geusan; 50 mill.; — 1861. M. Van Dam van Isselt; — Jeton struck on the occasion of the Visit of H. E. Baron Gericke van Herwynen and M. Frère-Orban to the Brussels mint; — William III., King of Holland; — Inundations in Guelderland (2 var.); — Interview of Leopold I. and William III. at Liège, 1861; 70 mill.; — 1862. Joseph Liénard; 50 mill.; — Model of same, iron casting; — Jonas Webb, founder of the Babraham South-Downs; 58 mill.; — 1863. The Polish Insurrection; 30 mill. (not issued); — Alexander Herzen; 50 mill.; — Pattern Shillings (4) of Queen Victoria (*two illustrated*; exist in various metals and varieties); — Pattern Half Florin (℞. by W. J. Taylor); —



Wiener's Pattern Shillings, 1863.

Pattern Sovereign, 1863; — Models in cast iron of same; — Pattern in copper of obv. of Queen Victoria Sovereign, 1863; — Model in cast iron of same; 118 mill.; — ℞. of medal of Prince of Wales' marriage; — Inauguration of the Statue of William III. of Great Britain, ℞. THE PROTESTANT RELIGION AND THE LIBERTIES OF ENGLAND; 45 mill.; — Inauguration of the Memorial of the Exhibition of 1851, June 10<sup>th</sup> 1863; with bust of the Prince Consort; 68 mill.; — 1864. Sir Moses and Lady Judith Montefiore; 68 mill.; — 1865. Medal of the International Exhibition at Oporto; 58 mill.; — Pattern,



20 Reis piece; 35 mill.; — *A.* 5 Milreis of Louis I.; — The Church of St. Mary at Belem (Lisbon), in collaboration with J. Wiener; — Toledo Cathedral; 59 mill.; — 1866. Medal of the Portuguese



Visit of Czar Alexander II. of Russia to London.

Society for the promotion of Arts, with heads of Alfonso Domingues, J. M. de Castro, and D. A. Sequeira; 50 mill.; — Medal of the Portuguese "Companhia Geral de Credito predial" at Lisbon; 40 mill.; — Medal commemorating the American Alliance; 75 mill.; — 1867. Englebert Sterckx, cardinal-archbishop of Malines; — Medal of the National Bank at Brussels; — Model in cast iron of same; 140 mill.; — The Cathedral of Burgos (in conjunction with J. Wiener); — 1868. V. A. I. Dechamps, cardinal-archbishop of Malines (2 var.); — E. Pycke, of Ideghem; — J. A. Mullie, burgomaster of Saint-Genois; — Inauguration of a monument to Leopold I. at Antwerp; — Alexandre Rodenbach, of Roulers; — 1868. The Brussels Stock Exchange; 50 mill.; — 1869. Pierre Vanhumbéeck; — Model in cast iron of same; 72 mill.; — Visit to the Brussels mint of H. E. M. le Chevalier de Britto, envoy of Brazil (2 var.); — Completion of the Convict Establishment at Arlon (in conjunction with J. Wiener); — M. Van Lee, on the abolition of the stamp tax on newspapers; — 1870. Halles Centrales of Brussels; 50 mill.; — Medal of the Industrial Exhibition at St. Petersburg; — Commander Outreluigne; — 1871. Jean Wautelet, president of the Charleroi Chamber of commerce; — Jules Bara; — Medal on the Unification of Germany (issued by Brend' amour of Düsseldorf); 75 mill.; — 1872. M<sup>me</sup> Maria Robyns; — Jos. Schadde, architect (in collaboration with Leop. Wiener); — M. Anspach, burgomaster of Brussels; — Model in cast iron of same; 294 mill.; — 1873. Jeton presented to R. Chalon by the Dutch members of the Royal Belgian Numismatic Society; — 1874. Visit of Alexander II. of Russia to the City of London; 76 mill.; — Model of same in cast iron; 275 mill.; — 1875. Third Centenary of the University of Liège; 50 mill.; — 1876. Life-saving and Health Exhibition at Brussels; 60 mill.; — Medal of award of same; — Lieut. General Renard; — Richard Wagner; 70 mill. (in commission for C. G. Thieme, coin dealer of Leipzig); — 1877. Inauguration of the Brussels Gas Works, with portrait of the burgomaster, M. Anspach; — Golden Jubilee of Pope Pio IX.; 37 mill.; — 1878. Medal of the Belgian Society of Arts and Sciences; 60 mill.; — Dr B. C. J. Dumortier, botanist; — Hendrik Gevaert, Termonde, 1868; — 1879. Portrait-medallion of King Leopold II.; 390 mill.; — J. Boyaval, senator; — Model in cast iron of same; 252 mill.; — 1880. Reverse of the medallion 5 Franc piece, struck on the occasion of the National Exhibition of 1880 and Jubilee of Belgian National independence; obv. by Leopold Wiener; 36 mill.; — Model in bronzed tin of same; 148 mill.; — Model in bronze-coloured plaster of the Official medal of the Jubilee of Belgian National Independence; — Prize medal of the Brussels National Exhibition, 1880 (2 var.); — Medal of the Dusseldorf Industrial Exhibition;



60 mill. (signed : **A. SCHMITZ**, a pseudonym adopted by Ch. Wiener for the purpose of making his work acceptable in Germany); — E. A. Astruc, chief rabbi of Belgium; — 1882. Queen Victoria's gift to the nation of Epping Forest; — Model in cast iron of same; 270 mill.; — M. Sabatier, president of the Chamber of commerce of Charleroi, and model in cast iron of same; 210 mill.; — Leysele Festival, 1882; 50 mill.; — 1883. Harmonie van Veerle Festival; 50 mill.; — Rousbrugge Haringhe Festival; 43 mill.; — 1884. Visit of the Transvaal deputation to the Netherlands; 50 mill. (edited by C. J. Begeer of Utrecht); — 1885. Universal Exhibition at Antwerp; 60 mill.; — Medal of the Royal Agricultural Society at Antwerp, and model in cast iron of same; 47 mill. and 210 mill.; — Benjamin de Rumford; 77 mill.; — Dr Alb. Mooren, of Dusseldorf (also signed : **A. SCHMITZ**); 60 mill.; — Medal of the Société libre d'émulation du commerce et de l'industrie de la Seine-Inférieure; 65 mill. (was not issued); — Portrait-medal of Jenner; 37 mill. (unique); — Medal of the Society for the promotion of Industry in the Netherlands; 50 mill.; — Musical fête at Eindhoven, 1872; 50 mill.; — Medal of the town of Ostend, 1883; 47 mill.

Señor Don Art. Lamas has published in 'Gazette numismatique française', 1910, under the title *Le Séjour à Lisbonne de Charles Wiener* an interesting account of the artist's activity in Portugal. At the end of 1864 the two Engravers at the Lisbon Mint were Francisco de Borja Freire, who was 70 years old and had been 50 years in service, and Luis Gonzaga Pereira, aged 68, paralysed, and at the mint from the age of 17. It was therefore decided to apply to Charles Wiener to fill the post and to take the direction of a School for medal-engraving. The Engraver having accepted the offer he went to Lisbon in November 1864. Among his first three pupils we find the names of Venancio Pedro de Macedo Alves, Chief-engraver at the Lisbon Mint (1911), Azedo Gnecco, who specialised in typographical engraving, and Carlos Augusto de Campos, who died in 1895, and was Assistant-engraver under Alves.

At the Exhibition of the 'Sociedade promotora das Bellas Artes em Portugal' 1865 Wiener exhibited 55 medals and coins, a cameo, some Portrait-medallions in terra-cotta, among them that of the Engraver Borja Freire, and two busts. In the Catalogue of the 1866 Exhibition Wiener is given the following qualifications : Chief Engraver at the Royal Mint, Lisbon; First Class Medal of the International Exhibition of Oporto; Knight of the Order of Christ of Portugal; Member of the British Society of Artists; Sculptor and Engraver to the King of Holland; Large gold Medal for Merit of Württemberg; Knight of the Orders of Wasa of Sweden and Oaken Crown of Holland.

Wiener engraved the Portuguese Receipt Stamps for 10, 30 and 60 Reis, 1862-1868, the Postage stamps of Don Luis I. of the 1866 and 1868 issues, which are all signed : **C. W.**, and the following Portuguese medals : Prize Medal of the International Exhibition at Oporto, 1865 ; — Prize Medal of the Society of Fine Arts of Portugal, 1866 ; — The Church of Belem, at Lisbon (in conjunction with Jacques Wiener ; issued in Belgium) ; — Medal commemorating the introduction of the Uhlhorn Coining Press at the Lisbon Mint, 1866 ; — Patterns for 5000 Reis pieces of Luis I., 1866 (6 var.). These were not adopted by the Mint authorities, and led to the resignation of Wiener as Chief-engraver.

**BIBLIOGRAPHY.** — F. Alvin, *The Brothers Wiener, Medallists*, Magazine of Art, 1893 ; Numismatic Circular, 1897. — Dr F. P. Weber, *Medals and Medallions &c.* — Spink and Son, *Catalogue of Mr. Montagu's Collection of Coins from George I. to Victoria*, London, 1891. — Marvin, *Masonic medals.* — *Revue belge de numismatique*, 1862 ; 1871, 327, 425 ; 1872, 85 ; 1876, 421 ; 1888, 148, 209 ; 1905, 208. — *Numismatic Chronicle*, 1892, p. 236 ; 1897, p. 310. — C. Welch, *Numismata Londinensia.* — *Oranje-Nassau Gedenkpenningen.* — A. de Witte, *La Médaille en Belgique.* — *Tijdschrift &c.*, X, 100, 109, 179. — Dupriez, *Gazette numismatique*, V, 93. — A. van Kerkwijk, *Moderne Gedenkpenningen &c.* — Crowther, *op. cit.* — Aragão, *Moedas de Portugal.* — Hocking, *Mint Museum Catalogue.* — *Catalogue Carvalho* 1905.

**WIENER, JACQUES (Belg.).** Medallist, born on 2. March 1815 at Hoerstgen (Rhine Province), died in Brussels 1899. When he was



two years old, his parents (of Hungarian origin) went to reside at Venloo. In 1828 he was placed with his uncle Baruth, an artist of merit at Aix-la-Chapelle, where he studied drawing, modelling and engraving ; in 1835, he went to Paris to perfect himself, and four years later he settled at Brussels, as a Medal-engraver, and became naturalized a Belgian in 1845.



J. Wiener's first medal dates of the end of 1840, and commemorates the 'Surrender of the town of Venloo to Holland', in consequence of the treaty of 1839; the second was issued in 1841 on the 'Relief of Maestricht'. These productions drew attention to the young artist, who began to be favoured with official orders. In 1845 he conceived the idea of engraving a medal, representing the exterior and interior of a monument with precision of details, a work which had not been attempted before. He then engraved ten medals depicting the famous Belgian churches: Sainte-Gudule at Brussels; — Saint-Rombaut at Malines; — Notre-Dame at Antwerp; — Notre-Dame at Tournay; — Saint-Sauveur at Bruges; — Saint-Baron at Ghent; — St. Jacques at Liège; — Saint-Martin at Ypres, and Saint-Aubin at Namur. "These medals," says M. Alvin, "are all of exquisite finish and amazing delicacy of detail, and form a gallery no less interesting to the man of science than to the artist or collector. More durable than the buildings they represent, they will have the advantage of perpetuating for future generations the noblest examples of the architecture of the past. Besides this series of churches, Jacques Wiener produced other medals representing some of the civic buildings of Belgium, of which I may mention the market-building at Ypres, the hotels-de-ville of Brussels, Louvain, Oudenarde, Bruges and Ghent, and all the prisons of Belgium."

Encouraged by his success, the artist undertook a series of 50 medals to represent the principal monuments of Europe, but he did not complete it, as only 41 medals were issued between 1850 and 1865, of which eleven depict famous buildings in Germany; eight, French monuments; seven, Italian; five, English; four, Spanish or Portuguese; two, Belgian; one, Dutch; one, Russian; one, Norwegian; and one, Turkish. During the same period, J. Wiener engraved also the medals of the Jubilee of the Fête-Dieu at Liège, one of his finest productions; — St. Paul's Church at Liège, with the bishop's portrait, Van Bommel; — Mausoleum of the first Belgian sovereigns at Laeken; — Universal Exposition at Paris, 1855; — and various other medals for Germany.

In 1866, King Leopold II. conferred on the artist the Knight's Cross of the Order of Leopold, after the Exhibition of Fine Arts at Brussels. In 1854 he had received the Order of Christ of Portugal and in 1860 the Red Eagle of Prussia.

"While carrying on the practice of a medallist," continues M. Alvin, "Jacques Wiener had been employed in other branches of the incisor's art. He engraved the first postage stamps issued in Belgium, and organised the works for their printing and manufacture. It was in 1848 that M. Frère-Orban, at that time Minister of Public Works wrote to Jacques Wiener, under date of July 6th, that "he proposed introducing into Belgium the plan of prepaying

letters by means of postage stamps, printed from copper-plates, as in England, and he asked the artist what his terms would be for supplying the plates and material for their manufacture.

“ Jacques Wiener’s fame was at that time fully established, and it was natural that the choice of the authorities should fall on him for this novel and delicate class of work.

“ When M. Frère-Orban first introduced postage-stamps into Belgium none had as yet been made on the Continent ; and as in the case of railways, Belgium was, next to England, the first country to manufacture and use postage-stamps. A contract was therefore drawn up between Jacques Wiener and his brother Leopold on one part, and the Belgian Government on the other part, for the execution of the engraving and the supply of the requisite machinery ; and on the 17th of November 1848, the original plate for the first twenty-centime postage-stamp in Belgium was inspected and approved. Thus, from 1848 to 1864, Jacques Wiener was at the head of the factory for the issue of Belgian postage-stamps, and all the modifications and changes which they passed through during that period were suggested by him. Not a year passed without his proposing some improvement in the processes. He studied the reports on the new methods of manufacture introduced in other countries, discussing and comparing them, and his observations and criticisms always bore the hall-mark of consummate artistic taste and learned experience. And while he must have felt that he had reaped the reward of his brilliant achievements in the distinctions conferred on him, as well as in popularity and fame, his pride as an artist must surely have been no less flattered by the fact of having become the teacher as a medallist, of his two brothers, Leopold and Charles, who became no less famous than himself in that branch of art ”.

He suggested the striking of annual jetons, in imitation of the ancient practice formerly so prevalent in the Netherlands. The first, made to order of the town of Brussels, came out in 1847, and the issue was continued every year until 1868. The towns of Antwerp, Tournay and Ypres followed the example and entrusted Wiener with the cutting of dies for Jetons bearing an historical stamp.

In 1872 the artist almost completely lost his eyesight, in consequence of the severe strain upon his eyes, which his minute work entailed. After 1874 he did not produce any more medals.

J. Wiener trained two eminent pupils, his brothers Leopold and Charles.



LIST OF JACQUES WIENER'S MEDALS.

A. Remarkable Monuments in Europe. 1848. Church of Ss. Michel and Gudule; — 1849. Cathedral of Aix-la-Chapelle; — Dome of Cologne; — Another, of same (in conjunction with Charles Wiener); — St. Paul's Cathedral, London; — 1850. Amsterdam Town Hall; — St. Mark's at Venice; — 1853. Royal Monastery at Batalha (Portugal); — 1854. York Cathedral; — 1855. Notre-Dame in Paris; — Bonn Cathedral; — Duomo at Pisa; — 1856. St. Apollinaris Church at Remagen-on-Rhine; — Winchester Cathedral; — Westminster Abbey; — 1857. Lincoln Cathedral; — Tournay Cathedral; — St. Peter's at Rome; — 1858. Church of St. Front at Périgueux; — St. Isaac's metropolitan Church at St. Petersburg; — Ste Geneviève's Church, Paris; — 1859. Cordova Cathedral; — The Walhalla at Munich; — Rheims Cathedral; — St. Ouen's Church at Rouen; — 1860. Dome at Siena; — Milan Cathedral; — 1861. Cologne Synagogue; — Dome at Bamberg (signed: **JACOB WIENER**); — Chartres Cathedral; — Dome at Cologne; — Strassburg Cathedral; — St. Paul's Church at Rome; — 1862. St. Stephen's Church at Vienna; — St. Etienne's Church at Caen (France); — St. Olaf's Church at Drontheim (Norway); — 1863. 'Kaiser' Dome at Speyer; — 1864. Duomo at Florence; — St. Sophia at Constantinople; — 1865. Dome at Magdeburg; — 1866. Dome at Mayence; — 1867. Burgos Cathedral; — Toledo Cathedral.

B. Belgian Churches. 1845. Notre-Dame at Antwerp; — Another, with date 1564, etc.; — Ss. Michel and Gudule at Brussels; — 1846. Notre-Dame at Tongres (in conjunction with Leopold Wiener); — St. Bavon at Ghent; — St. Jacques at Liège; — St. Rombaut at Malines; — St. Sauveur at Bruges; — Tournay Cathedral; — St. Aubain at Namur; — 1847. St. Martin at Ypres; — 1849. Notre-Dame at Tournay; — 1851. Restoration of Ste Gudule at Brussels; — 1852. Ste Marie at Schaerbeek (2 var.); — 1858. Ste Marie at Ypres; on the occasion of the Fire 1847 (sev. varieties); — 1854. Church at Laeken (2 var.); — 1865. Mausoleum of King Leopold I. and Queen Louise.

Several of the above medals of Belgian Churches were the joint work of Leopold and Jacques Wiener.

C. Other Monuments. 1850. Civil and Military Prisons at Liège (2 var.); — Female Penitentiary at Brussels (3 var.); — 1851. Prisons at Dinant (2 var.); — Episcopal Palace at Liège; — 1852. Law Courts at Verviers; — 1853. Prisons at Charleroy (2 var.); — 1856. Prisons at Courtray (2 var.); — Prisons at Antwerp (2 var.); — 1857. Prisons at Hasselt (2 var.); — 1859. Penitentiary at Louvain (2 var.); — 1861. Prisons at Ghent; — 1867. Prisons at

Mons; — 1868. Prisons at Louvain. — Medals representing the Town Halls of Brussels 1847; Louvain 1848; Bruges 1849; Ypres 1849 (2 var.); Audenarde 1850; Tournay 1850; and Ghent 1851; — Perspective views of the Town Halls of Louvain 1848 (2 var.); Ypres 1849 (2 var.); Bruges 1849; Brussels (4 var.) 1852; Ghent 1853 and 1856; Ypres 1858; Ghent 1873; — Stock Exchange at Brussels; — Salle de la Philharmonie; — Prison d'arrêt et de justice cellulaire at Arlon; — Prison de sûreté cellulaire at Saint-Gilles; — Maison d'arrêt cellulaire, at Termonde, 1863.

D. Medals of Communal Councils. Brussels: 1848-1867; Tournay: 1849-1851, 1853; Antwerp: 1860-1864.

E. Portraits: William II. of Holland, Visit to Limburg, 1841; — Another; dedication medal of Maestricht, 1841; — Leopold, Duke of Brabant, 1843 (2 var.); — A. R. Falck, Dutch minister, 1843; — Henri de France and Maria Ther. Beatrice of Modena, Count and Countess of Chambord, 1846; — Leopold I., Life-saving medal, 1847; — J. F. Willems, 1847 (J. and C. Wiener); — Léopold I., Medal of merit for services rendered during the epidemic of cholera, 1848; — Cardinal John Cardin, archbishop of Cologne, 1850; — Medal of the Artistic and Literary Club of Brussels, 1851; — C. R. A. van Bommel, bishop of Liège, 1852; — Augustin Aimable Dumon-Dumortier, of Tournay, 1852; — Leopold I., Commission for the preservation of monuments, 1852; — Leopold, Duke of Brabant; struck on the occasion of his majority, by the Philharmonic Society of Brussels, 1853 (obv. by Leopold Wiener); — Charles Marcellis, Antwerp, 1854 (obv. by Leopold Wiener); — Queen Louise of Belgium; The Church at Laeken erected to her memory, 1854 (obv. by Leop. Wiener); — J. F. Willems, 1855; — A. B. Renard, architect, 1857 (R. by Jouvenel); — King Frederick William IV. of Prussia; Inauguration of the Cologne-Mayence Railway, 1859; — Leopold I.; commission royale d'histoire, 1859; — Sir C. Barry R. A., architect, 1862; — Pius IX., 1863 (J. and Léop. Wiener); — King William and Queen Augusta of Prussia, 1864; Inauguration of the Railway line Coblenz-Oberlahnstein and Coblenz bridge; — International Horticultural Show at Cologne, 1865; — Jubilee of the reunion of the Rhine provinces with Prussia, 1865 (**JAC. & LEOP. WIENER**); — King Leopold I. and Queen Louise buried at Laeken, 1865; — Leopold II., Life-saving medal, 1867; — International Horticultural Show at Cologne, 1875; — Medal of the Count and Countess of Chambord (five types of 36 and 20 mill.); — Head of Christ, etc.

F. Miscellaneous. Medal of the 'Société rurale d'agriculture et de botanique' of Ghent; — Medal of the 'Société pour l'amélioration de la race chevaline' of Cologne; — William I. of Holland;



Surrender to the Netherlands of the town of Venloo, 1840; — Relief of Maestricht, 1841; — Golden Wedding of Henry Levyssohn and Elizabeth Laving, 1842; — Medal of the Society of Friends of Arts, Letters and Sciences of Maestricht, 1841; — Industrial Exhibition at Brussels, 1841; — Vaccination at Limburg, 1843; — Masonic medal, Isaac Penning Nieuwland, 1845; — F. J. Vanblaeren, 1844; — William Tell Society of Antwerp, 1846; — J. Robyns, Brussels, 1846; — First Choral Festival at Cologne, 1846; — National Choral Festival at Brussels, 1846; — The Hague Synagogue, 1846; — Statue of Andreas Vesalius at Brussels, 1847; — Sixth Centenary Jubilee of the Fête-Dieu at Liège, 1847; — Prize medal for Flemish literature of the Brussels Society, 1847; — Brussels Policemen's Badge, 1847; — Commemorative medal of the services rendered by the Brussels magistrates during the rise of foodstuffs in 1847; — Fourth Centenary of the Rhetorical Society of Ghent, 1848; — Medals with the arms of Ypres, 1848 (3 var.); — Agricultural Association of Ypres, 1849; — Rhetorical Society of Ghent, 1848; — The Belfrey of Ypres, 1849; — Colours presented to the Rhetorical Chamber 'La Fontaine', of Ghent, 1850; — Medal of the Agricultural and Horticultural Show at Termonde, 1850; — ~~R.~~ of a satirical medal: SIÈCLE DU PROGRÈS—EXTINCTION DES LUMIÈRES Owl, etc., 1851; — Prospective view of Ypres Town Hall, 1851; — The Dusseldorf building at the London 1851 Exhibition; — Maestricht Synagogue, 1851; — The Frecken Church, near Cologne, 1852; — Festival at Furnes, 1853; — Monument to Justus Lipsius at Overysse, 1853; — Hospital for the Blind, Brussels, 1853; — Jubilee of J. P. Fucks, secretary of the town of Cologne, 1854; — The Townhall and St. Martin's church at Ypres, 1854; — The Immaculate Conception; festival at Ghent, 1854; — Prize medal of the Industrial Exhibition at Ypres, 1855; — 'Palais de l'Industrie' at Paris, 1855 (10 varieties of types); — Viscount S. de Rouville, 1855 (obv. by Borrel); — Empress Eugénie, 1855 (obv. by Caqué); — 'Société des Courses' of Tournay, 1855; — Anniversary of the Inauguration of the Lipsius monument at Overysse, 1860 (2 var.); — International Exhibition in London, 1862; obv. Bust of Prince Albert, by Schnitzspahn (2 var.); — Medal of the town of Nivelles, 1862; — Medal of the Agricultural Association of Ypres, 1866; — Jubilee of the Masonic Lodge 'La Persévérance', at Maestricht, 1863; — Banque Nationale, Brussels, 1876; — Badge of the Cologne Ferry-men, 1876; — Dog Show at Cologne, 1856; — Ornithological Show at Cologne, 1877; — Dr P. J. van Beneden, Louvain, 1877; — 'Jetons de présence' of Brussels, 1847-1868, 1882; — Jetons of Ypres, 1848-1872; — Jetons of Tournay, 1849-1853, 1855-1864.

G. Postage Stamps. Belgium. 1840. Ten Centimes; 1848. Twenty Centimes; 1849. Forty, Twenty, and Ten Centimes; 1861. One Centime. Beside these, numerous 'Trial' stamps. Holland. 1851. Five Cents; Ten Cents; Fifteen Cents and 'Trial' stamps.

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**WIENER, LÉOPOLD** (*Belg.*). Sculptor and Medallist; born at Venloo on 2. July 1823, died at Brussels on 11. February 1891. He studied at Brussels from 1840, at first in his brother Jacques Wiener's studio, and then for five years at the Academy. In 1845 he went to Paris, and became a pupil of the famous sculptor David d'Angers, and of J. J. Barre, Chief-engraver of the French coins. Both artists exercised a considerable influence over Wiener, "who



assimilated", says Alvin, "the leading characteristics of David's original style, although he did not unreservedly accept David's way of seeing things, nor his reactionary methods", and found in Barre



“such a guide as he could scarcely have dreamed of, both as an artist and as a perfect master of the die-sinker’s craft”.

In 1847 Wiener returned to his native country, and took part in a competition for a new Five franc piece, for which a prize of 10.000 francs had been offered by the Government. He was successful, but found detractors who went so far as to declare that the patterns submitted by him were not his own work. In refutation of this calumny, he prepared another die within a few days, which was even finer than the former ones. The Jury however did not award a first prize, but presented a sum of 1000 francs each to five of the competitors, amongst whom was Léopold Wiener.

“Between 1850 and 1864 he brought out a series of historical medals on a large scale, most of them being 75 mill. (nearly three inches) in diameter. These, which were issued in commission for the Belgian government, or sometimes for a corporation or a society, or by public subscription, commemorated various events : 1850, the death of the Queen of the Belgians; 1853, the coming of age of the Duke of Brabant; 1854, the laying of the first stone of the Church at Laeken; 1855, the twenty-fifth anniversary of Belgian independence; 1856, the twenty-fifth anniversary of the founding of the Belgian monarchy; 1859, the birth of the Count of Hainault, and so forth”.

“Léopold Wiener’s work for the Mint of Belgium alone includes about a hundred and fifty pieces. His design in honour of the marriage of the Duke of Brabant was rewarded with the Cross of the Order of Léopold; for the medal commemorating the marriage of the King of Portugal, he received the Cross of the Order of Villa-Viciosa; and for that executed on the occasion of the marriage of the Count of Flanders the King of Prussia conferred on him the title of Officer of the Crown”, etc.

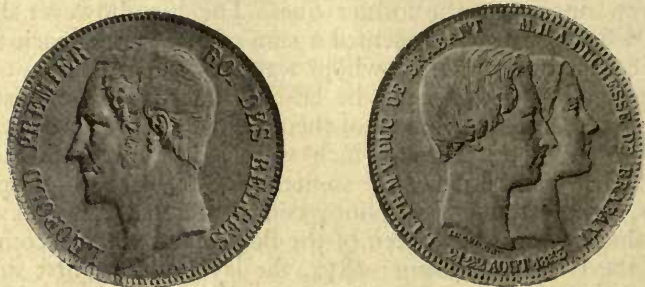
“Among his best works in sculpture are the bas-relief in bronze of the Waterloo monument; Light, a bronze statue; infant Moses; Caryatides, Bank at Brussels; Samson breaking his fetters; and the colossal group of the “Brothers Van Eyck”, in white Carrara marble, Market Square, Maeseyck.

“At the death of Braemt, 1864, Léopold Wiener was appointed to fill the post of First Engraver to the Belgian Mint, and he engraved the dies for the currency of Leopold II. until his death; these included the Jubilee Coins of Belgian Independence, 1880, and the 1887 Coinage for the Independent State of Congo.

#### LIST OF COINS, &c.

*Leopold I.* 1847. Pattern Five Francs (two varieties of R. ; Guioth, *Histoire numismatique de Belgique*, I, Pl. xxxi, 118, 119); — 1848. Twenty-five Francs; — Two-and-a-half Francs; — 1849. N. 25

Francs; 10 Francs; — *Æ.* 2  $\frac{1}{2}$  Francs; 2 Francs; 1 Franc;  $\frac{1}{2}$  Franc;  $\frac{1}{4}$  Franc; — *Æ.* Pattern Ten Centimes (two var., both of which have reverses engraved by Braemt); — 1850. *Al.* 25 Francs (a variety of bust); — 1852. *Æ.* 20 Centimes; — 1853. *Al.* 100 Francs (commemorating the Marriage of the Duke and Duchess of Brabant); — *Æ.* 5 Francs; 2 Francs; — *Æ.* 10 Centimes (all on the same event); — 1859. Pattern 2 Francs; — Pattern Franc; —



Medallic 100 Franc piece, 1853.

Pattern Half Franc; — 1860. Pattern for a nickel 20 Centime piece (seven varieties); — 1861. *Al.* 20 Francs; — Pattern for nickel 20 Centimes (2 var.).

*Leopold II.* 1866. *Æ.* 5 Francs; 2 Francs; 1 Franc; 50 Centimes; — 1867. *Al.* 20 Francs; — 1880. National Jubilee *Æ.* 5 Francs; 2 Francs; 1 Franc; — 1885. Medallic *Æ.* 5 Francs of the Antwerp Universal Exhibition; — 1887. Congo State *Æ.* 5, 2 and 1 Francs, and 50 Centimes; *Æ.* 10, 5, 2 and 1 Centimes.

*Swiss Confederation.* 1873. *Al.* 20 Francs.

#### LIST OF MEDALS, &c.

1843. Medal of Reward granted for services in connection with Vaccination in the Dutch province of Limburg (in collaboration with Jacques Wiener); — 1846. 'Deutsch-Vlämischer Sängerbund' at Cologne (in collaboration with J. Wiener and L. Baruch); — 'Vlaemsch-Duitsch Zangverbond' at Brussels (with J. W.); — J. F. Willems, Flemish man of letters (with J. W.); — Jubilee of the Fête-Dieu (Corpus Christi) in St. Martin's Church, at Liège (with J. W.); — Saint-Bavon's Church at Ghent (with J. W.); — St. Jacques' Church at Liège (with J. W.); — Saint-Rombaut's Church at Malines (with J. W.); — St. Sauveur's Church at Bruges (with J. W.); — Tournay Cathedral (with J. W.); — St. Aubin's Church at Namur (with J. W.); — 1847. St. Martin's Church at Ypres (with J. W.); — Prize medal of the Brussels Society for



Flemish literature (with J. W.); — 1847. Commemorative Jeton of the Erection of a statue to Vesalius (2 var.); — Life-saving medal; — 1848. Prize medal of the Belgian Agricultural Exhibition; — Inundations at Ypres; — 1849. Medal of Reward for services during the Cholera epidemic in Belgium; — Medal for Life-saving in the mines; — Prize medal of the Industrial Exhibition at Brussels; — Prize medal for the Choral Festival at Brussels (24. Sept. 1849); — Prize medal of the Agricultural Show of the cantons of Vilvorde and Woluwe-Saint-Etienne; — Prize medal for Agriculture, 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> districts of Limburg; — Medal of the Agricultural Association of Ypres; — Medal of the Agricultural Society of Antwerp and Royal Horticultural Society of Malines; — Medal of the Agricultural Society of Luxemburg; — 1850. Festival at Hal, 20. May; — Festival of the Antwerp Lyric Association, 19. August; — Death of Queen Louise-Marie d'Orléans (2 var.); — Commemoration medal of the Law of 1. May 1834 organizing a Railway system in Belgium; — 1851. Baron Frédéric Auguste de Reiffenberg; — Medal of the Royal Society for the encouragement of Fine Arts; — Choral Festival at Antwerp; — Medal of the Royal Agricultural and Horticultural Society of Louvain; — Medal of the Agricultural and Horticultural Society of Furnes; — Medal of the Agricultural Committee of Arlon-Messancy; — 1852. Dr Louis Joseph Sentin (2 var.); — Charles Rogier, minister; — Hygienic Congress at Brussels; — Choral Festival of the Royal Society 'La grande Harmonie', at Brussels (in collab. with J. Wiener); — Death of Mgr. van Bommel, bishop of Liège (with J. W.); — Pierre Théodore Verhaegen, president of the 'Chambre des Représentants'; — 1852. Medal of the Exhibition organized by the Association for the encouragement of Industrial Arts in Belgium; — Majority of H. R. H. the Duke of Brabant (2 var.; one in conjunction with J. Wiener); — Inauguration of a statue of Orlando Lassus at Mons; — Marriage of the Duke and Duchess of Brabant; — Medallion Coins in honour of the same event; — Dr Louis Willems, Hasselt; — J. F. Vleminckx, health inspector of the Belgian army; — 1854. V. Delecourt, Flemish magistrate and writer (1805-1853); — Charles Rogier, minister; — Erection of the Church of Laeken in memory of Queen Louise Marie d'Orléans (in collab. with Jacques Wiener); — Another variety; — Central Belgian Typographical Society; — Religious medal 'Ecce Homo'; — Baron Goswin Jos. Auguste de Stassart; — Charles Marcellis, Antwerp (with J. W.); — 1855. 25<sup>th</sup> Anniversary of Belgian Independence; — Prize medal of the Industrial Exhibition at Ypres (with J. W.); — 1856. 25<sup>th</sup> Anniversary of King Leopold I.'s accession (4 var.; one struck as a tribute from Hainault); — Medal of the Association for the Encouragement of Industrial

Arts in Belgium; 1856. Exhibition; — Erection of a statue of Ant. Van Dyck at Antwerp; — 1857. Alphonse Nothomb, minister of Justice; — Comte Félix de Mérode; — 1858. Victor Tesch; Inauguration of the Luxemburg Railway; — François Fétis; — Marriage medal of Dom Pedro V., King of Portugal; — 1859. Birth of the Comte de Hainaut; — Inauguration of the 'Colonne du Congrès'; — General J. F. Chapelié; — 25<sup>th</sup> Anniversary of the Royal Historical Commission; — Felix Jochams, mining engineer; — Dr Henri Loeb; — 1860. King Leopold I.'s Visit to Tournay; — Guillaume Tiberghien, professor of philosophy; — Charles de Brouckère, burgomaster of Brussels; — Abolition of Town rates; — Inauguration of a monument to Lipsius at Overysse (in conj. with Jacques Wiener); — Société royale de Flore founded in 1660; — Horticultural Society of Belgium; — 1861. Medal of the Royal Horticultural Society of Liège; — J. Jaminé, president of the Provincial Council of Limburg; — Medal of the Horticultural Society of Hainaut; — Antwerp Art Festival; — Royal Horticultural Society of Namur; — Jeton on the Visit of Baron Gericke van Herwynen and Frère-Orban to the Mint at St. Gilles; — Meeting of Leopold I. and William III. at Liège (in collaboration with Charles Wiener); — E. W. van Dam van Isselt (1796-1860), musician (**L. WIENER SCULPT.**); — 1862. Adolph Deville; — Théophile Guibal; — Jacob van Maerlant; — 1863. Catholic Congress at Malines (with J. Wiener); — 1864. Monument of the brothers Van Eyck, at Maeseyck; — Inauguration of the bridge over the Rhine at Coblenz (**℞.** by J. Wiener); — E. R. N. Arntz; — 1865. Prize medal for Arts; — Prize medal, with bust of Leopold I. and oak-wreath on **℞.**; — The First King and Queen of the Belgians (with J. W.); — Jubilee of the reunion of the Rhine province to Prussia (with J. W.); — International Exhibition of the Flora Society at Cologne (with J. W.); — Accession of Leopold II.; — Burial of the first Rulers of the Belgians in Laeken Church (with J. W.); — The Flora Society of Amsterdam; — 1866. International Archaeological Congress at Antwerp; — Renier Chalon, numismatist; — Medal of the Agricultural Association of Ypres (2 var.; one in collaboration with J. Wiener); — Leopold II., the town of Bruges; — Prize medal for Drawing schools; — 1867. Marriage of the Count and Countess of Flanders; — Jeton of the Royal Numismatic Society of Belgium (with bust of Hubert Goltzius); — Medal of St. Luke, from the Cercle Art. Litt. et Scient. d'Anvers. Obv. Exp. Univ. de Paris 1867 **BARON. H. LYS. ℞. Exergue, L. WIENER D'APRÈS LYS**; — Medal of the Archaeological Congress of Antwerp; — Mirzapore Mission; the 'Mother medal'; — 1868. Medal of the Agricultural Association of Ypres; — Portrait medal of Baron Henri Lys, painter; — Prize medal of Leopold II.; **℞.** oak-wreath; — Jeton of the



Belgian Royal Numismatic Society; — Jubilee of the Fine Arts Academy of St. Nikolaas; — 1869. Jeton of the B.R.N.S.; — 1870. Inauguration of Dusseldorf bridge; — Jeton of the B.R.N.S.; — 1871. Portrait-medal of Hans Memlinck, painter; — Jeton of the B.R.N.S.; with bust of Theodore Van Berckel; — 1872. Nicaise De Keyser, painter; — Joseph Schadde, architect (in collab. with Jacques Wiener); — Jeton of the B.R.N.S.; — Consecration of the Church of Notre-Dame of Laeken; — 1873. Renier Chalon; Jeton of the B.R.N.S.; — 1874. Jeton of the B.R.N.S. (with bust of Frans Van Mieris); — 1875. Jeton of the B.R.N.S.; — 1876. Inauguration of the new 'Conservatoire royal de musique' at Brussels; — Jeton of the B.R.N.S.; — 1877. Jeton of the B.R.N.S. (with bust of Comte de Renesse-Breidbach); — 1878. Edw. Pecher, vice-president of the Antwerp Liberal Association; — Silver Wedding of the King and Queen; medal presented by the provincial councillors of Belgium; — Medallion presented to the Queen by Belgian lady school teachers; — Jeton of the B.R.N.S.; — Life-saving medal for miners; — A. Van den Peereboom, state minister; — 1879. Centenary of the foundation of the 'Société d'Emulation' of Liège (in collaboration with C. Jéhotte); — Jeton of the B.R.N.S.; — 1880. Jeton of the B.R.N.S. (with bust of Gerard Van Loon); — Medal of the National Congress; — Medallion coins of the National Jubilee; — 1881. Jeton of the B.R.N.S.; — Henri Conscience; — 1882. Jeton of the B.R.N.S.; — 1883. Jeton of the B.R.N.S. (with bust of the F. de Saulcy); — A. Van den Peereboom; — 1884. Jeton of the B.R.N.S.; — 1885. Jeton of the B.R.N.S.; — Charles Rogier; — Medallion coin of Antwerp Exhibition; — 1886. Jeton of the B.R.N.S. (with bust of Louis de Coster); — 1887. Dr Burggraave (in collaboration with Charles Wiener); — Jeton of the B.R.N.S.; — 1890. Jeton of the B.R.N.S. (with bust of Vicomte Ponton d'Amécourt).

Undated medals: Charles Rogier; Les Flandres reconnaissantes; — Portrait-medallion of Jean Servais Stas, chemist; Zoological Society of Amsterdam; — Prize medals of the town of Ypres (3 var.).

BIBLIOGRAPHY. — F. Alvin, *Léopold Wiener, graveur en médailles et son œuvre*. — *Revue belge de numismatique*, 1854, 1858, 1859, 1863, 1872, 1873, 1879, 1891, 1892, 1893, 1900, 1905. — Marvin, *Masonic Medals*. — Weber, *op. cit.* — Piot, *Catalogue des Poinçons*, &c. — *Tijdschrift*, IX-XI. — *Blätter für Münzfreunde*. — Moyaux, *op. cit.* — A. de Witte, *op. cit.* — Hocking, *op. cit.* — Tobler-Meyer, *Catalogue Wunderly von Muralt*. — Brichaut & Peteghem, *op. cit.* — *Bulletin suisse de numismatique*, 1882/4.

**WIENER MEISTER** (Viennese Medallists). Under this designation Prof. Domanig described in 'Die Deutsche Medaille', 1906, the following medals, which belong to the sixteenth century: Franz

Ygelshofer, 1564 (possibly the work of Philipp Haller); — Johann von Thau, undated (*Dom.* 233); — Wolfgang von Jörger, 1518 (possibly after Hans Schwartz); — Ferdinand I., 1547; on the death of his consort, Anna of Hungary (*Dom.* 699), etc.

**WIERIG, VICTOR** (*Flem.*). Goldsmith at Bruges, *circ.* 1400; he may have worked at the mint there under Philippe le Hardi (*Rev. belge num.*, 1851, p. 309).

**WIESBADENER METALLWAAREN FABRIK** (vornals **BEYENBACH** *q. v.*). Among the productions issued by this firm are : Inauguration of the Kaiser William Memorial at Altona, 1898; — 30<sup>th</sup> North German Rifle Meeting at Flensburg, 1898; — Medal of the Society of Frankfurt Veterans 'Slesvigia'; — 20<sup>th</sup> Anniversary of the Hohenwestedt voluntary Fire brigade, 1897; — Prize Medal of the Holstein Agricultural Society, Kiel; — Inauguration of the Kaiser William Memorial at Kiel, 1896; — Prize Medal of the Schleswig-Holstein Exhibition at Kiel, 1900; — Commemorative medal of the Inauguration of the Kiel Canal, 1895; — Inauguration of the Elbe-Trave Canal, 1900; — North German Rifle Meeting at Wesselburen, 1896, etc.

**WIESE, MAX** (*Germ.*). Contemporary Sculptor, residing in Berlin. At the Berlin 'Kunstausstellung' 1907, he exhibited a Portrait-plaque of Theodore Fontane for the latter's monument in Neuruppin.

**WIESEMAN** (also **WIESENER**), **JACOB** (*Germ.*). Mint-engraver and Mint-master at the Hesse-Darmstadt Mint of Nidda, 1622-1644. He signed **I. W. A** Thaler of Ludwig V. 1625 is thus signed.

**WIESER, CLAUS** (*Germ.*). Mint-warden at Lübeck, 1601.

**WIESINGER, OTTO** (*Germ.*). Contemporary Sculptor and Medallist, residing at Breslau; died in 1896. A Portrait-medal by him of Prince Bismarck, 1895, is signed : **WIESINGER BRESLAU**, and the same signature is found on his medal of the 'Society of the Twelve', 1896.

**WIF, OLUS** (*Norweg.*). A native of Norway; Mint-engraver at Dresden in Saxon Electoral service, about 1719. He engraved there seven medals to commemorate the Marriage of the Electoral Prince with Princess Maria Josepha, Archduchess of Austria, 1719, and the celebrations at Dresden in connection with that event; these medals are known under the name of the 'seven Planet-medals'. Mortified at some neglect, the Norwegian quietly left the country and returned to his native land, where, according to Ammon, he died not very long after.



The above-mentioned medals are thus described in the Reimann Catalogue (nos 9239-45):

9239. Erste Planeten-Medaille von 1719, bei derselben Vermählung. Obv. Obenherum: MOVET — IGNEUS IGNES. Apollo stehend, als Sonne, mit Strahlen um den Kopf, in der linken die Leyer, in der rechten ein Feuerwerk haltend. Am Boden der Name des Medailleurs: WIF. R. Darstellung des prächtigen Feuerwerkes auf der Elbe. Im Abschn. MDCCXIX. 42,5 gr. *Cat. Sch.*, 4738. *RR.*

9240. Zweite Planeten-Medaille von 1719. Obv. (U. b.) CAMPUM DE — SI — GNAT HONORIS. Mars, geharnischt, mit Lanze und Schild, worauf sein Zeichen ♂. Oben ein strahlender Stern. Im Abschn. WIF. F. R. Darstellung des auf dem Altmarkt zu Dresden gehaltenen Ross- und Fusstourniers. Im Abschnitt MDCCXIX. 42,5 gr. *Cat. Sch.*, 4749. *RR.*

9241. Dritte Planeten-Medaille von 1719. Obv. (U. b.) CIRC CER — TA — MEN ADORNAT\*. Jupiter gekrönt, den Blitz in der rechten, auf Wolken sitzend, neben ihm der Adler mit dem Zeichen ♃. Oben der strahlende Stern. Unten eine grasige Landschaft, am Boden: WIF. R. Darstellung des im Zwinger zu Dresden gehaltenen Rennens. 41,5 gr. *Cat. Sch.*, 4750. *RR.*

9242. Vierte Planeten-Medaille von 1719. Obv. (U. b.) IN MOTUS — CINCTA FERINOS\*. Diana stehend, mit Speer und Bogen, auf dem Haupte den Halbmond, zu ihrer rechten ein Jagdhund. Am Boden: WIF. R. Darstellung des Treibjagens an der Elbebrücke; im Hintergrunde Ansicht von Dresden. Im Abschnitt MDCCXIX. 42,5 gr. *Cat. Sch.*, 4751. *RR.*

9243. Fünfte Planeten-Medaille von 1719. Obv. (U. b.) CALLET COMMERCIA MUNDI\*. Merkur, über der Erde schwebend, hält einen Juwelkasten, über welchem sein Zeichen ☿. Am Boden links: WIF. R. Ansicht des Zwingers und des darin gehaltenen Nationalwirtschafts-Jahrmarkts. Im Abschn. MDCCXIX. 42,2 gr. *Cat. Sch.*, 4752. *RR.*

9244. Sechste Planeten-Medaille von 1719. Obv. Obenherum: AD METAM TEMPORE DUCIT. Venus im Taubenwagen sitzend, hält mit der rechten einen Rosenkranz empor, in welchem ihr Zeichen ♀. Oben der strahlende Stern, unten am Boden &c. WIF. R. Darstellung des Damen-Ringelrennens im Zwinger zu Dresden. Im Abschn. MDCCXIX. 42,8 gr. *Cat. Sch.*, 4753. *RR.*

9245. Siebente Planeten-Medaille von 1719. Obv. Obenherum: REDEUNT SATURNIA REGNA\*. Saturn, eine Erzstufe emporhaltend, worüber sein Zeichen, sitzt auf einem Berge, an dessen Fuss zwei Bergleute Erze fördern. Am Boden links: WIF. R. Der illuminierte Saturntempel, davor der Aufzug der Bergleute. Im Abschn. MDCCXIX. 42,5 gr. *Cat. Sch.*, 4753. *RR.*

**WIGELLEIN** (also **WEGELEIN**), **JACOB** (*Germ.*). Mint-warden at Nuremberg, 1519-1532.

**WIJNTGES, CASPAR** (*Dutch*). Mint-master at Hoorn and Enkhuizen, fourth quarter of the sixteenth century.

**WIJNTGES, CORNELIUS** (*Dutch*). Mint-master and Engraver of the West Friesland Mint from 1615 to 1624.

To this Engraver should the following medals be probably ascribed : Defeat of Bossu on the Zuiderzee, 1573 (*V. Loon*, I, p. 170); — Another, on the same event, issued by the West Friesland Admiralty (*V. Loon*, I, p. 169); — Admonition to Concord; Obv. TRAHITE.AEQVO.IVGO.1604; R. FRANGIMVR.SI.COLLIDIMVR (cf. *V. L.*, II, 11); — Twelfth anniversary of the Alliance between England, France and the Netherlands, 1609; issued by the town of Deventer (*V. L.*, II, p. 46, 3). This is possibly by Johan Wijntjes; — Religious and Political Dissensions in the Netherlands, 1616; — Synod of Dort; tranquillity restored to Church and State by Prince Maurice (signed : **C. W.**); — Uytenbogaard leaves the Netherlands, 1619, etc.

**WIJNTGES, HENDRIK** (*Dutch*). Mint-master at Kampen, 1590-1611.

**WIJNTGES, JOHAN** (*Dutch*). Mint-master at Kampen, 1611-1646 (?); also at Harderwijk, 1635-51.

A medal commemorating the 12th Anniversary of the Alliance between England, France and the Netherlands, 1609, issued by the town of Deventer, is attributed to an Engraver who signed J. Wijntges.

**WIJNTGES, MELCHIOR** and **BALTHAZAR** (*Dutch*). Mint-masters at Kampen (Overysel), fourth quarter of the sixteenth century.

**WIJNTJES, MELCHIOR** (*Dutch*). Mint-master to the County of Zeeland, 1601-1612.

**WIJNTJES, NICOLAES** (*Dutch*). Mint-master at Hoorn and Enkhuizen, 1631-1647. Mint-mark, a lis.

**WIJS, W. DE** (*Dutch*). Medallist of the early part of the eighteenth century, whose signature occurs on the following medals: Portrait-medal of Ferdinand van Collen, 1708 (*V. L.*, IV, 558); — Peace of Utrecht, 1714; signed on both sides : **D. WIJS**. (*Med. Ill.*, II, <sup>404</sup>/<sub>265</sub>); — Peace of The Hague, between Spain and the United Provinces, 1714; signed : **W. D.** (*V. L.*, IV, <sup>680</sup>/<sub>4</sub>); — Johan Corver, burgomaster of Amsterdam, 1716 (*V. L. Suppl.*, 6); — Second Centenary Jubilee of the Reformation, 1717; signed : **DE WYS** (*V. L. S.*, 19);



two varieties; — Silver Wedding of Ægidius van den Bempden, seven times burgomaster of Amsterdam, 1729; — Second Centenary of the Augsburg Confession, 1730 (*V.L.S.*, 56); — Golden Wedding of Cornelis Spiering and Geertruyd van der Goes, 1736; — Military exercises under Count Hompesch, at the State camp of Breda, 1732; signed: **W.** (*V.L.S.*, 62), etc.

The medals of this Engraver are of inferior merit, and few in number. No particulars of his life appear to be known (*Med. Ill.*, II, 724).

**BIBLIOGRAPHY.** — Bolzenthall, *op. cit.* — Van Loon Suppl., *Historiepenningen*, 1822.

**WIKMAN, CARL J.** (*Swed.*). Medallist at Stockholm, *circ.* 1747-1786. By this Engraver are: Medal of the Swedish Academy of Sciences, 1741 (after J. C. Hedlinger; signed: **W.**); — Royal Privileges extended to the Iron Industries, 1747; with bust of Frederick I.; signed: **G. I. WIKMAN**; — Coronation of Adolf Frederick at Stockholm, 26. November 1751; — Birth of Princess Sophia Albertina, 8. October 1753; — The King, Queen and Crown Prince Gustavus visit Falun and neighbouring copper mines, June 1755; — Birthday celebrations of the Crown Princess, 28. October 1766; — Prize Medal for Agriculture, undated; signed: **G. I. WIKMAN**; — Medal of encouragement for the building of brick houses in the country, 1765; — Uniface Portrait-medal of King Gustavus III., undated; signed: **WIKMAN**; — Charles Tottie; medal of the Stockholm Fire Insurance, 1776; — Samuel Akerhielm; — Count Nitika Iwanowitsch Panin; — Prize medal for Weavers, 1751; signed: **G. I. W.**

**BIBLIOGRAPHY.** — Bolzenthall, *op. cit.* — Nagler, *op. cit.* — Hildebrand, *op. cit.* — Menadier, *op. cit.*

**WIKMAN, I. J.** (*Swed.*). Medallist of the third quarter of the eighteenth century; probably a son of Carl J. Wikman. The signature: **I. G. WIKMAN** occurs on a Portrait-medal of King Gustav IV Adolf on his conferring his patronage upon the Royal Academy of Sciences of Sweden, 1792, and on a Prize Medal of the same Academy (1792); and by him are further: Portrait-medal of Dr C. Roennow, Stockholm; — C. W. Scheele, Koping; — Dr J. G. Strandberg, Stockholm, 1794; — Dr O. Rudbeck, Upsala.

**WIL** (*Germ.*). Moneyer at Cham, Nabburg, 976-1002 (Grote (321) VIII 148. — Dann. I, 425-429).

**WILCK, H.** (*Germ.*). The signature **H. WILCK FEC.** occurs on the obv. of a medal commemorating the Inauguration of a Monument to Paul Frederick, Grand Duke of Mecklenburg-Schwerin (1800-1842) at Schwerin, 1849. *Vide WILKE infra.*

**WILCOX** (*Brit.*). Die-sinker at Birmingham, with whom G. W. de Saulles, chief-engraver to the Royal Mint, London (1893-1902) was apprenticed, about 1880-1884. Wilcox was especially noted as a manufacturer of dies for labels for Manchester goods, which at that time were large and artistic in design, some including figure subjects. But he also executed medals and badges, seals and every kind of die-sinking work.

The firm is now carried on under the name of **WILCOX and LINES**, York Terrace, Hockey hill, Birmingham.

**WILD, JAKOB** (*Germ.*). Mint-master at Babenhausen, in the service of the Fuggers, 1623 (*Bl. f. Münzfrd.*, 1894, 1899).

**WILD, HANS** (*Germ.*). Goldsmith and Médallist, who was working either at Inspruck or Hall about 1560, and executed the medals indicated below. Prof. Domanig mentions a Hans Wild, Goldsmith of Nuremberg, 1548, who may be identical with the maker of the medals of Emperor Ferdinand I.'s daughters: Archduchess Johanna, 1561; signed: **H. WILD**; — Archduchess Eleonora, 1561;



Archduchess Eleonora, 1561.

19 mill.; signed: **H. W.** incuse; cast, chased, and uniface (*illustrated*); — Another; 46 mill.; cast and chased; — Archduchess



Archduchess Magdalena, 1561.

Margaretha, 1561; uniface, cast and chased (*Dom., Porträt-Med.*, n° 94); — Archduchess Magdalena, 1561; betrothed as a child to



Duke Philibert Emanuel of Savoy, † 1590; signed : **H. WILD. F.**; uniface, cast and chased (*illustrated*); — Ernst, Count Ortenburg, 1562; obv. Bust to l.; **H. W.** on truncation; **R.** TREW. STEET. ON. END. 1562; 38 mill.; cast and chased (Domanig, *Die Deutsche Medaille*, n° 212).



Hippolytus Persyn.

The monogram **H. W.** occurs on three medals described by Erman, *Deutsche Medailleure*, p. 75: 1561. Carl Rogiers (Dannenberg); — Hans Kuene Jaschke (Berlin), 1562; — Hippolytus Persyn, 1569 (*illustrated*); — Anonymous medal with the inscription "Gedult Unglücks Ertznei". But I doubt whether they are the work of Hans Wild.

BIBLIOGRAPHY. — Domanig, *Die Deutsche Medaille*, 1906. — Ibid., *Porträt-medailen*, &c.

**WILDEMAN, JOHN** (*Brit.*). Mint-master in London under Richard II., anno 18. His name appears in the previous year (1394) as 'Campsor and Assayer', and also as Warden of the Exchange. Cf. Ruding, *Annals*, I, 33, 39, 57, 246; II, 195.

**WILDERING. Vide WILLERDING, ULRICH BURKHARD.** Mint-master at Bamberg, to the Count of Hohenlohe, 1685.

**WILDERSDORFER, HANS** (*Austr.*). Mint-master in Vienna, 1494.

**WILGE, A. VANDER** (*Dutch*). Medallist of the second quarter of the seventeenth century, whose works mainly relate to events of the glorious military career of Frederick Henry, Prince of Orange, Stadhouder of the United Provinces.

His medals include : Frederick Henry's valour and capture of Pernambuco in Brazil, 1630; signed : **A. VD. WILGE** (3 var.; *Van Loon*, II, p. 193); — Naval Fight on the Slaak (between Oudetonge and Nieuwoosmaar, in Zealand), 1631 (3 var.; *V. Loon*, II, p. 197, 1; 200). Other medals of similar style might be attributed to A. vander Wilge, but in the absence of a signature to justify the attribution, Pinchart has not described them.

This Engraver's signature occurs also as **A. VD. W.**, and **A. VAN DER WILGE**.

Two varieties of the medal on the Capture of Pernambuco are described in Betts, *American Colonial History illustrated by contemporary Medals*, p. 15.

30. Obv. AUREA CONDET SÆCULA (He founds the golden age) on a tablet upheld by a cherub. Bust of Frederic Henry, Prince of Orange, three-quarters to the right, in a cartouche, or ornate tablet; the Prince, in armour, wears a square collar trimmed with broad lace; MARS on the left who holds a blazoned shield, and VICTORIA on the right holding a palm branch in her left hand, support a crown of laurel above. Below, view of a city, SHERTOGHENBOS, 1629-1630, A. VD. WILGE. Rev. The Belgian lion on shield, supported by Prudence who holds a serpent, and Constancy leaning on a column; angels hold wreath above. Below, are four cartouches, representing views of three cities and a sea-fight, inscribed 1627 GROL; 1629 WESEL; 1628 SYLVER VLOOT; 1630 PERAMBVCO. Above is the legend AVSPIIS ADSIT VICTRIX CONCORDIA (May victorious peace be present with her (favouring) auspices); the Hebrew letters for Jehovah divide the legend at the top; CVM PREVIL *sic* (with privilege), at the bottom.

Commemorates the capture of Pernambuco in Brazil by the Spanish and the other victories named, by reason of which the Dutch considered themselves masters not only of Brazil, but of all America.

31. 1631. Obv. Aurea Condet Sæcula (*italics*). Similar design to preceding, but with VICTORI instead of VICTORIA under the figure on the right, and SHERTOGENBOS, and with A. VD. (in monogram) w. in exergue on obverse. R. Similar design but the dates are below the names in the cartouches and the date 16-31 appears in the field.

Silver. Size 42. *V. L.*, II, 190.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — A. van Kerkwijk, *Gedenkpenningen*. — Betts, *op. cit.* — Nagler, *op. cit.*

**WILHELM, GOTTLIEB** (*Germ.*). Mint-inspector at Oels, 1662.

**WILHELM MEYER.** *Vide* **WILHELM MEYER & FRANTZ WILHELM** or **THE STUTTGARTER METALL-WAREN FABRIK**. Vol. III, p. 638.

A Memorial medal of Dr Ernst von Bergmann (1836-1907), uni-face, 38 × 50 mill.; bronze, and signed M. & W. ST., issued by this firm, has lately been added to the Boston Collection.

Lange describes the following: Portrait-medallion of Auguste-Victoria, German Empress, 1904; — Silver Wedding Medals of William II. and Empress, 1906; — Plaquettes on the same event; — Coronation of Edward VII. of Great Britain and Queen, 1902; — Portrait-plaquette of Prince Bülow, 1909; — Marriage medal of Hans Diederich Lange and consort, 1904; — Marriage medal of Hans Christian Lange, 1905; — Portrait-medallions of Field



Marshal Count v. Moltke; — Theodor Mommsen, 1903; — Carl Maria v. Weber, 1786-1826 (1907); — Centenary of the Elmshorn Rifle Club, 1902; — Friedrich Ludwig Jahn, 1898; — Prize medal for Rifle-shooting of the Kaiser Franz Joseph Regiment of Hussars, etc.

Other productions by this firm will be enumerated in the Supplementary Vol. VII.

**WILHELMI, JEREMIAS BALTHASAR** (*Germ.*). Engraver of Gotha, according to Ammon, p. 231, and a pupil of Christian Wermuth. He was Mint-engraver and Die-sinker at Ilmenau, in the early part of the eighteenth century.

**WILGOT** (*Germ.*). Stone-carver of the eighteenth century, of whom however nothing is known. A medallion signed by him, occurred in the first Montigny Collection, and is that reproduced below, of which M. Adrien Blanchet has kindly favoured me with



Unknown Portrait.

a plaster cast. It represents an unidentified portrait, and bears the signature **WILGOT** under the shoulder. The medallion is carved in hard white-grey stone.

**WILKE, H.** (*Germ.*). Medallist of the second and third quarters of the nineteenth century, by whom are Portrait-medals of F. L. Jahn, of Freiburg (2 var., one of which in Boston Coll<sup>n</sup>; signed : **H. WILKE**); — Schiller and Goethe, 1860; — Wolfgang von Goethe,

1859 (signed : H. W.); two varieties; — Friedrich von Schiller (2 var.); — Inauguration of the Monument of Paul Frederick, Grand Duke of Mecklenburg-Schwerin, 1849; — Marriage medal of Grand Duke Frederick Francis of Mecklenburg-Schwerin with Princess Augusta, 1849, etc.

**WILKE, MICHAEL** (*Germ.*). Coiner at Wohlau, 1621.

**WILKENS** or **WILKINS** (*Germ.*). Dr Storer has observed this signature on the following medals: Dr J. Heineken, Bremen, 1783; — Dr H. W. M. Olbers, Bremen (in Boston Coll<sup>n</sup>); — Dr<sup>s</sup> Olbers and Trevivanus, 1844 (in Boston Coll<sup>n</sup>); — Medal commemorating the Great Fire at Hamburg, 1842.

**WILKENS, HEINRICH** (*Germ.*). Contemporary Sculptor of Hemeelingen, whose signature occurs on a large Plaque, 1902, on the Kaiser's Visit to Posen (Lange, n<sup>o</sup> 657).

**WILKENS, M. H. & SÖHNE** (*Germ.*). A firm of Bremen who published a large cast medallion with bust of Theodor Mommsen (1893), executed by Hans Bulling.

**WILKIESON**. Lieut. Colonel C.V. (*Brit.*). Mint-master at Madras, from May 1865 to November 1866.

**WILKINSON, JOHN** (*Brit.*). 1728-1808. Ironmaster; established first blast-furnace at Bilston, Staffordshire, about 1748; set up plant for boring cylinders at Bersham, *circ.* 1756; began manufacture of wrought iron at Broseley; patentee for making lead pipe, 1790; executed large government orders for artillery material.

Wilkinson caused to be issued at the Soho mint a large and inte-



Portrait-Token of John Wilkinson.

resting series of Halfpenny tokens, which were engraved by Hancock.

W. J. Davis, *Warwickshire Tokens*, describes under nos 540-703 over 160 varieties of these: Wilkinson, uniface portrait-piece; Wilkinson Forge 1787, 1788, 1790, 1792, 1793, 1795; Wilkenson



Forge 1792, 1793; Wilkison Forge 1787, 1792, 1794; Wilkinson Vessel 1792; Wilkison Vessel 1792; Wilkinson Vulcan 1790, 1791, 1792, 1793; Wilkenson Vulcan 1790, 1791; Wilkison Vulcan 1792, 1793; Wilkinson, miscellaneous 1790-1793.

**WILLADING, JOHANN RUDOLF** (*Swiss*). Mint-master at Berne, 1678-1679. Cf. Dr Carl Brun, *Schw. Kstl.-Lex.*

**WILLAME, ADRIEN DE** (*Flem.*). Mint-master at Bruges, from 19. December 1490 to 6. April 1491 in the absence of Ambroise Diegarde.

**WILLEBEKE, JEAN VAN** (*Flem.*). Seal-engraver, 1441. He is mentioned in the Mint records of Belgium. Cf. *Revue belge de num.*, 1856, p. 328.

**WILLEMS, CHARLES MARIE** (*Brit.*). Contemporary Engraver, born in Birmingham, and employed by Elkington & Co. By him is a Portrait-plaque of Cardinal Vaughan, archbishop of Westminster, 1895; his initials **C M W** are stamped on it.

**WILLEMSSEN (or WILMSEN), JOHANN (HANS)** (*Germ.*). Mint-master and Warden at Minden, 1670-1674.

**WILLERDING, ULRICH BURCKHARD** (*Germ.*). Mint-master at Mayence, appointed on 18. September 1684 after the death of Adam Longerich. His initials or monogram **W B W**, <sup>B</sup>**v X w** occur first on the Bamberg Groschen struck at Mayence in 1684-85, then on the Thalers of Mayence and Fünfszehner of the Count of Hohenlohe 1685, Erfurt 3 Gute Groschen 1687, and Burgfriedberg 6 Kreutzer 1688. His name then disappears from the Mayence mint records until 1702, when Willerding returned from Vienna, and implored the authorities to allow him to strike billon coins, which request was granted, no doubt out of pity. He coined Kreutzer 1703-1704, Albus and Half Albus pieces, and after 1704 only Pfennige. He died in 1714, and was succeeded by Andreas Kötznér.

Schlickeysen-Pallmann's indications as to Willerding are incorrect.

**BIBLIOGRAPHY.** — G. H. Lockner, *Mainzer Münzbeamte des 17. und 18. Jahrhunderts*, Berl. Münzblätter 1904.

**WILLERME, PÉRUSSET** (*Swiss*). Engraver of coin-dies under Georges de Saluces, bishop of Lausanne (1440-1461). Morel-Fatio in his 'Histoire monétaire de Lausanne' makes a distinction between the Lausanne moneyers (*monetarii*) and the operarii, simple workmen of the Mint. Among the first he includes Villermé Pérusset, who is the same person as Vuilelmus Doreir, alias Pirisset, mentioned in the accounts of the city of Lausanne, 1426-27, and

1434-38. Morel-Fatio is of the opinion that the episcopate of Georges de Saluces may be considered as the most brilliant period of the Lausanne Mint, as much for the abundance of currency issued as for the modifications that took place in the coinage. Willerme Pérusset was this bishop's Coin-engraver.

BIBLIOGRAPHY. — Dr C. Brun, *Schw. Künstler-Lexikon*, II, 503.

**WILLETS, THOMAS** (*Brit.*). Die-sinker of Birmingham and Engraver of Tokens, in the latter part of the eighteenth and beginning of the nineteenth century. He was employed at Kempson's Button manufactory in Birmingham.

The dies that he engraved include : Dundee Penny 1797, issued by Thos Webster Junr; — Dundee Farthing (Pye 17.4); — Forfar Halfpenny 1797; — London, Carter's Halfpenny 1795; — Stag and Plough Halfpenny 1796; — Rule Britannia Halfpenny 1797; — Montrose Halfpenny 1799, issued by A. Nicol; — Norwich Halfpenny 1797, with bust of G. F. Handel; — Perth Halfpennies 1797 (Tay Bridge; St. John's Church) and Farthing (Monks tower); — Portsea Halfpenny 1796; — Stafford Halfpenny 1797; — Bath 1796; Bust of George III; Corn imported by government; — Glasgow Farthing, 1799; — Birmingham Penny 1798; — Badminton Halfpenny 1795, 1796 (several varieties); — British Halfpenny; with bust of George III., HE FEELS HIS PEOPLE'S WANTS, etc.

There is an interesting note on the Norwich Halfpenny, issued by Joseph Hardingham in 1797, in the *British Numismatic Journal* I, p. 328 : "About forty-eight specimens were struck. In some instances the edge reading is almost obliterated. There is a very rare variety from a slightly different obverse die, showing the hair farther from the ear. The tokens were struck at Kempson's Button



Norwich Halfpenny, 1797.

manufactory, Willets being the Die-sinker. The obverse die, with the bust of Handel, was used with the dies of the "Coventry Buildings" to produce a number of rare sets, those having this reverse being far scarcer than those with Kempson's original reverse, viz., "The arms of Coventry", and date, 1797. These sets of "Building-tokens" were made for sale to collectors.



From the above we gather that Kempson's 'Coventry Building tokens were engraved by Willets, who cut the dies for many others of Kempson's tokens (*Cf.* Vol. III, 141-143).

Among 19<sup>th</sup> century tokens by Willets, W. J. Davis describes: Birmingham Shilling and Sixpence 1812; Æ Sixpence, and Threepence 1813; Penny 1812 and 1813; and Brechin Halfpenny 1801.

BIBLIOGRAPHY. — Pye, *op. cit.* — Atkins, 18<sup>th</sup> cent. *Tokens.* — Davis, 19<sup>th</sup> cent. *Tokens.*

**WILLIAM** of Gloucester (*Brit.*). Goldsmith of the middle of the XII<sup>th</sup> cent. He cast a silver figure of Catherine, daughter of Henry III († 1257) long since lost from her tomb in Westminster Abbey, possibly the first work of the kind executed in England.

The name of William of Gloucester occurs frequently in Mint records of Henry III. *cf.* Earle Fox and Shirley-Fox, *Op. cit.*

**WILLIAMS**, Captain E. C. S. (*Brit.*). One of the acting officers at the Bombay Mint under the administration of Col. J. A. Ballard, 1862-1879.

**WILLIAMS, J. T.** (*Brit.*). Gem-engraver of the latter half of the eighteenth century; he worked chiefly after the antique. His name is mentioned by King and Raspe, *Tassie Gems*, who calls him a painter, and describes two gems by him: Heads of Neptune and Amphitrite, cornelian; — Venus stooping and undressing herself, cornelian, etc.

**WILLIAMS** and **ANDERSON** (*Amer.*). Issuers of a Medal of the Rhode Island Medical Society, 1912, struck at Providence.

**WILLIAMS, W.** (*Brit.*). A Token manufacturer in London, end of the eighteenth century. He issued several types of the Anglesey Tokens 1790-91, engraved by Wilson (*q. v.*); T. Miller's Bungay Halfpenny 1795 (eng. by James).

**WILLIS, RICHARD** (*Brit.*). Contemporary Sculptor, residing in London. At the Royal Academy Exhibition 1899 he exhibited a medallion in bronze, representing Fate.

**WILLOUX, HENRI DE** (*French*). Goldsmith at Angers; Assayer at the Mint there, and appointed Mint-engraver on 17. October 1429. He was in 1437 Mint-engraver in Paris, and was employed in cutting dies for the gold coinage.

**WILM** (or **WILMS**), **HANS** (*Germ.*). Mint-master at Lübeck, 1645-60.

**WILMSEN** (or **WILLEMSSEN**), **HANNS** (*Germ.*). Mint-master and warden at Minden, 1670-1674. I have noticed the initials **I-W** on a Half Gulden 1671 of the Great Elector, Frederick William of Brandenburg.

**WILNO** (*Dutch*). Engraver of the early years of the nineteenth century, who resided at The Hague, and signed a number of medals: 50 years' Jubilee of the Masonic lodge 'La Vertu' at Leyden, 1807; — Prize medal of the Academy of Drawing at The Hague, 1808 (illustrated in Nahuys, *Histoire numismatique du Royaume de Hollande*, 1858; Pl. viii, 60).

**WILSON, HENRY H.** (*Brit.*). Officiating Mint-master at Calcutta from 27. November 1813 to May 1814, and again from 15. June 1824 to 28. February 1825.

**WILSON, JOHN** (*Brit.*). Medallist, Line-engraver, and Painter of the first half of the nineteenth century. He appears to have been in business as a Seal-engraver and Die-sinker at 20 Leicester Square, London, and later entered into partnership with William Tassie (about 1827) whom he succeeded in 1840.

Between 1824 and 1856 he exhibited many works of medallic art, and also landscapes and portraits in oils, in the Royal Academy;



Head of Minerva.

including a Portrait-medallion of King William IV., 1834; — Portrait Gems of Queen Victoria, 1839 and 1856; — Oil portrait of Lord Brougham, 1855; — Portrait-medallion of Jeremy Bentham, from a bust by Davie, 1832; — Portrait-medallion of Frederick, Duke of York and Albany, 1827; — Sir Christopher Wren; R. St Paul's, by B. Wyon, etc.

The cameo, with bust of Minerva, reproduced above, has recently passed through my hands. It is signed: **J. WILSON**.

**WILSON, JONATHAN** (*Brit.*). Engraver, Die-sinker and Medallist, born *circa* 1777, worked for about 30 years at Sheffield (in 1816 he was living at 85 Fargate, and in 1821 at 30 Fargate). He left Sheffield about 1824-5 and went to London, where he died in October 1829, aged 52. He may have been related to L. Wilson, a Sheffield engraver.



“ We have an early and pleasant reference to Francis Chantrey and Jonathan Wilson about 1800-1, during the apprenticeship of the former in Sheffield : —

“ If Chantrey can be said to have received any instruction in the use of the pencil before he left (his master) Ramsay, his preceptor was Jonathan Wilson, afterwards known in London as a Medal-engraver — a man, whose attainments in an art still more difficult than that of the sculptor in marble, were the result of a self-cultivation of intuitive genius, not less remarkable than that of his eminent contemporary... In a back chamber of these premises (in High St., Sheffield) night by night towards the close of his apprenticeship did young Chantrey and his friend Wilson devote themselves to the pencil, their principal exercise being to copy the drapery of a series of French prints of statuary...”

Jonathan Wilson was residing in Fargate, Sheffield, in 1811, when he was described as a Painter. A year later he is mentioned as an Engraver.

When Robert Bennett (the father of Sir William Sterndale Bennett) moved to Sheffield in 1811, on his appointment as organist of the Sheffield Parish Church (now recently become the Cathedral Church of the City) he lodged with Jonathan Wilson, until his marriage in 1812, when he set up house for himself.

The Sheffield Pitt Club (which was established in 1810) decided in 1817 to have a commemorative medal, and Jonathan Wilson was commissioned to execute it, but it was not until the anniversary in May 1819 that the medals were distributed amongst the members. They were struck in bronze and in white metal — a specimen in Mr W. T. Freemantle's collection of Rotherham of the latter is encased with glass with a silver edge: —

Obv. SHEFFIELD PITT CLUB. ESTABLISHED MDCCCX. R. NON SIBI SED PATRIÆ VIXIT. WILSON, SHEFF. (Head of the R<sup>t</sup> Hon. William Pitt, to left.)

Jonathan Wilson also engraved the dies for the medal struck in memory of William Wentworth, fourth Earl Fitzwilliam, 1819 (signed : **WILSON**). It was finished in 1824, and forty specimens were supplied to the order of Lord Milton.

Mr. Freemantle, to whom I owe the present notice of Wilson, has a specimen in bronze (signed : **WILSON F.**).

The following comment is from a Sheffield paper in October 1829 : — “ No artist did more to adorn the various manufactures of this town (Sheffield) than Mr Wilson. His medals of Pitt, Earl Fitzwilliam, etc., will rank among the first productions of the kind.”

It is probable that Jonathan Wilson was the Engraver of the Anglesey Penny of 1790 and Halfpenny of 1791.

BIBLIOGRAPHY. — Notes kindly supplied by Mr W. T. Freemantle, of Barbot Hall, Rotherham.

**WILSON, ROBERT** (*Brit.*). Issuer of engraved tokens for "Half a Guinea", Seven shillings and Promissory notes for 3/6. He resided at Sowerby Bridge, and died there in 1808. Cf. S. H. Hamer, *Num. Circular*, 1907, col. 9851.

**WILSON, W.** (*Brit.*). Medallist in London, nineteenth century. His signature occurs on the reverse of a medal of the Surgical Society of London, instituted in 1773; it has on obv. a bust of Ant. Fothergill M. D., LL. D. (1738-1820). (*A. J. N.*, 642); another medal (*illustrated*) of the Art Union series, with bust of West (1738-1820) has on rev. West's famous masterpiece on the Death of Wolfe, 1759; signed on obv. **W. WILSON** and on R. **WILSON LONDON**.



Benjamin West, 1738-1820.



**WIMMER, JOACHIM** (*Germ.*). Modeller in wax, and jeweller to the Court of Saxony, born in 1579. The chronicler relates the extraordinary circumstance that he was stricken with total blindness for over a period of five years, when his sight was completely restored by a cure prescribed by the famous physician and oculist, Bartisch.

Joachim Wimmer is distinguished by his exceptionally delicate touch.

**WIMMER, BENJAMIN LIEBRECHT** (*Germ.*). Probably a descendant of Joachim Wimmer, the son of a clergyman and a native of



Profile of a Lady with powdered hair. By Wimmer.  
(Wallace Collection).

Flemming in Saxony. He was a skilled painter, modeller, and etcher, and his work in wax consisted of fine profile medallions, of which he modelled several of the Churfürstin of Saxony. There is a beautiful little head of a Lady with powdered hair in the Wallace Collection labelled Wünner, after an indistinct signature in the corner of the medallion, which however is probably Wimmer.

BIBLIOGRAPHY. — B. Kendell, *Jewelled Waxes and others*, The Connoisseur, VIII, 1904, p. 134.

**WINCK, P.** (*Austr.*). This signature is said to occur on a commemorative medal of the Relief of Vienna, 1683. Cf. Ammon, n° 157.

**WINCKLER, JOHANN SAMUEL** (*Germ.*). Medallist to the Mint at Breslau, 1772-1775.

**WINCKLER** (*Germ.*). Mint-warden to the Count of Montfort, 1768. Cf. Ammon, p. 493.

**WINCKLER, MELCHIOR** (*Germ.*). Administrator of the Mint at Teschen, 1613, under Duke Wenceslaus.

**WINCKLER, THEOPHILUS** (*Germ.*). Engraver of gems and armorial bearings at Breslau, 1605-1613.

**WINDE, JOHN** (*Brit.*). Mint-master at York, in conjunction with George Gale, and Richard Lee, 6<sup>th</sup> year of Edward VI., 1552-53.

**WINDLEY, MAUD R.** (*Brit.*). Contemporary Sculptor. I have seen a Portrait-medallion by her, of T. Y. Baker Esq. R. N., at the Royal Academy Exhibition, 1911; also another of Sir Edwin Pears, 1915.

**WINDLEY, THOMAS** (*Brit.*). Contemporary Sculptor, and the author of a Portrait-medallion of Maud Windley, which was exhibited at the Royal Academy, 1906.

**WINGE, PHILIPPE VAN** (*Flem.*). Nephew of Antoine Morillon, and a scholar of the second half of the sixteenth century. He was not, properly speaking, a Medallist, but produced a number of casts of Italian, Belgian, and German Renaissance medals, many of which bear his initials P. W. He died at Florence in the flower of his age in 1592.

Dr Simonis possessed a uniface Portrait-medallion of Francesco Sforza, signed : P. W., and among *Philippus Wingius* cast reproductions are mentioned a series of restored Papal medals from St. Peter to Innocent VIII, of 40 mill. diam.; medals of Pisano and Guazzalotti; German medals with bust of Dantiscus, bishop of Ulm, dated 1529; Adolph of Burgundy, duke of Beveren; Otto, Henry and Philip, brothers, Counts palatine; Belgian medals with portrait of Granvella, and Abevuszum, after Antoine Morillon, and medals of Stephen of Holland and Jonghelinck.



Dr Simonis illustrates a Portrait-medal of Christian, king of Denmark, Sweden and Norway.

Several of the medals mentioned above are the work of Christoph Weiditz, to whom Prof. Habich has quite recently dedicated a most exhaustive monograph, which will be referred to in my article on Weiditz in the Appendix.

BIBLIOGRAPHY. — Dr Julien Simonis, *L'Art du Médailleur en Belgique*, Bruxelles, 1900.

**WINKELMANN, HERMANN** (*Germ.*). Mint-warden at Riga, 1625-1650.

**WINKLER, JOHANN** (*Germ.*). Mint-master at Langenargen-Tettang, 1726, 1732; Warden of the Mint to the Counts of Montfort, 1760.

**WINKLER, G. C.** (*Germ.*). Die-engraver at Esslingen, 1769. He signed: G. C. W. F.

**WINKLER, R.** (*Germ.*). Medallist of the second half of the nineteenth century, residing at Zittau. His signature occurs on insignia of the Görlitz Marksmen's Association (1877), and on a medal commemorating the 800<sup>th</sup> Anniversary of the House of Wettin, with bust of King Albert of Saxony, 1889.

**WINNECKE, CHRISTIAN** (*Germ.*). Mint-master at Copenhagen under King Christian V., from 1690 to 1700. His son, of same name, served in the same capacity, under Frederick IV. and Christian VI. 1700-1747.

BIBLIOGRAPHY. — C. T. Jorgensen, *Beskrivelse over Danske Monter 1448-1888*, Copenhagen, 1888.

**WINSCOM, G. V.** (*Brit.*). Officiating Mint-master at Madras, June to July 1858.

**WINSER, Miss MARGARET** (*Brit.*). Designer of the reverse of the Medal established in 1904 by the Lords Commissioners of the Admiralty, with the approval of King Edward VII., for the recognition of good shooting among the seamen gunners of the Royal Navy. The dies were engraved by G. W. De Saulles. Three medals are awarded annually.

This talented Sculptor has also exhibited Portrait-medallions at the Royal Academy 1904, and in 1905 a Christmas medal and the 'Admiralty' medal above mentioned.

Miss Margaret Winsor, who resides at Tenterden (Kent), was formerly a Member of the London Society of Medallists, now extinct.

One of her recent productions (1912) is a Portrait-medal of Joachim, the famous violonist. This medal was issued by William Allan, of Nottingham, and engraved by Midgley.

L. FORRER. — *Biographical Notices of Medallists.* — VI.

At the Royal Academy Exhibition 1913, the artist shewed a Memorial panel, and a case of medals, in bronze and silver; again in 1914 she had a Medallion representing Dancing Children, and a case of medals in bronze.

**WINSLOW, PETER CHRISTIAN** (or **CHRISTOF**) (*Dan.*). Medallist and Engraver of coin-dies, born at Copenhagen, where he died about 1760. He worked for some years in France, and from 1737 to 1744 was employed by the Paris Medal Mint. On his return to his native land, Frederick V. appointed him Engraver at the Copenhagen mint, where we find him from 1747 to 1752.

In French mint records, Winslow's name occurs with the title of "Graveur des médailles de Sa Majesté". None of the artist's French medals are signed. He appears to have been employed in recutting dies and puncheons by other Engravers, which had become damaged by use. Among his authentic works described in his memoirs we find : 1737. Prosperity of France ; AMAT AUREA CONDERE SAECLA ; — Capture of Fontarabia ; — Education of the King ; — 1740. Peace with Spain ; — Recovery of the King ; — 1741. Peace of Westphalia ; — The King's return to Paris (1652) ; — 1742 : Foundation of the Academy of Sciences in 1666 ; — The new Order ; — Majority of Louis XV. ; — 1743. Audience of the Turkish ambassador ; — Preliminaries of Peace ; — 1744. The Conquests of 1646 ; — Cayenne retaken in 1676 ; — Badges of honour granted to pilots and sailors.

By him is also the reverse of a Memorial medal on the death of Louisa, Queen of Denmark, 1751 (obv. signed : **R. BIEN.F.** ; **R.** P. C. W.

In the *Revue numismatique*, 1908, p. 412, the **R.** of a medal of Louis XIV. by Winslow is described. The medal was intended to be distributed to Indian chiefs, friendly to France. The type **HONOS ET VIRTVS** (Honour and Valour) was copied with slight alterations from Sestertii of Galba, Vitellius and Vespasian.

Varieties of this medal exist :

1. Obv. **LVDOVICVS · XIII · D · G · FR · ET · NAV · REX**. Bust of Louis XIV, to right.

**R.** **HONOS ET VIRTVS**. Two warriors standing with hands clasped ; one representing France, on the right, wearing a Roman tunic and holding a spear in his left hand, and the other, representing the Indian allies of France, with loose drapery around his loins and on his left arm, and holding a spear in his left hand.

2. Obv. **LUDOVICUS XV REX CHRISTIANISSIMUS**. Bust of King to right, draped and laureated.

**R.** Similar to last.

This Medal has been found with **LUDOVICUS**, etc., erased and **GORGE** (*sic*) **III** stamped or engraved in its place.



McLachlan gives the following account of the origin of these medals : " Ever since the commencement of the European settlements there had existed a social warfare in Canada, in which the different Indian nations were arrayed against each other and against the intruding settlers. It was one constant succession of raids on peaceful villages, isolated farm houses and Indian encampments, so that the whole country seemed likely to be denuded not only of its European, but of its Indian inhabitants.

" Upon the death of Frontenac in 1699, de Callières was appointed Governor of Canada, and, from having been so long in command at Montreal, the frontier town, his intercourse with the Indians had been more intimate and therefore his influence much greater. Learning of the general peace concluded in Europe, the Iroquois approached the new Governor asking that representatives be sent to treat with them. But this proposition he declined, with the intimation that he could only treat with representatives of the tribes at Montreal. Acting on this proposition, a general council of delegates from the different Indian nations assembled in Montreal on the 18<sup>th</sup> of September, 1700, and concluded a treaty of peace which was to be ratified by a grand council of all the tribes, to be summoned the following year.

" In August, 1701, this great council met, and the occasion was the most impressive event that had taken place since the founding of the city. Just outside the city walls, a spacious enclosure was formed with young saplings and seated with benches for the Indian deputies — over thirteen hundred in number. There were representatives from the Abenakis, Algonquins, Hurons, Illinois, Iroquois, Miamis, Outaouais, Ponteuamis, Sauteux, and, in fact, every tribe from the Gulf of St. Lawrence to the lower stretches of the Mississippi. The whole town, male and female, turned out to witness the spectacle; for the Indians were costumed with all the peculiar finery and attributes of their different clans, as well as tribes. At one end of the enclosure was a pavilion occupied by de Callières, the Governor, Vaudreuil, Governor of Montreal, de Ramezay, the Commandant of the forces, de Champigny, the Intendant, and all the notables of the town, while surrounding the whole was a guard of soldiers. After de Callières had addressed the assembled delegates and the address had been translated into the different Indian languages, wampum belts were exchanged and, no doubt, as was usual on such occasions, treaty medals distributed.

" From these facts we may safely conclude that when de Callières had concluded the preliminary treaty of 1700 with the Indians, and had arranged for the assembly of a grand council in August 1701, for its ratification, he asked the Minister of Marine, in Paris, to have a special medal prepared for presentation, on the occasion, to the

Indian chiefs, on which the idea of peace and concord should be depicted. The Minister having accorded the medal, entrusted its execution to the engraver Winslow, who, no doubt, as a numismatist, as many of the medallists of those days were, sought his inspiration from among his Roman coins, and chose the design displayed on that of the Fufia gens as the most appropriate.

“And, thus, in a later study of this coin, we have been able to trace the source of the inspiration, and to fix definitely the date of and the occasion for which one of our well known Canadian medals was struck”.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — Franks and Grueber, *Medallic Illustrations.*, &c. — Nagler, *op. cit.* — Rondot, *op. cit.* — Betts, *Historical Medals of America.* — J. Leroux, *Le Médailleur du Canada.* — R. W. McLachlan, *Medals awarded to Canadian Indians*, Montreal, 1899.

**WINTER, CHARLES** (*Brit.*). Manager of Spink and Son Ltd.'s Die-sinking works; later Director of the Soho Metal Works, and Soho Scientific Instrument Co., London.

His signature **WINTER. F. 1910** occurs on a Coronation medal of George V. and Mary, and he designed the reverses of Spink and Son Ltd.'s Diamond Jubilee medals of Queen Victoria 1897, and many Prize medals, badges, &c., issued by the firm from about 1887 to the present time.

**WINTER, F. D.** (*Brit.*). Medallist of the fourth quarter of the seventeenth century, who “probably was engaged at the Royal Mint, as his initials upon medals generally appear in conjunction with those of Thomas Neale, the Master of the Mint. He executed few medals of his own design, his works consisting mainly of inferior copies of medals by Jan Smeltzing, Jan Luder, and others. His works date from 1688 to 1695” (*Med. Ill.*, II, 744).

F. D. Winter's medals include: Landing of William of Orange at Torbay, 5. Nov. 1688; Bust of William III.; *R.* INVICTISSIMVS GVILLELMVS MAG.; signed: **F. D. W.**: (F. D. Winter) **N. G. A. P.** (Neale, Custos Artifex Primus) (*Med. Ill.*, II,  $\frac{637}{62}$ ); Coronation of William III.,  $\frac{11}{24}$  April 1689; signed: **F. W.** (*M. I.*, II,  $\frac{675}{49}$ ); — William and Mary; their portraits on either side (*M. I.*,  $\frac{687}{74}$ ); — William III. lands in Holland, Jan. 1691 (three varieties; *Med. Ill.*, II,  $\frac{2}{155}$ ,  $\frac{3}{156}$ ,  $\frac{3}{157}$ ); — Triumphal Entry into the Hague, Jan. 1691 (*M. I.*, II,  $\frac{8}{165}$ ); — Another, on the same event (*M. I.*, II,  $\frac{13}{176}$ ); — William III. and Louis XIV.; their busts on either side (*M. I.*, II,  $\frac{23}{192}$ ); — The Duke of Zell, oldest Prince of the House of Brunswick-Lüneburg, elected a Knight of the Garter, April 1691 (*M. I.*,  $\frac{24}{193}$ ); — Athlone taken by General Ginkell, June 1691 (*M. I.*,  $\frac{28}{200}$ ); — Battle of Aghrim, July 1691 (several varieties; *M. I.*, II,  $\frac{32-3}{205-210}$ ); — Galway taken, July 1691 (*M. I.*, II,  $\frac{34}{244}$ ); — Battle of La Hogue, May 1692; Bust of William III.; *R.* FUGATIS 'EX' MARI etc.; signed:



**F. D. W.**: **N. C. A. P.** (*M. I.*, II,  $\frac{59}{257}$ ); — Another; *R.* The French ship "Soleil Royal" blowing up;  $\frac{49}{29}$  May 1692 (*M. I.*, II,  $\frac{65}{269}$ ); — Relief of Rheinfels, December 1692 (*M. I.*, II,  $\frac{78}{291}$ ); — Battle of Landen (Neerwinden) July 1693; signed: **F. D. WINTER. F.**; two types; *R.* inscription. VICTO VICTORE GALLO, etc., and NVNQVAM: IMPVNE LACESSITVS. Two dogs suffering by their attacks upon a porcupine (*M. I.*, II,  $\frac{84}{304}$ ,  $\frac{85}{302}$ ); — Queen Mary, as Regent, 1693 (?); *R.* Globe between the sun and moon; signed: **F. W** (*M. I.*, II,  $\frac{89}{308}$ ); — William III. arrives in Holland, May 1694; signed: **F. D. W.** (*M. I.*, II,  $\frac{94}{340}$ ); — Death of Queen Mary,  $\frac{28. Dec.}{7. Jan.}$  169  $\frac{4}{5}$ ; signed: **F. D. WINTER. F.** (*M. I.*, II,  $\frac{108}{337}$ ); — Another, with *R.* the Queen's body lying in state under a canopy (*M. I.*, II,  $\frac{109}{340}$ ); — Another, on same event; *R.* Altar, on which cap of Liberty, etc. (*M. I.*, II,  $\frac{117}{355}$ ); — Another, with *R.* legend: CORONA MELIORE DONATA etc. Mary reclining on a cloud (*M. I.*, II,  $\frac{149}{359}$ ); — Namur retaken, August 1695; signed: **F. W** (*M. I.*, II,  $\frac{137}{392}$ ); — Balthazar Bekker, minister at Amsterdam, 1698 (*Van Loon*, IV, p. 225, 5).

**BIBLIOGRAPHY.** — Bolzenthall, *op. cit.* — A. van Kerkwijk, *Catalogus der Nederlandsche Gedenkpenningen*, 1903. — *Oranje-Nassau Gedenkpenningen*.

**WINTER, JOHANN FRANZ** (*Austr.*). 'Kanzellost' to the Mint and Mining Administration of Austria, 1752.

**WINTERBACH, GERARD (GERIT) VON DER** (*Germ.*). Mint-master at Frankfort-on-M., 1424. He coined for Luxemburg and Chiny, in the name of John of Bavaria, gold Florins (*Rynsche Gulden*), silver Gros, Half Gros, Quarter Gros, and billon Lewekins. *Cf.* Serrure, *Numismatique luxembourgeoise*, p. 105.

**WINTERBACH, THIELMANN VON** (*Germ.*). Mint-master at Frankfort-on-M., and Nördlingen, 1431.

**WINTERBACH, VOSS (FOYS) VON** (*Germ.*). Mint-master at Frankfort-on-M., and Nördlingen, 1418-1423, 1428-1431, and his son, of the same name, 1452-1470. Prof. Joseph gives interesting information on these Mint-masters.

**BIBLIOGRAPHY.** — Joseph u. Fellner, *Die Münzen von Frankfurt am Main*, 1896.

**WINZER, JAKOB** (*Germ.*). Die-cutter at the Breslau Mint, 1536.

**WIPF, JOSEPH** (*French*). Contemporary Sculptor and Medallist, born at Nismes. Pupil of Thomas, and Ringel. At the Paris Salon 1894 he exhibited 5 Portrait-medallions.

**WIRTH, CHRISTIAN** (*Austr.*). Assistant-engraver at the Vienna

Mint, born in 1755, died on 29. January 1782. *Vide* **CHRISTIAN WÜRTH**.

**WIRTH, FRANZ XAVER** (*Austr.*). Assistant-engraver at the Vienna Mint ; brother of Johann Nepomuk Würth ; flourished about 1769-1781. *Vide* **FRANZ XAVER WÜRTH**.

**WIRTH, JOHANN BAPTIST**, Senior (*Austr.*). Chief Engraver at the Mint of Kremnitz; died in 1790. *Vide* **WÜRTH**.

**WIRTH, JOHANN BAPTIST**, Junior (*Austr.*). Chief Engraver at the Vienna Mint, born in 1769, pensioned in 1849. *Vide* **JOHANN BAPTIST WÜRTH**.

**WIRTH, JOHANN NEPOMUK** (*Austr.*). Chief Engraver at the Vienna Mint, born in 1750, died in 1811. *Vide* **JOHANN NEPOMUK WÜRTH**.

**WIRTH, WOLF** (*Austr.*). Gem-engraver and Die-cutter at Prague, *circ.* 1587-1589. He worked at the Mint there; several payments are recorded against him for dies supplied by him in 1587, 1588 and 1589. Fiala gives his date as 1588.

**BIBLIOGRAPHY.** — E. Fiala, *Sammlung Donebauer*. — *Katalog der Münz- und Medaillen-Stempel-Sammlung in Wien*.

**WISE** (*Brit.*). Gem-engraver of the second half of the eighteenth century. A gem, described in Raspe's *Tassie Gems*, representing a Bust of Neptune, is signed : **WISE**.

**WISE** (*Brit.*). A Birmingham Die sinker; engraver of Thos. Chambers' Dental Token (*A. J. N.* 1228; in Boston Collection).

**WISE**, Miss **DOROTHY S.** (*Brit.*). A contemporary Sculptor, and member of the former London Society of Medallists.

I have seen a Portrait-medallion of Miss C. M. Williams Wynne by this artist at the Burlington House Royal Academy Exhibition in 1909.

**WISENHAWPPL, KUNCZ** (*Austr.*). Coiner at Gratz, 1464.

**WISSAERT, FRANÇOIS** (*Belg.*). Heraldic Engraver and Die-sinker, residing at Brussels; father of the Sculptor and Medallist, Paul Wissaert, and Proprietor of the Firm of Wissaert & Co. He was born on 14. February 1855, and educated at the Brussels Royal Academy of Fine Arts. His father before him carried on the business of an Engraver.

This Engraver's works include Commemorative Plaques of the Inauguration of the Rogier and Anspach monuments, 1897; — Presentation medal to M. de Gerlache et ses compagnons de



gloire, 1900; — Portrait-medal of Everard t'Serclaes, 1903; — Prize medal of New York University, with bust of Professor Morse (signed : F. W.); — Presentation Plaque for Choral Festivities (signed : F. WISSAERT); — Badge of the Regatta Club at Brussels; — Prize medal for a Dog show; — Medal of the Antarctic Expedition organized by the Geographical Society of Brussels, 1897-1899; — Charity Medal of Louvain; — Badge for the Communal Counsellors of Schaerbeek; — Everbergh Festival, 22. July 1900; — Badge for Water polo competitions; — King Albert (2 sizes) etc.

A number of medals by other artists, as M. Fernand Dubois, have been struck at Wissaert and Co's works. A Swiss heraldic engraver of the name of Carl Höhmman was for some years in the employ of the firm.

**WISSAERT, PAUL** (*Belg.*). Contemporary Sculptor and Medallist, born in Brussels, May 13, 1885; studied at the Brussels Academy of Fine Arts, 1901-1905, under Charles Van der Stappen and Julien Dillens, sculptors; later he went to Paris and followed the classes at the Ecole des Beaux-Arts, under the direction of J. C. Chaplain. In 1908 he visited Italy and Sicily, and made a stay of some duration at Florence to study.

Wissaert exhibited for the first time in Brussels at the Musée Moderne, June 1909. He obtained first prizes in Brussels (Académie des Beaux-Arts, 1908); also prizes at Paris (Ecole des Beaux-Arts); first prize in competition with others, Société des Amis de la Médaille, 1908; third prize of the same Society, 1911 (in conjunction with M. Edgar Jooris, of Antwerp).

Among his chief works are : Au ruisseau; — Vingt-cinquième anniversaire de Mariage; — L'Enseignement (struck for the Société des Amis de la Médaille), and he exhibited at the 'International Medallic Exhibition of the American Numismatic Society', New York, March 1910 : L'Enseignement; — Au Prince Albert; — Richard Wagner; — Le lion belge; — Duc; — Giugno; — Patria; — Prof. Morse, of New York; — Au ruisseau; — Signorina Bertha P\*\*\*; — Pêcheuse (de Knocke); — R. of Silver Wedding medal; — Presentation medal to Baron Baeyens, with a representation of the façade of the Société Générale; — 1910-12. Portrait-medallions, varied; — 1913. Jean Leurs; 65 mill.

He further exhibited at the 'Salon International de la Médaille', Brussels, 1910 : Au bord du ruisseau; Æ. plaque; — La Jeunesse bruxelloise à Mgr. le Prince Albert, 1909; Æ. plaque; — Pêcheuse de crevettes; Æ. plaque; — L'Enseignement; Æ. plaque; — Signorina Sienese; Æ. medal; — Patria; Æ. medal; — Au bord du ruisseau; large Æ. plaque; — XX<sup>th</sup> Anniversary of Marriage of the Artist's parents; Æ. medal; — Return of Prince

Albert from the Congo; plaque; — The Artist's Parents; large Æ. uniface medallion mounted on wooden frame, etc.

**WISSEL, OTTO HERMANN** (*Germ.*). Mint-engraver at Königsberg 1725-1752, under Frederick William I. and Frederick the Great. He signed some of his dies with a **W**.

**WISSEN, TILMAN VAN** (*Germ.*). Engraver at Cologne, 1470. He competed in that year for the execution of dies for the Denier de la Toison (or Briquet) of Bruges, in conjunction with Jacques du Biez, engraver at the Bruges mint, and Pierre le Roy, goldsmith of the same town. Cf. *Revue belge de num.*, 1852, p. 280.

**WISSGER, JOHANN GEORG** (*Germ.*). Mint-engraver at Amberg, 1763-1780.

**WITE, HANNS DE** (*Bohem.*). Contracted in conjunction with others on 18. January 1622 to undertake the coining for the whole Kingdom of Bohemia, Austria below the Enns and Moravia, for one year. The contract which came into force on 16. February 1622 ended on the same day in the following year. The coining was carried out at the two mints in Prague, and at the mints of Kuttenberg, Joachimsthal, Brünn, Olmütz, and Vienna. The company consisted of the Duke of Friedland, Prince of Liechtenstein, Paul Michna, Johann de Wite, Jacob Basseny Judt, and others. For further information, *confer* C. Oesterreicher, *Regesten aus J. Newald's Publicationen über österreichische Münzprägungen*, 1891.

**WITENTZ, JOHANN VON, AUF TOCHOWITZ** (*Bohem.*). Mint-master-general in Bohemia, appointed at Worms 23. June 1545 to 1553.

**WITHIALE, THOMAS** (*Brit.*). Engraver of the Royal Seal of England under Henry VI. (1422-61).

**WITHLEY.** *Vide* **WHITLEY** *supra*.

**WITIG.** *Vide* **WITTIG** *infra*.

**WITOWSKI** (*Pol.*). Contemporary Sculptor and Medallist, residing at Warsaw. His signature occurs on a medal bearing on obv. the portrait of Adam Mickiewicz, and on the rev. that of Joseph Ignaz Kraszewski, 1886 (Czapski 8107).

**WITTE, GEORGES WILLIAM CHARLES** (*French*). Contemporary Sculptor and Medallist, born at Malakoff (Seine); pupil of Charles Levrillier. At the Paris Salon 1906 he exhibited a Portrait-plaque of a Young Girl, and in 1909 a Portrait-medallion of L. van Beethoven. In 1914 he exhibited a Portrait-plaque of M. Ad. H. \*\*\*, and a medal.

**WITTE, HANS DE** (*Bohem.*). A Jewish dealer of Prague, and Chief



of an important association that entered into a contract in 1622 with the government to undertake the Imperial coinage of Bohemia. Austria and Moravia, and in August of the same year contracted further to work the Mint of Neisse. Cf. Friedensburg, *Neuere Münzgeschichte Schlesiens*.

**WITTE, HEINRICH VON** (*Austr.*). Mint-contractor at Schweidnitz.

**WITTE, ISRAËL DE** (*Belg.*). Mint-master at Brussels from 9. June 1681 to 13. August 1695. Jean van Hatten was the Mint-engraver. Full particulars of the coinage issued under him are given in A. de Witte, *Histoire monétaire du Brabant*, III, p. 211 sqq. Israël de Witte also directed the hammered coinage at Antwerp, 1692-1696.

**WITTERWULGHE, JOSEPH** (*Belg.*). Contemporary Sculptor, residing in Brussels. At the 'International Salon de la Médaille' held at Brussels, in connection with the Universal Exhibition, 1910, he showed a Plaquette, entitled "Jack", patinated plaster.

**WITTICH, HANS** (*Germ.*). Mint-engraver at Nuremberg, 1577-1579. *Vide* Gebert.

**WITTIG, HERMANN** (*Germ.*). German Medallist, died about 1889 at Rome, where he had been residing from the beginning of the eighties. Previously he had been working chiefly at Berlin for the Loos Private Mint.

Among his medals are : Portrait-medal of Diedrich and Heinrich Uhlhorn, commemorating the completion of the 200<sup>th</sup> Coining-press issued at their works, 1876 (*illustrated*); — Fifth



Portrait-medal of D. and W. Uhlhorn.

centenary of the "All' Anima" Austrian Hospital at Rome, 1885 (*R.* only); — Prize Medal of the Women's Industrial Exhibition at Berlin, 1865 (*R.* only, signed : **H. WITTIG FEC.**); — Medal of Merit of the Breslau Agricultural Exhibition, 1869; — Pendant or

Badge of the Breslau Rifle Club; — Portrait-medal of Liszt, 1880 (signed : **H. WITTIG. ROMA**); — Portrait-medal of Pope Leo XIII., 1878 (on his accession to the Pontifical See); — Prize Medal of the Fehmarn Agricultural and Industrial Society, etc.

**WITTNAUER, NICOLAS** and **JEAN HENRI** (*Swiss*). Natives of Basle; appointed by Duke Henry II. of Longueville in 1620 as Mint-masters to his Principality of Neuchâtel and Valangin, for a term of 15 years. They were ordered to issue gold Pistoles, Thalers and Half Thalers, Diken and Half Diken, Batzen, Kreutzer and Vierer, on the Berne standard. Their work did not give satisfaction, and their contract was withdrawn. However in 1629 Nicolas Wittnauer was again appointed for a period of three years. In 1630 he was allowed to coin 3000 Thalers' worth of Batzen à 2 Lots fine, but he went beyond his instructions, and was relieved from his office, etc.

*Circ.* 1665, Nicolas Wittnauer appears to have been instructed to issue a coinage of 5, 8 and 10 Batzenpieces.

**BIBLIOGRAPHY.** — Corraggioni, *Münzgeschichte der Schweiz*, 1896. — De Chamberrier, *Histoire de Neuchâtel*. — See also *Supplement, infra*.

**WITZENBERGER, CAJETAN** (*Austr.*). Medallist at Vienna; born in 1780, died on 3. November 1826. He was employed at the Vienna Mint, *circ.* 1800-1806.

**WITZIGMANN, JOHANN** (*Germ.*) Mint-warden at Langenargen 1703-1705; Mint-master, 1709-1725.

**W. K.** *Vide* **WILHELM KITTEL**. Medallist at Breslau, born in 1694; was working about 1730 to 1769.

**W. K.** *Vide* **WILHELM KLEINSCHMIDT**. Mint-master at Hildburghausen, *circ.* 1760-1770.

**W. K.** *Vide* **WESTPHAL** (Mint-master) and **KERN** (Mint-warden) at Schwabach, 1768-1781.

**W. K.** *Vide* **WILHELM KULLRICH**. Medallist at Berlin, born in 1821, died in 1887.

**W. K.** *Vide* **W. KIRCHNER**. German Medallist, about 1830.

**W. L.** *Vide* **WOLF LAUFER**. Counter-manufacturer at Nuremberg, 1618-1660.

**W. M.** *Vide* **WILLIAM MAINWARING**. Medallist and Token engraver, about 1790 to 1798.

**W. M.** *Vide* **WILHELM & MEYER**. Private mint at Stuttgart.



His signature **P. W.** occurs on Hungarian currency. Cf. *Katalog der Münzen- und Medaillen Stempel-Sammlung*, etc., I, p. 204.

**WOEIRIOT, PIERRE** (*French*). Goldsmith, Sculptor, Chaser and Engraver; was born in 1532 at Neufchâteau (Lorraine). He is renowned as a line-engraver. Until 1561 his plates are signed **P W** surmounted by the cross of Lorraine, or *Jetons Woeiriot*. In 1562, says Rondot, after having added to his name that of his mother, he adopted the monogram **PWDB** (Pierre Woeiriot de Bouzey).

This artist is supposed to be the author of Portrait-medals, modelled and cast, amongst them those of Charles III., Duke of Lorraine, and Catherine de Medicis, dated 1555. These medals are said to be of high finish but of little artistic merit (*Rondot*, p. 213).

Another of his medals, described by Mazerolle, is that of Charles IX. and Charles III. of Lorraine, dated on obv. 1572 (Maz., II, n° 356; Lepage, *Notes et Documents*, etc., p. 221, Pl. II, 1).

**BIBLIOGRAPHY.** — Rondot, *Orfèvres lyonnais*. — Ibid., *Histoire de la Gravure en monnaies et médailles*. — Stanislas Lami, *Dictionnaire des Sculpteurs*, etc. — Cellini's *Autobiography*. — Mazerolle, *Les Médailleurs français*, etc.

**WOHNSIEDEL, JOHANN BERNHARD** (*Bohem.*). Mint-master at Kuttenberg, 1702-1716. By an indenture, dated Prague 27. July 1712 an issue of Thalers and Half Thalers was ordered, which were to bear the old mint-mark of Kuttenberg to differentiate them from the Prague issues. C. Oesterreicher, *Regesten zu J. Newald's Publicationen*, etc.

**WOLCHER** (also **VÖLCHER** or **WÖLKER**), **JACOB BERNHARD** (*Bohem.*). Mint-master at Prague, 1637. His privy-mark, a hand holding star, occurs on 10, 5, 2 and 1 Ducats, Thalers and subsidiary currency of Ferdinand II.

**WOLCKENHAWER, GEORG** (*Germ.*). Mint-warden at Grünstadt (Leiningen), 1637.

**WOLF, A.** *Vide.* **ALBERT MORITZ WOLFF.**

**WOLF** (*Germ.*). Medallist of the early part of the eighteenth century, about whom very little is known. He is the author of the so-called "Wolfsche Suiten-Medaillen", a series of ten Portrait-medals of the early Kings of Denmark engraved in commission for Queen Anna Sophia, second consort of Frederick IV. of Denmark, 1721: Christian I.; — Hans (Johannes); — Christian II.; — Frederick I.; — Christian III.; — Frederick II.; — Christian IV.; — Frederick III.; — Christian V.; — Frederick IV.; and Queen Anna Sophia. These are all signed **W.** or **W. F.** and were struck in 1721.

**BIBLIOGRAPHY.** Lange, *Sammlung schleswig-holsteinischer Münzen und Medaillen*, Berlin, 1908.

**W. M. & CO.** *Vide* **WASS, MOLITOR & CO.** Issuers of Californian 50 Dollar pieces 1854-55; 5 Dollars 1852, and 10 Dollars, 1852-55.

**WO, WOL** (*Germ.*). Moneyer at Ratisbon, *circ.* 925-976.

**WOCHER, CHRISTOPH** (*Germ.*). Mint-warden and Mint-master at Langenargen, 1629.

**WODEWARD, WILLIAM** (*Brit.*). Master of the Mint in London and Calais, appointed in 1454. "A writ, dated in that year, and directed to the sheriffs of London, etc., stated that the king had granted to William Wodewarde, goldsmith of that city, the office of engraver of his dies, for money to be made of gold and silver, as well in the Tower as in the town of Calais, with twenty pounds annually for the said office; and the sheriffs were ordered to pay to him that sum every year." (Ruding, *Annals*, II, 196). William Wodeward apparently continued in office until 1459, the last year of Henry VI., when Robert, bishop of Ross, was appointed master and worker of the London and Calais Mints. Chaffers, *Gilda Aurifabrorum* mentions William Wodeward as Goldsmith and Engraver to the Mint, 1455.

**WODICKA, WENZEL** (*Bohem.*). Medallist and Die-engraver of Kuttenberg, died in 1598. He worked for some time as an assistant to Georg Karl von Rzasna (*q. v.*), and from about 1588 until his death he was employed as second assistant Engraver at the Kuttenberg Mint. (*K. K. Hauptmünzamt Katalog*, IV, 1367.) This engraver is also mentioned by Fiala, in the 'Catalogue of the Donebauer Collection', p. 517.

**WODNIANSKY VON WILDENFELS, JOHANN** (*Bohem.*). Mint-master-general to the Counts of Schlick, about 1642. His arms occur on the coinage, as Double Thalers and Thalers of Count Heinrich, 1642.

**BIBLIOGRAPHY.** — Ed. Fiala, *Das Münzwesen der Grafen Schlick*, *Num. Zeitschrift*, 1890.

**WODNIANSKY, NIKOLAUS** (*Bohem.*). Mint-master-general in Bohemia, 1590-1595, in conjunction with Tobias Schaffer, and Georg Satny von Olivet.

**WODOLINSKY VON WODOLIN, SAMUEL** (*Bohem.*). Mint-official at Kuttenberg, 1569-1576. His privy-mark, a flower, occurs on the coinage issued under him of Maximilian II.

**WOEDROEDI, PAUL** (*Hung.*). Mint-master and Engraver at Pressburg, 6. May 1709-1718. His name occurs also as **WEDRODI**.



**WOLF, B.** (*Germ.*). Medallist of the early part of the nineteenth century, who is said to have worked chiefly in Paris. Among his productions, Dr F. P. Weber mentions : Charles James Fox ; — Sir Antony Vandyck, 1823 ; — G. F. Händel, 1823, (signed : **WOLFF**) ; — A. L. Lavoisier, 1844 ; — F. Hoffman, of Halle, 1823 ; — Albrecht von Wallenstein, 1824, etc. All these medals were contributed to Durand's series.

This artist was probably of German nationality or origin.

**WOLF, CONRAD** (*Germ.*). Mint-master at Würzburg, 1407.

**WOLF, ISRAEL** (*Austr.*). Mint-contractor at Vienna, about 1624. Cf. C. Oesterreicher, *Regesten aus J. Newald's Publicationen über österreichische Münzprägungen*, Mitth. des Clubs, etc., 1891, p. 81.

**WOLF, OTTO** (*Austr.*). Mint-master in Styria, 1535-1539.

**WOLF, PETER.** Bolzenthal, after Ammon, mentions this Medallist, whose Christian name is no doubt **TOBIAS** (*q. v.*) and not Peter. Singer states that this artist was Court-goldsmith, Die-cutter and Mint-master at Berlin 1583, and that he died in 1593.

**WOLF, TOBIAS.** *Vide TOBIAS WOLFF infra.*

**WOLFERS et FILS, LOUIS** (*Belg.*). Gold-and Silversmiths, Die-sinkers, and owners of a private Mint, for the striking of medals, at Brussels.

Louis Wolfers died at Brussels in 1902. There is a memorial medal of him by the medallist N. de Rudder.

Another partner in the firm, Philippe Wolfers, who was born at Brussels on 16<sup>th</sup> April 1858, has won a world-wide reputation in decorative applied arts.

Among the medallic productions issued by this firm I have noted : Portrait-medal of Jos. Godefroy, 1894, by J. Dillens ; — Plaque of the Brussels International Exhibition 1897, by J. Lagae (*illustrated* in Vol. III, p. 268) ; — Medal of the Royal Belgian Photographic Society, 1902, by G. Devreese ; — Large gold Medal of the Brussels Exhibition 1898, by Vincotte (reproduced in *Encycl. Britannica*, X, vol. XXXI, p. 292) ; — Inauguration of the Congo Railway, 1898 ; Obv. IS. DE RUDDER ; R. PH. WOLFERS (Moyaux 103).

**WOLFERS, MARCEL** (*Belg.*). Contemporary Sculptor and Medal-list, born at Brussels, 18 May 1886 ; resides 28, Avenue Verte, Woluwe-Saint-Pierre.

At the 'Salon de la Médaille' held in connection with the Universal Exhibition at Brussels, 1910, he exhibited several plaquettes and medals of considerable interest : Bruxelles artiste et joyeuse ville :

varied plaquettes; — Fover, Beauté : plaquettes; — Apollo, Cortège lumineux de l'exposition de Bruxelles 1910 : medals.

**WOLFF, ALBERT.** *Vide infra* **WILHELM WOLFF.**



Hermann Dannenberg. By A. M. Wolff.

**WOLFF, ALBERT** (*Germ.*). Professor of the Academy of Fine Arts of Berlin, born at Neustrelitz on 14 November 1814, died at Charlottenburg on 20 June 1892. In 1831, he went to Berlin, where he studied under Rauch, and in 1844 he was sent to



Carrara, being entrusted to execute there in marble the sculptures for the upper terrace of Castle Sans Souci at Potsdam. He resided two years in Italy, and returned to Berlin, where Rauch associated him in the erection of the monument of Frederick the Great of Prussia.

Wolff is the author of many important works, among which the best known are: Relievi on the 'National Kriegersdenkmal' in the Invalidenpark, Berlin; — Equestrian statue of King Ernst August of Hanover, 1861; — Statue of Grand Duke Friedrich Franz of Mecklenburg-Schwerin at Ludwigslust; and another of Grand Duke George of Mecklenburg-Strelitz at Neustrelitz.

The artist was equally famous in the decorative arts. He modelled various Plaquettes and Medallions, including the following: Grand Duke George of Mecklenburg-Strelitz: circular Plaquette in bronze, 102 mill., and another, similar, in silver and ivory, 39  $\frac{1}{2}$  mill.; — Duchess Luise of Mecklenburg-Strelitz (born 31 May 1818, died 1 February 1842 in Rome); rectangular plaquette in silver and ivory, 33 mill. These Plaquettes are all unique.

All Wolff's works are executed in masterly style and belong to the finest productions of Sculpture of the time.

BIBLIOGRAPHY. — *Communication kindly sent by Herrn Carl Egon Horn, Berlin.*

**WOLFF, ALBERT MORITZ** (*Germ.*). Contemporary Sculptor and Medallist, in the employ of the Medallic Mint of A. Werner and Söhne, Berlin. He has produced a number of well-executed Portrait-medals and Plaquettes, amongst which the best known are: Friedrich von Schiller (after the Dannecker bust), 1904; — Hermann Dannenberg, 1905 (*illustrated* on p. 525); — Adolf v. Menzel, the famous painter, 1905; — Centennial of the Santa Casa de Misericordia Hospital at Para, Brazil; — Visit of the German Emperor and Empress to the Historical Society, Berlin, 1908; — Otto Lilienthal, 1848-1896, the first technician on aviation; — Prof. Dr von Renvers, Berlin; plaquette; — 25<sup>th</sup> Anniversary of Emperor William II.'s Reign, 1913, etc.

At the Berlin Kunst-Ausstellung 1907, this artist had on exhibition a series of twenty medals.

**WOLFF, B.** *Vide* B. WOLF.

**WOLFF, BALTEN** (*Germ.*). Goldsmith and Gem-engraver at Breslau, 1572.

**WOLFF, ERHARD** (*Germ.*). Mint-master at Kulmbach, 1622.

**WOLFF, FRIEDRICH WILHELM** (*Germ.*). Sculptor and Bronze caster of the nineteenth century, born at Fehrbellin on 6 April 1816, died at Berlin on 30 May 1887. Member of the Berlin Academy.

He made a name as a sculptor of animals, and was known as

“der Thierwolff”. In his younger years it was his custom to present his friends with medals as New Year greetings. One of these is illustrated in *Berliner Münzblätter*, 1904, p. 481, and bears the inscription : DIE GEBRUEDER W. & A. WOLFF X ZUM NEUEN IAHRE 1854 (67 mill.). Albert Wolff was a brother of William and a clever bronze caster (consult an article concerning this artist in *Vossische Zeitung*, 5 June 1887).

**WOLFF, JAKOB** (*Germ.*). Designer of Holdermann’s medal on the completion of the Nuremberg Town Hall, 1619 (*illustrated*, Vol. II, p. 529). A specimen of this medal was sold at the Lanna Sale, 1911 (lot 905, of the Catalogue) for 175 Marks.

**WOLFF, JOHAN HENDRIK** (*Dan.*). Goldsmith and Medallist, son of Christian Wolff (or Wulff), was born at Copenhagen in 1727 and died at Altona on 8 December 1788. He was first apprenticed to a Goldsmith, and learned die-engraving at Paris, and later at Rome. Appointed Engraver to the Mint at Copenhagen in 1760, he cut in that year his first medal; became in 1766 a member of the Academy of Arts of Copenhagen, and removed in 1771 to Altona where he remained until his death.

Whether he was a relative of the author of the ‘Wolf’ series of Portrait-medals of early Danish Kings (1721) I have been unable to ascertain.

Among his best known medallic works we find : Medal of the Danish Royal Academy of Sciences (R. by A. Gianelli); — Portrait-medal of Frederick V., 1766 (signed : **I. M. WOLFF**); — Vincent Rumpff, 1781; — Memorial medal of Johan Klefcker, syndic of Hamburg, † 1775; — Johann Ludwig, Graf von Lethreborg, Holstein; Memorial medal 1763.



Carlisle taken, 1745.

The British Medallic series owes to this artist two medals: Recapture of Carlisle by the Duke of Cumberland, 30 December 1745 (*illustrated*). GUL. DUX CUMB. DELICIE MILITUM. (*William, Duke of Cumberland, the favourite of the soldiers*). R. PRO PATRE ET PATRIA (For



my father and my country). The Duke attacking the Hydra of Rebellion, Carlisle in the distance. Ex.: REB EX ANG PULLSI & CARL REDACTUM DEC 1745 (*The rebels driven from England, and Carlisle reduced.* 1745). Size 1.45. Med. Illus., II,  $\frac{604}{258}$ ; — Battle of Culloden, 16 April 1746; Obv. Bust of Duke of Cumberland; R. The Duke on horseback (Med. Illus., II,  $\frac{609}{274}$ ). Both medals are signed: **WOLFF. F.**

The early coin-dies engraved by J. H. Wolff bear his initial **W.**; later he signed also **IW.** or **IHW.** Lange describes a Ducat of Altona 1771, signed: **W.**

**BIBLIOGRAPHY.** — Franks and Grueber, *Medallic Illustrations*, etc. — Cochran-Patrick, *Medals of Scotland*. — Bolzenthall, *op. cit.* — Jorgensen, *Beskrivelse over Danske Monter*, 1848-1888. — Lange, *Sammlung schleswig-holsteinischer Münzen und Medaillen*, 1908.

**WOLFF, J. T. (Germ.).** Mint-engraver at Calcutta, appointed in 1874 and in office until 1<sup>st</sup> November 1875, when he was succeeded by J. Lutz.

**WOLFF, KARL D. (Germ.).** Sculptor and Medallist of the nineteenth century, who resided at Schweinfurt. He engraved a Jubilee medal of the Augsburg Confession, 1830.

**WOLFF, S. (Germ.).** Contemporary Sculptor of Frankfort-on-M., whose signature appears amongst others on two medals issued by Wilhelm Meyer of Stuttgart: 4<sup>th</sup> German Federal Festival of Cyclists at Frankfort-on-M., 1887; — Inauguration of the Central Railway Station at Frankfort-on-M., 1888 (Moyaux 341).

S. Wolff was still living in 1896 (cf. *Berl. Münzbl.*, 1896, 1897).

**WOLFF, TOBIAS (Germ.).** Goldsmith and Medallist of the second half of the sixteenth century; a native of Breslau.

This medallist was formerly called "Wost". Friedländer, on the ground of a note of Wernicke (*Schlesiens Vorzeit*, III, 436) was the first to call attention to the fact that this Wost was really the Breslau goldsmith Tobias Wolff. Sallet who described later a Silesian medal by Wolff (*Ztschr. f. Num.*, VIII, p. 199 sqq.) and Erman in *Deutsche Medailleure*, 1884, pp. 68-70, have given practically all the information extant about this artist.

All that we know, therefore, about Tobias Wolff is that in 1561 he was already a Master in the Guild of Goldsmiths at Breslau, and stood in connection with Duke George of Brieg, and that in 1574 he was called by the Elector of Saxony to Dresden. Yet a document of the Elector, dated 1576, still calls him "Bildschnitzer von Breslau" and in 1577 the artist portrayed a number of Silesians.

Erman divides Wolff's medals into three distinct categories: (1) Those executed before 1570. Usual size, 40 mill.; inscription in large letters without ligatures; monogram in raised letters. (2)

Period 1570-1577. Usual size, 25 mill.; inscriptions smaller, letters crowded together and with ligatures; monogram in most cases incuse. (3) 1578-1600. Usual size, 30 mill.; inscriptions in slender type, with ligatures; monogram and date incuse in exergue. From 1588 he prepared uniface impressions of some of his medals.

Erman (*Zeitschrift für Numismatik*, Bd. XII, p. 77) has given a list of the medals by Tobias Wolff which were known to him, stating however that the list was by no means complete, and that the brothers Erbstein owned a number of his works, especially portraits of Saxon rulers, not enumerated by him.

Tentzel, the author of *Saxonia Numismatica*, 1705, remarks "dass fast niemand an Churfürst Augusti Hofe unter Adelichen und Unadlichen in einigem Ansehen gestanden zu haben scheint, dessen Bildnis er nicht auf eine Medaille gesetzt."

Dr Bahrfeldt (*Berl. Münzbl.*, 1896, col. 2021) believes that Tobias Wolff died in the early part of the seventeenth century. A medal of 1619, bearing the **TW** monogram, may be by a son of the medalist, if it is not a mule with an undated reverse bearing the signature of Tobias Wolff Senior. Notwithstanding the writings of Luchs, Wernicke, Friedländer, Sallet, Friedensburg, Erman and others, Pallmann-Schlickeysen still persist in retaining the name of Tobias Wost (p. 409).

Tobias Wolff was the popular Medallist of the time, as Hagenauer had been before him. His numerous Portraits distinguish themselves by their elegance and clean execution; especially characteristic of his style are the small blinking eyes, remarks Prof. Domanig. He does not appear to have been influenced by foreign art.

#### LIST OF THE TOBIAS WOLFF MEDALS ACCORDING TO ERMAN.

Undated. 'Tobias Wost im 29. Jahre seines Alters' (mentioned by Tentzel, *lin-Albert.*, p. 158, but otherwise unknown); — 1568. Johann Cyrus, abbot in Breslau (Berlin Museum); — Undated. Reverse of a much later medal of the Silesian Woyszel (Berlin); — 1570. Joachim Friedrich of Brandenburg (Berlin); — 1570. Georg Han and his wife Clara; R. Nicolaus Gallus, superintendent at Ratisbon (Berlin); — 1571. Joachim von Beust, professor at Wittenberg; — 1571. Peter Zeitler-Horman, a Saxon (Berlin); — (1571) Seyfrid von Promnitz, a Silesian (Kundmann, Pl. 6); — 1571. Bussa Sandau and Frau Regina (Berlin); — 1572. Georg, duke of Liegnitz-Brieg; — 1574. Daniel Rapolt, of Freiburg in Silesia; — 1574. Hans Thiel (Berlin); — 1574. Johann Neeffe, physician to the Saxon Court (Berlin); — 1574. Johann Neeffe and his wife Apollonia (Berlin); — (1575). Anne of Denmark, Electress of



Saxony; — 1576. Wolfgang of Brunswick-Grubenhagen model) in hone stone, German Museum, Nuremberg); — (1576) Esaias Heidenreich, of Breslau; — 1577. Lucas Pollio, of Breslau (Berlin);



Anton Scandella.

— Undated. Maria Rhediger (Kundmann, Pl. 32); — Undated. Rosina Khober, a Silesian, died in 1583 (Kundmann, Pl. 32); — Undated. Sibilla Ulrichs of Brieg (Kund., Pl. 32); — 1577, Anton Scandella,



Jeremias Mair.

a Saxon Capellmeister (stone model in Berlin; *illustrated*); — 1579? Caspar Neefe, Saxon physician, and his wife Barbara Stromer (Berlin); — 1579. Georg Friedrich of Brandenburg, and his



Lorenz Stiler.

consort, Sophia (Berlin); — 1579. Augustus, Duke of Saxony, and his consort, Anne of Denmark; — (1581?) Nicolaus Krel, the

later Saxon chancellor (Berlin); — 1581. Partel Scheispfeng, Saxon Court buffoon (large stone model in German Museum); — 1582. Daniel Vischer "Joachimus" (Trésor, 26, 6); — 1582. Jeremias Mair (*illustrated*); — 1582. Lorenz Stiler (*illustrated*); — 1583. Johann Appenfelder and his wife Anna am Ende (*illustrated*); — 1588. Hans Has, burgomaster of Dresden; R. his wife Anna, dated 1594 (Berlin); — 1588. Johann Jenitz, captain of the castle and secretary of the Prince Elector Augustus of Saxony (Berlin); — 1590. Barbara Seifart von der Zehl (Berlin); — 1592. Christian Barht (Berlin); — 1592. Hans Georg Dehne; — 1592 (?) Philipp Ulstat, of Augsburg (Berlin); — Undated. Mathias Praun, of Nuremberg (Berlin); — 1592. Andreas Ludwig (Berlin); — 1593. August Jenitz and Victoria Heidenreich (cf. the medal of 1576,



Johann Appenfelder and Anna am Ende.

Esaias Heidenreich, and 1588, Johann Jenitz); — 1593. Melchior Zipser, of Dresden (Berlin); — 1595. Valentin Graefner, goldsmith (Berlin); — 1595. Bernhard Schmit; — 1596. Christoph Richter of Altenburg, and Frau Anna (Berlin); — 1596. Johann and Caspar Neete; cf. the medals of 1574 and 1579 (Berlin); — (1596). Polycarp Leiser, court minister at Dresden, and his wife, Elizabeth (Berlin); — Undated. Salomon Alberti, Saxon court physician, and his wife, Ursula Beurin (Berlin); — 1597. Rudolf von Gersdorf, of the well-known Saxon family (Berlin); — 1600. Caspar Has junior, of Dresden (Berlin); — 1600. Urban Schneweis, goldsmith of Dresden (Berlin); — 1600. Joachim, margrave of Brandenburg, died at Dresden in 1600 (Berlin); — (1600). Ernest, margrave of Brandenburg, twin brother of the preceding (Berlin); — Undated. Christian IV. of Denmark (Trésor, 32, 12); — Undated. Hans Schmid "Flandereisen genannt" (Berlin).

Dr Friedensburg (*Studien zur schlesischen Medaillenkunde in 'Schlesiens Vorzeit in Bild und Schrift', Bd. VII, p. 77*) enumerates the following Silesian medals: 1568. Johann Cyrus (2 var.); — Sigismund Woyssel, physician; — 1572. Duke George II of Brieg and his consort; — Princes Joachim. and Johann Georg of



Brieg; — Prince Joachim Friedrich of Brieg; — Seifried von Promnitz (*Kundmann*, n° 16); — Niklas von Rhediger (*Kundm.*, n° 30); — Lucas Pollio, pastor at Breslau (born 1536, aetatis 36); 2 var.; — 1574. Daniel Rapolt; — 1576. Esaias Heidenreich; — 1579. Markgraf Georg Friedrich of Brandenburg; — Duke of Jägerndorf; and his consort Sophia; — Undated. Maria Rhediger; — Rosina Kober, *née* Uthmann († 1583); — Sibylla Ulrichs, daughter of the Burgomaster of Brieg, *circ.* 1590.

Beside the above-mentioned works Friedensburg and Seger (*Schlesiens Münzen und Medaillen der neueren Zeit*, Breslau, 1901) add the following: Marriage medal of George Friedrich of Jägerndorf with Sophia, 1579; — Seifried, Freiherr von Promnitz, 1572; — Maria von Rhediger, *circ.* 1570; — Tobias Wolff, in his 29<sup>th</sup> year, *circ.* 1570; — Gottfried Woyssel, 1619 (the R<sup>z</sup> by T. Wolff or Sigismund Woyssel's medal has probably been adapted to this obv. of later date); — Johann Zborow von Zborowski and Elisabeth von Cumay, on their marriage, 1573.

In the Erbstein Sale Catalogue, I, 1908, the following productions by Tob. Wolff are described: Philipp I. zu Herzberg-Osterode (lead); — Ernst V. zu Grubenhagen (lead); — Philipp the Magnanimous, of Hesse (lead); — Wilhelm V. of Julich, Cleve and Berg (lead); — Heinrich the Pacific, of Mecklenburg (lead); — Ludwig V., Count Palatine (lead); — Friedrich II., the Wise, Count Palatine (lead); — Junior Stetinae, Duke of Pomerania (lead); — Johann Ernst, Duke of Saxe-Coburg (lead); — Friedrich, duke of Saxony, 5<sup>th</sup> son of George the bearded, † 1539 (lead); — Duke Severin of Saxony, 2<sup>nd</sup> son of Henry the Pious, † at Innsbruck 1533;



Burchard Reich and consort.

— Moritz, Elector of Saxony (two varieties); — Portrait-medallion in silver of Augustus, elector of Saxony, on the Torgau formula of Concord (*Tentz.*, Pl. 13); — Augustus, elector of Saxony (several uniface leads); — Anne of Denmark, consort of the Elector Augustus, lead (*Tentz.* 15, 7); — Christian I., Elector of Saxony, uniface lead (*Tentz.*, 17, 2); — Christian and his consort Sophia, princess

of Brandenburg, lead (*Tentz.*, 17, 6); — Christian I.; *R.* FIDE SED. VIVE. Lion with armorial shield, lead (*Tentz.*, 17, 4);



Sophia of Brandenburg, consort of Christian I., Elector of Saxony.

Obv. Two crowned griffins with the arms of Saxony and Brandenburg; above, T. S. W. (*Trau, schau, wem*) 1583 and T W.; uniface lead (*Tentz.*, 17, 7); — Christian I.; *R.* Lion with armorial shield above T. S. W.; lead (*Tentz.*, 19, 3); — Sophia of Brandenburg, consort of Christian I.; *R.* HILF DV etc., lead (*illustrated*; *Tentz.*, 22, 3); — Another, with *R.* Angel standing with armorial shield, lead (*Tentz.*, 22, 1); — Christian II., Elector of Saxony, 1601; *R.* INITIVM SAPIENTIAE, etc. (*Tentz.*, 25, 1.); — Christian II., 1601; uniface, lead (*Tentz.*, 25, 4); — Another, with inscription in eight lines on *R.*, lead; — Another, a variety, lead (*Tentz.*, 26, 5); — Salomon Alberti, 1540-† 1600; — Jakob Andreae, theologian, 1528-† 1590; — Balthasar Dietrich, pastor at Görlitz, † 1595; — Blasius Franck, 1580; — Hans Has, burgomaster at Dresden, 1594; — Johann Neefe, 1499-† 1574; — Caspar Neefe, 1513-† 1579; — Johann and Caspar Neefe, 1596; — Jeremias Neuner, 1575; — Burchard Reich and consort, 1597 (*illustrated*); — Bussa Sandau, 1571; — Bernhard Schmit, 1595; — Hans Thiel, 1574; — Leonhard Vogel, 1594; — Sigmund Woyssel, physician at Breslau, 1568; — Peter Zeitler, 1571. All these Portrait-medals are of small sizes and have the artist's initials T W sunk on truncation.

In the Erbstein Collection were also Portrait models in Kehlheim stone of Popes Bonifacius IX. Tomaselli; John XXI (XXII) Cossa; Martin V. Colonna; Eugenius IV. Condolmieri; Paul II. Barbi, and also of the following Princes: Joachim Ernest of Anhalt; Ferdinand I. der Wartenberger, of Bavaria; George Ernest, Graf zu Henneberg; Augustus, Elector of Saxony (two types); Anna, Electress of Saxony (two types); Elector Christian I. of Saxony (three types). These honestone models vary in size (Adolph Hess Nachf., *Sammlung Erbstein*, I. Theil, 1908.)

Dr Kurt Regling in *Sammlung des † Freiherrn Adalbert von Lanna*



describes the following medals by Wolff : August Jenitz (1593); — Hans and Anna Has, *née* Riger, 1588-1594; — Ludwig VI., son of Frederick III. (1576-1583), uniface; — Christian I., Elector of Saxony, 1588; — Christian II., Elector of Saxony, 1691; — Georg Landsberg, 1590. The three last are in the style of Tobias Wolff, if not by him.

Dr Domanig reproduces in "Die Deutsche Medaille" the following works of the artist: Albert V. and Ferdinand of Bavaria, 1576; — Martin Hillger, 1601; — Ernst Graf Henneberg, 1579; — Alexander a Lacu, abbot of Kremsmünster, undated; — Heinrich von Bobenhausen, undated; — The Electors Augustus of Saxony and John George of Brandenburg, undated; 85 mill. (*illustrated*). (A



Augustus of Saxony and John George of Brandenburg.

model of this medallion in honestone exists in the Germ. Museum at Nuremberg); — Sophia, Duchess of Saxony, 1590; — Christian and Sophia of Saxony, 1583; — Christian I. of Saxony, 1591; — Paul Buchner, undated.

A number of medals by Tobias Wolff were exhibited at the 'III. Deutsche Kunstgewerbe-Ausstellung', Dresden, 1906, and are mentioned in Dr B. Pick's Catalogue: Johann von Zborow

Zborowski and Elisabeth von Cumay Zborowska, 1573; lead (in Gotha Museum); — The Electors Augustus of Saxony and John George of Brandenburg; medal on the compact of Torgau, 1574; silver (Weimar); — George Frederick, Margrave of Brandenburg, and his consort Sophia, 1579; silver (Gotha); — Dorothea Susanna, widow of John William of Saxe-Weimar, and her daughter Maria; *R.* The two sons Friedrich Wilhelm and Johann, 1581; gold (Gotha); — John George, Elector of Brandenburg, 1581; lead (Gotha); — Johann Rennert, 1581; model in Kehlheim stone; — Christian I. of Saxony as Prince Elector (1581); lead, uniface; a proof without inscriptions of Tentzel Alb. 17, IV. Braunschweig; — Hans Has, Burgomaster of Dresden, 1588; lead, uniface (Weimar); — Sophia, consort of Christian I., *née* Margravin of Brandenburg, 1589; gold, enamelled (Weimar); — Christian I. (*R.* Sophia), 1591; silver (Gotha); — Ursula Beurin, wife of the Dresden Court physician Salomon Alberti; *R.* Salomon Alberti, 1593; silver (Vogel Collection); — Johann and Caspar Neefe, physicians of Leipzig, 1596; silver; — The three sons of Christian I., Christian, John George and Augustus, 1597; gold (Gotha); — Undated medals: Henry the Pious, Duke of Saxony; bronze (Gotha); — Frederick, Margrave of Brandenburg, Bishop of Halberstadt; lead (Gotha); — Cardinal Albert of Brandenburg, Archbishop of Mayence and Magdeburg; lead.

The art of Tobias Wolff is quite characteristic of the period and remarkable for its finish and minutiae of execution.

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**WOLFFGANG** (or **WOF GANG**), **CHRISTIAN** (*Germ.*). Designer of a medal commemorating the Occupation of the city of Dresden, 18. December 1746. He was paid in July 1747, 5 Thalers for this work, and the Engraver of the dies, C. H. Barbiez, 100 Thalers. *Cf.* Menadier, *Schaumünzen &c.*, n° 290, note.

**WOLFFGANG, I. V.** (*Austr.*). Medallist at Vienna, *circ.* 1700. His signature in full occurs on a medal commemorating the building of Schönbrunn Palace, 1700; a variety is signed on *R.* **I. V. W. F.** (*cf.* *Numismatische Topographie von Niederösterreich, Mitth. des Klübs*, 1900, p. 20, n°s 1-2). The first of these medals bears on obv. a bust of Joseph I., and on the other the legend, **AMORE ET TIMORE**.



**WOLFFRAM, VALENTIN** (*Germ.*). Mint-master at Schauenstein, 1622.

**WÖLKE, DAVID** (*Germ.*). Mint-master at Altenburg, 1621-1623, and Weimar, 1632-1637. He signed **D.W.**

**WÖLKE, JAKOB** (*Austr.*). Mint-master at Prague, 1637-1655. His name occurs also as **WÖLKER**.

**WOLLASTON, SIR JOHN** (*Brit.*). "Knight, Alderman, Sheriff 1638, Mayor 1644. Sir Robert Harley, Master of the Mint for many years, having refused to stamp any of the proposed coins for the Commonwealth, except with the King's head as formerly, he was dismissed from that office. On the subject being referred to the Council of State, the members strongly recommended Sir John Wollaston as a fit and proper person for Master Worker of the Mint for 1648-9, but notwithstanding this repeated recommendation, the House appointed Aaron Guerdain, Doctor of Physic, as Master of the Mint in Harley's place. Sir John Wollaston was selected as foreman of the jury to superintend the making of gold and silver trial pieces for the Commonwealth. By his will he bequeathed to the Goldsmiths' Company in trust, property, as valued by the Commissioners, £ 25 per annum to Bethlehem Hospital and other charities amounting to £ 140 per annum." *Cf.* Chaffers, *Gilda Aurifabrorum*.

**WOLLEK, CHARLES** (*Austr.*). Contemporary Medallist, residing in Vienna; born at Brünn; pupil of König, Legrand, and V. Peter.

He exhibited at the Brussels 'Salon de la Médaille' 1910 the following medallic productions: Hans Ludwig and Ekkehard Wanneck, cast Æ plaque; — Silver Wedding of Count and Countess Razumorsky; plaque; — Stephan Milow, 1910; medal; — Archduke Rainer, of Austria; Æ medallion; — Johannes Meschaert, 1909; medal; — Inauguration of the Museum of Industrial Art at Brünn; medal; — Renate Wolleck; cast Æ plaque; — Portrait of a Gentleman; cast Æ plaque; — Commemorative medal of the Canonization of St. Clement, for the Archconfraternity of the Archangel St. Michael at Vienna; medal.

As early as 1893 and 1894 I have noticed his name as an Exhibitor at the Paris Salon.

**WOLLMANN, JOHANN** (*Austr.*). Chief-engraver at the Mint of Karlsburg (Hungary), 1848-1851.

**WÖLLNER, JOHANN** (*Austr.*). Director of the Mint at Kremnitz, 1848-1853.

**WOLOWICZ, HIERONYMUS** (*Pol.*). Treasurer of Lithuania, 1590-1615, whose initials **H W** occur on the currency.

**WOLRAB, HANS JAKOB** (*Germ.*). Medallist and Engraver of coins, born at Ratisbon (according to Dr Habich at Augsburg) in 1633, died at Nuremberg in 1690. He was a pupil of the Die-engraver Christoph Ritter, and settled at Nuremberg in 1662. Appointed in 1673 Mint-master and Warden to John Frederick, Margrave of Anspach, he became in the following year Engraver at the Nuremberg Mint to the Franconian Circle.

Not only as a Die-sinker did Wolrab distinguish himself, but he was also a clever Modeller and Chaser, and produced many plastic works and decorative objects in *repoussé*. Bolzenthal states that he introduced into Germany a mechanical process, already in use in France and England, to inscribe the edges of coins and medals.

Wolrab trained two pupils who became clever Medallists: Georg Hautsch, and Martin Brunner.

Among Wolrab's medals I have noted: Relief of Vienna from the Turks, 1683; **WANN DIESE HELDEN SIEGEN** etc.; — Leopold I.'s Victories of 1686; — Capture of Ofen, 1686; **R.** Joshua commanding the sun to stand still; — Oval Portrait Badge, undated, of John Frederick, Margrave of Brandenburg; signed **I H W** (Menadier, 639); — Ernst Rüdiger Count Starhemberg, 1683 (signed in full: **H. I. WOLRAB**).

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**WOLSELEY, Miss ANNY A** (*Brit.*). A native of Ireland; studied modelling and sculpture in London and Paris, especially under Denys Puech.

At the Paris Salon 1903 she exhibited a Portrait-medal in bronze: Roman Lady, a study.

**WOLSEY, THOMAS** (*Brit.*). Cardinal and statesman, born at Ipswich about 1475; fellow of Magdalen College, Oxford; entered the Church early, and gained the favour of Henry VII., who appointed him dean of Lincoln, 1509. From that time he secured one bishopric after another, and amassed great wealth. He founded Christ Church College, and built Hampton Court Palace, which he presented to the King. He accompanied Henry VIII. to Calais and in the French campaign of 1513; appointed Archbishop of York 1514; created Cardinal by Pope Leo X, 1515; Lord Chancellor, 1515; supported Henry VIII. in his divorce from Catherine of Aragon, 1527; but incurred the dislike of Anne Boleyn, and was driven from power and bereft of all his possessions. Though restored to the see of York,



he was soon after arrested on charge of treason, was taken ill on the way to London, and died at Leicester, 29. November 1530.

Cardinal Wolsey issued coins under Henry VIII. both at York and Durham. First Coinage of York (1514-1526): Half-Groat, CIVITAS EBORACI cross fourchy and shield, on either side of which **T-W**, and beneath, a Cardinal's hat between two keys; — Groat, similar, with shield between **T** and **W**, and below, a Cardinal's hat. Second Coinage (1526-1543): Half Groats; two varieties, one with the Cardinal's hat between two keys, and the other without the keys; — Groats; two varieties, both with Cardinal's hat below arms; m. m. voided cross or acorn; — Penny, King seated facing on throne; **R.** CIVITAS EBORACI; the archbishop's initials **T W** divided by the shield; Cardinal's cap below.



Wolsey Groat of York.

“The placing of the cardinal's hat under the royal arms,” says Grueber, “was the subject of one of the articles of the impeachment of Wolsey a few years later,” because “of his pompous and presumptuous mind he hath enterprised to join and imprint the Cardinal's Hat under your arms in your coin of groats made at your city of York, which like deed hath not yet been seen to have been done by any subject within your realm before this time.”

At Durham, Wolsey issued Pennies of the first and second coinages of Henry VIII. Noble describes the varieties of the first coinage, bearing the letters **DW** (*Dunelmensis Wolsey*) with or without the Cardinal's hat under the Arms, and one of the second coinage, which is much rarer, with **TW** and the Cardinal's hat.

*Vide supra* **WILLIAM WRIGHT**.

**BIBLIOGRAPHY.** — H. A. Grueber, *Handbook*, etc. — Ruding, *op. cit.* — Hawkins, *op. cit.* — Rev. Caesar Caine, *The Archiepiscopal Coins of York*, 1908. — Mark Noble, *Two Dissertations upon the Mint and Coins of the Episcopal-Palatines of Durham*, 1780. —

**WOLTERECK, ANDREAS** (*Germ.*). Son of Christoph W., born at Glückstadt in 1685, died 24. April 1735 at Kiel. In 1718 he applied for the appointment of Mint-master at Glückstadt in succession to his father but was not accepted. From 12. March 1723 to February

1724 he was Mint-master to the episcopal Mint of Eutin; later Mint-master at Kiel.

Andreas W. appears to have acted as assistant to Christoph W. at the Mint of Glückstadt 1702, 1703 and 1711-13, and according to Jorgenson and Handelsmann the currency bearing the nettle leaf mint-mark is to be assigned to him.

**WOLTERECK, CHRISTOPH** (*Germ.*). Nephew of Johann W., was born at Goslar, and appointed Mint-master at the Royal Mint of Glückstadt on 3. September 1680, died in 1718. He coined under Christian V and Ferdinand IV. of Denmark, and signed with his initials **C W**, sometimes **C X W**.

Jorgensen (*Beskrivelse over Danske Monter 1448-1888*) mentions Christoffer W. as Mint-master at Glückstadt from 1680 till the early part of the eighteenth century, and then again from 1714-1716, and at Rendsburg from 1720 to the death of Frederick IV., 1730. But according to the State archives of Schleswig he was in office at Glückstadt until 1718, when presumably he died, his son applying for the post. Interesting information and data concerning Christoph Woltereck will be found in Lange, *Sammlung schleswig-holsteinischer Münzen- und Medaillen*, Berlin, 1908, p. 219.

**WOLTERECK, JOHANN** (*Germ.*). Mint-master at Glückstadt, appointed on 28. January 1664. On 13. October 1668 King Frederick III. ordered the coining to be stopped and the dies to be sent in, but on 18. May 1669 the order was rescinded and the dies returned. Johann W. died on 20. November 1679, but had long before this date been assisted, on account of prolonged ill-health, by his nephew, Christoph W., a native of Goslar, who ultimately succeeded him.

Johann Woltereck signed **I X V**.

BIBLIOGRAPHY. — Chr. Lange, *op. cit.* — Jørgensen, *op. cit.*

**WÖLTGEN, JOHANN THOMAS** (*Germ.*). Warden of the Mint at Hildesheim 1734, then Mint-master there, 1756-1765. He signed **I. T. W.**

**WOLTRECK, FRANZ** (*Germ.*). Sculptor and Medallist, born at Zerbst (Dessau) in 1800; died after 1845; pupil of Henschel at Kassel, and David d'Angers at Paris; 1831 at Munich; 1839 at Rome, where he worked under Thorwaldsen.

By him are Portrait-medallions of Celebrities (Bronze Cabinet des Herzogs Leopold von Dessau) and among his best works of sculpture are: Bader (Ruhmeshalle, Munich), Memmling (Walhalla), Count Platen, Hahnemann, etc.

Beierlein IV. 39 illustrates a medallion of Dr Schubert, Munich, by this artist, 1836, and I have noticed another, made in Paris



in 1830, representing a Lady's portrait. There is also a Portrait medal of Dr D. Döllinger, Munich, by him.

**WONLICH, JAKOB** (*Swiss*). A native of Basle; Mint-master at Lucerne 1564-1569, later at Basle, 1573-1588, whence he supplied the Mints of Uri and Lucerne with bullion or silver bars.

**WONLICH, ONOFRIUS** (*Swiss*). Brother of Jakob W.; Mint-master at Soleure 1566-1575; later at Lucerne 1570-1575; was murdered in 1575 by Jachselkofer of Zug.

**WONNEBERGER, CHRISTOPH** (*Germ.*). Mint-workman at Bernstadt, 1681.

**WONNEMAN, NICOLAAS** (*Dutch*). Mint-master at Kampen (Overysel) 1763-1770. Private mark, an eagle.

**WONSIEDLER, JOHANN BERNHARD** (*Austr.*). Mint-master at Kuttenberg, 1702-1716, under Leopold I., Joseph I., and Charles VI. He coined a large amount of currency in gold, silver and billon. (Cf. E. Fiala, *Beschreibung der Sammlung Böhmischer Münzen und Medaillen des Max Donebauer*, Prag, 1888, pp. 228, 239, 240, 243, 244, 257, 517).

**WOOD, HOWLAND** (*Amer.*). Secretary of the American Numismatic Association, and originator of a Portrait-medallion of Mr. Albert R. Frey of New York, 1907, showing on R. an Elephant. Mr. Wood, who was born in 1877 at New Bedford, Mass., is not a Die-sinker, but is engaged in the photo-engraving business. He is well-known as a collector of Oriental coins, especially Mohammedan.

"Mr. Frey and myself", writes Mr. Howland Wood, "are very warm friends and once on a visit to him he shewed me various medals, satirical and otherwise, of European numismatists. Mr. Frey as you know, collects coins with Elephants on them, and I am always on the look out for new pieces for his cabinet. The idea occurred to me to emulate the doings of the Vienna Society of which he is a member, by getting up a Satirical piece of Mr. Frey and also to add one more Elephant to his collection. At odd moments I made the medal of which you have one, and sent him a specimen as a surprise. Six were made in all. I am not a die-cutter by profession and never did anything like this before, but I am liable to repeat the offence again. The portrait of Mr. Frey is very fair, the hat is a monstrosity, but true to life.

"I did the whole work on the piece myself, with the exception of the plating.

"Under the neck I put my name in bastard Greek ΕΥΛΟΣ from Εύλον = wood.

“Note the cracks on the obverse; that was the best part of the whole thing. I put them in to make the whole piece as realistic as possible.”

**WOOD, WILLIAM** (*Brit.*). Ironmaster, and owner of large copper and iron mines in the West of England; born 31. July 1671, resided at Wolverhampton 1692-1713, and died in London, 2. August 1730. Chiefly remembered in connection with his coinage of copper money for circulation in Ireland, which aroused opposition, strengthened by Dean Swift's tracts, called 'The Drapier's Letters', 1724, and his coinage for the English Colonies in America.

The Duchess of Kendal, the King's mistress, obtained early in 1722 from the Earl of Sunderland a patent for coining copper money in Ireland. This patent she appears to have sold to William Wood for the sum of £ 10.000. By an indenture, dated 16. June 1722, this privilege was to extend for a period of fourteen years; during the first year one hundred tons were to be coined, and twenty tons during each of the following years. Wood was to pay a yearly rent to the King of £ 800, and £ 200 to the clerk comptroller. The English Commons passed this patent on July 22, 1722, without previous reference to the Irish Privy Council or the Lord Lieutenant.

The striking of the Irish coins began in January 1722-23 at a private mint in Phoenix St., Brown's Gardens, Seven Dials, London. In August of the same year Wood was authorised to coin 'copper money for Ireland at the city of Bristol. The coins dated 1722 are chiefly Patterns; the whole issue for 1722 and 1723 amounted to a sum of £ 14,566, of which £ 1,086 was issued in farthings.

Notwithstanding the superiority of Wood's coinage 'over any copper money previously issued for Ireland', a great outcry was raised against it. Wood was accused of fraud to which he is said to have unwisely retorted "that he would cram his brass down their throats in spite of them". Dean Swift seized the opportunity of the supposed wrong done to Ireland, and in his Drapier's letters, exposed the grievances of his countrymen while aiming at self-aggrandisement and the overthrow of his old enemy, Walpole.

In consequence of these attacks, Wood consented in 1724 'to reduce the amount of his issue to £ 40,000, and limit the tender to five pence halfpenny', but in the following year he resigned his patent in exchange for a pension of £ 3000 per annum for a period of eight years.

Wood also obtained in 1722 a patent to issue copper currency for the North American Colonies, for a term of fourteen years. This coinage is known by the name of the "Rosa Americana" and was issued during the years 1722-24, at the French Change,



Hogg Lane, Seven Dials, and also at Bristol. The metal was an alloy of silver (1 dwt.), tutenag (4 ozs. 19 dwts.) and brass (15 ozs.), and called 'Bath metal'. The dies for this series, as well as for the Irish coins, were engraved by the artists Lammas, Harold, and Standbroke. 'Some of the dies for the American coinage were taken to New York by a Mr. Winthorpe, when he emigrated thither'.

To William Wood and his successors are attributed the various issues and patterns for the Isle of Man, 1723-1733.

Dr Philip Nelson, to whose work 'The Coinage of William Wood, 1722-1733' we owe the above details, gives the following list of Wood's issues :

COINAGE FOR IRELAND : — Pattern Halfpenny 1722 (*illustrated*); — Pattern Farthing 1722 (*Nelson*, Pl. I, 8); — Pattern Halfpenny 1722 (*N.*, Pl. I, 2). Proofs occur in copper and silver; — Pattern



Pattern Halfpenny 1722 (first type).

Halfpenny 1722. Adopted type for the currency. Proofs occur in silver (*N.*, Pl. I, 3); — Pattern Halfpenny 1723 (*N.*, Pl. I, 2 *obv.*, 3 *rev.*) Identical with the last of 1722. Proofs exist in copper and silver; — Pattern Farthing 1723 (*N.*, Pl. I, 8 *obv.* 9 *rev.*); — Farthing 1723 (*illustrated*). Proofs in silver and copper; — Half-



Farthing 1723.

penny 1723 (*N.*, Pl. I, 2 *obv.* 4 *rev.*); — Pattern Halfpenny 1723; \* after HIBERNIA; — Farthing 1724 (*N.*, Pl. I, 9). Proofs exist in silver; — Halfpenny 1724 (*N.*, Pl. I, 2 *obv.* 4 *rev.*) A proof in silver; — Pattern Farthing 1724 (*N.*, Pl. I, 10 *obv.*, 11 *rev.*).

Proof in silver; — Pattern Halfpenny 1724 (N., Pl. I, 6 *obv.*, 5 *rev.*). Proofs occur in copper and bell metal; — Pattern Farthing 1724; *rev.* Trident and sceptre crossed and united by a triple knot, around which is REGIT \* UNUS \* UTROQUE 1724 (N., Pl. I, 10). Proofs in copper; — Pattern Halfpenny 1724 (N., Pl. I, 6). Proofs exist in copper. The design of the last two coins was copied from a medalet of Charles I, engraved by Briot, 1628; — Pattern Farthing 1724; a mule composed of the reverses of the two pattern farthings of 1724; — Pattern Farthing, in Bath metal, undated; Head of George I. to r.; R. Emblematic female figure seated to l. holding orb. (N. Pl. I, 7).

COINAGE FOR THE AMERICAN COLONIES. Pattern Twopence, undated; *obv.* Laur. head of George I. to r.; R. Large seeded rose, above which is .ROSA.AMERICANA. and beneath .UTILE.



Rosa Americana Twopence.

DULCI. (N., Pl. II, 1); — Pattern Twopence, undated (N., Pl. II, 2 *obv.*, 3 *rev.*; — Penny 1722 (N., Pl. II, 5 *rev.*); — Penny, 1722 (Pl. I, 2 *obv.*, Pl. II, 5 *rev.*); — Halfpenny 1722 (N., Pl. II, 9 *obv.*, 7 *rev.*). (A variety exists with legends on



Pattern Rosa Americana Twopence, 1733.

both sides contracted); — Halfpenny 1722 (N., Pl. II, 6); — Twopence 1722 (N., Pl. II, 3 *obv.*, 2 *rev.*); Penny 1722 (N., Pl. I, 2 *obv.*; Pl. II, 4 *rev.*). Three varieties of weight : 122, 125



and 127 grs; — Halfpenny 1722 (N., Pl. II, 9 *obv.*, 8 *rev.*); — Pattern Halfpenny 1723 (N., Pl. II, 9 *obv.*, 8 *rev.*); — Twopence, Penny and Halfpenny 1723; — Pattern Twopence 1724 (Pl. II, 10); — Pattern Penny 1724; — Undated Pattern Penny (1724?); *obv.* GEORGIUS.DEI.GRATIA.REX Laur. bust of George I. to r. with flowing hair. *R.* A leafy sprig, bearing three roses and two rose buds, springing from the ground. ROSA : SINE : SPINA. (only three specimens known); — Pattern Twopence, 1733 (N., Pl. II, 11; *illustrated*). Six examples of this coin are known; they are struck in steel; one specimen, in Bath metal, was lost on its way to America, in the wreck of the ship *Arctic*.

COINAGE OF THE DERBY FAMILY FOR THE ISLE OF MAN. Pattern coins were issued in 1723 for the Isle of Man, bearing the arms of the Derby family. These are ascribed to William Wood by Dr Nelson: — Pattern Penny 1723 copper; *obv.* SANS.CHANGER. 1723. Eagle and Child on cap of maintenance; *R.* QVOCVNQVE.GESSERIS.STABIT. Triskelis (N., Pl. III, 1); — Pattern Halfpenny (N., Pl. III, 2); — Pattern Penny 1724 (N., n° 3; said to be unique); — Pattern Penny 1725, silver (N., Pl. III, 3); — Pattern Penny 1732, Bath Metal (large size; N., n° 5); — Pattern Penny 1732 (small size; N., Pl. III, 4, and a variety); — Penny 1733, Bath metal (N., Pl. III, 5; *illustrated*); — Halfpenny of same type (N., Pl. III, 6). Varieties of these Pence and Halfpence are described by Dr Nelson (nos 10-23).



Manx Penny, 1733.

With the Manx issue of 1733 terminate the coining ventures of Wood and his representatives.

"We are not aware," says a writer in *The Times*, 7. Oct. 1911, that the issue of tradesmen's tokens ever did any serious harm to any one, while it undoubtedly was a great convenience to many. It is certain that States in times past have grossly abused their exclusive right of coinage for purposes of corruption and fraud. Of this the classical example is the attempted issue in Ireland of "Wood's halfpence", which led to the denunciation of this nefarious transaction by SWIFT in his famous "Drapier's Letters",

perhaps the most far reaching in their effects of all his political writings. Ireland was sorely in need of small change and petitioned the Government to that effect. Without consulting any one in Ireland the Government granted, in 1722, a patent to one WILLIAM WOOD, an English ironmaster — it was obtained by him through the corrupt influence of the DUCHESS OF KENDAL, the KING's mistress, while many other hangers-on of the Government took their toll out of the transaction — for the supply of over £100,000 worth of copper coinage to be exclusively issued in Ireland. This amount was something like ten times as much as was really wanted, and much more than Ireland could possibly absorb, and the intrinsic value of the coinage was far less than the price which WOOD was to be paid for it. As soon as these facts were known Ireland would have none of it, and the "Drapier's Letters" of SWIFT were so inflammatory and at the same time so unanswerable in their main contentions — though many things were said in them which were exaggerated and some which were unsound — that Ireland was provoked almost to the verge of rebellion, and the Government quailed before the storm. In vain was the versatile and capable CARTERET sent to replace the feeble GRAFTON as Viceroy. Nothing would satisfy Ireland but the total abandonment of the project. WOOD was induced to surrender his patent in return for an annuity of £3,000 for eight years — a significant indication of what he expected to make by it — and his precious halfpence, annihilated by the fierce invective of SWIFT, were withdrawn. Perhaps in the days when these things could be done by States and Governments it was just as well that the supply of small change to the people was often in the hands of private persons, who had only their honesty, good faith, and good repute to secure the circulation of their tokens. "

Swift's criticism in no way detracts from the artistic merit of Wood's issues of copper coins. Some of his pattern pieces rank among the finest coins of the British series.

BIBLIOGRAPHY. — Philip Nelson, *op. cit.* — *Ibid.*, Various papers in *Numismatic Chronicle*, 1903; *British Numismatic Journal*, I, etc. — *Murdoch Sale Catalogue*, Part IV, 1904. — H. A. Grueber, *Handbook*, etc. pp. 244, 245.

**WOODHOUSE Senior, JOHN** (*Brit.*). Father of William W.; Die-sinker and metal button Manufacturer at Dublin in the latter part of the eighteenth century and beginning of the nineteenth. He resided at Lower Ormond Quay, Dublin, and was trained in Birmingham.

**WOODHOUSE Junior, JOHN** (*Brit.*). Son of William W.; Medallist and Die-sinker, was born in Dublin, in 1835, and educated in that city. "He entered," says Frazer, "the Art Schools of the Royal



Dublin Society in 1851, under Mr. Neilan. Next year he was occupied at Cork in striking his father's medals at the Art Exhibition held there, and obtained a first prize for his drawing of the Dying Gladiator from the Royal Dublin Society, and a certificate of Proficiency in the junior class for Artistic Anatomy. In 1853 he was employed in cutting his first steel-die, the harp for the reverse of the "Dargan" medal made by his father; he also prepared a miniature medalet, representing the head of Dargan, copied from the larger-sized medal. He was awarded the silver medal of the Royal Dublin Society for Artistic Anatomy, and the local Medal and National Medallion for his execution of four heads modelled in low relief; these, with an impression of the medal of Sir Benjamin Brodie, are preserved in a frame in the possession of the Irish School of Art. Only four of these National Medallions were ever issued for Irish competition. In 1854 he again succeeded in obtaining the local Medal for a model of the head of the Queen, intended to be used for a medal by the Queen's University; this was copied after the portrait engraved on the Coronation Medal made by W. Wyon. The die for this medal was engraved by his father. When undergoing the process of hardening, a crack appeared across the face of the portrait, which did not interfere with its being used to strike medals until some time had elapsed, when the artist re-engraved it. The impressions from the first die are recognized by having the letter W on the Queen's neck. Medals made from the second die are marked WOODHOUSE F. underneath the bust, and the lettering of the inscription is in different characters. About 1876 a third die was required, which John Woodhouse made. In this medal the Queen's head is represented of larger size, and it has underneath the words J. WOODHOUSE. In 1862 the Prize Medal of the Royal Hibernian Academy was presented to Mr. J. Woodhouse for his skill in modelling, and in the course of the next year he was elected to the rank of an Associate Academician. His talents as a medallist can be judged by studying his works, and the number of medals he executed will testify to the diligence with which he pursued his profession. Unfortunately, in the midst of his career, he was attacked by a dangerous and severe illness, which incapacitated him henceforward from pursuing his vocation.

I do not know the date of his death, which probably took place towards the end of the eighties.

By John Woodhouse are the following medals : Dargan Medalet ; — Medalet of Cupid in chains, leaning on a hoe (after a gem of Pichler's) ; — Medalet ; study of a Horse ; — Sir Benjamin Brodie (copied from the English medal ; signed : J. W.) ; — Daniel O'Connell ; to commemorate the centenary of his birth, 1875 ; — Erection of the Daniel O'Connell Monument, 1881 ; — Another, on the

Centenary of Daniel O'Connell, 1875, signed : **J. W.** (11,000 sold within a few weeks); — Another, on the Erection of the O'Connell Monument, 1881 and 1882; — Dr Arthur Jacob, F.R.C.S., 1860; — Trinity College medal; signed : **J W**; — Another, struck in gold, and given for various moderatorships, with different inscriptions; — Trinity College Latin Medal (die copied from a first brass coin of Nero); — Theological Society of Trinity College, Dublin (founded 1837); — Philosophical Society of the University of Dublin (founded 1854); — The W. G. Tyrrell medal, 1876; — The Queen's University in Ireland (founded 1850); — Philosophical Society of the Cork College (presented as a prize by the Vice-President of the College in the year 1877-78); — Medal of the Royal College of Surgeons, Ireland (signed : **J. W.**); — Sir Patrick Dun's Hospital Medal (Haughton Clinical Medal instituted A.D. 1868; signed : **I W**); — Sir Patrick Dun's Hospital Maternity (instituted 1869); — City of Dublin Hospital Medal (founded 1832); — Carmichael Medical School, with bust of Richard Carmichael; signed : **J. WOODHOUSE ARHA** (School of medicine founded 1828); — Mater Misericordiae Hospital; clinical Medal (given as a prize by Dr Hayden); struck in gold in 1881; — Jervis Street Hospital, founded 1718; signed : **J W** (struck in 1885 as a prize medal); — Ledwich School of Medicine and Surgery (struck in silver as a premium for pupils attending the classes on Chemistry and Materia Medica); — Another, of smaller size (struck in 1882 for premiums, in gold and silver); — Ledwich School of Medicine and Surgery, Dublin; with bust of Aesculapius; signed : **J W** (made in 1885 to be given for medical and surgical prizes); — Law Students' Debating Society; The O'Hagan Prize for Oratory; — Another; Law Medal of Chief Baron Palles (with bust of Cicero); — Another; Armstrong Medal for Oratory; — Another; Plunket Medal for Oratory; — Another; Medal for Oratory; — Another; Professor Jellett's Medal (with bust of Justinian; signed : **J. W.**); — Legal and Literary Debating Society (instituted 1871; five or six medals were given as prizes, and then discontinued); — Society of Attorneys and Solicitors of Ireland (inst. 1841; in corp. 1852); — Royal Irish Academy; Cunningham Prize Medal (after Mossop's medal); — Royal Dublin Society Medals (three varieties; one is signed : **J. WOODHOUSE A.R. H. A.**); — Royal Hibernian Academy of Arts, Prize Medal; — Royal Irish Academy of Music (signed : **WOODHOUSE F.**); — Institution of Civil Engineers (medal made in 1879); — Friendly Brothers' Miniature Medal (similar to that struck by Mossop); — Royal Agricultural Society of Ireland (1880); — Irish Beekeepers' Association, est<sup>d</sup> 1881 (struck for prizes to be given in 1882 at an Exhibition held by this Society); — Irish Rifle Association, founded in 1867 (signed : **JOHN WOODHOUSE ARHA**); —



Exhibition of Manufactures, Machinery and Fine Arts, 1864 (signed: **J W** on obv., and **J. WOODHOUSE** on **R.**); — Dublin Exhibition, 1865; with bust of Prince Albert; — Guinness Art Exhibition, 1872; signed: **J. WOODHOUSE ARHA** (the dies cost £60); — Cashel Art Exhibition, 1874; — Cashel Art Exhibition, 1884; — Exhibition of Irish Art and Manufactures, 1882 (2 var.); — Dublin Artizans' Exhibition, 1885 (2 var.); — National Dog Show, Dublin (1873); — Dublin International Dairy Show, 1882; signed: **WOODHOUSE FECIT**; — Photographic Society of Ireland; inst. 1854 (2 var.); — Dublin Metropolitan Amateur Regatta; — Irish Champion Athletic Club; — Fitzwilliam Lawn Tennis Club ("Champion" medal, struck in 1884); — Commercial Rowing Club, Sligo (1880); — Limerick Gaelic Association; signed: **I. W. DUBLIN**; — E. Dwyer Gray Medal, 1882; — The Boycott Expedition, Lough Mask, 1880; published by West and Son, Dublin silversmiths; — Master Magrath (on the death of this celebrated greyhound, the property of Lord Lurgan); — Masonic Royal Arch Medal (1879); — Masonic Orphan Boys' School, Ireland (1878); — Masonic Orphan (Girls') School, Ireland; new building in Merlion Rd. opened 1882; — Another; intended to be given as a prize for diligence in art studies; — Erasmus Smith's Schools Prize Medal; — Church of Ireland Young Men's Christian Association; first issued in 1896; — Board of Religious Education; General Synod, Church of Ireland (1886); — Church of Ireland Sunday School Medal (1876); — Another; with **R.** by Carter of Birmingham; — Medal of the Royal School, Donegal (The Raphoe Royal School was founded in the reign of Charles I.); signed **J. WOODHOUSE A. R. H. A.**; — Portora School Medal (The Royal School at Enniskillen was founded in the reign of Charles I.); — Londonderry School Medal, inst. 1868 (1800); — The Norton Medal (Captain Norton standing in a country scene); — School Medal (with helmeted bust of Minerva); — Portarlinton Medal (presented in 1878 for the first time); — Another; prize for athletic sports; — St. Stanislaus' Jesuit College, Tullamore; Prize medal; — Jesuit College, Galway; — St. Vincent's College, Castleknock (1881); — Clongowes College (60 were struck in 1868; signed: **J. WOODHOUSE**); — French College, Blackrock, Co. Dublin; — Convent School Medal (struck in 1883 for the firm of Brown and Nolan); — Dunheved College, Launceston; founded 1873; — Headford Agricultural Medal (1875); — Lansdowne Agricultural Medal; signed: **J. WOODHOUSE**; — Ballinasloe District Agricultural Society (1882); — Banbridge Farming Society, 1898; — Agricultural Medal (1880); — Another; with hayrick and farm-house; signed: **J. WOODHOUSE** (1874); — Clones Union Farming Society (1879); — Queen's County Horticultural Society; — Temperance Medals; — Hibernian Band of

Hope Union;—Church of Ireland Temperance Association (1879); —Another, for the Parish of Bray;—Derry and Raphoe, Diocesan Temperance Society; —Kingsland Park, Dublin; —South Great George's Street; —Ruan Temperance Society 1876; signed : **J. WOODHOUSE DUBLIN**; —St. Patrick's Juvenile Temperance Society (1878; two thousand were struck for the Rev. the Rector of Phibsborough); —Ossory Total Abstinence Association, 1880; —Guild of All Saints (1875); —Irish Home Rule League (1879);—Masonic Orphan Schools, Dublin; —William Pitt, afterwards Earl of Chatham; signed : **I. W.** (copied from Pingo's model).

**WOODHOUSE, WILLIAM.** (*Brit.*). Son of John Woodhouse Senior; was educated in the Hardwicke-place School, and when of suitable age, apprenticed in Birmingham to Mr. Halliday; he received training in drawing and design which enabled him to compete for and gain the Duke of York's Prize from the London Society of Arts for a medal of Lord Byron, which was his first independent work. The bust of Lord Byron is a work of no slight merit, well designed, and boldly executed. When a young lad, Woodhouse was fond of athletic sports, and proficient in the art of boxing; he was likewise a good horseman, and it is reported he even ran a race at Doncaster for the celebrated John Mitton of Aeston, and won it, after the professional jockey engaged had lost the first heat. When he returned to settle in Dublin, his first employment was to prepare an official seal for the Corporation of Brewers, and through the influence of Mr Robert Sutter, who belonged to that Corporation, he was admitted a freeman of the guild. He married a daughter of Richard Toomey, architect to the Corporation of Dublin, by whom he had five children. His eldest son, John Woodhouse, became his assistant, and continued his father's business when he retired from working as a medallist. The following description of the different medals he designed and struck will form the best record of his talent, industry, and success. The last work he was engaged in appears to be a bust of O'Connell, made about the year 1847. After this time he left Dublin, and resided in the country, relinquishing his artistic pursuits. He died December 6th, 1878, from an attack of congestive bronchitis, aged 73 years.

“When retiring from the active duties of his profession, W. Woodhouse appears to have employed assistants, and his son speedily took up his father's unfinished work, completing, for instance, the die of the O'Connell medal; he also for a time continued to engrave his father's well-known name on some of his earlier works; hence we find certain signed medals appearing with dates subsequent to the time William Woodhouse had ceased to work at die sinking. No doubt also several of the early dies which



continued in demand were utilized for preparing medals subsequent to 1847”.

The following medals by W. Woodhouse are described by Dr Frazer : Medal to commemorate Lord Byron, 1824 (engraved by Woodhouse when still an apprentice of Halliday's in Birmingham, for the Duke of York Prize); — Medalet of George IV. (copied from the sovereign issued in 1825); — Edward Smith, sculptor, † 1812; signed : **WOODHOUSE FECIT**; — The Order of Liberators (founded by O'Connell in 1826); signed : **W. WOODHOUSE FECIT**; — Francis Johnston P.R.H.A.; Prize Medal of the Royal Irish Art Union 1843; — Very Rev. H. R. Dawson D. S. R. Dean of Dublin, 1840; signed on obv. **W. WOODHOUSE FECIT**, and on R. **WOODHOUSE F DUBLIN**; — Oliver Goldsmith (made for the Dublin Art Union); — Peter Purcell; Royal Agricultural Society of Ireland, 1841; — William Dargan; Great Industrial Exhibition in connexion with the Royal Dublin Society, 1853; — Another; smaller, 1853 (The R. of this medal was the first die engraved by John Woodhouse); — Daniel O'Connell; elected Lord Mayor of Dublin, 1841 (2 var.); — Another; R. View of the Bank of Ireland, in front of which O'Connell and Hibernia (the figure of Hibernia was modelled after O'Connell's daughter, Mrs. Fitzsimon of Glencullen); — O'Connell Medal; R. I AVOW MYSELF, etc.; — Medalet of O'Connell's Clare Election, 1828; signed : **W. W.**; — Monument of O'Connell, 1864; — Daniel O'Connell, memorial medal, 1847; — Very Rev<sup>d</sup> Theobald Mathew; Temperance Medal; signed : **W. WOODHOUSE DUBLIN**; St. Andrew's Abstinence Society, 1840; — Erasmus Smith's Schools; — Trinity College Prize Medal, 1851 (J. Woodhouse engraved a new series of dies for this medal in 1871); — Another; of smaller size; signed : **W. W.**; — College Historical Society (1847); — The Queen's University; Prize Medal, 1850; — Catholic University; issued later as a Prize for their Medical School; signed : **W. WOODHOUSE F.**; — Catholic University Historical and Aesthetical Society; — Carlow College; Prize Medal; — Another; smaller size; — Visit of Queen Victoria to Ireland, 1849; — Williamite Medal; Bust of William III., THE GLORIOUS AND IMMORTAL MEMORY; signed : **W. WOODHOUSE F. DUBLIN**; R. Square altar, inscribed 1690; — Another; with R. PROTESTANT MEETINGS, etc., 1688; — Suppression of Whiteboyism (1837); signed : **W. WOODHOUSE FCT**; — Cork Fine Art Exhibition, 1852; — Cork Art Exhibition (2nd Medal), 1852; — Industrial Exhibition, Dublin, 1853; — Royal Dublin Society Prize Medals (4 varieties); — Smaller Medal of the Dublin Society; inst. 1731; signed : **WOODHOUSE**; — Lord Clancarty's Medal for his Tenants; signed : **W. WOODHOUSE EX.**; — Lord Downshire's Medal signed on obv. : **W. WOODHOUSE—FCT DUBLIN** and on R. **W. WOODHOUSE FECIT**;

— Agricultural Society of Ireland; inst. 1841; — Smaller Medal of same Society; — Albert National Agricultural Training Institution; — Prize Medal; Farming Society of Ireland; — Horticultural Society of Ireland, 1830; — Farming medal; — School Medal; — Zoological Society of Ireland; medal with busts of Linnaeus and Cuvier, 1844; — Friendly Brothers' Medal; — Confirmation Medal.

Besides these medals W. Woodhouse engraved numerous seals for different public and trading bodies, ecclesiastics, etc. He also struck several of the copper farthing tokens, which for a time circulated in Dublin and various provincial towns throughout Ireland.

In the Murdoch Collection (Sale Catalogue, 1904) some medals in gold, silver and bronze commemorating the Visit of King George IV. to Ireland 1821, and struck from metal of Irish mines, are described, but they are not the work of W. Woodhouse but of B. Wyon and Mills. They realized £ 19.

The Catalogue gives the following description :

GEORGE IIII D·G· BRITANNIARVM REX, laureated head of George IV to left; R. King landing, welcomed by Erin; in exergue, IN COMMEMORATION OF HIS MAJESTY'S VISIT TO IRELAND 1821; on edge, THIS MEDAL MADE OF GOLD THE PRODUCE OF HIS MAJESTY'S MINES IN THE CY OF WICKLOW.

Another example, struck in Irish *silver* from the Bally-corus mine; and a third example, struck in *copper*, from the Wicklow mines.

These three interesting medals are enclosed in a green morocco case in form of a shamrock and lettered in gold with the king's initials and the arms of Ireland, and doubtless presented to the king during his visit to Ireland.

Mr. Reginald Huth owns a set also.

The following medals by the Woodhouses have been described by Dr R. H. Storer.

Signed, **WOODHOUSE**: Dr Oliver Goldsmith, London. *A. J. N.* 651; — Signed, **WOODHOUSE J.**: Dr Richard Carmichael, Dublin, 622 (In Boston Coll.); — Sir Patrick Dun's Maternity, 1085; — Signed, **W. J.**: Dr Sir B. C. Brodie, London, 609; — Royal Coll. of Surgeons, Ireland, 967-8; — City of Dublin Hospital, 1079; — Jervis St. Hospital Dublin, 1080; — Sir Patrick Dun's Dublin Hospital, 1084. — Signed, **WOODHOUSE W.**: Med. Dept. Catholic Univ., 779; — Obv. Dr Arthur Jacob, Dublin, 2, 742-3 (Former in Boston Coll.); — Obv. Cuvier and Linnaeus (In Boston Coll.). Signed, **W. W.**, R. Cuvier and Linnaeus (In Boston Coll.).

BIBLIOGRAPHY. — William Frazer, *The Medallists of Ireland and their work.* — H. A. Grueber, *Personal medals*, *Num. Chron.*, 1890.

**WOOG, MAG. MORITZ CARL CHRISTIAN** (*Germ.*). Ecclesiastic and



Writer of Dresden, who designed a medal, engraved by J. W. Höckner, to commemorate the 50<sup>th</sup> anniversary of office of Dr. Valentin Ernst Löscher, Ober-consistorialrath of Dresden (cf. Erbstein, *Kurze Berichtigungen zu numismatischen Publikationen*, Bl. für Münzfreunde, 1885, p. 1171).

**WOOLF, AARON** (*Germ.*). Alias *L'Ebreo*; Gem-engraver of the middle years of the eighteenth century. "He is highly praised" by Giulianelli. King states that he was the son of a Brandenburg Jew. "His quoted works are a Leda, in sard, and the Arms of the King of Naples, in white sapphire. He settled in 1752 at Siena, but had previously worked at Livorno, and probably the Medina Collection possesses some unrecognised specimens of his skill. Francis of Lorraine, when made Grand Duke of Tuscany, employed him to engrave his great seal, and the other State seals" (King, *Antique Gems and Rings*, 1872, p. 443).

**WOLSCHOT, JEAN PIERRE** (*Belg.*). Bronze-caster to the Navy at Antwerp, 1814. In that year he was entrusted, by Carnot, with the striking of the obsidional coins of Antwerp, which are signed V.

Among his ancestors, Jean François, Jacques François, and Joseph François W. filled the office of Assayers at the Antwerp Mint in the eighteenth century. The initials **I. F. W.** (Jean François Wolschot) occur on a series of coin-weights, engraved by this moneyer in 1751.

**WORRELL, CHARLES** (*Brit.*). Designer of a medal, unsigned, of Dr. Sir J. J. de Mayenne (*A. J. N.*, 887).

**WÖRSCHLER, GEORG** (*Germ.*). Mint-master at Durlach, 1760-1779.

**WÖRSER (WÖRSTER, or WURSTER), LEONHARD** (*Germ.*). *Vide WURSTER infra*.

**WÖRSTER (WURSTER), LEONHARD** (*Germ.*). Die-engraver at the Breslau Mint, died some time before 18. July 1565. He worked chiefly for the Imperial Mint, and also for Markgraf Georg Friedrich of Jägerndorf and the Bishop of Breslau. The Breslau Mint records show two entries under his name in 1550 for payments.

**WORSTER, ZACHARIAS** (*Germ.*). Son of Leonhard W.; Engraver of armorial bearings at Breslau, mentioned in 1589, 1595, and 1618.

**WORTMAN, J. H. P.** (*Dutch*). Contemporary Sculptor and Medallist, residing at The Hague.

Among his productions we may notice : Commemorative Badge

of the Regency of Queen Emma, 1898 (*illustrated*); — Coronation of Queen Wilhelmina, 1898, etc.



Queen Emma and Princess Wilhelmina.

**WORTMANN, KARL AUGUST** (*Germ.*). Mint-master to the Landgraviate of Hesse, *circ.*, 1700.

**WOS** (or **DE VOS**), **JEAN** (*French*). A Paris Engraver, who was paid 66 Ecus for the seals of the Chancellerie of Navarre in 1594. Cf. J. Ad. Blanchet, *Les graveurs en Béarn*, 1888, p. 16.

**WÖSBROUCK, JEHAN VAN** (*Flem.*). Mint-master at Luxemburg under Philip the Fair, 1502-5.

**WOST, TOBIAS.** *Vide* **WOLFF, TOBIAS.**

**WOUTERS, DOMINIQUE** (*Belg.*). Mint-master at Antwerp, 1606-1619.

**WOUTERS, JEAN JOSEPH** (*Belg.*). Mint-master at Brussels, 1776-1794. In 1785 he visited Vienna and Kremnitz to study the coinage in those two Mints.

**W. P.** *Vide* **WILHELM PITTNER.** Proprietor of a Private Mint at Vienna, from about 1856.

**W. P. P.** These initials occur on a medal, issued by the Masonic Lodge 'Lebanon of the three Cedars' of Erlangen, in commemoration of the marriage of the Grand Master, Frederick, Margrave of Brandenburg, 1759. The medal is no doubt by Peter Paul Werner.

**W. R.** *Vide* **WILHELM RITTER.** Mint-master at Münster, 1714-1718.

**W. R.** *Vide* **WILHELM RATHS.** Mint-master at Dantzic, 1753-1754.



**W. R.** *Vide* **PETER PAUL WERNER**. Medallist at Nuremberg, 1712-1771.

**WRANOWSKY VON WRANOW, GEORG** (*Bohem.*). Mint-master-general in Bohemia, 1470.

**WRAY, ROBERT BATEMAN** (*Brit.*). Gem-engraver of the eighteenth century; a native of Salisbury, died on 2. March 1779. King states that "he is celebrated for a few, but extremely fine intagli, pastes from which were deemed worthy of admission into Tassie's Catalogue. But though acknowledged the first of English engravers of his day, twenty guineas was the highest remuneration he ever obtained for the finest of his works. These are, as classed by himself, in order of merit: The Dying Cleopatra; — Copy of the Strozzi Medusa; — The Magdalene; — Flora; — The Madonna; — Female Head, ideal; — Another, in the same style; — Milton, facing bust; — Milton, bust in profile (two varieties); — Cicero; — Pope; — Zingara; — Antinoüs, etc. They are signed either with his name in English **WRAY, FEC.**, or else Grecized very ingeniously into **OYPAIOΣ**".

Among this artist's productions mentioned in Tassie's Catalogue are: Head of Flora, cornelian; — Head of Niobe, cornelian; — Female head (Julia, daughter of Augustus?); — Head of Cleopatra, cornelian; — Head of Demosthenes; — Head of Milo of Crotona; — Head of Cicero (**OYPAIOΣ ΕΠΟΙΕΙ**); — Head of Antinoüs (two varieties); — Female head, in the character of Venus; — Veiled head of the Madonna; — Bust of Sir Godfrey Kneller, cornelian; — Bust of Milton; — Bust of Sir Isaac Newton; — Bust of Alexander Pope; — Bust of Lord Shaftesbury; — Bust of Shakespeare; — Portrait of Mrs. Wray; — Male head in wig; — The fair Laundress (3 var.); — Mary Magdalene; — Zingara.

There is a Portrait-medal of Milton, executed after Wray's gem.

The Tassies published a Portrait-medallion of Wray, bearing the inscription: **ROBERTUS B. WRAY SCULPTOR IN GEMMIS OBIIT 2 MARCH 1779 AET. . .**

**BIBLIOGRAPHY.** — King, *Antique gems*, 1860; also ed., 1872. — Babelon, *op. cit.* — Raspe, *Tassie's gems*, 1791. — John M. Gray, *James and William Tassie*, Edinburgh, 1894.

**WRBA, Prof. GEORG** (*Germ.*). Contemporary Sculptor and Professor at the Dresden Royal Academy of Arts.

Amongst his productions I have seen: Portrait-medal of O. P. Messel; — M. Sp. Messel; — M. Sp. Leinfelder (Berlin Kunst-Ausstellung, 1907); etc.

He exhibited at the 'International Salon de la Médaille', Brussels, 1910: Portrait-plaquette of Georg Graef, 1905; uniface; — Georg

Leineweber, 1906; uniface medal, cast; — Alfred Messel; uniface medal, cast.

Some of Prot. Wrba's medals have been issued by the Karl Pöllath (Georg Hitl) Medallic Mint at Schrobenhausen (Bavaria).

**WRESOWEC VON WRESOWIC, WILHELM** (*Bohem.*). Mint-master-general in Bohemia, 1612-1618, and again from 1620 to 1628.

**WRIGHT, CHARLES C.** (*Amer.*). Draughtsman and Die-engraver of the nineteenth century; he was in partnership with James Bale, and is responsible for a large number of medals, Tradesmen's Cards, Political and other Tokens, etc. Wright and Bale were succeeded by Smith and Hartmann.

By this Medallist are a number of Portrait-medals of Washington, described by Snowden, *Medals of Washington*, 1861, on pp. 29, 36, etc., and also: Major General Taylor, 1848; — Major General Scott, 1848; — Rescue of the officers and crew of U. S. Brig Somers, 1846; — Gold medal voted to Major General Scott by the State of Virginia, 1848; — Colonel Bliss; Presentation medal of the State of New York, 1849; — Medal of the Michigan State



Portrait Medal of C. C. Wright.

Agricultural Society, 1849; — Medal of the Middlesex Mechanic Association, Lowell, Mass.; — Exhibition of the Industry of all Nations, at the Crystal Palace, New York, 1853; — Robert M. Patterson, director of the U. S. Mint, 1857 (*A. J. N.*, 122; in Boston Medical Collection); — William Page, 1848; — Daniel Webster; — Dr. B. P. Bronson, Louisville, Ky., (*A. J. N.*, 103); — Rutgers College, Brunswick, N. J. (*A. J. N.*, 136); —



Washington Allston; medals of the American Art Union, 1847, 1848, 1849; — Henry Clay, etc.

The dies for the first of the two varieties of the octagonal Fifty Dollar ingots, issued by Augustus Humbert, 1851, were undoubtedly the work of C. C. Wright.

**WRIGHT, JAMES** (*Brit.*). Designer of a medal of the Dundee Royal Infirmary (*A. J. N.*, 1074-5). It is signed *J. W. J. Design.* (*James Wright Junior designavit*).

**WRIGHT, JOSEPH** (*Amer.*). Draughtsman and Engraver, of the second half of the eighteenth century; was born at Bordentown, N. J., in 1756, died in 1793.

According to Loubat, he was appointed first a draughtsman and die-sinker to the United States Mint, and made the dies of a medal, the bust on the obverse of which was considered to be the best medallic profile likeness of Washington. He also made the medal voted by Congress to Major Lee. Betts states that the original obv. die of the Major Henry Lee medal is in the U. S. Mint, but that of the reverse has been lost, and another was cut by William Barber (1865-1879).

BIBLIOGRAPHY. — Evans, *op. cit.* — Loubat, *op. cit.* — Betts, *Historical Medals of America*, 1894.

**WRIGHT, WILLIAM** (*Brit.*). Master of the Mint at York, under Henry VIII., 1523. Under that date Ruding states: "On the 1st of May, in the fifteenth year of Henry VIII. an indenture was made between Thomas Wolsey (*q. v.*), cardinal archbishop of York, and William Wright, citizen and alderman of York; by which the cardinal appointed Wright to be master and worker of his monies of silver within his mint in this city. By that indenture the master engaged to make two sorts of money, one running for two pence, called a half-groat, and the other called the half-penny, worth half a sterling. The terms of the agreement are the same as those of the royal indentures, prior to the 18<sup>th</sup> year of Henry VIII., which, in fact, are those of the fifth year of Edward IV.

"Besides the coins above-mentioned, Wolsey struck groats and pennies; on which, as well as on the half-groats, he placed sometimes the keys, and at others his initials *T. W.*, but always the cardinal's hat. His presumption in stamping the cardinal's hat under the royal arms, upon the largest of these coins, was made an article of accusation against him, whilst the same circumstance upon the smaller coins was passed over in silence. His right to coin money, as archbishop of this province, was not disputed" (Ruding, *Annals*, II, p. 235). *Vide supra* Thomas Wolsey.

**WRIOTHESLEY, THOMAS** (*Brit.*). Engraver at the Royal Mint,

London, in succession to Henry Norres, from May 29, 1536 to, at least, Michaelmas, 1543.

Mr. Symonds suggests that he was responsible for the introduction of Henry VIII.'s full face portrait on the debased coinage of 1542, among which was the first issue of the Teston.

Sir Thomas Wriothesley, first Baron Wriothesley of Titchfield and Earl of Southampton (1505-1550) held several high positions in the State, including the Lord Chancellorship.

BIBLIOGRAPHY. — Henry Symonds, *Engravers of the Tudor and Stuart Periods*, Num. Chron., 1913, p. 355. — Lee, *Dictionary of National Biography*, LXIII, 148.

**WRZCSOWICZ, WILHELM VON NEUSCHLOSS** (*Bohem.*). Mint-master-general in Bohemia, appointed in 1612; contracted to work the Mint at Prague in 1621.

**W. S.** *Vide* **WENZEL SEIDAN**. Medallist at Vienna and Prague, 1817-1870.

**W. S.** *Vide* **WILLIAM SHARRINGTON**. Mint-master at Bristol under Henry VIII., 1546-47.

**W. S.** *Vide* **WIGAND SCHÄFFER**. 1689-1758. Medallist at Mayence and Heidelberg, 1716-1744; Mint-warden at Mannheim.

**W. S.** *Vide* **WILLEM SVENDSEN**. Mint-master at Copenhagen, 1835-1852.

**WSERUB, JAKOB** (*Bohem.*). Joint Mint-master, with Martin von Srbec, at Prague, 1421-22.

**W. T.** *Vide* **TOBIAS WOLFF**. Medallist at Breslau and Dresden, 1574-1588.

**WUCHERER, J. J.** (*Germ.*). Mint-master to the Duke of Württemberg, 1697 (*Ammon*, n<sup>o</sup> 481).

**WUCHSTER, HANS** (*Austr.*). Moneyer at Vienna, appointed on 13. December 1455.

**WUERBEL** *Vide* **WÜRBEL** *infra*.

**WUERDEN**. *Vide* **WÜRDEN** *infra*.

**WUERFFEL**. *Vide* **WÜRFFEL** *infra*.

**WUERTH**. *Vide* **WÜRTH** *infra*.

**WUERTZER**. *Vide* **WURTZER** *infra*.

**WULF** Jun<sup>r</sup>, **HEINRICH** (*Germ.*). Mint-master and Mint-engraver at Riga, 1633-1646. His initials occur on a number of medals,



as for instance on that commemorating Gustavus Adolphus and the Swedes' entry into Riga, 16. September 1621 (obv. by Sebastian Dadler); — Peace of Brömsebro between Sweden and Denmark, 13. August 1645; — Queen Christina, 1645; *R. ET BELLO. ET. PACE. TRIVMPHAT. ANNO. 1645.*

**WULF, MARTIN** (*Ger.*). Mint-master at Riga, 1615-1633. In the Reimmann Sale Catalogue a Thaler of Riga, dated 1629, is described, bearing the initials **M. W.**

**WULLAPUT, E.** (*Flem.*). This Engraver's signature occurs on a medal of Dr. J. Paefyn, Ghent (2 var. in Boston Medical Collection).

**WUNSCH, ALBERT** (*Ger.*). Contemporary Medallist, born at Luxemburg on 24 May 1834; went to reside at Diekirch, in 1851, where he died on 2 June 1903. His signature occurs in full on a medal commemorating the Inauguration of Prince Henry's Railway in Luxemburg, 20 October 1873. He also cut the dies for the medals of the Order of the Crown of Oak, the crosses for 15 and 25 years' service 1850-1882, large model, and 1882-1890, small model (H. von Heyden, *Ehren-Zeichen*, No. 382-394).

**WUNSCH, JOHANN GEORG** (*Ger.*). Mint-master at Heidelberg, *circ.* 1711-1728.

**WUNSCH, JOHANN MICHAEL** (*Ger.*). Mint-master at Würzburg, 1693, and Heidelberg, 1700-1709 (Paul Joseph, *Die Münzen von Worms*).

**WUNSCH, MICHAEL** (*Ger.*). Mint-master at Heidelberg, *circ.* 1732-1733. Ammon states that his initials **M. W.** occur on Half Carls d'or of 1732, and Carls d'or 1733. It is however possible that this Michael W. is identical with Johann Michael W., as from a document, quoted from by Joseph u. Fellner, p. 322, we find that on 7 March 1730, Anton Cahiest was Warden of the Mint at Heidelberg, and Johann Michael Wunsch Mint-master.

**WUNSIEDLER, CHRISTOPH** (*Austr.*). Mint-master at Brünn, 1624-1626. The signature **CW** (mon.) occurs on currency of Ferdinand II.

**WÜRBEL, JOSEF** (*Austr.*). Medallist of the second half of the nineteenth century, residing in Vienna. The period of his activity appears to be comprised between 1868 and 1885, but I have been unable to obtain any further information about him.

Among this Engraver's productions are the following medals: Birth of Archduchess Marie Valerie, 1868; — The Imperial Family, 1868; — Birth of Princess Elizabeth, 1885; — Memorial medal of Empress Maria Anna, widow of Ferdinand I., 1884; — L. von Beethoven, uniface medal, undated, etc.

**WÜRDEN, HENRI CHARLES** (*Belg.*). Medallist, born at Brussels, 13. February 1849; son of Jean W.; pupil of the Brussels Royal Academy of Fine Arts, and of the Schools of design of Saint-Josseten-Noode.

He was first initiated in the art of die-engraving by his father, and his first medal commemorates the Numismatic Congress held at Brussels in 1874; another, of same date, was dedicated to the Brussels Conference, which took place at the instance of the Society for the Amelioration of the Conditions of Prisoners of War. His further medallic productions comprise : Medal of the Union pharmaceutique de Charleroi (9 var., five of which are in the Boston Medical Collection); — Francis Planté, Dedication Medal of the City of Brussels, 1882; — Alphonse de Marbaix (engraved by F. Vermeulen); — 39<sup>th</sup> Anniversary of the Royal Belgian Numismatic Society, 1880; — Memorial Medal of Renier Chalon, 1889; — Memorial Medal of P. A. Louis de Coster, 1879; — Tribute of the Freemasons of Europe to their brethren of the United States of America, 1776-1876 (*Marvin*, LXXXV-VI); — Festival at Helmond, 3. August 1885; with bust of William III, of Holland; signed : **CH. WURDEN, BRUSSEL**; — International Festival at Eindhoven, 5. June 1908; — Dedication jeton of M. Lagerberg, 1876; — Reconstruction of the Palace of the Legion of Honour at the cost of the Legionaries, 1874 (engraved by Veyrat); — Inauguration of the new Royal Mint at Brussels, 1877; — Inauguration of the new School buildings at Morlanwelz, 1888; — Scientific Expedition to Borneo, 1894.

Among Würden's fanciful trial pieces and patterns, I have come across the following; Cambodia Peso, 4, 2 and 1 Franc pieces and 50 and 25 centimes 1860; 10 and 5 centimes Æ 1860; 2 Francs, and 25 centimes 1860 (struck in gold); — Copy of Vasselon's Ecu of Louis XVI., 1791; — Copy of Trébuchet's Five Francs and Jeton (*Rev. belge num.*, 1901, p. 52) of Louis XVIII, 1815; — Philippe d'Auvergne, duc souverain de Bouillon, Five francs, 1815; signed : **CH. WERDUN F.**; — Henri de France, comte de Chambord; LA PAROLE EST A LA FRANCE, etc. (eng. by Veyrat); — Argentine Republic, Patacon 1879; 80, 40, 20 Centavos 1879; Æ 2 and 1 Centavos 1878; — Transvaal Republic 2 and 1 Penny pieces 1874; — Orange Free State Penny 1874 and probably many others of the so-called "pièces de fantaisie" enumerated in N. H.'s contributions "Monnaies, Médailles et Jetons modernes contrefaits ou complètement inventés" to Dupriez's *Gazette numismatique*, IV-VI. Many of these were engraved in commission for Auguste Brichaut (*q. v.* Vol. I, n. ed. 282). Cf. *Rev. belge num.*, 1901, p. 54. Veyrat worked for Würden for many years towards the end of his life.

BIBLIOGRAPHY. — *Revue belge de numismatique*.



**WÜRDEN, JEAN** (*Belg.*). Die-sinker, Goldsmith and Chaser, born at Cologne, 7. October 1807, died at Brussels on 14. June 1874. He founded the Die-sinking works which are now under his son Henri Charles Würden's direction. He was apprenticed and spent his earlier years in his native town, then went to Paris, and finally settled in Brussels.

His best known medal is that of Maximilian, Emperor of Mexico, 1864, on his election (*Fonrobert Catalogue*, n° 6696), and among his other productions of which I have made a note are : — Medal of the Asile St. Charles, Biache St. Vaast; — Secours aux Blessés, Bruxelles (2 var., one of which is in the Boston Medical Collection); — Commemorative medal of the French soldiers who died at the Brussels hospital, 1870-71-72; — Jules Anspach, Brussels; — Linnaeus (3 var.; 2 of which in Boston); — Dr R. Dodoens, Malines (Boston); — Joachim Lelewel, 1858; Portrait jeton dedicated to him by Belgian numismatists; — Opening of Lichtervelde station on the Bruges-Roulers Railway, 6. April 1847 (*Moyaux*, 74-75), etc.

BIBLIOGRAPHY. — *Revue belge de numismatique*. — A. de Witte, *La Médaille en Belgique au XIX<sup>e</sup> siècle*, Bruxelles, 1905.

**WURFFEL, PAUL DER** (*Austr.*). Mint-master in Vienna, 1408-1413.

**WURSCHBAUER, CHRISTIAN** (*Austr.*). Was apprenticed at the Vienna Mint as an Engraver, 1752. In 1757 he was transferred to the Court Chancery, *Vide Katalog der Münzen- und Medaillen-Stempel-Sammlung des K. K. Hauptmünzamt in Wien*, 1906.

**WURSCHBAUER**. Also **WURSTBAUER**. A family of Engravers, who for a period of over a century held official posts as Die-cutters at various mints in Austria-Hungary, xviii-xix<sup>th</sup> century.

**WURSCHBAUER, FRANZ IGNAZ** (*Austr.*). Medallist and Engraver of coin-dies; a pupil of Raphael Donner and Gennaro; filled the post of Mint-engraver at Kremnitz, Hall and Gratz; died on 2. June 1767.

In December 1742 he was admitted to the 'Graveuracademie', and on 24. July 1744 appointed at the Vienna Mint as 'Graveur-scholar'; 23. March 1747 Assistant-engraver at Kremnitz with a yearly salary of 500 florins; 8. October 1750 transferred to Vienna on account of ill-health; 12. February 1751 pensioned off for the same reason but bound by duty to hold himself in reserve when called upon; 15. March 1751 appointed Mint-engraver at Hall in Tyrol in succession to Sebastian Donner; 4. August 1755 transferred to Gratz to take the place of Johann Christoph Grass; 11. June 1773 his widow received payment of 50 florins for six medal-dies of her late husband.

Among this Engraver's productions are : Medal on the First Centenary Celebrations of the 'Eisenerz' Mines, 1735; with bust of Charles VI.; signed : **F. I. WU.**; — Coronation of Francis I. at Frankfort-on-M., 1745; two varieties; signed : **I. W.**; — Medal of Francis I. and Maria Theresia on the Jubilee year 1750; three varieties; signed : **F. I. W.** and **I. WURSCHBAUER**; — Portrait-medal of Archduke Joseph, 1752; signed : **W. J. V.**; — Dies for Quarter-Kreutzer of 1750, temp. Maria Theresia; signed : **IW.**, etc.

**WURSCHBAUER, FRANZ** (*Austr.*). Son of Johann Baptist Wurschbauer, Chief-engraver at the Mint of Günzburg. On 26. September 1801 he obtained an appointment as 'Diurnist' at the Mint with a daily pay of 30 Kr.; in January 1805 he was employed also at the Mint of Carlsburg.

**WURSCHBAUER Senior, JOHANN BAPTIST** (*Austr.*). A cousin of Ignaz Wurschbauer, was born in Vienna, where he died on 8<sup>th</sup> September 1800; Mint-engraver at Gratz and Günzburg. His first official appointment is dated 1. July 1758; 10. December 1760 was rewarded with 12 florins for his participation in the medal on the Marriage of Crown Prince Joseph; 4. November 1761 transferred to Gratz with a yearly salary of 200 florins; 5. March 1765 Assistant Mint-engraver; 10. August 1767 Mint-engraver at Gratz in succession to Franz Ignatz Wurschbauer; 24. June 1774 appointed Mint-engraver at Günzburg with 600 florins per annum and free lodgings; 1800 allowed to settle in Vienna, but died in the same year, his widow receiving on 14. November a pension of 200 florins.

Cubasch states that this Engraver prepared the dies for the Maria Theresia 'Levant' Dollar, 1780. Subsequent issues, although dated 1780, were engraved by Karl Wurschbauer, whose work in connection with these dies did not give satisfaction to the Mint authorities.

He coined also for Luxemburg in 1790.

**WURSCHBAUER Junior, JOHANN BAPTIST** (*Austr.*). Son of the preceding, was born in 1770; held the appointment of Assistant-engraver at Prague, and was pensioned off in 1829. The first mention of this Engraver in the Günzburg mint-records occurs under date of 26. September 1786, when J. B. Wurschbauer senior is allowed to employ his sixteen-year-old son to polish the dies and assist him in his work; 16. May 1788 young W. appointed 'Graveurscholar' at Günzburg with a yearly salary of 250 florins; 9. February 1798 Assistant-engraver at the same Mint; 13. June 1800 employed as Assistant at the Mint of Prague; 4. July 1800 transferred to Schmölnitz; 15. September 1801 appointed Mint-



Engraver-assistant at Prague, under Ant. Guillemard; 15. October 1829 pensioned off.

**WURSCHBAUER, JOSEPH** (*Austr.*). Son of Franz Ignaz W., born in 1753, died in 1771. Admitted as Apprentice at the Mint of Gratz 29. February 1768.

**WURSCHBAUER, KARL** (*Austr.*). Mint engraver at Karlsburg; born at Gratz in 1774; frequented for more than two years the 'K. K. Zeichnungs-Posier und Gravier Schule' of the Academy of Fine Arts; died on 18. May 1841.

The Vienna Mint Catalogue gives the following data : 6. September 1793 Wurschbauer admitted as Apprentice-engraver at the Mint with 150 florins as a yearly allowance; 5. December 1794 appointed Assistant-engraver at Karlsburg; 19. August 1796 employed provisionally at the 'Graveuracademie' in Vienna, in consequence of his flight from Günzburg; 25. July 1800 transferred to Schmölnitz; 20. March 1805 Engraver at Karlsburg, with a yearly salary of 550 fl.; 18. February 1807 permitted to issue a medal with the calendar (this was issued in 1813, and is signed : *C. Wurschbauer Fec.*); 19. November 1812 received a remuneration of 40 fl. for the coinage of the new copper currency; 13 March 1814 Chief-engraver Harnisch complains that W. is careless in his work and that the dies of the Karlsburg mint rank amongst the worst in all the Mints; 24. March 1814 W. is reprimanded for neglect in the execution of the dies for the 'Levant' Thalers; 21. February 1817 censured for unseemly conduct towards the Mint-master; 26. July 1823 received a remuneration of 100 fl.; died 18. May 1841.

Among Karl Wurschbauer's medallic productions are : Medal on the visit of Emperor Francis I. in Transsylvania, 1817; signed : **C. WVRSCHBAVER F**; two varieties of obv., and one signed : **DEL : CAR : WVRSCHBAVER : FIL : AERI INCIDIT : CAR : EIUS PATER**; — Visit of Emperor Francis I and Empress Carolina Augusta in Transsylvania, 28. August 1817, two varieties; Medal of the Cathedral Chapter of Karlsburg, on the same event; — Medal of the Treasurer of Transsylvania, Gabriel Haller, on their Imperial Majesties the Emperor and Empress, 1819; — Medal on the Triple Alliance, Francis I., Alexander I., and Frederick William III., 1813; — Transylvanian St George Medal; Medal with the motto : *Diczőség Istennek Békesség e földön az Emberekhez jo Akarat* (Glory to God and Peace on Earth to the men of good will); — Medal on the Third Centenary of the Reformation in Transsylvania, 1817; — Medal on the Thesaurarius of Transsylvania, Lazar de Gyalakuta; — Count Gabor Haller; — Medal on the foundation of the Academy of Music at Karlsburg, 1836; — Numerous Christening and other Religious medals, etc.

This Engraver was employed in engraving the dies for the well-known Maria Theresia "Levant" Dollars, dated 1780, but still issued for circulation in Abyssinia and the Sudan. On these the letters s f represent T. J. Schöbel, Mint-master, and Josef Fabi, Mint-warden at Günzburg.

A son of Karl Wurschbauer, of the same name, is said to be the author of a medal on the Relief of Karlsburg citadel in 1849 (*Wiener Num. Zeitschrift*, VI and VII (1876), 337 and 340). This Karl Wurschbauer junior was Assayer at the Mint of Kremnitz from 1848 to 1853.

BIBLIOGRAPHY. — *Katalog*, etc. — Resch, *Siebenbürgische Münzen und Medaillen*, 1901. — Domanig, *Die Deutsche Medaille*.

**WURSTER (WÖRSER, or WÖRSTER), LEONHARD** (*Germ.*). Mint-engraver at Breslau, *circ.* 1550-1565; died on 18. July 1565. He worked for the Imperial Mint, the Margraves of Jägerndorf, and the Ecclesiastical Mint of Breslau. His son, Zacharias Wurster was an heraldic Engraver, 1589-1618. Cf. Friedensburg, *Schlesiens neuere Münzgeschichte*.

**WÜRTH, CHRISTIAN** (*Austr.*). Assistant-engraver at the Imperial Mint in Vienna; born in 1755, died on 29. January 1782; pupil of A. Domanök, under whom he was apprenticed for five years, and of the Vienna "Graveuracademie". He entered the Mint in 1774, and two years later obtained a fixed salary of 150 florins; on 18. December 1781 he was appointed junior Assistant-engraver.

Prof. Domanig ascribes to this Engraver a Portrait-medal of Wenzel Prince Kaunitz, 1772.

BIBLIOGRAPHY. — *Katalog der Münzen- und Medaillen-Stempel-Sammlung*, etc. — Domanig, *Die Deutsche Medaille*, 1906.

**WÜRTH, FRANZ XAVER** (*Austr.*). The name also occurs as **WIRTH**. Assistant-engraver at the Imperial Mint, Vienna; son of Franz Caspar Würth, and brother of Johann Nepomuk W. Neither the date of his birth nor that of his death is known. He entered the Mint on 4. February 1769 as an apprentice; 6. April 1770 appointed second Assistant-Medallist with a yearly salary of 500 florins; 26. March 1775 he received a remuneration of 290 florins for the cutting of the dies of the Transsylvanian Medal; 1. August 1797 granted leave of a year to visit Rome and Florence, and an extra allowance of 100 Ducats; 18. February 1780 recalled to Vienna; 19. June 1781 pensioned off on account of his failing eyesight.

Among Franz Xaver Würth's productions are: Foundation of a Military School at Wiener-Neustadt, 1752; signed **F. WÜRTH. F.**; obv. by Donner; — Emperor Francis I. and Maria Theresia, 1760; — Archduke Ferdinand of Austria, undated; obv. by I. Würth;



R. signed : **F. W.** ; — Reappointment of court-officials in Transsylvania, 1762 (*A.* 35 Ducats, *R.*, *Æ.* and *Tin*) ; — Marriage of Archduke Leopold and Princess Maria Ludovica of Spain, 1765 ; R. signed : **F. W. F.** ; — Memorial Medal of Emperor Francis I., 18. August 1765 ; signed : **F. WÜRTH F.** ; — Foundation of an



Reappointment of Court Officials in Transsylvania 1762.

Institute for the daughters of noblemen at Innsbruck, 1765 ; signed : **F. WÜRTH** ; — Erection of Transsylvania into a Principality 1765 ; *MAGNVS TRANSYLVANIAE PRINCIPATVS MDCCLXV* (*A.* 30 Ducats, *R.*, *Æ.* and *Tin*) ; — Adjustment of Taxation in Transsylvania, 1765

(*R.* by Peter Keiserswerth); — Inauguration of the new civil Code of laws in Transsylvania, 1765; — Prize Medal for the Promotion of Agriculture, Commerce and Mining, 1769; — Emperor Joseph II. and Empress Maria Theresia, 1769; *R.* DACIA FELIX; — Birth of the first son of Archduke Ferdinand and Maria Beatrix; 13. May 1775, † 20 August 1776; signed: **F. WÜRTH. F.**; — Second Visit of Archduke Leopold, Grand Duke of Tuscany, to Vienna, 13 July 1776; — Visit of Archduke Maximilian to the Hungarian mines, 1777; — Prize medals for scholarship in Latin (Bust of Maria Theresia), etc.

BIBLIOGRAPHY. — *Katalog*, etc. — Bolzenthall, *op. cit.* — Domanig, *Porträt-medailen des Erzhauses Oesterreichs*. — Ibid., *Die Deutsche Medaille*, 1906. — Resch, *Siebenbürgische Münzen und Medaillen*, 1901. — A. v. Heyden, *Ehrenzeichen*.

**WÜRTH** (or **WIRTH**), the Elder, **JOHANN BAPTIST** (*Austr.*). Chief-engraver at the Mint of Kremnitz; studied at the Academy for Painting and Sculpture, and learned die-engraving under Toda, circa 1758; died on 17. September 1790. Received his first appointment at the Mint on 16. September 1761; 5. February 1764 requested to accompany Toda to Frankfort-on-M. to prepare the dies for the Coronation medals, for which work he was rewarded on 11. September of the same year with a remuneration of 50 florins; 3. September 1765 appointed Assistant-engraver at Vienna; 16. February 1767 transferred to Karlsburg as Mint-engraver; 13. July 1771 appointed at Nagybánya; 4. December 1778 Chief-engraver at the Mint of Kremnitz, which office he held until his death in 1790.

**WÜRTH** (or **WIRTH**) the younger, **JOHANN BAPTIST** (*Austr.*). Son of the preceding; born on 19. June 1769; pensioned off in 1849. He studied at the School of Engraving of the Vienna Mint, where he obtained his first official appointment on 15. June 1787. Three years later, 3. December 1790 he was transferred to the Mint at Kremnitz as Third Assistant-engraver with a yearly salary of 400 florins; 26. February 1796 requested to go to Schmölnitz and assist the Mint-engraver there; 11. July 1800 Second Assistant-engraver at Kremnitz with 600 fl. per annum, and 28. December 1803 First Engraver with 800 fl.; 31. October 1818 presented with a remuneration of 300 fl. for his participation in the engraving of the Orders of Merit; 23. December 1823 granted an extra pay of 100 fl. for preparing the dies and puncheons for the Lombardo-Venetian coinage; 13. July 1836 Chief-engraver with 1000 fl. and a personal gift of 200 fl.; 4. January 1839 granted a remuneration of 100 fl. for the engraving of dies for the Hungarian and Italian coinages; 31. January 1849 pensioned off on account of old age.



**WÜRTH** (or **WIRT**), **JOHANN NEPOMUK** (*Austr.*). Medallist to the Imperial Court, Chief-engraver at the Vienna Mint, and Director of the Academy of Engraving; a brother of Franz Xaver Würth; born in 1750, died in 1811.

J. N. Würth entered the Mint as 'Graveurscholar' on 4. February 1769, at the same time as his brother Franz Xaver; 12. June 1778 on Wiedemann being pensioned off, appointed Chief-engraver and Medallist, and on 24. July following obtained the title of Court Medallist (*Kammer-medailleur*); 21. October 1782 undertook a journey to Mayence to cut coin-dies for the Elector; 6. November 1785 granted leave to visit Italy; 10. September 1790 requested to accompany Ignaz Donner and Josef Vinazer to Frankfort to prepare the dies of the Coronation medals; 29. January 1793 presented with 100 Ducats for the engraving of the "Universitäts-dignität" Medals; 24. January 1812 the Vienna Mint purchases from Würth's executors various dies, etc.

Johann Nepomük Würth's productions comprise the following medals: Portrait-medal of Archduke Ferdinand, undated; *℞* by F. X. Würth; — Visit of Emperor Joseph II. to Transsylvania, 1773; — Foundation of the Tabularium and Public Record Office at Milan, 1773; — Prize Medals for scholarship in Latin; with bust of Maria Theresia; — Improvement of the Milanese coinage and Building of the Mint at Milan, 1778; — Peace of Teschen, 1779; signed: **I. N. WIRT. F.**; — Medal on the new Curriculum for Hungarian schools, 1780 (three varieties); — Memorial medal of Archduke Charles Alexander of Lorraine and Bar, † 4. July 1780; — Memorial medal of Empress Maria Theresia, † 29. November 1780; *℞* by C. Vinazer; — Enthronement of Anton Theodor Count Colloredo, as Archbishop of Olmütz, 11. July 1779; signed: **I. N. WÜRT. F.** (two varieties); — Prize Medals of the Brussels Academy of Sciences, 1772; obv. by B. Duvivier; *℞* signed: **I. N. W.**; — Zecchini of 1784 for circulation in the Austro-Italian provinces, with bust of Emperor Joseph II. (a puncheon in the Vienna Mint bears the engraver's name **I. N. WÜRTH**); — Medals on the Accession of Emperor Joseph II. in the Crown Lands, 1780 (several varieties; signed: **I. N. WIRT. F.**); — Visit to Vienna of Grand Duke Paul Petrovitch and Grand Duchess Maria Feodorovna, 1782; — Medal on the Dispositions enacted in connection with the Parliament of Galicia, 1782; — Prize Medals of the Academy of Fine Arts in Vienna, 1782; signed: **I. N. WIRT. F.** on obv. and **I. N. W.** on *℞*; — Foundation of the Vienna Almshouse, 1784; — Foundation of Schools of Arts and Sciences in Galicia, 1784; — Foundation of the Joseph Military Academy of Medicine and Surgery, 1785; — Marriage of Archduke Franz with Princess Elizabeth of Württemberg, 8. January 1788; signed:

I. N. WIRT. F. ; — Another variety, signed : I. N. W. ; — Military



Marie Louise Empress of Austria.

Medal for Valour, 1789 ; R<sup>2</sup> DER TAPFERKEIT ; — Portrait-medal of P. Metastasio, † 1782 ; — Ducats of Leopold II. for the United Provinces, 1790 ; — Proclamation Medals of Leopold II., Vienna, 1790 ; — Coronation of Leopold II. at Frankfort-on-M., 9. October 1790 (several varieties) ; — Coronation of Marie Louise, Empress of the Holy Roman Empire, Prague, 12. September 1791 (obv. *illustrated*) ; — Medal on the Rectorship of the University of Vienna, 1792 ; — Prize medal of the Chair of Theology at the University of Vienna, 1792 ; — Prize Medal of the Chair of Laws, 1792 ; — Prize

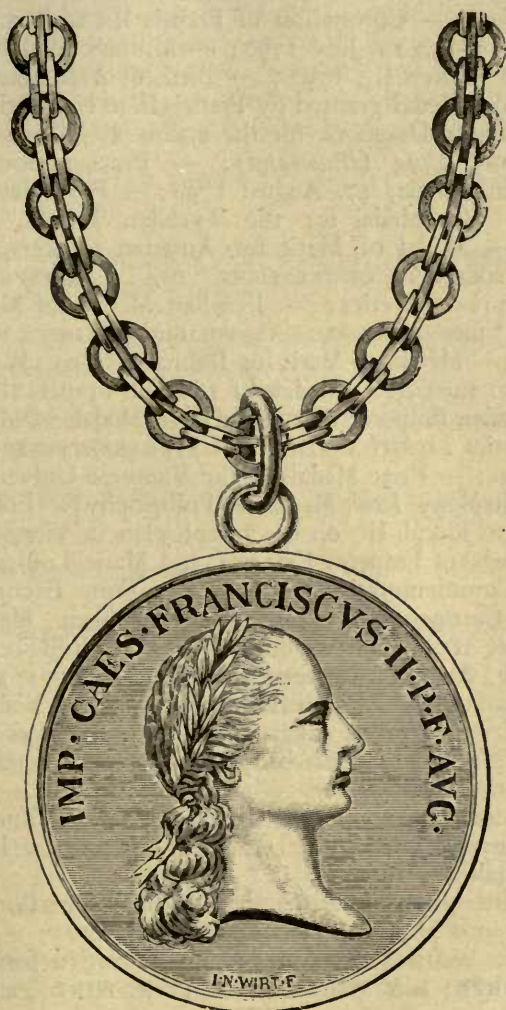


Thaler of William Prince Auersperg, 1805.

Medal of the Chair of Medicine, 1792 ; — Prize Medal of the Chair of Philosophy, 1792 ; — Double Ducats for Tuscany, of Francis II., 1803 ; — Four Ducats for Tuscany, 1804 ; — Ducats for Tuscany,



1804 ; — Double Gulden, and Gulden of Francis II., for Tuscany, 1804 ; — Double Ducats and Ducats ; Double Gulden, Gulden, and Zwanziger of Francis II. as Austrian Emperor, 1804 (first issue) ;



Presentation Medal of Francis II. to eight British Officers, 1794.

— Thaler of Franz Ursini Prince Rosenberg, 1793 ; signed : **I. N. WIRT. F.** (two varieties) ; — Thaler of Wilhelm, Prince Auersperg, Duke of Gotschee, 1805 (*illustrated*) ; — Ducat of Rudolf, Archduke

of Austria, Cardinal Archbishop of Olmütz, 1820; — Viennese Proclamation Jeton of Francis II., 25. April 1792 (two varieties); — Hungarian Coronation at Ofen, 6. June 1792; — Coronation of Empress Maria Theresia, second wife of Francis II., Ofen, 10. June 1792; — Coronation of Francis II., as Roman Emperor at Frankfort-on-M., 14. July 1792; — Military Medal for Valcur, with bust of Francis II., 1792; — Birth of Archduke Ferdinand, 1793; — Gold Medal granted by Francis II. to eight British Officers of the 15<sup>th</sup> Light Dragoons for the action at Villiers-en-Couché, near Cambray, 1794 (*illustrated*); — Proclamation Medal of Francis II. in Galicia, 17. August 1796; — Proclamation Jetons, similar; — War Medal for the Tyrolian Troops, 1796 (two varieties); — Medal of Merit for Austrian Officers, 1797 (DEN BIEDEREN SOEHNNEN OESTERREICHS DES LANDESVATERS DANK MDCCXCVII); two varieties; — Tyrolian Medals of Merit, of two sizes; R. DEN TAPFEREN VERTHEIDIGERN DES VATERLANDES MDCCXCVII); — Medals of Merit for Dalmatia, 1801; R. DALMATIAE BENE MERENTI MDCCCI; — Medals of 1804 on Francis II. taking the title of Austrian Emperor (for use as Civil Medals of Merit), 1804; several varieties: IVSTITIA REGNORVM FVNDAMENTVM and HILARITAS PVBLICA, etc.; — Prize Medals of the Viennese University, 1805; Chairs of Theology, Law, Medicine, Philosophy; — Erection of the Monument to Joseph II. on the Josephsplatz in Vienna, 1806; — Marriage Medal of Emperor Francis I. and Marie Louise, 6. January 1808; — Commemorative jeton on the same Event, 1808; — Hungarian Coronation at Pressburg of Queen Marie Louise, 7. September 1808 (two varieties); — Oval Religious Badges of Floridus Leb, Abbot of Klosterneuburg (*Katalog* 1537); — Coronation of Leopold II. as King of Bohemia, 1791; — Visit to Prague of Francis II. and Carolina Augusta, 1820 (by L. Füger from earlier dies by J. N. Würt); — Christoph Count von Migazzi von Waal und Sonnenturm, Thaler of 1781; signed: I. W.; — Foundation of the Academia Leopoldina in Galicia, 1784; — Ludwig Prince Batthyáni Strattmann, 1788; — Wenzel, Prince zu Paar, Thaler and Half Thaler of 1794.

J. N. Würt produced also a series of forty-four Portrait-medals of famous men of antiquity (MS. of Durand).

Joh. Nep. Würt's signature occurs in varied forms: **WIRT**; **WIRTH**; **WÜRT**; **I. N. WIRT F.**; **I. W.**; **I. N. WIRT**; etc.

**BIBLIOGRAPHY.** — *Katalog der K. K. Münzen- und Medaillen-Stempel-Sammlung in Wien.* — Bolzenthall, *op. cit.* — E. Fiala, *Katalog der Sammlung Donebauer.* — A. von Heyden, *Ehrenzeichen*, etc. — Resch, *op. cit.* — Domanig, *Porträt-medailen*, etc. — *Ibid.*, *Die Deutsche Medaille*, 1906. — Paul Joseph u. Ed. Fellner, *Die Münzen von Frankfurt-am-Main.*

**WUST, FERDINAND** (Germ.). Contemporary Sculptor, residing



in Paris; pupil of the Academy of Fine Arts. At the Paris Salon 1885 he exhibited a Portrait-medallion of Miss Ellie Wilton.

**W. V.** (*Germ.*). This signature of a German Medallist, who worked in Tyrol and Bavaria about the middle of the sixteenth century, occurs on the medals of Jakob Ritter von Trapp, 1561 (*Domanig, Die Deutsche Medaille*, n° 220), and he is no doubt also the author of the medals of Albert V. of Bavaria (1545) (*Dom.*, n° 218), and Alexander Count Ortenburg, 1544 (*Dom.*, n° 219).

**W. W.** *Vide* **WILLIAM WYON** 1795-1851. Mint-engraver and Medallist in London.

**W. W. E.** *Vide* **WEBER** (Mint-warden), **WERTHEIM** (Mint of) **EBERHARD** (Mint-master) 1765-1777.

**W. W. F.** *Vide* **WILLIAM WOODHOUSE**. Medallist of Dublin, first quarter of the nineteenth century.

**W. W. P.** *Vide* **WILLIAM WELLESLEY POLE**. Director of the Royal Mint in London, 1817-1822.

**WYNCHEN VON AACHEN** (*Germ.*). Mint-master at Kaub, 1368-1371.

**WYNTJES.** *Vide* **VIJNTES** *supra*.

**WYNTGENS, HENDRIK** (*Dutch*). Mint-master at Zutphen, 1582.

**WYON.** The name of a talented family of Designers, Die-engravers and Medallists whose period of activity extended from before the middle of the eighteenth century to almost the end of the nineteenth century. Their ancestor, as far as England is concerned, a Silver Chaser by profession, came to England from Cologne, Germany, during the reign of King George the Second and he is personally associated in the traditions of the family with that monarch. The Rev. Walter James Wyon, M.A., Rector of Ufford, Suffolk, who is at this date (1914) the senior representative of the English Wyons, has examined the civic archives of Cologne, especially those connected with Saint Columba's Church there and is satisfied that the before-mentioned ancestor was the third son of that George (I) Wyon who in the year 1705 married Maria Sibylla Hemmerden. From this couple sprang a numerous family, and during the eighteenth century the name occurs again and again in the registers of births, marriages, and deaths of that famous city. Peter George (II) Wyon was born in 1710 and died on the Island of Saint Kitts, British West Indies, in 1744. Possibly he may be

George (I) Wyon (no evidence of his being an artist).  
 Married Maria Sibylla Hemmerden, 1 January 1705, at Cologne, Germany.  
 His third son was PETER GEORGE (II) WYON, born 1710,

Silver Chaser, Medallist, and Engraver

His coming to England is connected in the family tradition with King George II. who ascended the throne in 1727.

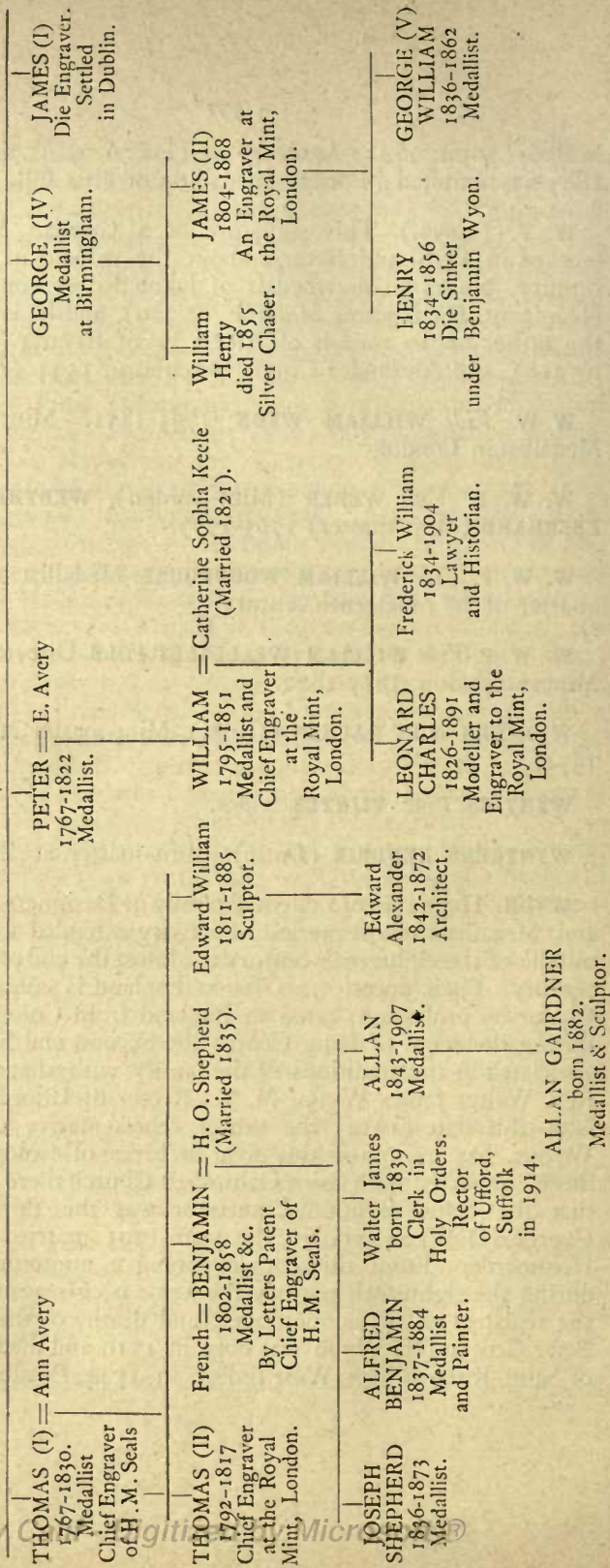
(This artist was possibly the "Peter Wyon" of the Cologne Mint).

He died on the Island of Saint Kitts, British West Indies, in 1744.

From him sprang GEORGE (III) WYON. He married *secondly*

Ann Christy, born 1735 or 1737; died 1812.

He was buried in Birmingham, July 1797.



N.B. The names printed in capital letters are those of the members of the family who followed the profession of Die-engravers. With the exception of the names of Walter James, Edward William, and Frederick William, none of the other numerous descendants of the various branches of the family are given.



identified with the Peter Wyon who was some time employed at the Cologne Mint, or at any rate a relative of his.

It is a matter of tradition in the Wyon family that the George Wyon who came to England brought with him the little boy who grew up to be George (III) Wyon and was buried in Birmingham in 1797. If this be the case then Peter George (II) Wyon who was seventeen years of age when George the Second became King, may not have come over at the accession, but afterwards, under his patronage, or he may have come over in some domestic capacity at the age of seventeen, then gone back to Germany, married, and returned to England later with his wife and little son.

Two of George (III) Wyon's sons, Thomas and Peter distinguished themselves, first of all at Birmingham, as Medallists and Engravers of dies for the token coinage. Peter was the father of William, the most famous of the artists of the name of Wyon, whose title to glory lay in the last coinage of King George the Fourth, the coinage of King William the Fourth and the early coinage of Queen Victoria. Thomas (I), Benjamin, Joseph Shepherd, Alfred Benjamin, and Allan Wyon all held the office of Chief Engravers of His or Her Majesty's Seals; Thomas (II) Junior, and William Wyon were Chief Engravers of the Royal Mint, which office became extinct after the death of William; Leonard Charles Wyon served from 1851 to 1891 at the Mint in the same capacity, while James (II) was also employed there.

The present representative of the name, Mr. Allan Gairdner Wyon, Medallist and Sculptor, has been an exhibitor at the Royal Academy since 1908, and continues with marked success the artistic achievements connected with his family for nearly two centuries.

The genealogical table (p. 572) gives the pedigree of the *artists* of the Wyon family, and has been compiled by the senior representative, the Rev. Walter James Wyon, to whom I beg to tender here my best thanks.

I have also to acknowledge the courtesy of Mr. A. G. Wyon, who has kindly read through my MS. and furnished me with valuable help and information during the preparation of my paper.

For detailed information concerning the designs of many of the coins issued for currency and also of the pattern coins struck from dies prepared by members of the Wyon family I refer my readers to the following publications : —

*Spink and Son, Limited :*

“ Catalogue with numerous illustrations of a Collection of Milled English Coins dating from the reign of George I to that of Her Present Majesty (Queen Victoria) and including Patterns and Proofs of coins of that period in gold, silver, bronze, etc. Formed

by H. Montagu, Esq., F.S.A. (Vice-President of the Numismatic Society of London”).

London : Spink and Son. 1891.

*Hyman Montagu :*

“ The Copper Tin and Bronze Coinage and Patterns for Coins of England from the reign of Elizabeth to that of Her Present Majesty. ” (Queen Victoria).

London : Bernard Quaritch. 1893.

*Spink and Son, Limited :*

“ Catalogues of the Valuable Collection of Coins and Medals the property of the late John G. Murdoch, Esq., Member of the Numismatic Society of London ”.

London : Sotheby, Wilkinson and Hodge. 1903 and 1904.

*William John Hocking :*

“ Catalogue of the Coins, Tokens, Medals, Dies and Seals in the Museum of the Royal Mint ”. Two Volumes :

London : Wyman and Sons, Limited. 1906 and 1910.

*Henry Garside :*

Articles in the “ Numismatic Circular ”.

London : Spink and Son, Limited. 1907 and after.

Much valuable matter respecting medals by members of the Wyon family will also be found in some of the foregoing works.

**WYON, ALFRED BENJAMIN** (*Brit.*). Second son of Benjamin Wyon, and a brother of Joseph Shepherd and Allan Wyon; born in London on 28<sup>th</sup> September 1837, died on 4<sup>th</sup> June 1884. He was for some years a student in the School of Painting at the Royal Academy, and learned the art of die-engraving under his father. From 31<sup>st</sup> July 1865, he was associated with his brother, Joseph S. Wyon, as Chief-Engraver of the Seals, becoming sole Engraver on 23<sup>rd</sup> October 1873, an office which he retained until his death. He was succeeded by his younger brother, Allan Wyon, who was appointed on 20<sup>th</sup> June 1884.

Alfred Benjamin Wyon attained great eminence as an Engraver and Medallist, but his principal delight was in seals and sigillography. He compiled a valuable work on the “ Great Seals of England ”, completed and published in 1887 by Allan Wyon.

The great seal of Queen Victoria, prepared in 1878, was the work of A. B. Wyon.

Alfred Benjamin Wyon was a partner of Joseph Shepherd in the Die-sinking business, inherited from their father Benjamin, and founded in London by Thomas Wyon senior. Shortly before the



death of Joseph Shepherd, a third brother, Allan, entered the works to assist Alfred Benjamin.

Among the many important medals engraved by Alfred Benjamin Wyon, the following are the best known: Entry of the Princess Alexandra into the City, 1863 (R. only); — Reception of the Sultan of Turkey, Abdul Aziz, 1867 (R. only); — Thanksgiving



C.R. Leslie, by A.B. Wyon.

for Prince of Wales's Recovery, 1872 (in collaboration with J. S. Wyon); — Reception of Nasr-ed-din, Shah of Persia, 1873; — Opening of the New City of London School, 1882; — Opening of the new Council Chamber, Guildhall, London, 1884; — C. R. Leslie, R.A.; R. The Sentry Box, Art Union of London, 1870

(illustrated); — Thomas Brown; The Stationers' School Prize Medal founded, 1871 (in collab. with T. Stothard); — William Branwhite Clarke; Royal Society of New South Wales, Prize Medal, 1878 (J. S. & A. B. Wyon); — Earl and Countess Dufferin; Prize Medal, 1873 (obv. by A. B. Wyon; R. by J. S. and A. B. Wyon);



John Gibson, by A.B. Wyon.

— John Gibson, R. A., 1789-1866; R. The Hunter; Art Union of London, 1874 (illustrated); — Daniel Maclise R. A.; R. The prison scene in Hamlet; Art Union medal, 1878 (illustrated); — E. H. Baily, R. A., 1788-1867; R. Eve, Art Union of London 1882 (illustrated); — Medal of the University of Glasgow (J. S. & A. B. Wyon); — Dr William Keith, 1802-1872; The Keith



Medal, Aberdeen University (J.S. & A.B. Wyon); — Ayrshire Agricultural Association Prize Medal; — Mc Gill University, Montreal; Prize Medal for Jurisprudence, 1864 (J. S. & A. B. Wyon); — Catholic Commercial Academy, Montreal; The Edw. Murphy Prize Medal founded 1873 (J.S. & A.B. Wyon); — Indian Chiefs Medal, with bust of Queen Victoria, 1867 (obv. by J.



Daniel Maclise, by A. B. Wyon.

S. Wyon; R. by J. S. & A. B. Wyon); several varieties exist of these medals (cf. Leroux, Nos 1185-1192); — High School for Girls, Montreal, founded 1875; Prize Medal for general proficiency (J.S. & A.B. Wyon); — Lord and Lady Lansdowne; Canadian Presentation Medal, 1884 (J.S. & A.B. Wyon); — Princess Louise and Marquis of Lorne; Canadian Medal of

Merit (J.S. & A.B. Wyon); — Magna Charta Angliae, Law Society, Ontario (J.S. & A.B. Wyon); — Neil Arnott, physician, 1788-1874; — University of London, Arnott medal 1869; — John Jeremiah Bigsby, geologist, 1792-1881; — Dr John Howard; Statistical Society Medal; — Sir William Lawrence, surgeon, 1783-1867; — David Livingstone (several varieties); — Recovery of the



E.H. Baily, by A.B. Wyon.

Prince of Wales, 1872; Canadian medal (several varieties; by J.S. & A.B. Wyon in collaboration); — Dr Thomas Alexander; Netley Hospital; — Dr F.S. Arnott, Bombay (J.S. & A.B. Wyon); — William Baly, physician, 1814-1861 (J.S. & A.B. Wyon); — William Senhouse Kirkes, physician, London, 1823-1864 (J.S. &



A. B. Wyon); — Dr Sir J. R. Martin, Netley Hospital; — Dr G. D. Langstaff, Chem. Society, London (after A. Bruce-Joy); — D. E. A. Parkes, 1819-1876; — Dr J. Propert, Epsom; — Sir Dig Bijay Singh; — Dr William S. Tuke, London; — Medal of the British Medical Association (J. S. & A. B. Wyon); — Medal of the Psychological Association (J. S. & A. B. Wyon); — Marriage Medal of Arthur, Duke of Connaught with Princess Louise Margaret of Prussia, 13. March 1879 (J. B. & A. B. Wyon); — New Zealand War Medal, 1846-1866 (J. S. & A. B. Wyon); — Abyssinian War Medal, 1867-1868 (J. S. & A. B. Wyon); — Trinity College, Dublin, Greek Medal, Berkeley Prize (J. S. & A. B. Wyon), etc.

The medals issued by the firm of J. S. and A. B. Wyon, which continued under the same name, after J. S. Wyon's death in 1873 and even for some little time during Allan Wyon's management are usually signed **J. S. & A. B. WYON**, and it is therefore a mistake to connect the medals struck after 1873 with Joseph Shepherd's work.

**BIBLIOGRAPHY.** — W. W. Wroth, *Dict. Nat. Biography*, LXIII, 268. — *Numismatic Chronicle*, 1885, *Proceedings*, p. 26. — Charles Welch, *Numismata Londinensia*, 1894. — H. A. Grueber, *Personal Medals*. — Cochran-Patrick, *Medals of Scotland*. — Leroux, *Médaillier du Canada*. — *Personal Notes of Dr R. H. Storer*. — Marvin, *Masonic Medals*, 1880. — Menadier, *Schaumünzen des Hauses Hohenzollern*, 1901. — H. A. Grueber, *British Museum Guide*. — Wyon, *Great Seals of England*, p. 190. — Hocking, *Royal Mint Museum Catalogue*, 1910. — Frazer, *Medallists of Ireland*.

**WYON, ALLAN (Brit.).** (1843-1907). A younger son of Benjamin Wyon, and a brother of Joseph Shepherd and Alfred Benjamin;



Jubilee Medal of the Young Men's Christian Association, 1894.

born on 4<sup>th</sup> July 1843, died on 25<sup>th</sup> January 1907. He joined the business of his two brothers in 1872, shortly before the death of

Joseph Shepherd, and on his decease was succeeded by his son, Mr. Allan Gairdner Wyon.

Allan Wyon was appointed Chiet Engraver of Her Majesty's seals on 20<sup>th</sup> June 1884.

There is a Portrait-medal of him by his son, Mr. A. G. Wyon.

Allan Wyon joined the Numismatic Society of London in 1885, was elected a Fellow of the Society of Antiquaries in 1889, being already a Fellow of the kindred Society in Scotland. For many years he was a member of the British Archaeological Association, of which at one time, he was a Vice-President (1883-1897) and Honorary Treasurer (1881-1895), and to which he communicated several papers, mainly on sphragistic subjects.

His name will ever be recollected as joint author with his brother Alfred Benjamin Wyon of an important work on the 'Great Seals of England'.

Allan Wyon was the Engraver of numerous important seals, and of the dies of many medals, among which I may mention the Darwin Medal of the Royal Society, 1882; — George Williams, Jubilee Medal of the Young Men's Christian Association, 6. June 1894 (*illustrated*); — Dr George Edwin Coulthard, Frederickton, New Brunswick (1849-1900); — Charles Frederick Huth and Frances Caroline Marshall, Golden Wedding, 1886 (signed : **ALLAN WYON**); — Queen Victoria Jubilee 1887; Medals of varied types; — Queen Ranavallo III. of Madagascar, 1895; — David Livingstone, Glasgow (A. J. N. 763-4); — Dr Walter Moxon, London, 1836-1886 (A. J. N. 794; in Boston Collection); — Dr W. B. Cheadle (A. J. N. 1495); — E. Jenner, Medal of the Epidemiological Society of London, 1896 (A. J. N. 1497); — David Livingstone, Hampstead Prize (A. J. N. 1498); — *Ibid.*, several varieties (A. J. N. 763-4); — Dr J. H. Steel, Medal of the Royal College of Veterinary Surgeons, London (A. J. N. 1501); — Hampstead Hospital (A. J. N. 1508); — Medical Department Yorkshire College (A. J. N. 730; in Boston Collection); — Dr J. M. Purser, Trinity College, Dublin, 1899; — Dr G. D. Longstaff, London, 1889 (A. J. N. 782; Boston); — Dr J. S. Bristowe, St. Thomas' Hospital (A. J. N. 799); — Plague at Hong Kong, 1894 (A. J. N. 1184); — Dr Golding Bird, London, 1887 (after Leonard Charles Wyon; A. J. N. 605); — Marriage of Princess Beatrice to Prince Henry of Battenberg, 1885; — Commemoration of the founding and endowment of the Whitworth Scholarships by Sir Joseph Whitworth, Bart., from designs by Sir E. J. Poynter, P. R. A.

BIBLIOGRAPHY. — *As Alfred Benjamin Wyon's. Page 579.*

**WYON, ALLAN GAIRDNER** (*Brit.*). Eldest son of Allan Wyon,



Sculptor and Medallist, born on 1st. June 1882; studied in London at the Royal Academy from 1905 to 1909; worked as assistant sculptor in the studio of Mr. Hamo Thornycroft R.A., 1910-1911; resides at 2 Langham Chambers, Portland Place, London W. Was awarded the Landseer scholarship and a silver Medal in 1908 for a model of a head from life; First Prize and a silver Medal for a set of life studies in 1909; and in the same year also a First Prize for a figure design.

As a sculptor he has exhibited at the Royal Academy from 1908: Herakles rescuing Alcestis from Hades (1911), a group; — Mrs. Eliot Reed, a bust in marble (1912), etc.

His chief medallic productions consist of numerous ecclesiastical and other seals, and many medals among which may be mentioned: Carilaos Tricoupi, 1907; — Prof. Walter F. R. Weldon, M.A. D. Sc., 1908; — Miss Janet Whyte, 1909; — Allan Wyon, 1907; — Head of H. M. King George V., 1911; — The Stationers' Company (1912); — Royal International Horticultural Exhibition, 1912. The last three medals, in silver were exhibited at the Royal Academy, 1912; — Sir James Hector, New Zealand Institute, 1912.

Mr. Allan G. Wyon, though his taste lies more in sculpture, shows undoubted talent in the modelling of medallions, plaquettes, and other small works. In his varied productions one can perceive the process that leads to success. His bust of King George shows concentration of thought and energy, and displays all the qualities that reveal an artist qualified to transfer to the imperishable stone or metal the transitory vision of every spectacle that strikes his eye.

**WYON, ANNE** (1767-1835) *née* **AVERY** (*Brit.*). Wife of Thomas Wyon the elder, and the mother of Benjamin. She obtained in 1821 the Silver Medal of the Royal Society of Arts for Modelling Wax Flowers (*Journal of the R. Society of Arts*, June 14, 1912, p. 754).

**WYON, BENJAMIN** (*Brit.*). Second<sup>1</sup> son of Thomas Wyon the elder, was born in John Street, Blackfriars, London on 9. January 1802, died on 21. November 1858. He received instruction from his elder brother, Thomas Wyon the younger, and in 1819 and 1821 was awarded the gold medal of the Society of Arts for medal dies of figures. He also gained the silver medal of the Royal Academy for a die with the head of Apollo.

He succeeded his father as Chief Engraver of the Seals, being appointed on 10. January 1831, and cut the Great Seal of William IV. Subsequently he engraved many dies of medals, which are usually signed: **B. WYON, BENJ. WYON, WYON, B. WYON S.**, etc.

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1. He was the second that grew up, but sons born before him died in infancy.

Benjamin Wyon was married twice, first to a Miss French, and secondly to H. O. Shepherd in 1835, by whom he was the father



Visit of the Emperor and Empress of the French  
to the Guildhall, 19. April 1855.



of Joseph Shepherd Wyon, Alfred Benjamin Wyon, and Allan Wyon; he succeeded to his father, Thomas Wyon, senior's, business.

Among this artist's most important medallic productions are: Visit of George IV. to Ireland, 1821 (obv. only; R. by Mills; published by Hamy and Mann, of Dublin). A specimen in bronze in the Frazer Collection had the edge inscribed: IRISH COPPER FROM



Sir John Vanbrugh.

THE MINES IN THE COUNTY OF WICKLOW; — Opening of London Bridge, 1831; — Passing of Reform Bill, 1832; — Foundation of City of London School, 1834; — Pollock Prize Medals, 1842; — Opening of London Coal Exchange, 1849; — Shakespeare Prize, City of London School; — Visit of Napoleon III. and the Empress Eugénie to Queen Victoria, 1855 (*illustrated*); — Visit of Victor

Emmanuel II., King of Sardinia to London, 1855; — The reverse of the Crimean Medal; — Wicklow Agricultural Medal (signed: **WYON**); — Rev. Robert Fellowes, King's College, London; — Dr James Burnes, Bombay, 1849; Medal of the Montrose Academy, presented by the Masons of Western India (A.J.N. 614); — Dr John Hunter, Leeds School of Medicine (A.J.N. 729); — Yorkshire College, School of Medicine (A.J.N. 730); — Sir Jansetjii Jijibhai, Grant Medical College, Bombay (A.J.N. 745; Boston); — Dr John Mc Lennan, Calcutta (A.J.N. 788); — Charing Cross Hospital, London, Medical School (A.J.N. 913; Boston); — London Hospital, School of Medicine (A.J.N. 918; Boston); — Dr Thomas Henry Huxley, Charing Cross Hospital, Medical School (A.J.N. 1496); — Medal of the Royal Botanic Society of London, 1839; — Lord George Bentinck, 1802-1848; — Sir William Chambers, Somerset House rebuilt, 1781; Art Union of London 1857; — Sir George Chetwynd, Bart. 1783-1850, Grendon Hall, 1833; — Tribute to Charles Hutton, LL.D. 1737-1823 (signed: **B. WYON SC. T. WYON DIR.** 1821); — Shakespeare Prize Medal of the City of London School, 1851; — Coronation Medal of George IV., 1821 (obv. **T. WYON JUN<sup>r</sup>**; Rv. **B. WYON**); — Medal on the Erection of Brighthelmstone Pier, 1823; — Marriage Medal of Queen Victoria and Prince Albert, 1840; — Medal of the Royal Scottish Academy of Painting, Sculpture and Architecture, 1833; designed by J. Noel Paton; signed: **BENJ. WYON SC.**; — University of Glasgow, The Cleland Prize Medal; — Montrose Academy, The Sir Edward Colebrooke Prize; — Board of Trade Medal for Gallantry in Saving Life; — Duke of Wellington, Cinque Ports Banquet at Dover, 1839; — Sir John Vanbrugh, Rv. View of Blenheim Palace (*illustrated*); — Madras Exhibition, undated (Bust of Queen Victoria); — Sir Christopher Wren; — Toronto University, Prize Medals (several varieties); — Indian Chiefs Medal, with bust of Queen Victoria; signed: **B. WYON** (*Leroux*, p. 159); — Sunbury (Canada) Grammar School, Prize Medal, 1868 (*Ler.*, p. 234); — Whitehaven Junction Railway Company, 1844; — Visit of Queen Victoria to the Guildhall, 1837; — Christening of the Prince of Wales, 1843; — Church Missionary Society, Jubilee Medal 1848; — Board of Trade, Life Saving Medal (two types; dies preserved in the Royal Mint); — Winchester School, Prize Medal; — University of London, Prize Medal, etc.

Benjamin Wyon designed and engraved the Great Seals of George IV., 1821, William IV., 1831, and Queen Victoria, 1837.

**BIBLIOGRAPHY.** — W. W. Wroth, *Dict. Nat. Biography*, LXIII, 268. — *Gentleman's Magazine*, 1859, I, 97, 110. — *Daily News*, 25. November 1858. — Wyon, *Great Seals, &c.*, p. 190. — Welch, *Numismata Londinensia*. — Frazer, *Medallists of Ireland*. — Dr R. H. Storer's *Notes*. — *Numismatic Chronicle*, 1888-92. — Cochran-Patrick, *Medals of Scotland*. — Leroux, *Médaillier du Canada*, 1892. —



Singer, *Allgemeines Künstler-Lexicon*, 1901. — W. J. Hocking, *Royal Mint Museum Catalogue*.

**WYON, EBERHARD** (or **EVERHARD**). (*Germ.*) Line-engraver of some repute, who was working at Cologne, *circ.* 1721-1767. Nagler and Schlickeysen describe him as a Mint-engraver there from 1764 to 1766, and his name in full appears amongst others on a Conventions Gulden of Archbishop Maximilian Friedrich, 1764 (*illustrated*).

This artist's daughter, Maria Elizabeth, distinguished herself also as a line-engraver, 1738-1750.

In 1742 a Wyon signed a Cologne Proclamation Medal of Emperor Charles VII. This is probably Peter Wyon (*q. v.*) whose name occurs as a Line-engraver and Die-cutter at Cologne, *circ.* 1727-1742. No doubt Eberhard and Peter Wyon were related to one another, but I have been unable to trace their parentage.



Gulden of Maximilian Friedrich, Archbishop of Cologne, 1764.

It is also a question whether Peter George Wyon (*q. v.*) is the Peter Wyon of the Cologne coins, or what relation he is to this Engraver, and the other artists employed at the Cologne Mint in the middle years of the eighteenth century.

**WYON, EDWARD** (*Brit.*). Probably a descendant of George (III) Wyon (*q. v.*); Chief of the Operative Department in the Imperial Mint at Canton, who died at Kobe while spending a holiday there, was a Birmingham man, and an account of his career was given in "The Daily Post" newspaper of that city.

Edward Wyon commenced his business life about 1857 when he was apprenticed to Ralph Heaton (who died in 1891), of the Birmingham Mint, who in that year furnished a mint in Marseilles with machinery to strike bronze coins, having received a contract from the French Government to convert the copper coin into bronze. In the early part of 1864 Wyon was sent to Burmah by

his employers to superintend the erection and equipment of a Mint for the Burmese Government. That the work was satisfactorily performed may be gathered from the following quaint testimonial which Messrs. R. Heaton and Sons subsequently received, the "foreman" referred to being Edward Wyon : —

"We, the Atween Woon, Yay-Bhat-Myingi Woon, Yaw-Myoya-Min, and Mingee-Muilha-Maha-Sec, Burmese Ministers of State, do hereby certify that the great merchant and his deputy undertook in the name of the most powerful God (on oath) to purchase for us instruments with which to coin money, and that they arrived in this Heaven-like country in February, 1864. The said merchant also sent out a foreman to manage our Mint, and he has proved himself a most capable and able man in his business, and the Ministers are therefore most thankful to God. Now, if they (the parties above referred to) continue to perform these things relating to God, they will confer benefit upon future generations."

Edward Wyon was afterwards entrusted with the task of establishing a mint for the Republic of Colombia at Bogota. In 1888 Messrs. R. Heaton and Sons erected a mint for the Chinese Government at Canton, which was at that time the largest mint in the world. It was a great undertaking, but Edward Wyon was equal to it, and he superintended the erection of machinery capable of striking 2,700,000 coins per day. He was accompanied by a large staff of men from Birmingham, including a chief caster, a roller, a coiner, and a die-maker. They remained at Canton for two years, and after instructing the Chinese in the manufacture of money the party returned to England, with the exception of Edward Wyon, who entered the service of the Chinese Government as Chief of the Operative Department.

He and his wife were besieged in Peking during the Boxer rising, and Mrs. Wyon died. Edward Wyon was contemplating retirement to England when he died, in 1908.

**WYON, EDWARD WILLIAM** (*Brit.*). Son of Thomas Wyon the elder, and brother of Thomas Wyon the younger, and of Benjamin Wyon. He distinguished himself as a sculptor.

**WYON, FREDERICK WILLIAM** (*Brit.*). Youngest son of William Wyon died at his residence, 35 Lansdowne Rd., London W., on 14. March 1904, aged 70 years. He followed the legal profession, and is known also as a writer and historian.

**WYON, GEORGE (I).** A native of Cologne, and the ancestor of the English line of medallists and die-engraver of that name.

From the Cologne archives, the Rev. Walter James Wyon has found out that this George Wyon married in January 1705 Maria



Sybilla Hemmerden at Cologne, and that his third son was Peter George Wyon, born 1710, died at St. Kitts, 1744.

**WYON, GEORGE (II).** *Vide* **WYON, PETER GEORGE.**

**WYON, GEORGE (III)** (*Brit.*). Son of Peter George Wyon, and still an infant at the time of his father's death; was apprenticed to Hemmings, goldsmith to King George II and about 1775 was engaged by Mathew Boulton, in the manufacture of articles of cornelian at Soho, near Birmingham. In 1780 he was residing at 79 Lichfield St., Birmingham, but in 1785 his address is given at 2 Temple St. He was Designer and Modeller to the Birmingham Silver Plate Company, with which Boulton was also connected. The silver cup presented by the City of London to John Wilkes in 1772 was embossed with the assassination of Julius Caesar from a cast by George Wyon (reproduced in *Gent. Mag.*, 1774, p. 457; cf. *Lit. Anecd.* IX, 478).

George (III) Wyon died in July 1797 at Birmingham, where he had for many years carried on business as a Modeller, Die-engraver and Chaser (79 Lichfield Street). He left four sons by his wife, Ann Christy (born 1735, or 1737, † 1812), Thomas, Peter, George and James. The two eldest succeeded to their father's business as general Die-sinkers in Birmingham, and were especially noted for their dies for tradesmen's copper tokens.

BIBLIOGRAPHY. — W. W. Wroth, *Dict. Nat. Biog.*, LXIII, 269.

**WYON, GEORGE (IV)** (*Brit.*). Medallist in Birmingham. No details known.

**WYON, GEORGE (V) WILLIAM** (*Brit.*). Son of James (II) Wyon, who died in 1868, and grandson of George (IV) Wyon, one of the four sons of George (III); was Resident Engraver to the Mint, in succession to James Wyon, who was pensioned in 1861; he however held the office for a short time only (1860-1862), as he died on 26. March 1862.

BIBLIOGRAPHY. — W. J. Hocking, *Royal Mint Museum Catalogue*, II, p. 140.

**WYON, HENRY** (*Brit.*). An elder son of James (II) Wyon; worked as a Die-sinker under Benjamin Wyon. He died before his father. His signature **H. WYON** occurs on two varieties of a medal for the Licensed Victuallers' School, 1856. The medal has on the obverse the head of J. J. Homer, its founder, in commemoration of a testimonial presented to him as an acknowledgment of his ability and zeal displayed in advocating the interests of the trade for twenty years and for originating the enlargement of "The Morning Advertiser" (London) newspaper.

BIBLIOGRAPHY. — W. J. Hocking, *Royal Mint Museum Catalogue*, vol. 2, p. 245 and 256.

**WYON, JAMES** (*Brit.*). Fourth son of George (III) Wyon; carried on business as a Die-sinker in Dublin.

**WYON, JAMES (II)** (*Brit.*). A younger son of George (IV) the brother of Thomas and Peter Wyon, and a cousin of William Wyon. Obtained the silver medal of the Society of Arts in 1820 for a "Head in Miniature". He worked as private assistant to William Wyon from 1825. In 1851 he was appointed on probation to the post of Resident Engraver to the Royal Mint, London, an appointment which was made permanent in 1854. He failed in health and was pensioned in 1861, but died in 1868. His son George (V) succeeded him as Resident-Engraver.

He prepared the obverse dies for the first type of the Australian sovereign and half sovereign struck in the Sydney branch of the Royal Mint and dated 1855 and 1856. His initials J. W. occur on the obverse of a pattern decimal penny bearing the effigy of Queen Victoria and dated 1859.

BIBLIOGRAPHY. — W. J. Hocking, *Royal Mint Museum Catalogue*, vol. 2, p. 245.

**WYON, JOSEPH SHEPHERD** (*Brit.*). Eldest son of Benjamin Wyon, and a brother of Alfred Benjamin, and Allan Wyon, was born in London on 28. July 1836, and died at Winchester on 12. August 1873. He received instruction in the art of die-engraving from his father, and studied in the schools of the Royal Academy, where he distinguished himself and gained two silver medals. His first important medal was a portrait of James Watt, which, on Robert Stephenson's recommendation, was adopted as the Prize Medal of the Institution of Civil Engineers (*Wroth*, p. 268). He subsequently engraved the great Seal of England for Queen Victoria, and that of Canada.

On 2. December 1858 J. S. Wyon was appointed Chief Engraver of the Seals, in succession to his father, who had died on the 21. November previously and had held the post from 1831.

He was the senior partner in the Die-sinking works, founded by Thomas Wyon senior, and continued by Benjamin Wyon. After his decease in 1873 the firm continued under the name of **J. S. & A. B. WYON** (cf. Alf. Benj. Wyon).

Some of the medals engraved by this artist are signed : **JOSEPH S. WYON, J. S. WYON SC., J. S. WYON, LONDON, &c.**, but most of them were the joint work of the two brothers J. S. and Alfred Benjamin, and bear their initials **J. S.** and **A. B. WYON**. Allan Wyon also aided his brothers in their work as medallists.

The following medals by Joseph Shepherd Wyon alone, or in



collaboration with Alfred Benjamin, may be mentioned : Steeven's Hospital Medals, Dublin (Dr James W. Cusack Prize), 1861; — Entry of the Princess Alexandra into the City, 1863 (J. S. and



Entry of Princess Alexandra into London, 1863.

A. B. Wyon; *illustrated*); — Reception of the Sultan of Turkey, Abdul Aziz, 1867 (J. S. and A. B. Wyon); — Thanksgiving for Prince of Wales's Recovery, 1872. City of London medal (J. S. and A. B. Wyon); — National Thanksgiving on the same event; with bust of Prince of Wales, signed : **J. S. WYON SC.**; — Eastern Counties Industrial Exhibition at Norwich, 1867; Prize Medal; with bust of Prince of Wales, signed : **J. S. WYON SC.**; — Opening of the new City of London School, 1882; with heads of Prince and Princess of Wales (J. S. and A. B. Wyon); — Opening of the new Council Chamber, Guildhall, London, 1884 (J. S. and A. B. Wyon); — New Zealand War Medal, 1846-65; — Confederation of Provinces of Canada, 1867; — Abyssinian War Medal, 1867-68; — Medal of the Board of Intermediate Education, Ireland (J. S. and A. B. Wyon); — Trinity College Greek Medal, Berkeley Prize (1867) (J. S. and A. B. Wyon); — James Watt, 1736-1816 (signed : **JOSEPH S. WYON F.**); — University of Glasgow, Prize Medal (J. S. and A. B. Wyon); — Aberdeen University; The Keith medal, 1871 (J. S. and A. B. Wyon); — Ayrshire Agricultural Association, The Fergusson Prize Medal (J. S. and A. B. Wyon); — Portrait-medal of Prince Albert, uniface (J. S. and A. B. Wyon); — Marriage of Princess Helena with Prince Christian of Schleswig-Holstein, 1866 (J. S. and A. B. Wyon); — Marriage of the Duke of Connaught and Princess Louise Margaret of Prussia, 1879 (J. S. and A. B. Wyon); — City of Bristol Rifle Volunteers Medal; — First Surrey Rifle Volunteers Medal, 1859; — Public Grammar School, St. John, New Brunswick; The Parker Medal founded 1865 (J. S. and A. B. Wyon); — Exhibition of Canadian Industry, and Opening of Victoria Bridge at Montreal by the Prince of Wales, 1860 (**J. S. WYON, LONDON**); — Grand Trunk Railway Company of Canada, The Richard Trevithick Medal (**J. S. WYON SC.**); — Visit of the Prince of Wales to Canada, 1860; Inauguration of the Victoria Bridge at Montreal (**J. S. WYON SC.**); designed by M. D. Wyatt; — Mc Gill University; The Logan Prize Medal, 1864; — and The Anna Molson Prize Medal for mathematics and physics, 1864 (J. S. and A. B. Wyon); — Mc Gill University; The Torrance Prize Medal for jurisprudence, 1864 (J. S. and A. B. Wyon); — Catholic Commercial Academy, Montreal; The Murphy Prize Medal, founded 1893 (J. S. and A. B. Wyon); — Indian Chiefs Medal, 1872 (**J. S. WYON SC.**); — Confederation of Canada, 1867 (J. S. and A. B. Wyon); — Indian Chiefs Medal, INDIAN TREATY N° 187 Military shaking hands with an Indian chief (J. S. and A. B. Wyon); — Canadian Prize Medal, with bust of Queen Victoria (J. S. and A. B. Wyon); — Earl and Countess of Dufferin; Presentation Medal of the Governor General, 1876 (J. S. and A. B. Wyon); — Dr William Baly,



London, 1814-1861 (A. J. N. 566); — Dr Robert Bentley Todd, London, 1809-1860 (A. J. N. 895; Boston); — Greenwich Hospital School, The Appleton Prize (A. J. N. 910); — Greenwich Hospital School, The W. P. White Prize (A. J. N. 1901 A); — Brisbane Exhibition, 1860; — Norwich and Eastern Counties Exhibition, 1867; — Marriage of Princess Louise to the Marquis of Lorne, 1871; — I. Bacon R. A., 1740-1799; ~~R.~~ Statue of Samuel Johnson; — John Gibson R. A., 1789-1866, etc.

The following medals all bear the joint signatures of Joseph Shepherd and Alfred Benjamin Wyon : High School for girls, Montreal; Prize Medal for general proficiency, founded 1875; — Montreal Protestant School; Prize Medal; — Marquess and Marchioness of Lansdowne, Presentation Medal of the Governor General of Canada, 1884; — Law Society, Ontario; Prize Medal; — Princess Louise and Marquis of Lorne; Canadian Prize Medal; — Canadian Thanksgiving medal on the Recovery of the Prince of Wales, 1872; — Young Men's Christian Association of Montreal, Building erected, 1872 (two varieties); — William Branwhite Clarke; Royal Society of New South Wales, Prize Medal, 1878; — Dr Thos. Alexander, Netley Hospital (A. J. N. 595; Boston); — Dr F. S. Arnott, Bombay (A. J. N. 596); — Dr Neil Arnott, 1788-1874 (A. J. N. 597; Boston); — Dr William Baly, London (A. J. N. 599; Boston); — Dr John Jeremiah Bigsby, 1792-1881; Geological Society of London (A. J. N. 602); — Dr William Keith, Aberdeen (A. J. N. 759; Boston); — Dr William Senhouse Kirkes, London 1823-1864 (A. J. N. 760); — Dr Sir William Lawrence, surgeon, London, 1783-1867; (A. J. N. 761); — Sir James Randal Martin, surgeon, 1793-1874; Netley (A. J. N. 786); — Dr G. D. Longstaff, Chemical Society of London; after A. Bruce-Joy (A. J. N. 783); — Edmund Alexander Parkes, professor of hygiene and physician, London, 1819-1876 (several varieties; A. J. N. 806-72; Boston Collection); — Dr J. Propert, Epsom (A. J. N. 810); — Sir Dig-Bijay Singh (A. J. N. 815); — William S. Tuke, London (A. J. N. 896); — British Medical Association Medal (A. J. N. 1108); — Medal of the Medical Psychological Association (A. J. N. 1124); — Dr S. Solly, London; after E. B. Stephens (A. J. N. 889; in Boston Collection); — Thomas Leverton Donaldson, architect, 1865; — Province of Buenos Aires, Argentine Republic; Building of Railway Bridges, 1870; — Ibid., Buenos Aires, 1871; — Orphan Asylum and Art Schools, Buenos Aires, 1870; — Prize Medal of the National Exhibition of the Argentine Republic at Cordoba, 1871; — New South Wales Exhibition at Sidney, 1879; — Preston Guild Merchant 1882, etc.

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*op. cit.* — Wyon, *Great Seals*, p. 191. — *Times*, 4. Sept. 1873. — *Daily News*, 6. Sept. 1873. — Frazer, *Medallists of Ireland*. — Cochran Patrick, *Medals of Scotland*. — Menadier, *Schaumünzen des Hauses Hohenzollern*, 1901. — Leroux, *Médaillier du Canada*, 1892. — H. A. Grueber, *Brit. Museum Guide, English Medals*.

**WYON, LEONARD CHARLES** (*Brit.*). Eldest son of William Wyon, born in one of the residences connected with the Royal Mint, London, in 1826. He studied art under the tuition of his father from whom he inherited great skill in die-engraving. He was educated at the Merchant Taylors' School, Charterhouse Square, London, and at the age of sixteen years he made various medals as studies, some of which are preserved in the British Museum, London.

One of the earliest known examples of Leonard Charles Wyon's work was executed in 1843, when the young artist was but sixteen years of age. It bears on one side the legend **W. WYON, R.A. CUDI JUSSIT** and a representation of the head and truncated neck of King Louis the Eighteenth of France (not William Wyon, as erroneously stated in most catalogues). Below the truncation of the neck : — **LEONARD C. WYON 1843**, and on the other side a copy of the obverse of the crown of Oliver Cromwell by Thomas Simon, very well imitated. This struck piece is of much interest and excessively rare.



He became Second Engraver to the Royal Mint on Merlin's retirement in 1843, when he was only seventeen years of age, and in 1851 succeeded his father as Chief Engraver, although the office became extinct on the decease of William Wyon. He also succeeded his father as Engraver to the Goldsmiths' Company and was subsequently appointed Engraver to the Assay Offices of Birmingham and Sheffield. He died on Thursday, August 20th, 1891.

This engraver executed most of the dies for the British military and naval medals issued between 1851 and 1891 and also prepared



some of the designs and engraved the dies for many coins of the British Empire—Imperial, Indian and Oversea Dominions—and some for foreign countries. In addition he designed and engraved the dies of a large number of pattern coins and public and private medals.

His signature occurs as **L. WYON, LEONARD WYON, L. C. W., L. C. WYON, L. C. WYON, SC., LEONARD C WYON, and LEONARD C. WYON, FEC.**

James Wyon, a cousin of Leonard Charles Wyon, was Resident Engraver at the Royal Mint, London, from 1851 to 1860. His son George succeeded him, but died in 1862. T. J. Minton became Resident Engraver in 1865, acting as an assistant to Leonard Charles Wyon. Minton died in April, 1879 and the post was abolished.

Some of the dies engraved by William Wyon for the coinage of Queen Victoria were used during the first thirty-six years of Leonard Charles Wyon's tenure of the office of Modeller and Engraver to the Royal Mint.

When the British Government determined to replace the Imperial copper currency by bronze money, an Act of Parliament was passed in the year 1860 "to extend the enactments relating to the copper coin to coin of mixed metal", and Leonard Charles Wyon was invited to prepare designs for the coinage; but with the understanding that on no account was the Emblem of Britannia to be omitted from the reverse. After mature deliberation it was strongly urged by those in authority that to leave the figure of Britannia off the reverse of the bronze coinage would be to admit that Britain had relinquished her position as ruler of the seas, a place which she had uninterruptedly maintained on the copper coinage since the days of King Charles the Second. Queen Victoria took a great interest in the production of the coinage and honoured the designer with several sittings for her counterfeit presentment which was to adorn the obverse of each denomination. Leonard Charles Wyon submitted several designs for Her Majesty's approval, one of which was eventually adopted and in the month of August, 1860, the first British Imperial bronze coin was struck in the Royal Mint, London. The pattern penny in bronze which was submitted to and approved by the Queen, was destroyed by a man who should have delivered it to the authorities at the Royal Mint.

In his natural desire to give bold relief to the obverse and reverse designs of the coins, Leonard Charles Wyon engraved the original dies much deeper than those subsequently used. This necessitated his doing the work over again because the obverse and reverse working dies were invariably fractured after a relatively small number of coins had been minted, although the circular bronze blanks were specially annealed with a view to obviate the destruc-

tion of the dies. When the dies were not so deeply engraved most of the difficulties experienced by the mint officials vanished and the number of coins produced by a pair of dies was considered satisfactory.

In the month of January, 1861, a few proof bronze pence heavier and thicker than those issued for currency, were struck in the Royal Mint, London. These experimental pieces weighed one hundred and seventy-five grains each, being coined at the rate of forty pieces to the pound avoirdupois. They therefore weighed over twenty-nine grains more than the current Imperial bronze penny, which is minted at the rate of forty-eight pieces to the pound avoirdupois. These proofs, which bear **L. C. WYON** below the truncation of the Queen's bust on the obverse, and **L. C. W.** incuse, below the shield on the reverse, are said to have been coined with the object of ultimately issuing for general circulation heavier Imperial bronze pennies, but by a Treasury Order dated January, 1861, the minting of such pieces was abandoned.

In the year 1861 several proof halfpence of similar design to the current Imperial bronze halfpence dated 1861, were struck in nickel, in the Royal Mint, London, but they do not bear either the artist's name or his initials.

In the year 1887 Leonard Charles Wyon engraved the die for the obverse of the Imperial gold and silver coinage struck in commemoration of the fiftieth year of the beneficent and splendid reign of Queen Victoria, from a model prepared from life by Sir Joachim Edgar Boehm, Bart., R. A. A general chorus of disapprobation heralded its advent, the design of the effigy of the Queen on the obverse being almost unanimously condemned; and in the year 1893 another series of Imperial gold and silver coins bearing on the obverse a splendid portrait of the Queen by that scholarly sculptor, Sir Thomas Brock, K. C. B., R. A., were minted.

To my friend Mr. Henry Garside, the well known numismatist, I am indebted for the following account of the mode of producing coin dies : —

During an interview in the year 1893, Sir Thomas Brock thus described his method of work with the design for the obverse of the British Imperial gold and silver coins which were issued after the minting of the generally disliked " Jubilee " coins had ceased.

" I worked in wax solely from photographs, collating some half-dozen or more. From my wax design moulds were taken and casts made. The design was again worked upon when in the form of a plaster cast. It was then reduced by machinery in the Royal Mint, for the original designs were all four diameters greater than the coins for which they were made. During the process of reducing, a number of small lines — marks of the cutting tool — make their



appearance upon the steel, and these have to be removed by an engraver, under the personal supervision of the artist. When this is done, and any slight corrections or improvements that seem necessary are made, one obtains what is technically known as a 'punch'. From that punch, when hardened, a matrix is obtained. That again, is worked upon by the engraver, under the supervision of the artist. When it is completed to his satisfaction, it is hardened, and you have what is known as 'the master die'. From that another punch is made and hardened, and from that punch come all the working dies for the coining press. When my design was submitted to the Queen, it was, with one slight amendment approved."

#### COINS FOR CURRENCY.

Many of the dies used for striking the gold, silver, copper, bronze and nickel coins of different denominations which were issued for currency in various parts of the British Empire after the death of William Wyon, were prepared by Leonard Charles Wyon, either from his own designs, other artists' models, or drawings supplied to him by the British and some of the British Oversea Governments. I have omitted descriptions of the types and varieties of the types of the coins as it was impossible to give the information in the space allotted to this artist. For details of the obverse and reverse designs my readers must consult the publications previously referred to. The dates on the coins are subjoined. I think they are almost complete. Those bearing dates distinguished by an asterisk were coined as specimens.

#### AUSTRALIA.

##### MELBOURNE MINT.

*GOLD*: **Sovereign**, 1887, 1888, 1889, 1890, 1891, 1892 and 1893; — **Half Sovereign**, 1887.

Obverse by Leonard Charles Wyon from a model by Sir Joachim Edgar Boehm, Bart., R.A.

##### SYDNEY MINT.

*GOLD*: **Sovereign**, 1857 to 1870 both years inclusive; — **Half Sovereign**, 1857 to 1870 both years inclusive.

Obverse and reverse by Leonard Charles Wyon from his own designs.

*GOLD*: **Sovereign**, 1887, 1888, 1889, 1890, 1891, 1892 and 1893; — **Half Sovereign**, 1887, 1889 and 1891.

Obverse by Leonard Charles Wyon from a model by Sir J. E. Boehm, Bart.

## BRITISH EAST AFRICA.

*COPPER* : **Pice**, 1897, 1898 and 1899.

Obverse by Leonard Charles Wyon from a model by William Theed, R. A.

## BRITISH GUIANA.

*SILVER* : **Fourpence**, 1888.

Obverse by Leonard Charles Wyon from a model by Sir J. E. Boehm, Bart.

## BRITISH GUIANA AND WEST INDIES.

*SILVER* : **Fourpence**, 1891, 1894, 1900 and 1901.

Obverse by Leonard Charles Wyon from a model by W. Theed.

## BRITISH HONDURAS.

*SILVER* : **Fifty Cents**, 1894, 1895, 1897 and 1901 ; — **Twenty Five Cents**, 1894, 1895, 1897 and 1901 ; — **Ten Cents**, 1894 ; — **Five Cents**, 1894.

*BRONZE* : **Cent**, 1885, 1888, 1889 and 1894.

Obverse by Leonard Charles Wyon from a model by W. Theed.

## BRITISH IMPERIAL.

*GOLD* : **Five Pounds**, 1887 ; — **Two Pounds**, 1887 ; — **Sovereign**, 1887, 1888, 1889, 1890, 1891 and 1892 ; — **Half Sovereign**, 1887, 1890, 1891, 1892 and 1893.

*SILVER* : **Crown**, 1887, 1888, 1889, 1890, 1891 and 1892 ; — **Double Florin**, 1887, 1888, 1889 and 1890 ; — **Half Crown**, 1887, 1888, 1889, 1890, 1891 and 1892 ; — **Florin**, 1887, 1888, 1889, 1890, 1891 and 1892 ; — **Shilling** (Small bust), 1887, 1888 and 1889 ; — **Shilling** (Large bust), 1889, 1890, 1891 and 1892 ; — **Sixpence** (The "Jubilee"), 1887 ; — **Sixpence** (After the "Jubilee"), 1887, 1888, 1889, 1890, 1891, 1892 and 1893 ; — **Fourpence**, 1888, 1889, 1890, 1891 and 1892 ; — **Threepence**, 1887, 1888, 1889, 1890, 1891, 1892 and 1893 ; — **Twopence**, 1888, 1889, 1890, 1891 and 1892 ; — **Penny**, 1888, 1889, 1890, 1891 and 1892.

Obverse by Leonard Charles Wyon from a model by Sir J. E. Boehm, Bart.

*BRONZE* : **Penny**, 1860 to 1894 both years inclusive ; — **Half-penny**, 1860 to 1894 both years inclusive ; — **Farthing**, 1860 to 1869, 1872 to 1876, 1877\*, 1878 to 1888 and 1890 to 1895 all years inclusive.





Halfpenny, 1874.

Obverse and reverse by Leonard Charles Wyon from his own designs.

### BRITISH INDIA

**GOLD:** *Mohur*, 1862, 1870, 1871, 1872, 1873, 1874, 1875, 1877, 1879, 1880, 1881, 1882, 1884, 1885, 1888, 1889, 1890, 1891 and 1892; — *Ten Rupees*, 1862, 1870, 1872, 1875 and 1879; — *Five Rupees*, 1862, 1870, 1872, 1873 and 1879.

**SILVER:** *Rupee*, 1860\*, 1861\*, 1862, 1863\*, 1867\*, 1874 to 1893 and 1897 to 1901 all years inclusive; — *Half Rupee*, 1861\*, 1862, 1874, 1875, 1876, 1877, 1878, 1879, 1881, 1882, 1884, 1885, 1886, 1887, 1888, 1889, 1892, 1893, 1894, 1896, 1897 and 1899; — *Quarter Rupee*, 1861\*, 1862, 1874 to 1894 both years inclusive, 1896, 1897, 1898 and 1901; — *Two Annas*, 1861\*, 1862, 1874, to 1898 both years inclusive, 1900 and 1901.

**COPPER:** *Half Anna*, 1861\*, 1862, 1875, 1876, 1877, 1878\*, 1890\*, 1891\*, 1892\* and 1893\*; — *Quarter Anna*, 1861\*, 1862, 1874 to 1880, 1882 to 1887, and 1889 to 1901 all years inclusive; *Half Pice*, 1861\*, 1862, 1887, 1889 to 1899 both years inclusive, and 1901; — *Twelfth Anna*, 1861\*, 1862, 1874, 1875, 1876, 1877, 1878, 1883 to 1899 both years inclusive, and 1901.

Obverse and reverse by Leonard Charles Wyon from his own designs.



Proof rupee dated 1860. L. C. WYON below the truncation of the Queen's bust.

BRITISH INDIA NATIVE STATES.

ALWAR STATE.

*SILVER*: Rupee, 1877, 1880 and 1891.

Obverse by Leonard Charles Wyon from his own design.

BIKANIR STATE.

*SILVER*: Rupee, 1892 and 1897.

*COPPER*: Quarter Anna, 1895; — Half Pice, 1894.

Obverse by Leonard Charles Wyon from his own design.

DEWAS STATE. S.B.<sup>1</sup>

*COPPER*: Quarter Anna, 1888; — Twelfth Anna, 1888.

Obverse by Leonard Charles Wyon from his own design.

DHAR STATE.

*COPPER*: Quarter Anna, 1887; — Half Pice, 1887; — Twelfth Anna, 1887.

Obverse by Leonard Charles Wyon from his own design.

CANADA.

*SILVER*: Twenty Cents, 1858; — Ten Cents, 1858, 1870, 1871, 1872, 1874, 1875, 1880 to 1894 both years inclusive, 1896, 1898, 1899, 1900 and 1901; — Five Cents, 1858, 1870, 1871, 1872, 1874, 1875, 1880 to 1894 both years inclusive, 1896, 1898, 1899, 1900 and 1901.

*BRONZE*: Cent, 1858 and 1859.

Obverse and reverse by Leonard Charles Wyon from his own designs.

*SILVER*: Fifty Cents, 1870, 1871, 1872, 1881, 1888, 1890, 1892, 1894, 1898, 1899, 1900 and 1901; — Twenty Five Cents, 1870, 1871, 1872, 1874, 1875, 1880, 1881, 1882, 1883, 1885, 1886, 1887, 1888, 1889, 1890, 1891, 1892, 1893, 1894, 1899, 1900 and 1901.

*BRONZE*: Cent, 1876, 1881, 1882, 1884, 1886, 1887, 1888, and 1890 to 1901 both years inclusive.

Obverse by Leonard Charles Wyon from a model by W. Theed.

Reverse by Leonard Charles Wyon from his own design.

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1. See "Numismatic Circular", Volume 23, column 545.



## CEYLON.

**SILVER:** **Fifty Cents**, 1892, 1893, 1895, 1899 and 1900; — **Twenty Five Cents**, 1892, 1893, 1895, 1899 and 1900; — **Ten Cents**, 1892, 1893, 1894, 1897, 1899 and 1900.

Obverse by Leonard Charles Wyon from a model by W. Theed.

## CYPRUS.

**BRONZE:** **Piastre**, 1879, 1881, 1882, 1884, 1885, 1886, 1887, 1889, 1890, 1891, 1895, 1896 and 1900; — **Half Piastre**, 1879, 1881, 1882, 1884, 1885, 1886, 1887, 1889, 1890, 1891, 1896 and 1900; — **Quarter Piastre**, 1879, 1880, 1881, 1882, 1884, 1885, 1887, 1895, 1898, 1900 and 1901.

Obverse by Leonard Charles Wyon from his own design.

## HONG KONG.

**SILVER:** **Dollar**, 1866, 1867 and 1868; — **Half Dollar**, 1866, 1867 and 1868; — **Fifty Cents**, 1890, 1891, 1892, 1893 and 1894; — **Twenty Cents**, 1866, 1867, 1868, 1872, 1873, 1874, 1875, 1876, 1877, 1879 to 1896 both years inclusive and 1898; — **Five Cents**, 1866, 1867, 1868, 1872, 1873, 1874, 1875, 1876, 1877, 1879 to 1895 both years inclusive and 1897, 1898, 1899, 1900 and 1901.

Obverse by Leonard Charles Wyon from a model by W. Theed; the reverse for the dollar and half dollar by Leonard Charles Wyon from a design by Owen Jones; and the reverse for the fifty cents, twenty cents, and five cents, by Leonard Charles Wyon from drawings approved by the Hong Kong Government.

## JAMAICA.

**NICKEL:** **Penny**, 1869, 1870, 1871, 1880, 1882, 1884, 1885, 1887, 1888, 1889, 1890, 1891, 1893, 1894, 1895, 1897, 1899 and 1900; — **Halfpenny**, 1869, 1870, 1871, 1880, 1882, 1884, 1885, 1887, 1888, 1889, 1890, 1891, 1893, 1894, 1895, 1897, 1899 and 1900; — **Farthing**, 1880, 1882, 1884, 1885, 1887, 1888, 1889, 1890, 1891, 1893, 1894, 1895, 1897, 1899 and 1900.

Obverse by Leonard Charles Wyon from a model by W. Theed. Reverse by Leonard Charles Wyon from a drawing supplied by the Government of Jamaica.

## JERSEY.

**BRONZE:** **Thirteenth of a Shilling**, 1866, 1870 and 1871; — **Twenty Sixth of a Shilling**, 1866, 1870 and 1871; — **Twelfth of a**

**Shilling**, 1877, 1881, 1888 and 1894; — **Twenty Fourth of a Shilling**, 1877, 1888 and 1894; — **Forty Eighth of a Shilling**, 1877.

Obverse by Leonard Charles Wyon from his own design.  
Reverse by Leonard Charles Wyon from a drawing of the Arms of Jersey.

## MALTA.

**BRONZE: Third of a Farthing**, 1866, 1868, 1876, 1878, 1881, 1884 and 1885.

Obverse by Leonard Charles Wyon from a model by W. Theed.

## MAURITIUS.

**SILVER: Twenty Cents**, 1877, 1878, 1882, 1883, 1886, 1889 and 1899; — **Ten Cents**, 1877, 1878, 1882, 1883, 1886, 1889 and 1897.

**BRONZE: Five Cents**, 1877, 1878, 1882, 1883, 1884, 1888 and 1890; — **Two Cents**, 1877, 1878, 1882, 1883, 1884, 1888, 1890, 1897 and 1899; — **Cent**, 1877, 1878, 1882, 1883, 1884, 1888, 1890, 1897 and 1899.

Obverse by Leonard Charles Wyon from a model by W. Theed.

## NEW BRUNSWICK.

**SILVER: Twenty Cents**, 1862 and 1864; — **Ten Cents**, 1862 and 1864; **Five Cents**, 1862 and 1864.

Obverse and reverse by Leonard Charles Wyon from his own design.

**BRONZE: Cent**, 1861 and 1864.

Obverse by Leonard Charles Wyon from his own design.

## NEWFOUNDLAND.

**GOLD: Two Dollars**, 1865, 1870, 1872, 1880, 1881, 1882, 1885 and 1888.

**SILVER: Fifty Cents**, 1870, 1872, 1873, 1874, 1876, 1880, 1881, 1882, 1885, 1888, 1894, 1896, 1898, 1899 and 1900; — **Twenty Cents**, 1865, 1870, 1872, 1873, 1876, 1880, 1881, 1882, 1885, 1888, 1890, 1894, 1898, 1899 and 1900; — **Ten Cents**, 1865, 1870, 1872, 1873, 1876, 1880, 1882, 1885, 1888, 1890, 1894 and 1896; — **Five Cents**, 1865, 1870, 1872, 1873, 1876, 1880, 1881, 1882, 1885, 1888, 1890, 1894 and 1896.

Obverse and reverse by Leonard Charles Wyon from his own design.



**BRONZE : Cent**, 1865, 1872, 1873, 1876, 1880, 1885, 1888, 1890, 1894 and 1896.

Obverse by Leonard Charles Wyon from his own design.

### NOVA SCOTIA.

**BRONZE : Penny**, 1856; — **Halfpenny**, 1856.

Obverse and reverse by Leonard Charles Wyon from his own designs.

**Cent**, 1861, 1862 and 1864; — **Half Cent**, 1861 and 1864.

Obverse by Leonard Charles Wyon from his own design.

### PRINCE EDWARD ISLAND.

**BRONZE : Cent**, 1871.

Obverse by Leonard Charles Wyon from a model by W. Theed.  
Reverse by Leonard Charles Wyon from a drawing of the Arms of Prince Edward Island.

### STRAITS SETTLEMENTS.

**SILVER : Fifty Cents**, 1886, 1887, 1888, 1889, 1890, 1891, 1893, 1894, 1895, 1896, 1897, 1898, 1899, 1900 and 1901; — **Twenty Cents**, 1871, 1872, 1873, 1874, 1876 to 1891 and 1893 to 1901, all years inclusive; — **Ten Cents**, 1871, 1872, 1873, 1874, 1876 to 1891, and 1893 to 1901, all years inclusive; — **Five Cents**, 1871, 1873, 1874, 1876 to 1891 and 1893 to 1901, all years inclusive.

**COPPER : Cent**, 1872, 1873, 1874, 1875, 1876, 1877, 1878, 1883, 1885, 1886, 1887, 1888, 1889, 1890, 1891, 1894, 1895, 1897, 1898, 1900 and 1901; — **Half Cent**, 1872, 1873, 1874\*, 1875\*, 1883, 1889 and 1891\*; — **Quarter Cent**, 1872, 1873, 1875\*, 1889, 1891\*, 1898, 1899 and 1901.

**BRONZE : Cent**, 1884; — **Half Cent**, 1884; — **Quarter Cent**, 1884.

Obverse by Leonard Charles Wyon from a model by W. Theed.

### PATTERN COINS.

Leonard Charles Wyon prepared many patterns for coins either from his own designs or other artists' models. The dies were engraved with great skill and some of the specimens struck are unsigned, very artistic and excessively rare. Among them are the following :—  
**Cent**, Undated.

Obv.—Legend : — **VICTORIA D : G : BRITANNIAR : REGINA**  
F : D : A rose between the beginning and end of the legend. Head

and truncated neck of the Queen in profile and looking to the left, encompassed by a beaded circle. Her Majesty is wearing a wreath of laurel. A grooved fillet binds the wavy hair which is parted on the forehead, carried over the ear and collected into a knot behind the head with a curl hanging. The wreath and fillet are partly hidden by the hair. The whole within an ornamented rim.



Cent, undated.

℞. — Inscription, in two lines : — ONE | CENT. A branch of laurel on the left and another on the right of the inscription, the lower portions of the branches being crossed below it and tied together by ribbon, formed into a bow, with hanging parts. The whole within an ornamented rim.

E. — Plain.

Cent, Undated.

Obv. — Legend : — VICTORIA D : G : BRITANNIA : REGINA F : D : A rose between the beginning and end of the legend. Head and truncated neck of the Queen in profile and looking to the left, encompassed by a beaded circle. Her Majesty is wearing a wreath of laurel. A grooved fillet binds the wavy hair which is parted on the forehead, carried over the ear and collected into a knot with a curl hanging, behind the head. The wreath and fillet are partly hidden by the hair. The whole within an ornamented rim.



Cent, undated.

℞. — Inscription, in two lines : — ONE CENT encompassed by a beaded circle. A branch of laurel on the left and another on the right of the inscription, the lower portions of the branches being crossed below it and tied together by ribbon, formed into a bow with hanging parts. The whole within an ornamented rim.

E. — Plain.



**Farthing, 1857.**

Obv. — Legend : — VICTORIA D : G : BRITANNIAR : REGINA F : D : The date, 1857, between the beginning and end of the legend. Head and truncated neck of the Queen in profile and looking to the left, encompassed by a beaded circle. Her Majesty is wearing a wreath of banksia. The wavy hair is parted on the forehead, a portion being plaited, carried below the ear and collected into a knot behind the head with a curl hanging. The whole within an ornamented rim.



Farthing, 1857.

R. — Upper legend : — ONE FARTHING. Lower legend : — 2 CENTIMES. An ornament on the left and another on the right between the legends. Emblem of Britannia encompassed by a beaded circle and similar to that designed by William Wyon for the reverse of the British Imperial copper coinage dated 1825. The whole within an ornamented rim.

E. — Plain.

**Halfpenny, 1857.**

Obv. Legend : — VICTORIA D : G : BRITANNIAR : REGINA F : D : The date, 1857, between the beginning and end of the legend. Head and truncated neck of the Queen in profile and looking to the left encompassed by a beaded circle. Her Majesty is wearing



Halfpenny, 1857.

a wreath of banksia. The wavy hair is parted on the forehead, a portion being plaited, carried below the ear and collected into a

knot behind the head with a curl hanging. The whole within an ornamented rim.

℞. — Upper legend : — DECIMAL HALFPENNY. Lower legend : — 5 CENTIMES. An ornament on the left and another on the right between the legends. Emblem of Britannia encompassed by a beaded circle and similar to that designed by William Wyon for the reverse of the British Imperial copper coinage dated 1825. The whole within an ornamented rim.

E. — Plain.

**Cent, 1857.**

Obv. — Legend : — VICTORIA D : G : BRITANNIAR : REGINA F : D : A rose between the beginning and end of the legend. Head and truncated neck of the Queen in profile and looking to the left, encompassed by a beaded circle. Her Majesty is wearing a diadem, jewelled and heightened with beads. The ends of the diadem are connected by a grooved band. The diadem and band are partly hidden by the wavy hair which is parted on the forehead, carried over the ear and collected into a knot behind the head with two curls hanging and bound by a grooved fillet. The whole within an ornamented rim.



Cent, 1857.

℞. — Upper legend : — ONE CENT. Lower legend : — MDCCCLVII. An ornament on the left and another on the right between the legends. Emblem of Britannia encompassed by a beaded circle and similar to that designed by William Wyon for the reverse of the British Imperial copper coinage dated 1825. The whole within an ornamented rim.

E. — Plain.

**Halfpenny, 1857.**

Obv. — Legend : — VICTORIA D : G : BRITANNIAR : REGINA F : D : A rose with a bead on the left and another on the right between the beginning and end of the legend. Head and truncated neck of the Queen in profile and looking to the left encompassed by a beaded circle. Her Majesty is wearing a diadem, jewelled and heightened with beads. The ends of the diadem are connected by a grooved band. The diadem and band are partly hidden by the wavy



hair which is parted on the forehead, carried over the ear and collected into a knot behind the head with two curls hanging and bound by a grooved fillet. The whole within an ornamented rim.



Halfpenny, 1857.

R. — Upper legend : — DECIMAL HALFPENNY. Lower legend : — MDCCCLVII. The rose, thistle and shamrock engrafted upon the same stem on the left and also on the right between the legends. Emblem of Britannia encompassed by a beaded circle and similar to that designed by William Wyon for the reverse of the British Imperial copper coinage dated 1825. The whole within an ornamented rim.

E. — Plain.

Penny, 1857.

Obv. — Legend : — VICTORIA D : G : BRITANNIA REGINA F : D : The date, 1857, between the beginning and end of the legend with an ornament on the left and another on the right. Head and truncated neck of the Queen in profile and looking to the left encompassed by a beaded circle, Her Majesty is wearing a diadem, jewelled and heightened with beads. The ends of the diadem are connected by a grooved band. The diadem and band are partly hidden by the wavy hair which is parted on the forehead, carried over the ear and collected into a knot behind the head with two curls hanging and bound by a grooved fillet. The whole within an ornamented rim.



Penny, 1857.

℞. — Upper legend : — DECIMAL PENNY. Lower legend : — ONE TENTH OF A SHILLING. A rose on the left and another on the right between the legends. Emblem of Britannia encompassed by a beaded circle and similar to that designed by William Wyon for the reverse of the British Imperial copper coinage dated 1825. The whole within an ornamented rim.

E. — Plain.

**Five Farthings, 1857.**

Obv. — Legend : — VICTORIA D : G : BRITANNIAR : REGINA F : D : The date, 1857, between the beginning and end of the legend. Head and truncated neck of the Queen in profile and looking to the left encompassed by a beaded circle. Her Majesty is wearing a diadem, jewelled and heightened with beads. The ends of the diadem are connected by a grooved band. The diadem and band are partly hidden by the wavy hair which is parted on the forehead, carried over the ear and collected into a knot behind the head with two curls hanging and bound by a grooved fillet. The whole within an ornamented rim.

℞. — Upper legend : — FIVE FARTHING. Lower legend : — 10 CENTIMES. A five pointed star on the left and another on the right between the legends. Emblem of Britannia encompassed by a beaded circle and similar to that designed by William Wyon for the reverse of the British Imperial copper coinage dated 1825. The whole within an ornamented rim.

E. — Plain.

**Five Cents, 1857.**

Obv. — Legend : — VICTORIA D : G : BRITANNIAR : REGINA F : D : A rose with a bead on the left and another on the right between the beginning and end of the legend. Head and truncated neck of the Queen in profile and looking to the left



Five Cents, 1857.

encompassed by a beaded circle. Her Majesty is wearing a diadem, jewelled and heightened with beads. The ends of the diadem are connected by a grooved band. The diadem and band are partly



hidden by the wavy hair which is parted on the forehead, carried over the ear and collected into a knot behind the head with two curls hanging and bound by a grooved fillet. The whole within an ornamented rim.

℞. — Upper legend : — FIVE CENTS. Lower legend : — MDCCCLVII. The rose, thistle and shamrock engrafted upon the same stem, on the left, and also on the right between the legends. Emblem of Britannia encompassed by a beaded circle and similar to that designed by William Wyon for the reverse of the British Imperial copper coinage dated 1825. The whole within an ornamented rim.

E. — Plain.

**Ten Cents, 1857.**

Obv. — Legend : — VICTORIA D : G : BRITANNIAR : REGINA F : D : The date, 1857, between the beginning and end of the legend with an ornament on the left and another on the right. Head and truncated neck of the Queen in profile and looking to the left encompassed by a beaded circle. Her Majesty is wearing a diadem, jewelled and heightened with beads. The ends of the diadem are connected by a grooved band. The diadem and band are partly hidden by the wavy hair which is parted on the forehead, carried over the ear and collected into a knot behind the head with two curls hanging and bound by a grooved fillet. The whole within an ornamented rim.



Ten Cents, 1857.

℞. — Upper legend : — TEN CENTS. Lower legend : — ONE TENTH OF A SHILLING. A rose on the left and another on the right between the legends. Emblem of Britannia encompassed by a beaded circle and similar to that designed by William Wyon for the reverse of the British Imperial copper coinage dated 1825. The whole within an ornamented rim.

E. — Plain.

**Halfpenny, 1859.**

Obv. — Legend : — VICTORIA D : G : BRITANNIAR : REGINA F : D : The date, 1859, between the beginning and end of the legend. Head and truncated neck of the Queen in profile and looking to the left, encompassed by a beaded circle. Her Majesty is wearing a diadem ornamented with a scroll. The diadem is partly hidden by the wavy hair, which is parted on the forehead, carried over the ear and collected into a knot behind the head with two curls hanging. The whole within an ornamented rim.



Halfpenny, 1859.

R. — Inscription, in the three lines : — DECIMAL | HALF | PENNY encompassed by a beaded circle, which is encircled by a wreath of laurel. The whole within an ornamented rim.

E. — Plain.

**Halfpenny, 1859.**

Obv. — Legend : — VICTORIA D : G : BRIT : REGINA F : D : An ornament between the beginning and end of the legend. The Royal Crown. The whole within an ornamented rim.



Halfpenny, 1859.

R. — Legend : — PENNY. The numerals  $\frac{1}{2}$  with the date, 1859 below. A rose on the left and another on the right between the legend and date. The whole within an ornamented rim.

E. — Plain.

**Halfpenny, 1859.**

Obv. — Legend : — VICTORIA D : G : BRITANNIAR : REGINA F : D : The date, 1859, between the beginning and end of the legend. Head and truncated neck of the Queen in profile



and looking to the left, encompassed by a beaded circle. Her Majesty is wearing a diadem ornamented with a scroll. The diadem is partly hidden by the wavy hair which is parted on the forehead, carried over the ear and collected into a knot behind the head with two curls hanging. The whole within an ornamented rim.



Halfpenny, 1859.

R. — Inscription, in three lines : — DECIMAL | HALF | PENNY. A branch of laurel on the left and another on the right of the inscription, the lower portions of the branches being crossed below it and tied together by ribbon, formed into a bow with hanging parts. The whole within an ornamented rim.

E. — Plain.

**Five Cents, 1859.**

Obv. — Legend : — VICTORIA D : G : BRITANNIAR : REGINA F : D : The date, 1859, between the beginning and end of the legend. Head and truncated neck of the Queen in profile and looking to the left encompassed by a beaded circle. Her Majesty is wearing a diadem ornamented with a scroll. The diadem is partly hidden by the wavy hair which is parted on the forehead carried over the ear and collected into a knot behind the head with two curls hanging. The whole within an ornamented rim.



Five Cents, 1859.

R. — Emblem of Britannia encompassed by a beaded circle and similar to that designed by William Wyon for the reverse of the British Imperial copper coinage dated 1825. The beaded circle is

encircled by a wreath formed of two branches of oak leaves and acorns joined by a rose. The whole within an ornamented rim.

E. — Plain.

**Penny, 1859.**

Obv. — Legend : — VICTORIA D : G : BRITANNIAR : REGINA F : D : The date, 1859, between the beginning and end of the legend. Head and truncated neck of the Queen in profile and looking to the left encompassed by a beaded circle. Her Majesty is wearing a diadem, jewelled and heightened with beads. The ends of the diadem are connected by a grooved band. The diadem and band are partly hidden by the wavy hair which is parted on the forehead, carried over the ear and collected into a knot with two curls hanging, behind the head, and bound by a grooved fillet. The whole within an ornamented rim.



Penny, 1859.

R. — Upper legend : — DECIMAL PENNY. Lower legend : ONE TENTH OF A SHILLING. A rose on the left and another on the right between the legends. Emblem of Britannia encompassed by a beaded circle and similar to that designed by William Wyon for the reverse of the British Imperial copper coinage dated 1825. The whole within an ornamented rim.

E. — Plain.

**Penny or Cent, 1859.**

Obv. — Legend : — VICTORIA D : G : BRIT : REGINA F : D :



Penny or Cent, 1859.



The date, 1859, between the beginning and end of the legend. Head and truncated neck of the Queen in profile and looking to the left. Her Majesty is wearing a diadem ornamented with a scroll. The diadem is partly hidden by the wavy hair which is parted on the forehead, carried over the ear and collected into a knot with two curls hanging behind the head. The whole within an ornamented rim.

℞. — The numeral 1 with a branch of laurel on the left and another on the right, the lower portions of the branches being crossed below it and tied together by ribbon, formed into a bow with hanging parts. The whole within an ornamented rim.

E. — Plain.

### Penny, 1859.

Obv. — Legend : — VICTORIA D : G : BRITANNIAR : REGINA F : D : The date, 1859, between the beginning and end of the legend. Head and truncated neck of the Queen in profile and looking to the left encompassed by a beaded circle. Her Majesty is wearing a diadem, jewelled and heightened with beads. The ends of the diadem are connected by a grooved band. The diadem and band are partly hidden by the wavy hair which is parted on the forehead, carried over the ear and collected into a knot with two curls hanging, behind the head, and bound by a grooved fillet. The whole within an ornamented rim.



Penny, 1859.

℞. — Inscription, in three lines : — ONE | DECIMAL | PENNY encompassed by a beaded circle which is encircled by a wreath of oak-leaves and acorns. The whole within an ornamented rim.

E. — Plain.

### Penny, 1859.

Obv. — Legend : — VICTORIA D : G : BRITANNIAR : REGINA F : D : The date, 1859, between the beginning and end of the legend with an ornament on the left and another on the

right. Head and truncated neck of the Queen in profile and looking to the left encompassed by a beaded circle. Her Majesty is wearing a diadem, jewelled and heightened with beads. The ends of the diadem are connected by a grooved band. The diadem and band are partly hidden by the wavy hair which is parted on the forehead, carried over the ear and collected into a knot with two curls hanging, behind the head, and bound by a grooved fillet. The whole within an ornamented rim.



Penny, 1859.

R. — Upper legend: — DECIMAL PENNY. Lower legend: — ONE TENTH OF A SHILLING. A rose on the left and another on the right between the legends. Emblem of Britannia encompassed by a beaded circle and similar to that designed by William Wyon for the reverse of the British Imperial Copper coinage dated 1825. The whole within an ornamented rim.

E. — Plain.

Twopence, 1859.

Obv. — Legend: — VICTORIA D: G: BRIT: REGINA F: D: The Royal Crown. The whole within an ornamented rim.



Two Pence, 1859.

R. — Legend: — PENCE. The numeral 2 decorated with horizontal lines with the date, 1859, below. A rose on the left and another on the right between the legend and date. The whole within an ornamented rim.

E. — Plain.



Penny, 1860.

Obv.—Legend:—VICTORIA D:G:BRITANNIAR:REGINA  
F:D. Truncated bust of the Queen in profile, and looking to the left. On the truncation of the bust:—L.C.WYON. Her Majesty is wearing a wreath of laurel partly hidden by the wavy hair which is parted on the forehead, carried over the ear and collected into a plaited knot behind the head. The ends of the wreath are united at the rear of the head by ribbon which is tied into a bow, the hanging parts being plain and flowing and one of them touching the neck. The Queen wears a plain bodice with a rose in front. On the bodice, a mantle, embroidered with roses, thistles and shamrocks, united, and a portion of The Star of the Most Noble Order of The Garter, within part of The Garter, which is inscribed HONI SO, incuse. A beaded circle broken by the laurel wreath and the lower part of the bust, between the legend and effigy. The whole within an ornamented rim.



Penny, 1860.

R. — Upper legend:—ONE PENNY. Lower legend:—MDCCCLX. Emblem of Britannia looking to the right. The figure is draped, wearing scale armour on the breast and a helmet adorned with plumes. She is seated upon a rock in the sea. Her right hand rests on an oval shield which leans against the rock. The shield bears the cross of Saint George and the saltire of Saint Patrick, united, but not heraldically coloured. Her left arm entwines an ornamented trident which she holds with her hand. On her right foot, a sandal. In front of the figure a three-masted battleship, fully rigged, and behind, a lighthouse standing on a rock projecting above the sea. The rock on which Britannia is seated is cut off by a straight line forming an exergue. Situated in the rock above the exergue and almost below the shield, L.C.W. incuse (Leonard Charles Wyon). A beaded circle broken by the helmet and trident, and the sea, between the legends and the Emblem of Britannia. The whole within an ornamented rim.

E. — Plain.

Penny, 1860.

Obv. — Legend : — VICTORIA D: G: BRITANNIAR: REG: F: C. Truncated bust of the Queen in profile, and looking to the left. On the truncation of the bust : — L. C. WYON. Her Majesty is wearing a wreath of laurel partly hidden by the wavy hair which is parted on the forehead carried over the ear and collected into a plaited knot behind the head. The ends of the wreath are united at the rear of the head by ribbon which is tied into a bow, the hanging parts being plain and flowing and one of them touching the neck. The Queen wears a plain bodice with a rose in front. On the bodice, a mantle, embroidered with roses, thistles and shamrocks, united, and a portion of The Star of the Most Noble Order of The Garter, within part of The Garter, which is inscribed HONI SO, incuse. The whole within a plain circle, broken by the base of the bust, and encircled by an ornamented rim.



Penny 1860.

R. — Legend : — ONE PENNY. Emblem of Britannia looking to the right. The figure is draped, wearing scale armour on the breast and a helmet adorned with plumes. She is seated upon a rock in the sea. Her right hand rests on an oval shield which leans against the rock. The shield bears the cross of Saint George and the saltire of Saint Patrick, united, but not heraldically coloured. Her left arm entwines an ornamented trident which she holds with her hand. On her right foot, a sandal. In front of the figure a three-masted battleship, fully rigged, and behind, a lighthouse standing on a rock projecting above the sea. The rock on which Britannia is seated is cut off by a straight line forming an exergue, containing the date, in Roman numerals, MDCCCLX. Situated in the rock above the exergue and almost below the shield, L. C. W. incuse (Leonard Charles Wyon). The continuity of the legend is broken by the helmet and trident, the head of the latter divides the word PENNY. The whole within a plain circle, encircled by an ornamented rim.

E. — Plain.



Penny, 1860.

Obv. — Legend : — VICTORIA D. G. BRITANNIARUM REGINA. Truncated bust of the Queen in profile and looking to the left. On the truncation of the bust : — L. C. WYON. Her Majesty is wearing a wreath of laurel partly hidden by the wavy hair which is parted on the forehead carried over the ear and collected into a plaited knot behind the head. The ends of the wreath are united at the rear of the head by ribbon which is tied into a bow, the hanging parts being plain and flowing and one of them touching the neck. The Queen wears a plain bodice with a rose in front. On the bodice, a mantle, embroidered with roses, thistles, and shamrocks, united, and a portion of The Star of the Most Noble Order of The Garter, within part of The Garter, which is inscribed HONI SO, incuse. The whole within a beaded circle encircled by a plain rim.

R. — Legend : — ONE PENNY. Emblem of Britannia looking to the right. The figure is draped, wearing scale armour on the breast and a helmet adorned with plumes. She is seated upon a rock in the sea. Her right hand rests on an oval shield which leans against the rock. The shield bears the cross of Saint George and the saltire of Saint Patrick, united but not heraldically coloured. Her left arm entwines an ornamented trident which she holds with her hand. On her right foot, a sandal. In front of the figure a three masted battleship, fully rigged, and behind, a lighthouse standing on a rock projecting above the sea. The rock on which Britannia is seated is cut off by a straight line, forming an exergue containing the date, 1860, in thicker numerals than on the coins issued for currency. Situated in the rock above the exergue and almost below the shield, L. C. W. incuse (Leonard Charles Wyon). The continuity of the legend is broken by the helmet and trident. The whole within a plain circle, encompassed by a beaded circle which is encircled by a plain rim.

E. — Plain.

Penny, 1860.

Obv. — Legend : — VICTORIA D. G. BRIT. REG. F. D. The legend is divided by Her Majesty's head. Truncated bust of the Queen in profile and looking to the left. Below the truncation of the bust : — L. C. WYON. Her Majesty is wearing a wreath of laurel partly hidden by the wavy hair which is parted on the forehead carried over the ear and collected into a plaited knot behind the head. The ends of the wreath are united at the rear of the head by ribbon which is tied into a bow, the hanging parts being plain and flowing and one of them touching the neck. The Queen wears a plain bodice with a rose in front. On the bodice, a mantle,

embroidered with roses, thistles, and shamrocks, united, and a portion of The Star of the Most Noble Order of The Garter, within part of The Garter, which is inscribed HONI SO, incuse. The whole within a plain circle, broken by the base of the bust, and encompassed by a beaded circle which is encircled by a plain rim.

R. — Legend: — ONE PENNY. Emblem of Britannia looking to the right. The figure is draped, wearing scale armour on the breast and a helmet adorned with plumes. She is seated upon a rock in the sea. Her right hand rests on an oval shield which leans against the rock. The shield bears the cross of Saint George and the saltire of Saint Patrick, united but not heraldically coloured. Her left arm entwines an ornamented trident which she holds with her hand. On her right foot, a sandal. In front of the figure a three-masted battleship, fully rigged, and behind a lighthouse standing on a rock projecting above the sea. The rock on which Britannia is seated is cut off by a straight line, forming an exergue containing the date, 1860, in thicker numerals than on the coins issued for currency. Situated in the rock above the exergue, and almost below the shield L.C.W. incuse (Leonard Charles Wyon). The continuity of the legend is broken by the helmet and trident. The whole within a plain circle, encompassed by a beaded circle, which is encircled by a plain rim.

E. — Plain.

Cent, 1861.

Obv. — Legend: — VICTORIA D : G : BRITT : REG : F : D : Truncated bust of the Queen in profile and looking to the left. Her Majesty is wearing a wreath of laurel partly hidden by the wavy hair which is parted on the forehead, carried over the ear and collected into a plaited knot behind the head. The ends of the wreath are united at the rear of the head by ribbon, which is tied into a bow, the hanging being plain and flowing, and one of them touching the neck. The Queen wears a plain bodice with a rose in front. On the bodice, a mantle, embroidered with roses, thistles and shamrocks, united, and a portion of The Star of the Most Noble Order of the Garter, within part of The Garter, which is inscribed HONI SO, incuse. The whole within a plain circle, encircled by an ornamented rim.

R. — Upper legend: — ONE CENT. Lower legend: — NOVA SCOTIA. The Royal Crown with a line and the date, 1861, below it encompassed by ornaments within a plain circle which is surrounded by a wreath of roses and mayflowers. The branches are crossed above the lower legend and tied together by ribbon formed into a bow with flowing parts. The wreath is encompassed by a plain circle. The whole within an ornamented rim.

E. — Plain.



Penny, 1862.

Obv. — Legend : — VICTORIA D : G : BRITT : REG : F : D :  
Truncated bust of the Queen in profile, and looking to the left. Her Majesty is wearing a diadem richly jewelled and heightened with alternate crosses pattée and united roses, thistles, and shamrocks. The ends of the diadem are connected by an ornamented band. The diadem and band are partly hidden by the wavy hair which is parted on the forehead, carried over the ear and collected into a knot behind the head. The hair is bound by a plain fillet, which is tied into a bow at the back of the head, the hanging parts being crimped and one of them touching the neck. The Queen wears a plain bodice with a rose in front. On the bodice, a mantle, embroidered with roses, thistles and shamrocks, united, and a portion of The Star of the Most Noble Order of the Garter, within part of The Garter, which is inscribed : — HONI SO, incuse. The whole within a plain circle, broken by the base of the bust and encircled by an ornamented rim.



Penny, 1862.

R. — Legend : — ONE PENNY. Emblem of Britannia looking to the right. The figure is draped, wearing scale armour on the breast and a helmet adorned with plumes. She is seated upon a rock in the sea. Her right hand rests on an oval shield which leans against the rock. The shield bears the cross of Saint George and the saltire of Saint Patrick, united, but not heraldically coloured. Her left arm entwines an ornamented trident which she holds with her hand. On her right foot, a sandal. In front of the figure a three-masted battleship, fully rigged, and behind, a lighthouse, standing on a rock projecting above the sea. The rock on which Britannia is seated is cut off by a straight line, forming an exergue, containing the date, 1862. The whole within a plain circle encircled by an ornamented rim.

E. — Plain.

Similar coins are dated 1865 and 1870 (*illustrated*).



Penny, 1870.

**Ducat, 1867.**

Obv. — Legend: — VICTORIA D: G: BRITANNIAR: REG: F: D: Head and truncated neck of the Queen in profile, and looking to the left. Her Majesty is wearing a diadem richly jewelled and heightened with alternate crosses pattée and united roses, thistles, and shamrocks. The ends of the diadem are connected by an ornamented band. The diadem and band are partly hidden by the wavy hair which is parted on the forehead, carried over the ear and collected into a knot behind the head. The hair is bound by a plain fillet, which is tied into a bow at the back of the head, the hanging parts being crimped and one of them touching the neck. The whole within an ornamented rim.



Ducat, 1867.

R. — Legend: — ONE HUNDRED PENCE. The date, 1867, between the beginning and end of the legend with an ornament on the left and another on the right. Inscription, in two lines: — ONE DUCAT. A branch of oak-leaves and acorns on the left and another on the right of the inscription, the lower portions of the branches being crossed below it and tied together by ribbon formed into a bow with flowing parts. The whole within an ornamented rim.

E. — Plain.

**Franc, 1867.**

Obv. — VICTORIA D: G: BRITANNIAR: REG: F: D: Head and truncated neck of the Queen in profile and looking to the left. Below the truncation of the neck, the date, 1867. Her Majesty is wearing a diadem richly jewelled and heightened with alternate



crosses pattée and united roses, thistles, and shamrocks. The ends of the diadem are connected by an ornamented band. The diadem and band are partly hidden by the wavy hair which is parted on the forehead, carried over the ear and collected into a knot behind the head. The hair is bound by a plain fillet, which is tied into a bow at the back of the head, the hanging parts being crimped and one of them touching the neck. The whole within an ornamented rim.



Franc, 1867.

R. — Legend: ONE FRANC TEN PENCE. A plain shield bearing the Arms of the United Kingdom of Great Britain and Ireland, heraldically coloured, and surmounted by the Royal Crown. A branch of oak-leaves and acorns on the left and another on the right of the shield, the lower parts of the branches being crossed below it. The whole within an ornamented rim.

E. — Plain.

#### Double Florin, 1868.

Obv. — Legend: — VICTORIA D : G : BRITANNIAR : REG : F : D : Head and truncated neck of the Queen in profile, and looking to the left. Her Majesty is wearing a diadem richly jewelled and heightened with alternate crosses pattée and united roses, thistles, and shamrocks. The ends of the diadem are connected by an ornamented band. The diadem and band are partly hidden by the wavy hair which is parted on the forehead, carried over the ear and collected into a knot behind the head. The hair is bound by a plain fillet, which is tied into a bow at the back of the head, the hanging parts being crimped and one of them touching the neck. The whole within an ornamented rim.



Double Florin, 1868.

R. — Upper legend: — 5 FRANCS. Lower legend: — INTERNATIONAL. Inscription, in three lines: — DOUBLE | FLORIN

| 1868. A branch of oak-leaves and acorns on the left and another on the right of the inscription, the lower portions of the branches being crossed below it and tied together by ribbon formed into a bow with flowing parts. The whole within an ornamented rim.

E. — Plain.

A similar specimen has a milled edge.

**Half Crown, 1875.**

Obv. — Legend: VICTORIA DEI GRATIA BRITANNIAR: REG:F:D: Head and truncated neck of the Queen in profile, and looking to the left. Her Majesty is wearing a diadem richly jewelled and heightened with alternate crosses pattée and united roses, thistles, and shamrocks. The ends of the diadem are connected by an ornamented band. The diadem and band are partly hidden by the wavy hair which is parted on the forehead, carried over the ear and collected into a knot behind the head. The hair is bound by a plain fillet, which is tied into a bow at the back of the head, the hanging parts being crimped and one of them touching the neck. The whole within an ornamented rim.



Half Crown, 1875.

R. — Saint George attacking the Dragon. The saintly knight is nearly nude, sitting on horseback and looking to the right, his left hand holding the bridle rein. He is wearing a crested helmet with a tail of hair floating behind. A chlamys flowing freely at the back is fastened in front by a fibula. On the right shoulder a balteus for suspending the gladius. The feet and lower portions of the legs are protected by armour, but the toes are uncovered. The horse apparently half advances, half shrinks, from the fabulous animal at its feet. Saint George has broken his lance by wounding the winged monster, and a portion of it remains in its body. The other part is lying upon the ground with the initials W. W. P. (William Wellesley Pole) beneath it. The Dragon is preparing itself for a deadly spring, and Saint George is about to slay it with the gladius he holds in his right hand. Below the ground, the date, 1875, and



the initials : — B. P. (Benedetto Pistrucci). The whole within an ornamented rim.

E. — Plain.

**Half Crown, 1876.**

O. — Legend : — VICTORIA D : G : BRITANNIAR : REG : F : D : Head and truncated neck of the Queen in profile and looking to the left. Below the truncation of the neck : — L. C. W. (Leonard Charles Wyon) and the date 1879. Her Majesty is wearing a diadem richly jewelled and heightened with alternate crosses pattée and fleurs-de-lys. The ends of the diadem are connected by an ornamented band. The diadem and band are partly hidden by the wavy hair which is parted on the forehead, carried above the ear and collected into a knot behind the head with a curl hanging. The whole within an ornamented rim.



Half Crown, 1876.

R. — Saint George attacking the Dragon. The saintly knight is nude, sitting on horseback and looking to the left. He is wearing a crested helmet and has a chlamys hanging from his right arm. The horse is jumping over the fabulous animal and Saint George is attempting to slay it with the lance he holds with both hands. Beneath the dragon's tail : — L. C. W. (Leonard Charles Wyon). The whole within an ornamented rim.

E. — Plain.

**Sovereign, 1880.**

Obv. — Legend : — VICTORIA D : G : BRITT : REG : F : D : Truncated bust of the Queen in profile and looking to the left. Her Majesty is wearing the Imperial Crown which bisects the legend. The wavy hair is parted on the forehead and carried behind the ear to the rear of the head. A necklace of beads with a pendant (an ornamental cross) in front encircles the neck. An eardrop is suspended from the left ear. From the back of the head depends drapery, arranged in folds which fall over the shoulders. The ermine bodice has an ornament on the front and is also adorned with a

tucker. Over the bodice, the Ribbon of the Most Noble Order of The Garter. The Star of the Garter on the left breast. The whole within a plain circle encircled by an ornamented rim.



Sovereign, 1880.

R. — Saint George attacking the Dragon. The saintly knight is nearly nude, sitting on horseback and looking to the right, his left hand holding the bridle rein. He is wearing a crested helmet with a tail of hair floating behind. A chlamys flowing freely at the back is fastened in front by a fibula. On the right shoulder a balteus for suspending the gladius. The feet and lower portions of the legs are protected by armour, but the toes are uncovered. The horse apparently half advances, half shrinks, from the fabulous animal at its feet. Saint George has broken his lance by wounding the winged monster, and a portion of it remains in its body. The other part is lying upon the ground with the initials W. W. P. (William Wellesley Pole) beneath it. The dragon is preparing itself for a deadly spring, and Saint George is about to slay it with the gladius he holds in his right hand. Below the ground the date, 1880, and the initials : — B. P. (Benedetto Pistrucci). The whole within a plain circle, encircled by an ornamented rim.

E. — Plain.

Obverse by Leonard Charles Wyon from a medallion by Sir J. E. Boehm, Bart.

Sixpence, 1887.

Obv. — Legend: — VICTORIA DEI GRATIA BRITANNIA REGINA F : D : Truncated bust of the Queen in profile and looking to the left. Below the truncation of the bust : — J. E. B. (Sir Joachim Edgar Boehm, Bart.) Her Majesty is wearing a widow's cap decorated with frilling and surmounted by a small Imperial Crown. Over the ermine bodice which is adorned with a tucker, the Ribbon of the Most Noble Order of The Garter. The Badge of the Imperial Order of the Crown of India and a portion of The Star of The Garter are on the left breast. The hair is parted on the forehead and carried behind the ear to the rear of the head. A necklace of beads, with a pendant in front, encircles the neck. An eardrop is



suspended from the left ear. From the back of the head depends drapery ornamented with a lace border and arranged in folds, which fall over the shoulders. The whole within an ornamented rim.



Sixpence, 1887.

R. — Legend: — SIX PFENCE. On The Garter, which is heraldically coloured, and inscribed: — HONI SOIT QUI MAL Y PENSE, a plain shield bearing the Arms of the United Kingdom of Great Britain and Ireland, heraldically coloured, and surmounted by the Imperial Crown. The date, 1887, is bisected by the crown. The whole within an ornamented rim.

E. — Milled with straight lines.

Obverse by Leonard Charles Wyon from a model by Sir J. E. Boehm, Bart.

**Crown, 1888.**

Obv. — Legend: — VICTORIA D: G: BRITT: REG: F: D: Truncated bust of the Queen in profile and looking to the left. On the truncation of the bust: — L. C. W. (Leonard Charles



Crown, 1888.

Wyon). Her Majesty is wearing a diadem jewelled and heightened with alternate crosses pattées and fleurs-de-lys. The diadem is partly hidden by drapery arranged in folds, which fall gracefully upon the

shoulders. The hair is parted on the forehead and carried behind the ear to the rear of the head. A necklace of beads, encircles the neck. An ear-drop is suspended from the left ear. An ornament on the front of the dress. The whole within a plain circle encircled by an ornamented rim.

**R.** — Saint George attacking the Dragon. The saintly knight is nearly nude, sitting on horseback and looking to the right, his left hand holding the bridle rein. He is wearing a crested helmet with a tail of hair floating behind. A chlamys flowing freely at the back is fastened in front by a fibula. On the right shoulder a balteus for suspending the gladius. The feet and lower portions of the legs are protected by armour but the toes are uncovered. The horse apparently half advances, half shrinks, from the fabulous animal at its feet. Saint George has broken his lance by wounding the winged monster, and a portion of it remains in its body. The other part is lying upon the ground. The dragon is preparing itself for a deadly spring, and Saint George is about to slay it with the gladius he holds in his right hand. Below the ground the date, 1888, and the initials : — B. P. (Benedetto Pistrucci). The whole within a plain circle, encircled by an ornamented rim.

**E.** — Milled with straight lines.

Obverse by Leonard Charles Wyon from his own design.

#### FOREIGN COINS.

Leonard Charles Wyon engraved dies for striking coins for the following foreign countries : —

#### UNITED STATES OF COLUMBIA.

**GOLD** : Double Condor, 1873 ; — Condor, 1873 ; — Half Condor, 1873 ; — Two Pesos, 1873 ; — Peso, 1873.

**SILVER** : Peso, 1873 ; — Fifty Centavos, 1873 and 1874 ; — Twenty Centavos, 1873 ; — Ten Centavos, 1873 and 1874 ; — Five Centavos, 1873.

#### URUGUAY

**GOLD** : Doubloon, 1870 ; — Five Pesos, 1870 ; — Two Pesos, 1870 ; — Peso, 1870.

**SILVER** : Peso, 1870 ; — Fifty Centesimos, 1870 ; — Twenty Centesimos, 1870 ; — Ten Centesimos, 1870.

**BRONZE** : Four Centesimos, 1869 ; — Two Centesimos, 1869 ; — Centesimo, 1869.



MEDALS.

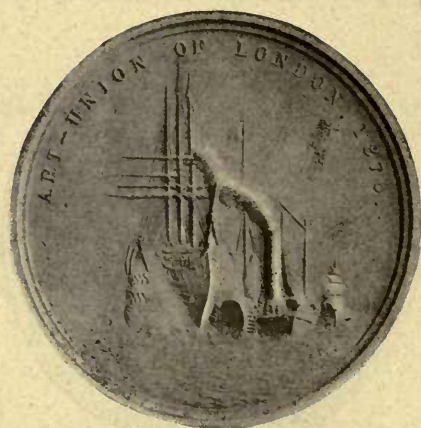
For the Art Union of London he designed, among others, medals of Sir D. Wilkie, J. M. W. Turner, Hogarth, and T. Banks. His miscellaneous medals were exceedingly numerous, but among



Stothard.

them should be mentioned a medal of the Emperor Nicholas of Russia, in connexion with which he received a graceful letter of thanks from William Ewart Gladstone; a medal to commemorate the exchange of visits in 1855 between Queen Victoria and the Emperor of the French, Napoleon the Third, and a remarkably

fine portrait of William Wordsworth (1848), from a drawing from the life. This portrait, which is said to represent Wordsworth better than any other, has been reproduced in Professor W. Knight's "English Lake District". Other notable medals were those for the Great Exhibition of 1851 (the reverse only), the Exhibition



J. M. W. Turner.

of 1862, the Sydney Exhibition, 1864, and the Colonial and Indian Exhibition, 1886. These were among Leonard Charles Wyon's chief works; it should also be stated that numerous portraits of Royal and other eminent persons, commissioned for various schools, societies, and institutions, have been produced from his designs, many being included in the following list : —



Father (Rev. Theobald) Mathew, 1847; R. HE REASONED ON TEMPERANCE; modelled from life; — William Wordsworth (1770-1850), 1848; — William Hogarth, 1697-1764, Art Union Medal 1848; R. The Voter; — Stothard, 1755-1834, Art Union Medal, 1880; R. The Canterbury Pilgrims (*illustrated*); — Joseph Mallord



Sir David Wilkie.

William Turner, 1775-1851, Art Union Medal; R. The "Fighting Téméraire" (*illustrated*); — Sir David Wilkie, 1785-1841, Art Union Medal, 1861; R. The Village Politicians (*illustrated*); — William Wyon, Art Union Medal, 1854; R. Britannia (*illustrated*); — Beriah Botfield, 1854; Annual award of Harrow School (two varieties); — Rev. George Fisk, 1855; School of Industry

for female Orphans, St John's Wood; — Richard Sainthill, numismatist, 1855; — John Gough Nichols and Wife, Silver Wedding, 1868; — Hugh L. Grosvenor, Marquis of Westminster, 1870; — Earl of Yarborough; Lincolnshire Agricultural Society Prize Medal, 1871; — Maharaja Meerza Vejaram Gujaputty Raj Munea, Sultan

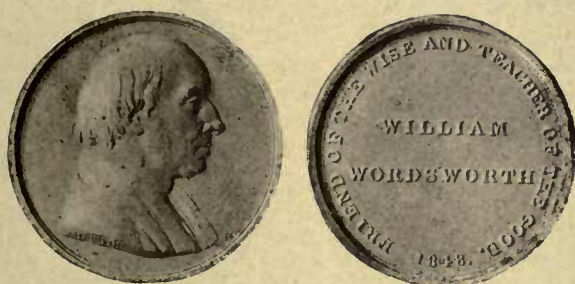


William Wyon.

Buhadoor of Vizanagram; — Virgil; Prize Medal for heroic verse; — Thomas Banks, R. A., 1735-1805; — Sir William Browne, 1692-1774, President of the College of Physicians and of the Royal Society; Prize Medal for Greek and Latin odes and epigrams at Cambridge; — Henry Hallam, 1777-1859, historian; — Michael



Faraday, natural philosopher, 1791-1867; — Edward Forbes, naturalist, 1815-1854; — Sir Frederick I. Murchison Bart., 1866; — Paxton; uniface Portrait-medal; — William Wordsworth, 1848 (*illustrated*); — Jonathan Pereira; medal of the Pharmaceutical Society of Great Britain, founded 1854; — Shakespeare Tercentenary Anniversary, 1864; — Queen Victoria; Portrait-medals (many varieties; uniface; in Royal Mint Museum); — Robert Stephenson (Menai Bridge); — Alexander Bruce, London, 1869 (A. J. N. 611); — Edward Forbes, naturalist, 1815-1854 (A. J. N. 640; in Boston Collection); — Dr Robert Liston, surgeon, 1794-1847 (A. J. N. 762); — Dr Richard Mead; St. Thomas's Hospital (A. J. N. 790); — Jonathan Pereira, 1804-1853, pharmacologist, London (A. J. N. 809); — Frederick William IV. of Prussia, 1842; — Czar Nicholas I. of Russia, 1845; — General Monk (copied from Simon's medal); — Earl of Clarendon (after Simon's medal; signed on the truncation: **LEONARD WYON MADE IN 1843**); — Earl of Southampton (after Simon's medal); — Napoleon (II), le fils de Napoleon, 1843; **R.** HAUD IMMOR. BENEFICIORUM Armorial bearings of Richard Sainthill and initials; signed: **LEONARD C. WYON AET. 16**; — Dr



William Wordsworth, 1848.

John Hunter; St. George's Hospital, 1850; — Portrait Medals of the Children of Queen Victoria (original Wax Models for seven of these were in the late Mr. J. G. Murdoch's collection); at the sale of L. C. Wyon's medals, dies and wax models at Sotheby, Wilkinson & Hodge's, July 1902, there were "seventeen dies for a series of medals of the children of the late Queen, engraved, by Royal command, by L. C. Wyon" (lot. 344); — W. E. Gladstone, Portrait-medal (of this exists a large sized original model, taken from life by the artist); — Dr Golding Bird, London, 1887; — Visit of the Emperor and Empress of the French to Queen Victoria and Prince Albert, 1855; — Navigation of the Murray River, Australia, 1853; — Marriage of the Princess Royal to Crown Prince Frederick of Prussia, 1858;

— Marriage of the Prince of Wales to Princess Alexandra of Denmark, 1862; *R.* by Charles Wiener; — Establishment of the Sydney Branch of the Royal Mint established 1855; — Royal Naval College, 1863; Prize for Gunnery; — Great Exhibition, 1851; Prize Medal (*R.* only); — New South Wales Exhibition, Sydney, 1854; — New South Wales Exhibit at the Paris Universal Exhibition, 1855; — International Exhibition in London, 1862; Prize Medal; — School of Industry, St. John's Wood, 1858; Prize Medal; — Medical Congress, London, 1881 (designed by J. Tenniel); — Fisheries Exhibition, 1881 (*R.* by J. Pinches); — Smoke Abatement, 1883; — Fisheries Exhibition, 1884 (*R.* by J. Pinches); — Health Exhibition, 1884 (*R.* by J. Pinches); — Inventions Exhibition, 1885; — Another, of same; Jury Pass (*R.* design adapted from William Hogarth); — Colonial and Indian Exhibition, 1886; — Jamaica Exhibition, 1891; — New South Wales Exhibit at the Paris Universal Exhibition, 1867; — New Brunswick Provincial Rifle Association, 1866; — St. Paul's School, Prize Medal (with bust of Colet); — Chester Cathedral Grammar School



Guy's Hospital Medal for Clinical Surgery.

1870; — The King's School, Chester; — McGill University College, Montreal; Prize Medal; — Albert Prince Consort; Prize Medal of the Society of Arts; uniface; — Edward VI (Bury St. Edmunds Grammar School Medal); — Truro Prize Medal, City of London School, 1851; — South Africa Medal, 1853 (*R.* only); — India Medal, General Service, 1854 (*R.* only); — Baltic Medal, 1854-5 (*R.* only); — Arctic Medal, 1857; — Indian Mutiny Medal, 1857-8 (*R.* only); — The Albert Medal and the Society's Medal of the Society of Arts; — Arctic Medal, 1876 (*R.* only); — Egypt Medal, 1882; — Canada Medal, 1885 (Riel's Rebellion); — Guy's Hospital Medal for Clin. Surgery (*illustrated*); — Medical



Department, St. George's Hospital (A.J.N. 732); — Bury St. Edmunds Scholastic Medal (clichés in Dr Stanley Bousfield's collection); — New Brunswick Militia Volunteers' Medal, 1861; — Second Burmese War, 1852 (by W. and L. C. Wyon); — Persian War, 1856-57 (R.L. only); — Ashantee War, 1873-74 (obv. signed : **L. C. WYON**); — Best Shot Medal, British Army, 1869 (obv. only); — Afghanistan Medal, 1878-1880 (from the obverse design by Sir Joachim Edgar Boehm Bart.; and the reverse design by Mr. Randolph Caldecott); — Long Service and Good Conduct, Indian Native Army, 1888; — Meritorious Service, Indian Native Army, 1888; — London Police, 1887 and 1897; — Royal National Life Boat Institution, 1860; — Foreign Office, Life Saving (varied types; designed and engraved by W. Wyon, and afterwards reengraved by L. C. Wyon; since 1873 the dies are kept at the Mint); — "Drummond Castle", 1896 (after L. C. Wyon); — King's Lynn School, Prize Medal, founded, 1864; — Goodenough Prize for Gunnery, 1875 (R.L. by F. P. Cockerell); — Prize Medal for Science and Art, 1853; — City and Guilds of London Institute, Technological Examination (with bust of the Prince of Wales), etc.

This artist's whole life was passed in the designing of coins and medals, and it is therefore not surprising that the list of his works is a long one. Towards the close of his career he underwent deep disappointment at the Government accepting Sir J. E. Boehm's design for the obverse of the 1887 "Jubilee" coinage, and it is believed that this hastened his end.

Leonard Charles Wyon's collection of coins and some of his medals were sold by auction by Messrs. Sotheby, Wilkinson and Hodge at 13, Wellington Street, Strand, London, W. C., on Thursday, December 12th. 1901, and the following day. The remainder of his medals and some of the dies, wax models for coins and medals by William Wyon and Leonard Charles Wyon and also some of their personal effects were sold by the same auctioneers on Friday, July 18th, 1902.

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**WYON, MARIA ELISABETH** (Germ.). Daughter of the Cologne Mint-engraver, Everhard Wyon, and also a noted Line-engraver there, *circ.* 1738-50.

**WYON, PETER** (*Germ.*). Probably a relative of Everhard Wyon, (possibly the same as Peter George (II) Wyon, was Line-engraver by profession, and was employed at the Mint of Cologne as Die-engraver, 1727-1742.

His signature *Wyon* occurs on a Thaler of Cologne, dated 1742, with the title of Charles VII., and a Proclamation Medal of the Emperor, issued by that city (*illustrated*), also **W** on a Ducat of same date, with bust of Charles VII., and **R.** DUCAT. NOVUS LIB — ET IMP. CIV. COLON. Arms of city supported by a griffin, &c.



Cologne Proclamation Medal of Emperor Charles VII., 1742.

**WYON, PETER** (*Brit.*). Second son of George (III) Wyon, and brother of Thomas (I), George (IV), and James (I) Wyon; married E. Avery, a sister of Ann Avery, wife of Thomas. About 1796, he went into business in Birmingham, with his brother Thomas, as a general Die-engraver. In 1797 they were residing at Lionel Street, but in 1800 Thomas removed to London, and on the termination of the association Peter remained in Birmingham and worked for Matthew Boulton at the Soho Mint, where he displayed great taste in his designs and models for ornamental brass work. He died in Cock Street, St. Paul's, Birmingham, in 1822.

For a list of some of the Tokens engraved by the Wyons in partnership, consult the notes on Thomas Wyon *infra*.

### TOKENS.

Peter Wyon's signature appears on the following Tradesmen's Tokens, which were issued after Thomas Wyon's removal to London : *Penny Tokens* : Tavistock, Devon Mines, 1811; — Stockton, Christopher and Jennett, 1813; — Rolling Mills at



Walthamstow, 1812 (several varieties); — Norwich, S. Barker, 1811; — Nottingham, I. M. Fellowes, 1812 and 1813, and others issued by W<sup>m</sup> Baker, 1813; — Bath, S.T. Whitchurch and W. Dore, 1811; — Glastonbury, undated (Lyre and Arms of the abbey of Glastonbury); — Taunton, Cox's Iron Foundry, undated; — Staffordshire County, H. Baylis, Birmingham, 1811; — Burslem, I. and R. Riley, 1813; — Cheadle Copper and Brass Company, 1812; — Stafford, Horton & Co, 1801 (sev. var.); — Lowestoft, I. Chaston, 1811; — Weybridge, I. Bunn & Co, 1812; — Birmingham, payable at the Workhouse, 1811 and 1812; — Staverton factory, 1811; — Dublin, Pantheon Halfpenny, 1802 (view of the Pantheon); — London Shop Tickets, Farthing size (several types) and of Newcastle; — Ratley's Token (dealer in coins, Duke's Court, St. Martin's Lane); — Arnold Works, Sixpence 1791 (only the Sixpence is signed **WYON**, but there exist also the 5/., 2/6 and 1/. pieces); — Woodbridge, Shilling 1811; — Hoxne, Twopence, 1798 (Loyal Yeoman Pro Rege Lege et Patria); — Bedworth, Shilling, 1811 (**WYON**); — Birmingham, The Overseers' Two Shillings and Sixpence, 1811 (**WYON**); — Shilling 1811; — Sixpence, 1811; — Willey's Shilling, 1799; — The Overseers' Penny, 1811; — Bridlington, Shilling 1811; — Beverley, Threepence 1813 (**WYON**); — Dundee, Shilling 1797; — Dublin, WELLINGTON & ERIN GO BRAGH, 1818; — George III, Irish Penny 1814 (**WYON**); — Irish Penny Token, 1805 (FOR PUBLIC ACCOMMODATION); — Newcastle-on-Tyne, Eighteen Pence, 1811, and Sixpence, of same date; — Bath, Four Shillings 1811 (Halliday and P. Wyon), and several varieties, described by Davis, *Nineteenth Century Token Coinage*, p. 95, n<sup>os</sup> 7-14; — Walsall, Penny 1811; — Weybridge, Shilling (1812); — Chichester, Shilling and Sixpence, 1811; — Dublin, Penny 1822 (HIBERNIA); — Three Shillings, Eighteen Pence, and Sixpence 1811.

## MEDALS.

Peter Wyon's medals include : Medal of the Royal Infirmary for Children, established 26. April 1820; — Memorial medal of Samuel Fereday, 1815 (signed : **P. WYON SCULPT**) — Memorial Portrait-medallion of Matthew Boulton, 1809 (modelled by Rouw, and published by Thomason); — Lieut.-Col. John Carrick, Bethnal Green Volunteer Infantry, disembodied 1814 (signed : **P. WYON S :**); — James Sadler, first English aeronaut, 1811 (signed : **P.W.F.; illustrated**); — Memorial medal of Nelson, Battle of Trafalgar, 1805 (signed : **P.W.F.**); — Jubilee of George III., 1809; — William Lloyd Wardle, M.P., 1809; — Oval Portrait-medallion of the same; — Sir John Moore, 1809; — Pitt Club Medals of Dudley, Warrington,

1814, Wolverhampton 1813 (P. WYON S.), and probably others; — Victories of Wellington up to Salamanca, and Entry into Madrid, 1812 (obv. by T. Wyon; R. signed : P.W.F.); — Charles James Fox, statesman; memorial medal, 1806 (signed : P.W.F.); — Memorial medal of Sir John Moore, on his death at Corunna, 1809 (P.W.F.); — Liverpool Royal Institution; Prize medal 1814; R. Wreath; signed : P. WYON S.C.; — There is a plaque by him in the United Service Museum, Whitehall, London.

Some of the medals signed : P. WYON are said to have been engraved in reality by his son, William Wyon (N. Carlisle's Memoir of William Wyon).



James Sadler, aeronaut.

“Before his death Peter Wyon had the satisfaction of seeing his son William enjoying greater reputation than himself.” (Grueber, *Guide*, p. 124.)

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**WYON, PETER GEORGE (II)** (*Brit.*). Third son of George (I) Wyon and Maria Sybilla Hemmerden; was born at Cologne in 1710, died at Saint Kitts, West Indies, 1744. He probably came to England in the train of King George II., or some time after his accession, and brought with him the little boy who grew up to be the George (III) Wyon, buried at Birmingham in July 1797.

It does not seem probable that George (I) Wyon ever came to England, but that Peter George (II) Wyon was employed in this country under King George II. is not open to doubt.



The Rev. Walter James Wyon, who is the senior representative of the eldest branch of the Wyon family, and possesses documents and much inedited information has kindly supplied me, through the courtesy of Mr. Allan G. Wyon, with the genealogical table of the Wyons, and other valuable and interesting data. He writes : "I have made some research in the archives at Cologne, and have made a good many extracts from various registers, of baptisms, marriages and burials connected especially with Saint Columba's Church at Cologne. I cannot absolutely assert the identity of Peter George Wyon, born 1710, with my great-great-grandfather, but the identity is probable to a very high degree, approaching certainty. I am clear that the family tradition, as handed to me by my own father, is that our ancestor came with King George II. to England, not with King George I. I mention this because I have seen the latter King's name in print in this connection. My father's (Benjamin Wyon) assertion fits in with my own researches as shewn in the pedigree I send you. Another matter of tradition is that the George (II) Wyon who came to England brought with him the little boy who grew up to be the George (III) Wyon and was buried in Birmingham in 1797. If this be the case then Peter George Wyon who was seventeen years of age when George II. became King may not have come over at the accession but at a later date under his patronage, or he may have come over in some domestic capacity at the age of seventeen and afterwards gone back to Germany, married, and so come back here later with his wife and little son".

Whether this Peter George Wyon is identical with the Peter Wyon, who was engaged as Die-engraver at the Cologne Mint, I have not been able to ascertain, but I think it is highly improbable.

Peter George Wyon went to the British West Indies to sell some pictures, and died of yellow fever in the Island of Saint Kitts in the year 1744.

**WYON, S.W.** Referred to in "Medals and Decorations of the British Army and Navy", by J.H. Mayo, volume I, page 211.

**WYON, THOMAS (I)** the Elder (*Brit.*). The eldest of the four sons of George (III) Wyon, and a brother of Peter (father of William), George (IV), and James. He learned die-engraving, and about 1796 went into partnership with his brother Peter, as a general Die-sinker at Birmingham. Their business was conducted in 1797 at Lionel Street. He engraved a large number of dies for tradesmen's tokens, especially part of the Coventry series of buildings. The tokens manufactured by the two brothers are signed **W** or **WYON**, and others are unsigned. In 1800<sup>1</sup> Thomas Wyon removed to

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1. At the end of the eighteenth century, Thomas and Peter Wyon being in partnership, Thomas said to Peter, "This business is not enough for us two :

London, where he carried on the business, still extant, while Peter remained in Birmingham. On 30<sup>th</sup> September 1816<sup>2</sup> he was appointed Chief-engraver of His Majesty's Seals. He died on 18<sup>th</sup> October, 1830, in Nassau Street, London. Two of his sons, by A. Avery, distinguished themselves as Medallists, Thomas Wyon



View of the Royal Mint, London, *temp.* George III.

the younger, and Benjamin Wyon; a third, Edward William Wyon, was a noted sculptor and modeller.

The seals of State executed on the accession of King George IV. were by Thomas Wyon.

### TOKENS.

The following Tradesmen's Tokens were issued by the two brothers, Thomas and Peter Wyon : Basingstoke, John Pinkerton's

I will go to London and see what I can do there and you can carry this on alone in Birmingham", and so he went to London, and settled down in a street on the west side of Blackfriars' Bridge Road, not far from the south end of that Bridge and close to a church designated in the Family Bible as "Christ Church, Surrey", but I have not yet ascertained whether this is its proper ecclesiastical designation (*W.J.W.*).

2. There was a subsequent day in Thomas' history when a new coinage was being got out and the Mint staff found themselves in difficulties. My grandfather Thomas was applied to on account of his immense practical acquaintance with both the artistic and the mechanical work of turning out coins and medals: and he was induced by the Commissioners to go into the mint and reside there for three months until the difficulties were overcome. At the end of that time the Commissioners (amongst whom I understood the Lord Mayor of London had a place) said to him "What can we do for you so that in a more permanent way our sense of your invaluable services may be marked?" He declined the special appointment that they suggested, I am uncertain what that was, and in the end accepted the appointment of "Chief Engraver of the King's Seals", which was conferred upon him by Letters Patent. Unfortunately I cannot give the date of this transaction (*W.J.W.*).



Shilling Token, 1789; — Newmarket, Penny Token, 1799; — Sunderland Penny, 1796; — Kempson's Buildings (Penny Tokens, issued 1796): Guildhall, Mansion-House, Somerset House, Bank of England, St. Bartholomew's Hospital, Bethlem Hospital, Carleton House, Chelsea Hospital, Christ's Church Hospital, St. Paul's Church Covent Garden, Foundling Hospital, St. George's Hospital, Goldsmiths' Hall, Greenwich Hospital, Guy's Hospital, St. James's Palace, Ironmongers' Almshouse, St. Luke's Hospital, Middlesex Hospital, Montague House (altered for the British Museum), The Monument, Ordnance Office, Royal Exchange, St. Thomas's Hospital, Trinity Alms-House; — Kempson's Bridges (Penny Tokens, issued 1797): London Bridge, Westminster Bridge, Blackfriars' Bridge; — Kempson's City Gates (Penny Tokens, 1797). Aldgate, Aldersgate, Bishopsgate, Bridge Gate, Cripplegate, Ludgate, Moorgate, Newgate; — Norwich Loyal Military Association, Penny Token, 1797; — Newcastle-upon-Tyne, Mather's Penny Token, 1797; — Hoxne and Hartsmere, Suffolk Loyal Yeomanry Cavalry, Penny Token, 1795; — Kempson's Warwickshire Penny, 1796; — Birmingham Penny Token, 1796; — Welch's Birmingham Penny, 1795; — Coventry, St. Michael's Church, Penny Token; — Fountains Abbey, Penny (signed on obv. **P. KEMPSON FECIT**); — Cambridgeshire County, Half-Penny Token, 1795; — Chester Halfpenny; — Macclesfield, Charles Roe's Halfpenny, 1790; — Buxton Halfpenny, undated and 1796; — South Shields, Halfpenny 1794; — Braintree, W. Goldsmith's Halfpenny, 1794; — Chelmsford, Clachar & Co's Halfpenny, 1794; — Colchester, Charles Heath's Halfpenny, 1794; — Warley Camp Halfpenny, 1794 (sev. varieties); — Swansea, John Voss's Halfpenny, 1796; — Gloucester, Halfpence 1793 (var.); — Newent, J. Morse's Halfpenny, 1796; — Emsworth, John Stride's Halfpence, 1793, 1794, 1795 (sev. var.); — Gosport, J. Jordan's Halfpenny, 1794; — Petersfield, Halfpenny, 1793; — Portsmouth, Halfpence 1797 (several varieties); — Portsea, G. E. Sargeant's Halfpence, 1794 (sev. var.); — Hereford, C. Honiatt's Halfpenny, 1794; — Appledore, W. Peckham's Halfpenny, 1794; — Benenden, Thomas Reeves' Halfpenny, 1794; — Brookland, Thomas King's Halfpenny, 1794; — Deal, Richard Long's Halfpenny, 1794; — Dimchurch, W. Parris's Halfpenny, 1794; — Lamberhurst, T. Foster's Sussex Halfpenny Token, 1794; — Another, of I. Gibbs, 1794 (varieties); — Romney, John Sawyer's Halfpenny, 1794; — Lancaster, Halfpenny (**OUR CAUSE IS JUST**); — Rochdale, Halfpenny, 1792 (var.); — Spalding, T. Jennings' Halfpenny, 1794 (sev. var.), and others of I. Jordan's; — Wainfleet, Halfpenny, 1793; — Chambers, Halfpenny, 1794; — Ching's Halfpenny; — Clark's Halfpenny, 1795 (bust of Washington); — Fowler's Halfpenny,

1794; — London Halfpenny, MAY PEACE AND PLENTY ACCOMPANY THE PRINCE & PRINCESS OF WALES; — Mail Coach, Halfpence, 1797, issued by J. Palmer (sev. var.); — Moore's Lace Factory, Halfpenny, 1795; — Ratley's Halfpence, 1795; — Manufactory and Iron-Foundry, Clerkenwell, London, Halfpence, 1795; — Skidmore, Holborn, London, Halfpenny, 1795 (Wyon and James); — Blofield, Loyal Norfolk Yeomanry, Halfpenny 1796; — Norwich, Richard Bacon's Halfpenny, 1794; and others of the same town, issued by N. Bolingbroke 1792, Bullen and Martin's, R. Campin 1794, Richard Dinmore and Son, John Harvey 1792, John Rooks 1793; — Newcastle, Halfpenny 1800; — Nottingham, Halfpenny, 1792; — Coalbrook Dale, Halfpenny 1789, 1792 (several varieties); — Bath, W. Gye's Halfpence 1794 (sev. varieties), and others issued by F. Heath, 1794, 1795, 1796; M. Lambe & Son's Halfpenny 1795 (Arnold & Wyon); Walcot Turnpike Token, 1796; Wood & Co's Halfpence (sev. var.), Bath City Token, 1798; — Bridgewater, B. Water, Halfpenny, 1794; — Crewkerne, Sparks and Gidleys, Halfpenny, 1797; — Leek, Commercial Halfpence, 1793 (3 var.); — Litchfield, Halfpenny 1796 (with bust of Dr Sam<sup>l</sup> Johnson); — Tamworth, Halfpenny, 1799; — Bury, P. Deck's Halfpenny, and another issued by James Goers; — Haverhill, John Fincham's Halfpenny, 1794; — Hoxne & Hartsmere, Suffolk Loyal Yeomanry Cavalry, 1795; — Ipswich, Conder's Halfpenny, 1794; — Sudbury, Goldsmith & Son's Halfpenny, 1793; — Brighton, Halfpence 1794 (with bust of Prince of Wales); — Chichester, Dally's Halfpenny, 1794 (with bust of Queen Elizabeth); — Frant, Sussex Halfpenny Token, 1794; — Hastings, James Tebay's Halfpenny 1794; — Northiam, John Foller's Halfpenny 1794, and others issued by G. Gilbert, 1794; — Winchelsea, Richard Maplesden's Halfpenny, 1794; — North Wales Halfpenny, 1793 (several varieties); — Birmingham Mining and Copper Company Halfpence, 1791 (sev. var.), and others dated 1792 and 1794; — Birmingham, Halfpence 1793, INDUSTRY HAS IT'S SURE REWARD; others of Donald & Co. 1792; Payable at Nottingham 1792; Birmingham Poor House, 1796; Bisset's Museum (sev. var.); John Clark's 1795; — Coventry, John Nixon's Halfpence, 1799 (var.); — Salisbury, I. & T. Sharpes, 1796; — Hull, Halfpenny, 1799; — Leeds, Samuel Birchall's Halfpenny, 1795; — York, Halfpenny 1796 (with bust of Constantine the Great), and another type, with LIBERTAS JUSTITIA PAX; — Gloucester, Penny Tokens 1797 (issued by Kempson; with views of various buildings; 11 types); — Series of Halfpenny Tokens, with buildings in Bath; — Series of Halfpenny Tokens, with buildings in Birmingham (published by Kempson, and executed by the Wyons; cf. *Sharp's Catalogue*, p. 117, n° 1-108); — Series of Halfpenny



Tokens of Coventry, with views of principal buildings (publ. by Kempson, and executed by Wyon; cf. *Sharp*, n° 1-38); — Brunswick Halfpenny 1795; — General Convenience Halfpenny Token 1795; — Low Hall Colliery 1797 Halfpenny; — Sir Isaac Newton, Halfpenny 1793; — Peace and Plenty Halfpenny Tokens 1793 (sev. varieties); — Political Tokens, Halfpenny size: Hon. T. Erskine; Erskine and Gibbs; A way to prevent knaves getting a trick; Views of Newgate 1794, 1795; Noted Advocates for the rights of men, 1796; The wrongs of man Jan. 21: 1793; — Cambridgeshire County, Farthing Token 1796; — Lord Bridport, Promissory naval Token, Farthings; — Adm<sup>l</sup> Lord Hood, Farthings; — Adm<sup>l</sup> Earl Howe, Farthings; — Adm<sup>l</sup> Sir John Jervis, Farthings; — Industry has its sure reward, 1795, Farthings; — Adm<sup>l</sup> Macbride, Farthings; etc. Many of these Tokens occur also as Mules, and specimens were struck out of their metals for collectors.

By the Wyons are also: Dundee Pence 1798; — Fifeshire, Penny of Scotland, 1797; — Loch-Leven Penny 1797; — Paisley Penny, 1798 (2 var.); — Dundee Halfpence 1795, 1796, 1797 (many varieties); — Forfar Halfpenny 1797 (designed by Wright); — Edinburgh Halfpence 1796 and 1797; — Dundee Farthings 1796 and 1797; — Perth Farthing 1798 (designed by T. Menzies); — Dublin Halfpenny, 1792.

Thomas Wyon's signature occurs on the following Tradesmen's Tokens: Birmingham Penny, CRESCIT IN IMMENSVM (*T. W.*); — Walthamstow Halfpence, 1811 and 1813 (issued by the British Copper Company in Thames St., London; several varieties); — London, Mail Coach, Halfpenny; — Norwich, Dunham and Yallop, Halfpenny 1811; and another issued by Newton, MDCCCXI; — Sheffield, Halfpence 1811 and 1812 (varied types); — Bank of England Three Shilling Tokens 1812-1816; — Bank of Ireland Ten Penny Token 1813; — Birmingham, Workhouse 2/6, 1/6 and 1/. Tokens; — Devonshire County Twopence, 1801; — Basingstoke, Shilling, 1789; — Staverton, Half Crown, 1811; and Penny (signed: *T. W.*); — Tullamore, One shilling and one penny token (3 var.); — Guernsey, Five shillings, 1809 (issued by Bishop de Jersey & Co.).

Tickets: Birmingham, Society for Free Debate, 1789; — Union Mill, Birmingham, 1796; — Felsted School (with head of Minerva); — Race Course, Newcastle, 1800.

## MEDALS.

Thomas Wyon's medals include:

George III's recovery from insanity, 1789 (several types); — George III. and Queen Charlotte, PATRONS OF VIRTUE; and another

PEACE AND HARMONY; — Earl Spencer, First Lord of the Admiralty, 1799 (signed: **WYON**); — Earl Howe, Admiral of the Fleet; — Selina, Countess of Huntingdon, 1791; — Col. Noel, of the Rutland Fencibles; — Admiral Gardner, election token; — Tur-



Turton's Memorial medal of Nelson, 1805.

ton's memorial medal of Nelson, 1805 (*illustrated*); — Wellington's Victories up to Salamanca and Entry into Madrid, 1812 (R. by Peter Wyon); — Stonehenge, 1796 (signed: **T. WYON**); — Battle of the Nile, 1798; — Archduke Charles, 1799; — George III. Jubilee, 1810; — Regency of the Prince of Wales, 1811 (obv. modelled by Rouw; signed: **T. WYON F.**; R. by Thomas Wyon jun<sup>r</sup>); — Memorial medalet of George III., 1820; uniface, and signed: **T. WYON**. This forms the front of a gold locket, the back of which is engraved with the crown and the Royal monogram with inscription below. *Obt.* 29<sup>th</sup> Jan 1820 *Act.* 81; — Charles Hutton, mathematician, 1737-1823 (signed: **B. WYON SC.**; **T. WYON DIR.**); — Algiers bombarded, 1816 (obv. by T. Wyon jun<sup>r</sup>); — John Hansen, the weaver's friend, 1781-1811, Tribute 1810 (modelled by Rouw); — George, Prince Regent, 1811 (R. by T. Wyon jun<sup>r</sup>); — Liverpool Royal Institution, founded 1814; — Memorial medal of Princess Charlotte, 1817 (designed by P. Turnerelli); — Centenary of the Union of Scotland with England, and Stability of the Throne, 1807; **CONCORD IS THE SECURITY OF NATIONS**; — National Jubilee, 25. October 1809; — Visit of Alexander of Russia to St. Catherine's Hospital; — Peace Medal 1814 (obv. by Parkes); — Death of George III., 29. January 1820; — Dr William Turton, London (*A.J.N.* 897); — Manchester Infirmary, 1796 (two types; *A.J.N.* 1069-70; in Boston Collection); — Halifax National School; Prize Medal (1795); signed: **T. WYON** (*Leroux*, p. 57, n° 480), etc.



BIBLIOGRAPHY. — Thos. Sharpe, *Catalogue of Provincial Copper Tokens, Coins, Tickets and Medalets, issued in Great Britain, Ireland, and the Colonies, in the 18<sup>th</sup> and 19<sup>th</sup> Centuries*, by Sir Geo. Chetwynd, 1834. — W. J. Davis, *The Nineteenth Century Token Coinage of Great Britain, Ireland, the Channel Islands and the Isle of Man*, London, 1904. — Pye, *op. cit.*

WYON, THOMAS, (II) junior (*Brit.*). Eldest son of Thomas Wyon the elder, was born in 1792 in Birmingham. He was educated in London, and at the age of fourteen years was apprenticed to his father, who was Engraver of His Majesty's Seals. Under the training of Nathaniel Marchant, the gem-engraver, he acquired a correct taste for the antique. About this time he joined the school of sculpture of the Royal Academy, and obtained two silver prize medals. In 1809, when only sixteen years old, he engraved his



Wellington, 1810.

first medallie die, for a medal presented to Lieutenant Pearce, R.N., for saving life, by a society of young ladies. In the next year he gained the gold medal of the Society of Arts for medal-engraving, and again in 1811; the subject in 1810 being a head of Isis, which was utilised for their prize medal<sup>1</sup>. One of his next medals was that of Wellington, from a bust of J. Nollekens, with R. a figure of Victory, designed by himself, 1810 (*illustrated*). From this period, says Mr. Wroth, he produced many medals for schools, societies, Pitt Clubs, and other institutions.

“On 20<sup>th</sup> November 1811, Wyon was appointed Probationer Engraver of the Mint, and was employed in making the dies for Bank Tokens for England and Ireland, and coins for the British Colonies and for Hanover. On 13<sup>th</sup> October 1815 he was appointed

1. The Isis Medal was awarded in the last two distributions of awards in 1850 and 1853.

Chief Engraver to the Mint, being then only twenty-three. The next year he brought out the new silver coinage for the United Kingdom (Half-Crown, Shilling and Sixpence), designing the reverses himself. In 1817 he engraved the dies for the Maundy Money, and began to make his pattern crown-piece in rivalry of Thomas Simon. Signs of consumption now began to appear, and Wyon — a modest and talented artist — died on 23rd (or 22nd) September 1817 at the Priory Farmhouse near Hastings. He was buried in the graveyard attached to Christ Church, Southwark". (Wroth, p. 269).

The seals for the Newcastle Antiquarian Society (1813), the Chester Canal Company, and the Limerick Chamber of Commerce (about 1815) were engraved by Thomas Wyon the younger.

In 1816 Pistrucci was commissioned to make models for a new coinage. The work of engraving the dies from these models was first done by Thomas Wyon, jun. After his death in 1817, Pistrucci engraved the dies himself.

#### COINS FOR CURRENCY.

Among the best known coins produced from dies engraved by Thomas Wyon, jun., are the following : —

#### BRITISH IMPERIAL.

*SILVER* : Three Shillings, 1812, 1813, 1814, 1815 and 1816 ; — Eighteen Pence, 1812, 1813, 1814, 1815 and 1816.

Obverse from a model by Nathaniel Marchant.

*SILVER* : Half Crown, 1816 and 1817 ; — Shilling, 1816, 1817, 1818, 1819 and 1820 ; — Sixpence, 1816, 1817, 1818, 1819 and 1820 ; — Fourpence, 1817, 1818 and 1820 ; — Threepence, 1817, 1818 and 1820 ; — Twopence, 1817, 1818 and 1820 ; — Penny, 1817, 1818, and 1820.

Obverse from a model in jasper by Benedetto Pistrucci.

#### BRITISH GUIANA.

*SILVER* : Three Guilders, 1816 ; — Two Guilders, 1816 ; — Guilder, 1816 ; — Half Guilder, 1816 ; — Quarter Guilder, 1816.

*COPPER* : Stiver, 1813 ; — Half Stiver, 1813.

#### BRUNSWICK, LUNEBURG AND HANOVER.

*GOLD* : Five Thalers (Pistoles), 1813, 1814 and 1815.

*SILVER* : Two Thirds Thaler (Gulden), 1813.



CEYLON.

*SILVER*: Rix Dollar, 1821.

Reverse by Thomas Wyon, jun.

*COPPER*: Two Stivers, 1815; — Stiver, 1815; — Half Stiver, 1815.

FRANCE.

*GOLD*: Twenty Francs, 1815.



Louis XVIII., Twenty Francs, 1815.

Under an Order in Council dated 10th May, 1815, 871,581 Louis d'Or (Twenty Francs) were coined in the Royal Mint, London, to pay the troops serving under the Duke of Wellington.

IRELAND.

*SILVER*: Tenpence, 1813.

JERSEY.

*SILVER*: Three Shillings, 1813; — Eighteen Pence, 1813.

PATTERN COINS.

Thomas Wyon, jun., engraved numerous dies from which pattern coins were struck. Among them are the following : —

BRITISH IMPERIAL.

Guinea, 1813.

Obv. — Legend:—GEORGIUS III DEI GRATIA. Head and truncated neck of the King in profile and looking to the right. Below the truncation of the neck : — W (Thomas Wyon, jun.). His Majesty is wearing a wreath of laurel. The ends of the wreath are

united at the rear of the head by ribbon, which is tied into a bow with one of the hanging parts on the neck. The whole within an ornamented rim.

℞. — Legend: — BRITANNIARVM REX FIDEI DEFENSOR. The Royal Arms on a shield garnished with the rose, shamrock and thistle and surmounted by the Royal Crown which bisects the date, 1813. The whole within an ornamented rim.

E. — Plain.

The King's head on the obverse was engraved from Nathaniel Marchant's model.

**Sovereign, 1816.**

Obv. — Legend : — GEORGIUS III DEI GRATIA. Head and truncated neck of the King in profile and looking to the right. His Majesty is wearing a wreath of laurel. The ends of the wreath are united at the rear of the head by ribbon, which is tied into a bow with hanging parts. The whole within an ornamented rim.

℞. — Legend: BRITANNIARUM REX FID : DEF : The Royal Arms on a garnished shield surmounted by the Royal Crown. The date, 1816, below the shield.

E. — Plain.



Pattern Half Crown 181-.

The King's head on the obverse was engraved from a model by Benedetto Pistrucci.

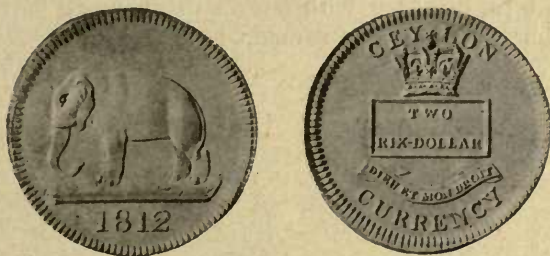
“Proof of the head of the Half Crown of George III., a work by T. Wyon, Chief-engraver at the Mint, and retouched by me with the diamond point. This head was copied from one of my cameos preserved at the Mint, but was never issued, the puncheons of the said head, retouched by me, were burnt several times at the Mint. They are extremely rare, as although they resemble the Half Crowns in circulation, they differ much in the face, which on the common coins is more morbid. Given to me by Mr. Pole.” — B. PISTRUCCI.



CEYLON.

**Two Rix Dollar, 1812.**

Obv. — An elephant standing on a piece of land with herbage, and looking to the left. The date, 1812, below the ground. The whole within an ornamented rim.



Two Rix Dollar, 1812.

℞. — Upper legend : — CEYLON. Lower legend : — CURRENCY. Inscription in two lines, within an oblong compartment surmounted by the Royal Crown : — TWO | RIX-DOLLAR. The mound of the crown bisects the upper legend. On an escroll below the compartment : — DIEU ET MON DROIT. The whole within an ornamented rim.

**Rix Dollar, 1812.**

Obv. — An elephant standing on a piece of land with herbage, and looking to the left. The date, 1812, below the ground. The whole within an ornamented rim.



Rix Dollar, 1812.

℞. — Upper legend : — CEYLON. Lower legend : — CURRENCY. Inscription, in two lines, within an oblong compartment surmounted by the Royal Crown : — ONE RIX DOLLAR. The mound of the crown bisects the upper legend. On an escroll below the compartment : — DIEU ET MON DROIT. The whole within an ornamented rim.

# IRELAND.

Penny, 1813.

Obv. — GEORGIUS III. D: G. REX. Draped bust of the King in profile and looking to the right. The monogram T. W. (Thomas Wyon) on the drapery. His Majesty is wearing a wreath of laurel. The ends of the wreath are united at the rear of the head by ribbon which is tied into a bow with one of the hanging parts on the neck. The whole within an ornamented rim.



Penny, 1813.

℞. — Legend : HIBERNIA. A harp with nine strings crowned with the Royal Crown. Below the harp, the date, 1813. The whole within an ornamented rim.

E. — Milled incusely in the centre.

## MEDALS.

Thomas Wyon junior's medals include the following : Presentation medal to Lieutenant Pearce R. N. for life saving, 1809; — Isis medal, 1810 (re-engraved in 1813, and used by the Society of Arts for their Prize medals); — Medal of Wellington, 1810 — Wooldrige medal, 1812; — Nottinghamshire Rifleman; — Honorary Medal for T. Skinner, Fort de Bath; — Medal for the Royal Naval College, Portsmouth, 1812; — Manchester Pitt Club medal, 1813 (℞. Pitt arousing the genius of Britain to resist the fiends of Anarchy, who have overthrown Religion and Royalty, with the Virtues awaiting the result, etc. According to Sainthill, one of Wyon's grandest efforts; *illustrated*); — Regency of the Prince of Wales, 1811 (℞. signed : T. W. JUN. D & F); — The Peace of 1814 (T. WYON. JUN. S.); — The Hanoverian Dynasty, 1814 (T. WYON. JUN. S.); — Upper Canada



preserved; — Medals presented to the Indian Chiefs in Canada, 1814 (several types); — Medal of the Tsar Alexander I. of Russia, struck during the Visit of the Grand Duchess of Oldenburg to the Royal Mint, London; — Treaty of Paris, 1814 (published by Rundell & Co., from his 'Peace checking the Fury of War', a design which had won the gold medal of the Society of Arts); —



Manchester Pitt Club Medal, 1813.

Centenary of Accession of House of Brunswick (for the Corporation of Cork); — Liverpool Pitt Club medal; — Waterloo medal, 1815 (*illustrated*), with reverse, Victory, adapted from a Greek coin of Elis (*illustrated*), a type which is described as one of the finest



Pattern for Waterloo Medal, 1815.

compositions in Greek numismatic art; the medal is signed: **T. WYON. JUN. S.**; — Opening of Waterloo Bridge, 1817; — Medal issued for the Army, 1808-1814, obv. Britannia to left seated

on a globe; *R.* Laurel-wreath enclosing the name of the battle; — Pattern for Waterloo medal, 1815 (*illustrated*); — Cambridge Prize Medal, 1812 (*ARTIS CÆLATURE NUMISMATIBUS EXEMPLAR ADROGATUM*; medal executed for H. R. H. the Duke of Gloucester as the Chancellor of the University of Cambridge; — Pitt, 1814 (*R.* designed by H. Howard); — Jubilee in honour of the Peace,



Stater of Elis, B.C. 479-421.

1. Aug. 1814; — Algiers bombarded, 1816 (*obv. only*); published by Rundell, Bridge & Rundell); — Coronation of George IV., 1821 (*obv. signed: T. W. JUN. E.*, was engraved before artist's death in 1817; *R.* by Benj. Wyon); — George, Prince Regent, 1817; *R.* TO THE NOBLE SIGNOR VICTOR CARIDI, DEPUTY FROM THE LEGIS-



Bombardment of Algiers, 1816.

LATIVE ASSEMBLY OF THE UNITED IONIAN STATES II. JULY 1817. — Upper Canada preserved (A beaver undismayed by the appearance of the American eagle; the British lion in the distance); — True-Blue Club medal; — Miniature medal (weighing seven grains) of the Duke of Wellington; — Miniature medal of the Prince; — Medallion of Sir Joseph Banks (unfinished); — Medal of Miles (as



a counterpart to that of Snelling; unfinished); — Medal of the Mint (unfinished).

“ The private life of Thomas Wyon junr. ”, says Sainthill, “ was



Medal awarded to Indian Chiefs, 1814.

as amiable as his public was splendid; his habits were strictly religious and domestic; and as a son and a brother, he was all that a parent or a relative could wish for; his manners were uncommonly mild and unassuming; though it would not have been wonderful if abilities which, at so early an age, placed him at the undisputed

head of his profession in this country, had rendered him otherwise; he was also perfectly free from that envy and jealousy which, while it exists among all classes of society, is perhaps more visible among artists. No person could be more ready at all times to point out merit wherever it existed, and no one more severely criticised, or had so humble an opinion of his own labours as himself" (*Olla Podrida*, I, p. 32).

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**WYON, WILLIAM** (*Brit.*) 1795-1851. Eldest son of Peter Wyon, was born in Birmingham in 1795. He went to school in his native place, and in 1809 was apprenticed to his father. The art of Flaxman, with which he became acquainted, when a boy, through coming across a copy of the famous artist's "Dante", left a lasting impression on his mind; so much so, that in after life he was in the habit of calling Flaxman his real instructor.

Under the guidance of his father, the youthful engraver collaborated with him in the execution of many dies for Tokens and Medals, which bear Peter Wyon's signature. At the age of sixteen, he produced a head of Hercules in bold relief, which was brought to the notice of Nathaniel Marchant, "and elicited from the renowned gem-engraver an earnest recommendation that the youth should be employed upon objects of higher art than those which his father was accustomed to receive from the tradesmen of Birmingham". Among other early works of William Wyon, Sainthill mentions a head of Antinous, "which his father set in gold for his own seal", and a die with a copy of "The Woodman" after Westall's picture, gilt impressions from which were struck for brooches which "obtained so large a sale that the manufacturers were anxious to have other similar designs executed by the same hand".

In 1812 William Wyon visited London on the invitation of his uncle Thomas Wyon, and was induced to make a die in competition for the premium offered by the Society of Arts. The subject was 'a head of Ceres'. "Marchant praised the design", says Wroth, "and when Wyon wanted to obtain a model of an ancient plough told him to go to Richard Payne Knight, and to say that he was 'that pretty behaved, modest boy whom he had spoken to him about'. On 25. May 1813 the Society of Arts awarded Wyon their



large gold medal for his 'Ceres' and purchased the dies for use in striking the Society's prize gold medal (class, Agriculture)". The same Society granted to him another gold medal for his designs for a Naval prize medal, being an original composition of Victory in a marine car attended by Tritons.

In 1815 William Wyon again visited London, and aided his uncle Thomas Wyon the elder in engraving the new Great Seals. He was required to cut those for Scotland and Ireland, while his cousin Thomas was engaged on the execution of the Great Seal for England.

In 1816 Pingo and Marchant, the chief and second engravers of the Mint having been superannuated, Thomas Wyon Junior was



Portrait-medal of William Wyon,  
by Leonard C. Wyon.

promoted to be Chief-engraver, and notwithstanding the objection raised against the candidature of William Wyon, on account of his being of the same family as the Chief-engraver, he was chosen, after a competition, and on the award of Sir Thomas Lawrence, to fill the post of Second engraver.

In 1817 Thomas Wyon junior died, and Pistrucci, the noted Gem-engraver, and a favourite of the Master of the Mint, Lord Maryborough, was appointed to the vacant office. William Wyon resented this nomination, and differences arose between the two men. Pistrucci was a skilful artist, but it is said an indolent one: and most of the work incurred by the great recoinage of 1816 and the British and Colonial coinages of George III. and George IV. devolved on Wyon, without any increase to his pay.

In 1822, Pistrucci practically withdrew his services by declining to reproduce Sir Francis Chantrey's bust of the King on the coinage of that year. He nevertheless retained his salary of £ 500 while Wyon only received £ 200. This continued until 1828, when, as a compromise, Wyon was made Chief-Engraver, and Pistrucci



Portrait-model of George IV., by William Wyon.

received the designation of Chief-Medallist, each receiving a yearly salary of £ 350, while Wyon was awarded £ 500 for his extra services from 1823 to 1828.

"In 1830 Wyon began the series of coin-dies of William IV., the portrait (*illustrated*) being taken from Sir Francis Chantrey's model. In 1835 he visited Lisbon and modelled the portrait of Queen Donna Maria for the new Portuguese coinage which he was selected to engrave. In 1831 he had been elected an associate of the Royal Academy, and on 10. March 1838 he became an academician, this being the first occasion on which a medallist had been elected. He was also an honorary member of the Imperial Academy of Fine Arts at Vienna (elected 1836).

"On the accession of Queen Victoria the preparation of the Coronation medal was entrusted to Pistrucci, and in 1837 and 1838 a newspaper controversy as to the respective merits of the work (and nationality) of Pistrucci and Wyon excited public interest. Pistrucci was stoutly defended by William Richard Hamilton, while Wyon was supported by Richard Sainthill, the numismatist, and by Edward Hawkins, who wrote under the pseudonyms of 'Daniel Briton', 'Persona', and 'A.Z.' Wyon's friend Nicholas Carlisle



printed privately a eulogistic memoir of him in 1837" (Wroth, *Dict. Nat. Biog.*, p. 270).

The following extract from the Parliamentary Record of the Mint shows how acute the controversy became. Pistrucci, in his notes, complains of Wyon spoiling his dies by retouching them, and in a letter of R. J. Lane to Sainthill, in which he praises Wyon's City medal 'as the most exquisitely perfect and true portrait of the Queen', we read that at the Palace Wyon refused to take his sittings with Pistrucci at work in the room. Sainthill however observes that Wyon was entirely free from any feeling of jealousy, as regarded other artists in his own profession, native or foreign, at every period of his life; nor was this disposition ever disturbed by the malevolence and injustice which, at some stages of his career, he encountered from others.

"It appears that Signor Pistrucci was invited over from Italy, when Lord Maryborough was Master of the Mint, to lend his assistance in preparing the dies for a new coinage then about to be issued. It was held as a matter of course, that there could not be sufficient talent among the engravers of Great Britain itself, for the due execution of the task, and that, therefore, a foreigner must be secured at all hazards. And what has been the result? A new coinage appeared not particularly remarkable for its excellence in design or execution, but exceedingly remarkable for the unprecedented prominence given by himself, we presume, to the name of the artist. While the style and titles of His Majesty were obliged to be represented by curtailments and initials, the name "P-i-s-t-r-u-c-c-i" figured at full length in a conspicuous situation on both sides of the coin; as though it were desired to proclaim to all the world that England was compelled to search the continent for an artist capable of fitly executing her coinage, and that none such was to be found within "the four seas of Britain". Signor Pistrucci, it appears, conferred these great favours on the pledge of Lord Maryborough, that he should succeed to the chief engravership on the first opportunity; but when this opportunity occurred it turned out that in making his promise, the Master of the Mint had proved himself grossly ignorant of the powers of his office, inasmuch as an Act of Parliament stood directly in the way of the appointment, by which it was enacted, that no foreigner should have possession of the dies belonging to the coinage of the kingdom; without which possession the chief engraver could not possibly perform his duties. The consequence has been, that ever since, Signor Pistrucci has resided in the Mint, with the nominal appointment of chief medallist, and the (by no means nominal) salary of £300 a-year. It will have been perceived that in this period he has had nothing to do with engraving either coins or

medals, yet we have had both, — and those executed too in a style far superior to the productions of this Italian Artist. How is this? Has the continent again been ransacked? Has another first-rate engraver been decoyed from Italy to this land of fog, there to pine away after a time on a fat salary and the “*dolce far niente*”? No such thing! The matter was settled simply enough; Mr. William Wyon was appointed chief engraver, and has ever since performed all its duties in person, the only perceptible difference in the coin since it has been under the superintendence of a native artist, having been a very considerable improvement in point both of



Trial piece bearing the Effigy of King William IV.,  
by William Wyon.

design and execution, and the dwindling of the engraver's name from the full-length and alto-relievo stateliness of the Italian, to the scarcely-visible “W.W.” of the Englishman.

“It is plain from all this, that Lord Maryborough might have spared himself the trouble of his Italian importation, and it is equally plain, that had he so spared himself, he would have spared John Bull the honour and glory of supporting a thankless sinecurist in the person of Signor Pistrucci; for after all, it appears that the Signor considers himself an ill-used man, and repels all insinuations that he might do something for his salary by observing that when the British Government fulfil their promises to him, he shall have no objection to do something for the British Government. That he is determined fully to maintain his rights, may be inferred from the fact of his having lost no time in taking possession of the apartments appropriated to the former chief engraver, which he has ever since continued to occupy, so that, as Mr. Wyon complains, he is compelled to carry on the engraving of the dies in a smaller and more inconvenient space than any of his predecessors, while the dies themselves are more than ever subject to be lost or injured. It is indeed, admitted on all hands, that the present arrangements as to the dies require a thorough reform. They undergo so many



removals during the various processes they have to undergo, that it is more owing to good fortune than good management that many of them have not disappeared, and that some private manufacturers are not enabled to turn out a coinage undistinguishable from that of the Mint itself! The clerk of the irons under whose superintendence they are placed, informs the Committee that at



Impression from Wax model by William Wyon of Queen Victoria's head for the obverse of the British Imperial gold, silver and copper coinage issued for currency.

present, "the dies are forged and burned in one place, brought up from the punches and annealed, hardened, and kept in another, polished in a third, lettered in a fourth, and submitted to the inspection of the chief engraver in a fifth department".

This trial piece is the size of a crown. The reverse is plain and also the edge.

In the autumn of the year 1835 the Portuguese Government

applied to the British Government to allow William Wyon to proceed to Lisbon for the purpose of making a model of Her Most Faithful Majesty Donna Maria to be used for the obverse of a new coinage for Portugal. Nicholas Carlisle in "A memoir of the life and works of William Wyon" published in 1837 says : —

"The consent of the British Government being obtained, and his medical advisers being of opinion that his health might be improved by a sea voyage, Mr. Wyon embarked on the twenty-second of September, and, after a very tempestuous voyage, arrived in safety at Lisbon.

"His stay in that capital appears to have been satisfactory in the highest degree. The model of Her Majesty was esteemed to be a most happy likeness, — and the youthful Queen was so well pleased, that she graciously commanded Mr. Wyon to execute a large medal from it, to be used in the intended coinage.

"After an agreeable residence of six weeks in the city of Lisbon, Mr. Wyon requested the permission of Her Majesty to return to England, which being graciously complied with, our artist, in the month of November, stepped again upon his native soil, to the great joy of his family, and amidst the congratulations of his friends, for the consummate manner in which he had upholden the taste, talent and dignity of the unshackled genius of a Briton, and he now reaps a proud reward in the new series of coins, which he has engraved for the Portuguese Dominions".

In 1839 Wyon visited Paris, and received a cordial welcome by Louis Philippe, who presented him with a gold medal. Wyon showed the King his Guildhall medal of Queen Victoria, and his medallion of King William IV. Louis Philippe praised that of the Queen highly, and when he looked at William IV., he laughed and said — 'It is the old boy, his very self'.

Wyon's head of Queen Victoria for the coinage received universal approbation and still ranks as one of the noblest productions, combining beauty of design and perfect execution, in the British numismatic series. Sainthill says : "The graceful arrangement, character, and expression of the whole bust; its breadth and softness; the perfect youth, yet sweetly defined womanhood, of the features; the exquisite delicacy of the line connecting the cheek and neck; and the surpassing beauty of the lower part of the face and lip, strike us as a combination of excellences where all the truth of nature is displayed in all the perfection of art" (*Olla Podrida* I, 65).

One of Wyon's most notable productions was the Cheselden medal for St. Thomas's Hospital (*illustrated*). The subject was a peculiarly difficult one; a dead body laid out in the dissecting room, but he succeeded admirably, showing a wonderful anatomical knowledge, defying all criticism.



In 1846 Wyon designed and engraved a Pattern Crown of the Queen in the mediaeval style (the so-called 'Gothic Crown'), which by Royal command was issued as a coin in 1847. Eight thousand crowns were coined for distribution among the London bankers, and they were soon absorbed by collectors, so that scarcely any strayed into general circulation.

During the remainder of his life Wyon was actively engaged on



Impression from the Wax model by William Wyon for the reverse of the current British India Two Mohurs and Mohur of King William IV., from John Flaxman's design, adopted on the suggestion of Lord William Bentinck.

coin and medal work. He was married in 1821 to Catherine Sophia, third daughter of John Keele, a surgeon of Southampton. His wife died in February 1851, and some months later, in September of the same year, he was attacked by paralysis, which deprived him of the use of his left side, at Brighton, where he died on the following 29th of October. William Wyon left four children, two sons and two daughters, the elder son, Leonard Charles Wyon became Chief-engraver at the Royal Mint on his father's death in 1851 and remained in office until his death in 1891; the younger son, Frederick William, followed the legal profession and died in March, 1904.

Leonard Charles Wyon engraved a portrait-medal of his father (*illustrated*). Another portrait drawn by him in 1842 is reproduced



The Cheselden Medal for St. Thomas's Hospital.



in Sainthill's "Olla Podrida" (I., 88) and in "The Gentleman's Magazine" (1851, II. 609).

"Wyon's industry as a designer and engraver of dies both for coins and medals was extraordinary", remarks Wroth. "His work was always conscientious and well finished, though he was no doubt hampered by the mechanical conditions with which a modern medallist has usually to comply, and he sometimes adhered too



Medal of the Society for the Management and Distribution of the Artists Fund.

faithfully to the medallic traditions of classical, or rather of pseudo-classical, design. Some of his productions attain a really high level of artistic excellence".

Sainthill praises Wyon "as an engraver of medals who will stand hereafter in our English order of merit immediately after Thomas Simon. He may not have equalled Simon (?) but he has surpassed Briot, the Roettiers, Rawlins, Blondeau, Croker, Tanner, Pingo, and Pistrucci. His heads have both force and delicacy, and are always admirable in point of likeness. His reverses are conceived in the School of Flaxman, for whose works he was known to have evinced greater enthusiasm than for those of any other modern artist".

In Carlisle's 'Memoir' is a fairly complete list of William Wyon's medallic productions up to 1836; another list (but incomplete) was

compiled by L. C. Wyon and printed in Sainthill's 'Olla Podrida' (II., 401-403). I possess a letter by L. C. Wyon, addressed to Stephen Tucker Esq., a collector, in March 1885, in which he mentions that no complete list of his father's works had been made. He states that the nearest approach to it is one which he compiled many years previously (probably for Sainthill), rather hastily, from his account books, which were not carefully kept. They date from 1825 when he was thirty years old, and had of course executed a number of medals.

A case of medals by William Wyon was exhibited at the Great Exhibition in London in 1851. Many of his Pattern Coins and Medals are preserved in the British Museum. A fine series of his medals is contained in a special case which is on exhibit at the Royal Mint Museum, London.

William Wyon's signature occurs usually as **W. W.**; **WYON**; **W. WYON**; **W. WYON A. R. A.**; or **W. WYON, R. A.**

Sainthill, in 'Olla Podrida' I and II has described and ably criticised many of the medallic works of William Wyon, although in some cases I think he has been somewhat excessive in his praise.

#### COINS FOR CURRENCY.

The coins issued for currency in various parts of the British Empire during the reigns of King George the Third, King George the Fourth, King William the Fourth and Queen Victoria which were struck from dies engraved by William Wyon are dated as follows. Those bearing dates distinguished by an asterisk were coined as specimens. Sometimes he only executed one of the two dies used for striking the coins.

#### AUSTRALIA.

##### QUEEN VICTORIA.

##### MELBOURNE MINT.

**GOLD : Sovereign** (Royal Arms on reverse), 1872 to 1887 both years inclusive; — **Sovereign** (Saint George and the Dragon on reverse), 1872 to 1887 both years inclusive; — **Half Sovereign**, 1873, 1877, 1881, 1882, 1884, 1885, 1886 and 1887.

Obverse by William Wyon from his own model from life.

##### SYDNEY MINT.

**GOLD : Sovereign** (Royal arms on reverse), 1871 to 1887, both years inclusive; — **Sovereign** (Saint George and the Dragon on



reverse), 1871 to 1887 both years inclusive; — **Half Sovereign**, 1872, 1874, 1876, 1878, 1879, 1880, 1881, 1882, 1883, 1886 and 1887.

Obverse by William Wyon from his own model from life.

## BRITISH GUIANA.

WILLIAM IV.

**SILVER** : **Three Guilders**, 1832; — **Two Guilders**, 1832; — **Guilder**, 1832, 1833, 1835 and 1836; — **Half Guilder**, 1832, 1833, 1835 and 1836; — **Quarter Guilder**, 1832, 1833, 1835 and 1836; — **Eighth Guilder**, 1833, 1835 and 1836.

Obverse by William Wyon from a bust by Sir Francis Chantrey. Reverse of the eighth guilder dated 1833, 1835 and 1836 and of the guilder, half guilder and quarter guilder dated 1836 by William Wyon from his own designs.

## BRITISH IMPERIAL.

GEORGE III.

**GOLD** : **Half Sovereign**, 1817, 1818 and 1820.

Reverse by William Wyon.

GEORGE IV.

**GOLD** : **Sovereign**, 1825, 1826, 1827, 1829 and 1830; — **Half Sovereign**, 1825\*, 1826, 1827 and 1828.

**SILVER** : **Half Crown**, 1824\*, 1825, 1826, 1828 and 1829; — **Shilling**, 1825, 1826, 1827 and 1829; — **Sixpence**, 1826, 1827, 1828 and 1829.

**COPPER** : **Penny**, 1825, 1826 and 1827; — **Halfpenny**, 1825, 1826 and 1827; — **Farthing**, 1821, 1822, 1823, 1825 and 1826 (Type 1); — **Farthing**, 1826, 1827, 1828, 1829 and 1830 (Type 2).

Obverse of all except the farthing of Type 1 by William Wyon from a bust by Sir Francis Chantrey. Reverse of all by William Wyon from his own designs.

WILLIAM IV.

**GOLD** : **Sovereign**, 1831 to 1837 both years inclusive; — **Half Sovereign**, 1834, 1835, 1836 and 1837.

**SILVER**: Half Crown, 1831\*, 1834, 1835, 1836 and 1837; — Shilling, 1831\*, 1834, 1835, 1836 and 1837; — Sixpence, 1831, 1834, 1835, 1836 and 1837; — Groat, 1836 and 1837; — Fourpence, 1831 to 1837 both years inclusive; — Threepence, 1831 to 1837 both years inclusive; — Twopence, 1831 to 1837 both years inclusive; — Penny, 1831 to 1837 both years inclusive.

**COPPER**: Penny, 1831, 1834, 1836 and 1837; — Halfpenny, 1831, 1834 and 1837; — Farthing, 1831, 1834, 1835, 1836 and 1837.

Obverse of all by William Wyon from a model by Sir Francis Chantrey. Reverse of the groat and copper penny, halfpenny and farthing by William Wyon from his own design.

# VICTORIA.

**GOLD**: Sovereign (Royal Arms on the reverse), 1838, 1839, 1841 to 1866, 1868 to 1874 and 1887\* all years inclusive; — Sovereign (Saint George and the Dragon on the reverse), 1871, 1872, 1873, 1874, 1876, 1878, 1879, 1880, 1884, 1885 and 1887\*. — Half Sovereign, 1838, 1839, 1841 to 1861, 1863, 1864, 1865, 1866, 1867, 1869 to 1880, 1883, 1884, 1885 and 1887\* all years inclusive.



Crown, 1879.

**SILVER**: Crown, 1839\*, 1844, 1845, 1847 and 1879\* (illustrated); — Half Crown, 1839 to 1846, 1848, 1849, 1850, 1853\*, 1862\*, 1864\*, 1871\*, and 1874 to 1887 all years inclusive; — Shilling, 1838 to 1846 and 1848 to 1887 all years inclusive; — Sixpence, 1838 to 1846 and 1846 to 1887 all years inclusive; — Groat, 1837\*, 1838 to 1856 both years inclusive, 1857\* and 1862\*; — Fourpence, 1838 to 1887 both years inclusive; — Threepence, 1838 to 1887 both years inclusive; — Twopence, 1838 to 1887 both years inclusive; — Penny, 1838 to 1887 both years inclusive.

**COPPER**: Penny, 1839\*, 1841, 1843 to 1849, 1851 to 1859 and



1860\* all years inclusive; — **Halfpenny**, 1838, 1839\*, 1841, 1843 to 1849, 1851 to 1859 (*illustrated*) and 1860\*, all years inclusive; — **Farthing**, 1838 to 1859 both years inclusive and 1860\*; —



Halfpenny, 1859.

**Half Farthing**, 1842, 1843, 1844, 1847, 1851, 1852, 1853, 1854, 1856 and 1868\*.

Obverse of all by William Wyon from his own model from life. Reverse of the groat and copper penny, halfpenny, farthing and half farthing by William Wyon from his own designs.

**SILVER**: **Crown** (Gothic) 1846\*, 1847 (*illustrated*) and 1853\*; —



"Gothic" Crown, 1847.

**Florin** (Godless or Graceless) 1849; — **Florin** (Gothic) 1851\*, 1852 to 1881 and 1883 to 1887 all years inclusive.

Obverse of all by William Wyon from his own design.

## BRITISH INDIA.

WILLIAM IV.

**GOLD**: **Two Mohurs**, 1835; — **Mohur**, 1835.

**SILVER**: **Rupee**, 1835; — **Half Rupee**, 1835; — **Quarter Rupee**, 1835.

Obverse of all by William Wyon. Reverse of the Two mohurs and Mohur by William Wyon from John Flaxman's design.

VICTORIA.

**GOLD** : Mohur, 1841.

**SILVER** : Rupee, 1840 and 1849\* ; — Half Rupee, 1840 and 1849\* ; — Quarter Rupee, 1840 ; — Two Annas, 1841 and 1849\*.

Obverse of all by William Wyon. Reverse of the mohur by William Wyon from John Flaxman's design.

BRITISH WEST INDIES.

WILLIAM IV.

**SILVER** : Threepence, 1834, 1835, 1836 and 1837.

Obverse by William Wyon from a model by Sir Francis Chantrey.

VICTORIA.

**SILVER** : Threepence, 1838, 1839, 1840, 1841, 1842, 1843, 1860, 1862 and 1870\*.

Obverse by William Wyon from his own model from life.

CEYLON.

GEORGE IV.

**COPPER** : Half Farthing, 1828 and 1830.

Obverse and reverse by William Wyon.

WILLIAM IV.

**COPPER** : Half Farthing, 1837.

Obverse by William Wyon from a model by Sir Francis Chantrey.  
Reverse by William Wyon from his own design.

VICTORIA.

**COPPER** : Half Farthing, 1839 ; — Quarter Farthing, 1839, 1851, 1852, 1853 and 1868\*.

Obverse by William Wyon from his own model from life.  
Reverse by William Wyon from his own design.

**COPPER** : Five Cents, 1870, 1890, 1891 and 1892 ; — Cent, 1870, 1890, 1891, 1892, 1900 and 1901 ; — Half Cent, 1870, 1890, 1892, 1895, 1898 and 1901 ; — Quarter Cent, 1870, 1890, 1898 and 1901.

Obverse by William Wyon from his own design.



GIBRALTAR.

VICTORIA.

*COPPER*: Two Quarts, 1842 and 1861\*; — Quart, 1842 and 1861\*; — Half Quart, 1842.

Obverse by William Wyon from his own model from life.

HONG KONG.

VICTORIA.

*SILVER*: Ten Cents, 1863, 1865, 1866, 1867, 1868, 1872, 1873, 1874, 1875, 1876, 1877 and 1879 to 1901 all years inclusive.

*BRONZE*: Cent, 1863, 1865, 1866, 1875, 1876, 1877, 1879, 1880, 1881, 1899, 1900 and 1901.

Obverse by William Wyon from his own design.

ISLE OF MAN.

VICTORIA.

*COPPER*: Penny, 1839, 1841\* and 1859\*; — Halfpenny, 1839, 1841\* and 1860\*; — Farthing, 1839, 1860\* and 1864\*.

Obverse by William Wyon from his own model from life.

IONIAN ISLANDS.

GEORGE III.

*COPPER*: Ten Oboli, 1819; — Five Oboli, 1819; — Two and a half Oboli, 1819 and 1820.

Obverse and reverse by William Wyon from his own designs.

WILLIAM IV.

*SILVER*: Thirty Oboli, 1834 and 1835.

*COPPER*: Oboli, 1834 and 1835.

Obverse and reverse by William Wyon from his own designs.

VICTORIA.

*SILVER*: Thirty Oboli, 1848, 1849, 1851, 1852, 1857 and 1862.

*COPPER*: Oboli, 1848, 1849, 1851, 1853, 1857 and 1862.

Obverse and reverse by William Wyon from his own designs.

IRELAND.

GEORGE IV.

*COPPER*: Penny, 1822 and 1823; — Halfpenny, 1822 and 1823.  
Obverse by William Wyon from a model by Benedetto Pistrucci.  
Reverse by William Wyon from his own design.

JERSEY.

VICTORIA.

*COPPER*: Thirteenth of a Shilling, 1841, 1844, 1851, 1858, 1861 and 1865; — Twenty-Sixth of a Shilling, 1841, 1844, 1851, 1858 and 1861; — Fifty-Second of a Shilling, 1841 and 1861.

Obverse by William Wyon from his own model from life.  
Reverse by William Wyon from a design supplied by the Government of Jersey.

MALTA.

GEORGE IV.

*COPPER*: Third of a Farthing, 1827.

Obverse by William Wyon from a bust by Sir Francis Chantrey.  
Reverse by William Wyon from his own design.

WILLIAM IV.

*COPPER*: Third of a Farthing, 1835.

Obverse by William Wyon from a model by Sir Francis Chantrey.  
Reverse by William Wyon from his own design.

VICTORIA.

*COPPER*: Third of a Farthing, 1844.

Obverse by William Wyon from his own model from life.  
Reverse by William Wyon from his own design.

MAURITIUS.

GEORGE IV.

*SILVER*: Half Dollar, 1822; — Quarter Dollar, 1820 and 1822; — Eighth Dollar, 1820 and 1822; — Sixteenth Dollar, 1820 and 1822.

Obverse and reverse by William Wyon.



## NEW BRUNSWICK.

VICTORIA.

*COPPER : Penny, 1854 ; — Halfpenny, 1854.*

Obverse by William Wyon from his own model from life.

PENANG.

GEORGE IV.

*COPPER : Pice, 1825 ; — Half Pice, 1825 ; — Quarter Pice, 1825.*

Obverse and Reverse dies engraved by William Wyon.

## STRAITS SETTLEMENTS.

VICTORIA.

*COPPER : Cent, 1845 and 1862 ; — Half Cent, 1845 and 1862 ; — Quarter Cent, 1845 and 1862.*

Obverse by William Wyon from his own design.

### PATTERN COINS.

Numerous dies engraved by William Wyon were used for striking Pattern Coins. These pieces are much prized by collectors. They are most artistic specimens of this engraver's work, being very carefully struck. Many are exceedingly rare. Among them are the following :

GEORGE III.

Crown, 1817.



Pattern Crown, 1817.

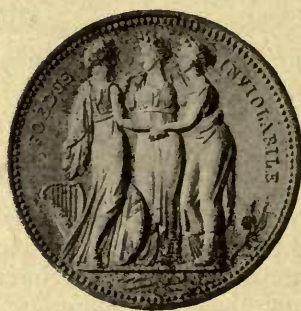
Obv. — Legend : *GEORGIUS III D : G : BRITANNIARUM REX.*  
The date, 1817, between the beginning and end of the legend.  
Bust of the King in profile and looking to the right. His Majesty is wearing a wreath of laurel. The shoulders are draped. Below the drapery : — *W. WYON* : The whole within an ornamented rim.

**R.** — Legend : — INCORRUPTA FIDES VERITASQUE. A shield bearing the Royal Arms without heraldic colouring and surmounted by the Royal Crown. The whole within an ornamented rim.

**E.** — Plain.

**Crown, 1817.**

**Obv.** — Legend : — GEORGIUS III D : G : BRITANNIARUM REX F : D : The date, 1817, between the beginning and end of the legend. Head and truncated neck of the King in profile and looking to the right. Below the truncation of the neck : — W. WYON. The whole within a plain circle, encompassed by a beaded circle which is encircled by a plain rim.



Pattern Crown, 1817.

**R.** — Legend : — FOEDUS INVIOLEBILE. Three female figures of chaste design and masterly execution expressing the legislative union of Great Britain and Ireland. Their heads are adorned with roses, thistles and shamrocks respectively. To the left of Hibernia, a harp and W. WYON. Between Hibernia and Britannia, an oval shield with united fimbriated crosses. To the right of Scotia, a thistle. In the exergue, a rudder crossed by a branch of palm. The whole within a plain circle, encompassed by a beaded circle which is encircled by a plain rim.

**E.** — Plain.

Obverse and reverse by William Wyon.

#### GEORGE IV.

**Halfcrown, 1824.**

Type and legends as the Crown of 1826. (*Cf. Num. Circular*, Vol. XXIII, 1915, n° 32265). Also in Barton's metal (*l.c.*, n° 32302).

**Two Pounds, 1825.**

**Obv.** — Legend : — GEORGIUS IV DEI GRATIA. Head and truncated neck of the King in profile and looking to the left.



Below the truncation of the neck, the date, 1825. The whole within an ornamented rim.



Pattern Two Pounds. 1825.

℞. — Legend: — BRITANNIARUM REX FID: DEF: On an ermine mantle surmounted by the Royal Crown a plain shield bearing the Royal Arms without heraldic colouring. The whole within an ornamented rim.

E. — Plain.

\* \* There is also a Trial piece in gold for the obverse of a Five Pound piece, dated 1825 (*Cf. Num. Circular*, Vol. XXIII, 1915, n° 32238).

**Mohur, 1828.**

Obv. — A Lion looking to the left in front of a palm-tree.



Pattern Mohur, 1828.

℞. — Star of the Garter, with BOMBAY on The Garter, enclosing the date 1828.

E. — Plain.

**Five Pounds, 1829.**

Obv. — Legend: GEORGIUS IV DEI GRATIA. Head and truncated neck of the King in profile and looking to the left. On the truncation of the neck: — W. W. (William Wyon), below it, the date, 1829. The whole within an ornamented rim.



Pattern Five Pounds, 1829.

℞. — Legend : — BRITANNIARUM REX FID: DEF : On an ermine mantle surmounted by the Royal Crown, a plain shield bearing the Royal Arms without heraldic colouring. The whole within an ornamented rim.

E. — Plain.

Crown, 1829.

Obv. — Legend : — GEORGIUS IV DEI GRATIA. Head and truncated neck of the King in profile and looking to the left. On the truncation of the neck : W.W. (William Wyon), below it, the date, 1829. The whole within an ornamented rim.



Pattern Crown, 1829.

℞. — Legend : BRITANNIARUM REX FID : DEF : On an ermine mantle surmounted by the Royal Crown the Collar of the Most Noble Order of The Garter with The George pendant. A plain shield bearing the Royal Arms, heraldically coloured on The Garter. The whole within an ornamented rim.

E. — Plain.



WILLIAM IV.

**Five Pounds, 1831.**

Obv. — Legend : — GULIELMUS IIII D : G : BRITANNIAR : REX F : D : Head and truncated neck of the King in profile and looking to the right. On the truncation of the neck : — W. W. (William Wyon). The whole within an ornamented rim.



Pattern Five Pounds, 1831.

R. — Legend : — ANNO 1831. On an ermine mantle surmounted by the Royal Crown The Collar of the Most Noble Order of The Garter with The George pendant turned to the left. A plain shield bearing the Royal Arms heraldically coloured on The Garter. The whole within an ornamented rim.

E. — Plain.

**Crown, Undated.**

Obv. — Legend : — GULIELMUS IIII D : G : BRITANNIAR : REX F : D : Head and truncated neck of the King in profile and looking to the right. On the truncation of the neck : — W. W. (William Wyon). The whole within an ornamented rim.



Pattern Crown.

℞. — Legend: — BRITANNIARUM REX FID : DEF : On an ermine mantle surmounted by the Royal Crown The Collar of the Most Noble Order of The Garter with The George pendant turned to the right. Below the pendant: — J.B.M. (Johann Baptist Merlen). A plain shield bearing the Royal Arms heraldically coloured on The Garter. The whole within an ornamented rim.

E. — Plain.

\* Two varieties described in *Numismatic Circular*, Vol. XXIII, nos 32339 and 32340. Besides these, trials of the dies for obv. or rev. exist in various metals.

Groat, 1836.

Obv. — Legend: — GULIELMUS IIII D : G : BRITANNIAR : REX F : D : Head and truncated neck of the King in profile and looking to the left. The whole within an ornamented rim.



Pattern Groat, 1836.

℞. — Emblem of Britannia looking to the right. The figure is draped, wearing scale armour on the breast and a helmet adorned with plumes. She is seated upon a rock. Her right hand rests on an oval shield which leans against the rock. The shield bears the cross of Saint George and the saltire of Saint Patrick, united, but not heraldically coloured. Her left arm entwines a plain trident which she holds with her hand. Her right foot is bare. On the left of the figure the numeral 4 and on the right P. Below the rock, the date, 1836. The whole within an ornamented rim.

E. — Plain.

#### VICTORIA.

Five Pounds, 1839.

Obv. — Legend: — VICTORIA D : G : BRITANNIARUM REGINA F : D : Head and truncated neck of the Queen in profile and looking to the left. On the truncation of the neck: — W. WYON, R.A. A decorated diadem and an ornamented fillet bind the wavy hair, which is parted on the forehead, carried over the top of the ear and gracefully collected into a knot, with two curls hanging behind the head. The diadem and fillet are partly hidden by the hair. The whole within an ornamented rim.

℞. — Legend: — DIRIGE DEUS GRESSUS MEOS. The Queen as Una looking to the left and guiding the British lion with the sceptre which she holds in her right hand. The orb, in her left



hand. Below the ground, the date, MDCCCXXIX. Beneath the date : — W. WYON, R.A. The whole within an ornamented rim.



Pattern Five Pounds, 1839.

E. — Inscribed : — DECUS. ET. TUTAMEN. ANNO. REGNI. TERTIO. A rose after TUTAMEN and another after TERTIO.

Crown, 1839.

Obv. — Legend : — VICTORIA DEI GRATIA. Head and truncated neck of the Queen in profile and looking to the left. On the truncation of the neck : — W. WYON, R.A. ; below it the date, 1839. A plain diadem and a plain fillet bind the wavy hair, which is parted on the forehead, carried over the top of the ear and gracefully collected into a knot, with three curls hanging, behind the head. The diadem and fillet are partly hidden by the hair. The whole within an ornamented rim.



Pattern Crown, 1839.

R. — Legend : — BRITANNIARUM REGINA FID : DEF : A plain shield bearing the Arms of the United Kingdom of Great Britain and Ireland heraldically coloured and surmounted by the Royal Crown. A branch of laurel on the left and another on the right of the shield, the lower portions of the branches being crossed below it, and tied together by ribbon formed into a bow with hang-

ing parts. Beneath the crossed branches and between two ornaments, the rose, thistle and shamrock engrafted upon the same stem. The whole within an ornamented rim.

E. — Plain.

Obverse by William Wyon. Reverse by J. B. Merlen.

**Half Crown, 1839.**

Obv. — Legend : — VICTORIA DEI GRATIA. Head and truncated neck of the Queen in profile and looking to the left. On the truncation of the neck : — W.W. incuse (William Wyon), below it, the date, 1839. An ornamented diadem binds the wavy hair, which is parted on the forehead, carried over the top of the ear and gracefully collected into a knot, with two curls hanging, behind the head. The diadem is partly hidden by the hair. The whole within an ornamented rim.



Pattern Halfcrown, 1839.

ix. — Legend : — BRITANNIARUM REGINA FID : DEF : A plain shield bearing the Arms of the United Kingdom of Great Britain and Ireland heraldically coloured and surmounted by the Royal Crown. A branch of laurel on the left and another on the right of the shield, the lower portions of the branches being crossed below it and tied together by ribbon formed into a bow, with hanging parts. Beneath the crossed branches and between two ornaments, the rose, thistle and shamrock engrafted upon the same stem. The whole within an ornamented rim.

E. — Plain.

Obverse by William Wyon. Reverse by J. B. Merlen.

**Crown, 1844.**

Obv. — Legend : VICTORIA DEI GRATIA. Head and truncated neck of the Queen in profile and looking to the left. Below the truncation of the neck : — W.W. (William Wyon), and the date, 1844. A plain diadem and a plain fillet bind the wavy hair, which is parted on the forehead, carried over the top of the ear and gracefully collected into a knot, with a curl hanging, behind the head. The diadem and fillet are partly hidden by the hair. The whole within an ornamented rim.





Pattern Crown, 1844.

R. — Legend : — BRITANNIARUM REGINA FID : DEF : A plain shield bearing the Arms of the United Kingdom of Great Britain and Ireland heraldically coloured and surmounted by the Royal Crown. A branch of laurel on the left and another on the right of the shield, the lower portions of the branches being crossed below it, and tied together by ribbon formed into a bow with hanging parts. Beneath the crossed branches and between two ornaments, the rose, thistle and shamrock engrafted upon the same stem. The whole within an ornamented rim.

E. — Plain.

Obverse by William Wyon. Reverse by J. B. Merlen.

**Quarter Sovereign, 1853.**

Obv. — Legend : — VICTORIA D : G : BRITANNIAR : REGINA F : D : Head and truncated neck of the Queen in profile and looking to the left. A plain diadem and a plain fillet bind the wavy hair, which is parted on the forehead, carried over the top of the ear and gracefully collected into a knot, with a curl hanging, behind the head. The diadem and fillet are partly hidden by the hair. The whole within an ornamented rim.



Pattern Quarter Sovereign, 1853.

R. — Upper legend : — QUARTER. Lower legend : — SOVEREIGN. A plain shield bearing the Arms of the United Kingdom of Great Britain and Ireland, heraldically coloured and surmounted by the Royal Crown, bisects the date, 1853. The whole within an ornamented rim.

E. — Plain.

Obverse by William Wyon. Reverse by Leonard Charles Wyon.

**Half Shilling, 1856.**

Obv. — Legend: — VICTORIA DEI GRATIA BRITANNIAR: REG: F: D: Head and truncated neck of the Queen in profile and looking to the left. A plain diadem and a plain fillet bind the wavy hair, which is parted on the forehead, carried over the top of the ear and gracefully collected into a knot, with a curl hanging, behind the head. The diadem and fillet are partly hidden by the hair. The whole within an ornamented rim.



Pattern Half Shilling, 1856.

R. — Inscription, in two lines: — HALF | SHILLING with the Royal Crown above. An ornament below SHILLING. A branch of olive on the left and a branch of oak-leaves and acorns on the right of the inscription, the lower portions of the branches being crossed below it and tied together by ribbon, formed into a bow with hanging parts. Beneath the crossed branches, the date, 1856. The whole within an ornamented rim.  
E. —

**Half Farthing, 1857.**

Obv. — Legend: — VICTORIA D: G: BRITANNIAR: REG: F: D: The date, 1857, between the beginning and end of the legend: Head and truncated neck of the Queen in profile, looking to the left and encompassed by a beaded circle. A plain diadem and a plain fillet bind the wavy hair, which is parted on the forehead, carried over the top of the ear and gracefully collected into a knot, with a curl hanging, behind the head. The diadem and fillet are partly hidden by the hair. The whole within an ornamented rim.



Pattern Half Farthing, 1857.

R. — Upper legend: — HALF FARTHING. Lower legend: — I CENTIME. Emblem of Britannia looking to the right and encompassed by a beaded circle. The figure is draped, wearing scale



armour on the breast and a helmet adorned with plumes. She is seated upon a rock. Her right hand rests on an oval shield which leans against the rock. The shield bears the cross of Saint George and the saltire of Saint Patrick, united but not heraldically coloured. Her left arm entwines a plain trident which she holds with her hand. Her right foot is bare. The whole within an ornamented rim.

E. — Plain.

**Halfpenny, 1859.**

Obv. — Legend : — VICTORIA DEI GRATIA. The date, 1859, between the beginning and end of the legend with an ornament on the left and another on the right. Head and truncated neck of the Queen in profile, looking to the left and encompassed by a beaded circle. A plain diadem and a plain fillet bind the wavy hair, which is parted on the forehead, carried over the top of the ear and gracefully collected into a knot, with a curl hanging, behind the head. The diadem and fillet are partly hidden by the hair. The whole within an ornamented rim.



Pattern Halfpenny, 1859.

R. — Legend : — BRITANNIAR : REG : FID : DEF : The rose, thistle and shamrock engrafted upon the same stem with an ornament on the left and another on the right between the beginning and end of the legend. Emblem of Britannia looking to the right and encompassed by a beaded circle. The figure is draped, wearing scale armour on the breast and a helmet adorned with plumes. She is seated upon a rock. Her right hand rests on an oval shield which leans against the rock. The shield bears the cross of Saint George and the saltire of Saint Patrick, united, but not heraldically coloured. Her left arm entwines a plain trident which she holds with her hand. Her right foot is bare. The whole within an ornamented rim.

E. — Plain.

**Farthing, 1859.**

Obv. — Legend : — VICTORIA D : G : BRITANNIAR : REG : F : D : A rose between the beginning and end of the legend. Head and truncated neck of the Queen in profile, looking to the left and

encompassed by a beaded circle. A plain diadem and a plain fillet bind the wavy hair, which is parted on the forehead, carried over the top of the ear and gracefully collected into a knot with a curl hanging, behind the head. The diadem and fillet are partly hidden by the hair. The whole within an ornamented rim.



Pattern Farthing, 1859.

**R.** — Upper legend : — ONE FARTHING. Lower legend : MDCCCCLIX. An ornament on the left and another on the right between the legends. Emblem of Britannia looking to the right and encompassed by a beaded circle. The figure is draped, wearing scale armour on the breast and a helmet adorned with plumes. She is seated upon a rock. Her right hand rests on an oval shield which leans against the rock. The shield bears the cross of Saint George and the saltire of Saint Patrick, united, but not heraldically coloured. Her left arm entwines a plain trident which she holds with her hand. Her right foot is bare. The whole within an ornamented rim.

**E.** — Plain.

## FOREIGN COINS.

### NEW GRANADA.

**COPPER** : Tenth Real, 1847 ; — Twentieth Real, 1847.  
Obverse and reverse dies engraved by William Wyon.

### MEXICO.

**GOLD** : Doubloon, 1826.

**SILVER** : Peso, 1827.

Obverse and reverse dies engraved by William Wyon.

### PORTUGAL.

**GOLD** : Five Thousand Reis, 1836 and after ; — Two Thousand Five Hundred Reis, 1836 and after.

**SILVER** : Thousand Reis, 1836 and after ; — Five Hundred Reis, 1836 and after ; — Two Hundred Reis, 1836 and after ; — Hundred Reis, 1836 and after.



**COPPER** : Twenty Reis, 1836 and after; — Ten Reis, 1836 and after; — Five Reis, 1836 and after.

Obverse by William Wyon from his own model from life, Reverse dies engraved by William Wyon.

## VENEZUELA.

**COPPER** : Centavo, 1845; — Half Centavo, 1845; — Quarter Centavo, 1845.

## MEDALS.

1794. Earl Howe; Victory of the 1<sup>st</sup> June 1794, French fleet defeated off Ushant (n<sup>o</sup> 3 of Mudie's National Medals). Issued in 1818.

1797. Admiral Viscount Duncan; obv. by Webb; **R. W. WYON** (one of Mudie's medals).

1810. Bartholomew Johnson, musician (on the completion of his 100<sup>th</sup> anniversary).

1811. James Sadler, first English aeronaut (signed : **P. W. f.**).

H. R. H. William Frederick Duke of Gloucester; Chancellor of the University of Cambridge.

1812. Alexander I., Tsar of Russia; the Avenger of Europe, MDCCCXII.

1813. Miniature medal of the Duke of Sussex, as Grand Master of the Freemasons. Ceres medal.

Dudley Pitt Club (described in Carlisle's memoir, p. 139).

Wolverhampton Pitt Club (designed by E. Bird; signed on obv. : **P. WYON S.** and on **R. WYON S. BIRM.**).

1814. Stirling Pitt Club.

Warrington Pitt Club (signed : **P. WYON** on obv.; described in Carlisle's memoir).

\* \* "The name of P. Wyon occurs on these Pitt Club medals, but they were really executed by William Wyon (Carlisle, p. 140).

Victory of Algiers (won the large gold medal of the Society of Arts).

Grand National Jubilee (with bust of the Prince Regent).

Commemorative medal of the Thanksgiving in 1814.

1815. Waterloo Medal for the German Legion.

1816. Sir Joseph Banks (1743-1820); **R. IN GENIUS AND SUBSTANTIAL LEARNING HIGH** (designed by T. Wyon junior; W. Wyon s.).

Mrs Waters (Scholastic medal ; designed by P. Rouw ; W. Wyon's.).

Victory of Algiers ; with date AUG. 27, 1816.

1817. 58<sup>th</sup> Anniversary of George III.'s Reign (obv. after Turnerelli's jubilee bust ; signed : **W. WYON**). Two varieties.

Waterloo Bridge, London (a joint production of Thomas and William Wyon).

1818. Marquis of Hastings (1754-1826) ; Pindaree and Mahratta Confederacy defeated (one of Mudie's medals ; modelled by P. Rouw and H. Howard).

Princess Charlotte, memorial (unfinished, from wax model).

1820. The Cymmrodion Society ; revived in 1820 for literary purposes (medal designed by Flaxman). Two varieties.

Bombay Native Education Society ; the Hon<sup>ble</sup> Mountstuart Elphinstone's medal (issued in 1834).

Miniature memorial medal of George III.

The Horticultural Society of London (obv. Head of Sir Joseph Banks).

1821. British and Foreign Bible Society. (The die of this medal broke repeatedly and was re-engraved five or six times by Wyon).

Coronation of George IV. (executed for Thomason and Jones, Birmingham).

1820. Royal Naval College, Portsmouth. Mathematical Prize ; Historical and Geographical Prize ; Classical Prize. Bust of George IV. ; R. Wreath and inscription.

Royal Astronomical Society, Prize medal (bust of Newton).

1823. George IV. on his intended Visit to Southampton ; VOTIS COMMUNITATIS 1823.

The Royal Institution, Manchester (with bust of B. A. Heywood, the donor of the medal).

1824. Sir Walter Scott.

Edinburgh Academy of Literature (obv. Head of Homer).

Royal National Institution for the preservation of life from Shipwreck.

1825. Edinburgh Academy of Literature (obv. Homer. R. A wreath).

\*National Life-boat Institution.

Commemorative medal of the laying of the first stone of the New London Bridge.

1826. Royal Naval College.

Royal Society (the first Royal [Newton] Medal of the Royal Society).



- Harrow School (with bust of Cicero); the Peel medal.  
George IV.; R. Statue of Newton, Medal of the Royal Society.  
Burmese War Medal, 1824-1826. Taking of Ava. Designed by  
W. Daniell R.A.  
Service in India, 1799-1826.  
1827. Silver Prize Medal for the Royal Academy of Arts.  
Rev. Robert Fellowes.  
Glasgow Academy (obv. Head of Isaac Newton).  
Foundation of University College, London.  
\*Peel Medal of Harrow School (obv. Cicero)<sup>1</sup>.  
Society for the Management and Distribution of the Artists' Fund,  
incorporated 1827 (*illustrated*).  
University of London.  
1828. Francis Bacon; uniface.  
The same; with R. FOR CHEMICAL DISCOVERIES &c. (medal of  
the Royal Institution, London).  
Lord Mayor (Walton) and Lady Mayoress of London.  
Prize for Gunnery; Royal Naval College.  
Richard Duppa (1770-1831); uniface (dated 1827).  
Richard Duppa; Memorial medal, suppression of the Papal  
Government; MDCCCXXVIII.  
1829. \*\*Cheselden Medal of St. Thomas's Hospital, London (*illus-  
trated*).  
London University.  
1830. Bodiam Castle. R. Plain.  
First Burmese War, Medal.  
Coronation Medal of William IV., after Chantrey, and executed  
for the trade (Rundell, Bridge & Co).  
Masonic Medal (Honourable Testimonial).  
King William IV. and Queen Adelaide (2 var.; Carlisle, p. 141).  
Royal Naval College; Prize medals.  
Royal Geographical Society, Prize medal (signed on obv. P.  
**WYON**).  
Royal Academy.  
Society of Apothecaries (Ray, Linnaeus, Jussieu, Sloane).  
1831. \*Gold Prize Medal of the Royal Academy of Arts.  
\*Linnaeus Medal of the Society of Apothecaries; with bust of  
Linnaeus; dated 1830.  
Official Coronation medal of William IV. and Adelaide.  
Member's Ticket of the London Institution.

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1. The medals marked with an asterisk are considered by Leonard C. Wyon  
as exhibiting very fine work; those with two asterisks \*\* are the master-pieces.

Prize Medal of the Leeds School of Medicine, 1831 (possibly by Benjamin Wyon).

1832. Wollaston Medal, for the Geological Society, dated 1831. Charles Calvert; memorial medal.

1833. Heywood Medal, for the Royal Institution, Manchester.

Chief Justice West's Medal, Bombay (signed : **W. WYON, MINT, 1833**). This exists in gold and silver. Subject : Britannia instructing two Indian children.

Horticultural Society of Cornwall.

Royal Society Medal (obv. William IV).

James Watt ; uniface.

Naval College; HOC ALTERNA FIDES.

Royal Naval School at Camberwell.

Royal Cornwall Polytechnic Society (Bust of James Watt).

1834. Sir John Soane, architect.

John Fuller, of Rose Hill, Sussex; Memorial medal; signed : **W. WYON A.R.A.**

Princess Victoria ; uniface medallion.

Bombay Native Education Society; the Hon<sup>ble</sup> Mountstuart Elphinstone's medal; dated 1833, and signed : **W. WYON. S. MINT** on both sides.

1835. Mill Hill School, Elphinstone.

\*Cornwall Polytechnic Society.

\*Cornwall Horticultural Society.

Lord Camden.

Cambridge University ; the Chancellor's Prize Medal.

1836. \*Camden Medal, for the University of Cambridge.

\*London Horticultural Society (Flora).

Duke of Newcastle.

1837. Princess Victoria (Medal to commemorate her Majority).

Accession of Queen Victoria.

Thomas Telford, engineer.

\*Royal Geographical Society.

Queen Victoria. Medallions, Models, and Trial pieces for the coinage.

Queen Victoria at the Mayoralty Banquet at the Guildhall, London, on the 9<sup>th</sup> November 1837. Medal in two sizes.

Royal Academy of Arts.

1839. \*\*Lloyd's Medal.

\*\*Guildhall, London Medal (Queen's Visit to the City, dated 1837).  
Eglinton Tournament, Athol Highlanders (Cochran-Patrick, p. 174).

1840. Fellowes Medal for University College, London.



James Prinsep; uniface.

Obv. of Royal Society Medal (Queen Victoria).

Royal Agricultural Society of England.

Newcastle and Carlisle Railway.

1841. \*Smithfield Club, London.

Foreign Office Medal.

Royal Agricultural Society of England.

Sir Henry Thomas de la Bèche (1796-1855); Reward for Good Conduct.

Life-saving Medal, struck by direction of the Foreign Office, for presentation to foreigners.

Apothecaries' medal.

1842. \*Galen Medal of the Society of Apothecaries.

\*Duke of Northumberland (Chancellor of Cambridge University).

Foundation of New Royal Exchange, London.

Francis Wrangham; Prize of Trinity College, Cambridge.

First Chinese War, Medal, 1840-1842.

Pattern for a Medal, First Chinese War, Nanking, 1842.

Sinde Campaign; Hyderabad, 1842.

Second Jelalabad Medal, 1842. Designed and executed by William Wyon in place of one produced in the Calcutta Mint which was not considered satisfactory.

Afghanistan, War Medal.

1843. Medals for the East India Company (Cabul — Candahar, Ghuznee, Cabul, — Candahar — Ghuznee, Cabul — Kelat-I-Ghilzie — Jelalabad). Dated 1842.

\*\*Sir Benjamin Collins Brodie, Bart; Honorary medal. R. E. TENEBRIS &c.

\*Artists' Benevolent Fund Seal.

Sinde Campaign 1843; Meeanee Hyderabad.

1844. The Gresham Committee (Opening of Royal Exchange, London small medal).

\*\*Liverpool Shipwreck Society.

\*Newcastle and Carlisle Railway.

Sir Thomas Gresham.

1845. University College, London, small medal (there is a larger medal, unrecorded).

Earl Spencer; medal of the Smithfield Club, London.

Prince Albert; W. WYON. R. A. R. FEST UND TREU. St. George and the Dragon. (A specimen in the late King Edward's Collection.)

1846. \*Sir Francis Chantrey, R. A. (for the Art Union of London).

Gregory Medal of Harrow School.

First Sikh War, 1845-1846; Moodkee Ferozeshuhur, Aliwal, and Sobraon.

Sutlej Campaign; 1845-1846.

1847. \*\*Royal Humane Society Medal.

Meritorious Service Medal (Army), 1845.

Lawson Medal (for the Manchester Grammar School).

The Gresham Committee (large medal).

1848. Royal Medal for the Royal Institute of British Architects.  
War Medal for the Sutlej Campaign.

R. Lambert Jones; issued in 1849.

Major Herbert Benjamin Edwardes, gold medal, 1848.

Primrose Medal for the Manchester School of Design.

Prince Albert, Cambridge; as Chancellor of the University.

General Service Medals. Army (1793-1814) and Navy (1793-1840).

Medal awarded to Major Herbert B. Edwardes (Mayo, *Medals*, pl. 27, fig. 4).

Military Services during the Peninsular War, 1793-1814.

Indian General Service, 1848 (for Meritorious Service), 1848.

1849. Fort William Medal.

The Society's medal of the Society of Arts.

Second Sikh War, 1848-1849; Punjab Medal.

Royal Marines, 1848.

1850. \*Retrospective Medal for Wars in India.

Retrospective Medal for Spanish Campaign.

\*\*H. R. H. Prince Consort (R. St. George and Dragon).

Wrangham Medal.

1851. \*Punjab War Medal.

Great Exhibition of 1851 (obv. of Council, Prize and Jurors' medals, and Service and Exhibitors' Medals).

India medal, 1799-1826. Struck in 1851.

1852. Second Burmese War, 1852; Pegu (R. by L. C. Wyon).

William Wyon's obv. with bust of Queen Victoria was used on War medals of a date subsequent to his death: — Campaigns in South Africa, 1834-1853; — Crimean War, 1854-1855; — Service in the Baltic, 1854-1855; — Persian War, 1856-1857; — Indian Mutiny, 1857-1858; — Second Chinese War, 1855-1860.

Undated (or date not known). Trinity College, Dublin, founded 1591; Prize medals; varied sizes.

London Institution; STUDIO FALLENT LABOREM MDCCCVII.

London Institution; 30 GUINEAS SUBSCRIPTION.

Richard Miles; a model from life; from an unfinished die.

Medal of the Society for the Encouragement of Arts.

The School of Medicine at Boston, U.S.A.



Mill Hill School, Prize Medal.

D<sup>r</sup> Sir B.C. Brodie (*A.J.N.* 608).

Stockwell School, Prize Medal.

Rev. Robert Fellowes (*A.J.N.* 639).

Cambridge University; the Sir William Browne medal for medicine.

University of Glasgow; Prize medal (Bust of Newton).

D<sup>r</sup> W.H. Wollaston; Geological Society of London (*A.J.N.* 904).

Royal Academy of Arts; Prize Medals (various).

Society of Arts; Prize Medals (various).

Geological Society; Prize Medal (with bust of Wollaston).

Sir Henry Thomas De la Bèche.

Horticultural Society; Prize Medal (with bust of Sir Joseph Banks).

Admiralty Medal (for Long Service and Good Conduct).

Admiralty Medal (for Conspicuous Gallantry).

Ardrossan Prize Medal for Agriculture.

Bethnal Green Volunteers Medal (signed on obv. **P. WYON**).

D<sup>r</sup> James Burnes of Bombay; Masonic medals (*A.J.N.* 615-616; one in Boston Collection).

Bombay Mint (obv. Bust of George IV.; R. Lion and palm-tree).

D<sup>r</sup> William<sup>c</sup> Cheselden, London (*A.J.N.* 625).

Presentation medal to the King and Native Chiefs of Gambia (Carlisle, p. 193). Two sizes.

Smithfield Club, London (with bust of the Duke of Bedford).

The Duke of Wellington; R. BY HIS CONSUMMATE SKILL, etc.

The W. N. Boylston Prize, Medical Department, Harvard University (*A.J.N.* 140). Boylston was a benefactor who left money to the school. As the word FUNDATOR was used, it gave the impression that B. was the founder of the school, instead of merely of the medal; the dies were therefore not used. A replica was issued recently with the mere substitution of FAUTOR.

Marmaduke Trattle, a famous coin collector.

Abraham Edmonds.

Mr. Green.

Head of Hercules.

Antinoüs.

The Woodman.

Peace.

Miniature medal of Queen Adelaide.

William Debonaire Haggard.

Captain William Henry Smith, R.N.

Donna Maria, Queen of Portugal.

Thomas Andrew Knight.

Thomas Telford.

Medal for the Preservation of Life from Shipwreck, presented by the Committee of Lloyd's Coffee House, London.

The Duke of Newcastle.

Gen. Dr Joseph Warren of Boston, killed at the battle of 'Bunker's Hill' (mentioned by Dr R. H. Storer, as having been advertised in 1914 at a New York Sale, but otherwise unknown.

### SEALS.

Royal Asiatic Society of Great Britain and Ireland. 1826 (Banyan Tree).

Athenaeum Club, London, 1825.

Philosophical Society of Cambridge, 1833.

Pericles.

Birmingham and Gloucester Railway Co., 1836.

London and Birmingham Railway Co., 1833.

The North Midland Railway Co.

The South Eastern Railway Co.

Official Seal of the India Company.

Commissioners of Compensation, for the West Indies, — two Seals.

Common Seal of the Corporation of Plymouth.

Irish Waste Land Incorporated Society.

Medico-Chirurgical Society.

Montreal Bank, Canada.

Common Seal for the Joint Stock and Annuity Fund of the Artists' Society.

### POSTAGE STAMPS.

The British Imperial Penny and Twopenny postage stamps printed between 1840 and 1879, both years inclusive, bear the head and truncated neck of Queen Victoria in profile and looking to the left. The portrait was drawn by Henry Corbould from the obverse of the medal designed by William Wyon and struck to commemorate the Queen's visit to the City of London in 1837.

The British Imperial embossed postage stamps of the values of Sixpence, Tenpence and Shilling were made from dies engraved by William Wyon and bear his initials. The sixpenny stamp was first issued in 1854, the Tenpenny stamp in 1848 and the Shilling stamp in 1847.

William Wyon also prepared dies for embossing stamps on enve-



lopes issued by the British Government for the use of the general public.

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WYNTGES. Vide WIJNTGES *supra*.

WYS, WDE. Vide W. DE WIJS *supra*.

WYSOCKI, Prof. JAN (Pol.). Contemporary Sculptor and Medallist, born at Myslowicz (Poland); residing at Pasing, near Munich (Bavaria). At the Paris Salon 1909, 1912-1914 he has exhibited a series of Medals and Plaquettes which are not without merit. One of his latest works is a Portrait-medal of Anton Maria Pachinger, the well-known collector and writer on dedicatory and astrological medals, 1914, and I have seen further by him: Medal of St. Barbara; R. 42 cm. mortar; — Hercules fighting the Hydra, 1914; — Relief of Lodz, 1915; iron, 50 mill.; — Devastation of Poland, 1915; 55 mill., etc.

WYSS, LUDWIG (Swiss). Mint-master, settled at Berne in 1552, and in office from that date to 1564, with a short interruption in 1552. On his death in 1564 his widow Anna Sattlerin was allowed to coin the remaining 100 Marks of silver. Cf. H. Türlér, in *Schw. Künstler-Lexikon*.

**WYTENECK AUF TOCHOWIC, JOHANN** (*Boh.*). Mint-master-general for Bohemia, 1545-1551, under Ferdinand I.

**WYVIL, MAJOR** (*Brit.*). Mint-master at York under William and Mary, anno 12. (Ruding, *Annals*, I, p. 35).

**WYZO, FITZ LEOSTAN** (*Brit.*). Goldsmith (*Aurifaber*), mentioned in the Cnihtengild charter of 1125, is supposed to be the designer of one of the types (XIII., *Hawkins*, 265) of Henry I.'s Pennies.

Mr. W. J. Andrew (*A Numismatic History of the Reign of Henry I.*, p. 87) adds that "Wyzo may be presumed to be the 'magister' referred to in the Pipe Roll of 1130, for William Fitz Otho, the hereditary designer, there pays ten silver marks on account of fees amounting to £36. os. 10 d. that he might no longer have a Master over him. In the same roll Wyzo is mentioned as owing half a mark of gold for succession to his father Leofstan's lands and office. This official, whether Wyzo or not, was the only artist from the date of the Conquest to the reign of Henry VII. who attempted anything further than a stereotyped representation of an English King. To say that he produced an actual portrait of Henry I. would be perhaps to exaggerate, for in 1126 the King was in his 57<sup>th</sup> year, and the type usually represents a comparatively young man".



# X

**X. B.** *Vide* **CHRISTOPHER BAMBRIDGE**. Bishop of Durham, 1507. His initials X. B. occur on currency issued by him in the name of Henry VIII.

**F. X. M.** *Vide* **FRANZ XAVER MATZENKOPF**. 1762-1844. Medallist in Vienna and Salzburg.

**XAVIER, FRANCISCO** (*Portug.*). Engraver at the Mint of Lisbon; was apprenticed there under Mengin, 1751, and appointed Assistant-Engraver in 1757; died in the early part of 1762.

**XELL, LUCA** (*Ital.*). Mint-master and Die-engraver at Guastalla 1618-1622, and Parma 1623-1629. His initials \*L. X\* occur on gold and silver currency of Odoardo Farnese (1622-1646). In the Ratto Sale Catalogue, Milan, Feb. 1913, the following coins, signed by Xell are enumerated: Quadrupla 1626 (*illustrated*); *Æ*. Scudi



Quadrupla of Odoardo Farnese, 1626.

MDCXXVI, 16XXX3, 1628, 1629, 1630, 1631, etc. On some coins the signature is X and on others L. F.

**XELLER, VON** (*Germ.*). Director of the Mint at Stuttgart, for many years; died 24. November 1891.

**XENO** (*Greek*). The inscription ΞΕΝΟ (?) occurs, in very minute letters, on the reverse of a Rhodian Tetradrachm (B.C. 400-333).

Obv. Head of Helios, three-quarter face towards r.; hair loose.

R. *ΡΟΔΙΟΝ* (above). Rose with spray, having two buds r.; in field l., sphinx seated r.; between rose and spray, in minute letters, downwards, ΞΕΝΟ; within incuse square.

Macdonald, *Hunterian Collection*, II, 437; pl. LV, 1.

L. FORRER. — *Biographical Notices of Medallists*. — VI.

From the size of the letters and position of the inscription, it has been suggested that the latter is an artist's signature, in which Dr Regling fully concurs (*Z.f.N.*, 1904, 239).

**XOI (XOIPION).** *Choerion.* Mint-engraver at Catana, first half of the fourth century B.C. He was a contemporary of Herakleidas (q. v.) whose signature occurs in conjunction with his on some of the coins.

Among the types signed by Choerion we find:

**Æ. Tetradrachm.** Obv. Head of Apollo, facing; on either side, strung bow and lyre; beneath neck, **ΑΠΟΛΛΩΝ**; in field to l. **XOI[PION]**; border of dots.



**℞. KATANAIΩN.** Quadriga to r., driven by male charioteer, holding goad in r. and reins in both hands; horses in high action, and the rein of the farthest horse hanging loose; above, Nike flying l., holding open wreath with both hands; beyond the horses, fluted Ionic column (meta); in ex., crayfish to r.

B.M. Cat., *Sicily*, p. 47, n° 34. — Weil, *op. cit.*, pl. III, 3. — Holm, *op. cit.*, III, pl. VI, 4. — Hunter, t. XV, 21. — Macdonald, *op. cit.*, p. 172, n° 12 (17.20 gr.). — Vente Montagu, I, lot 93. — Musée de Berlin. — Hill, *op. cit.*, pl. IX, obv. 4, rev. 2. — Salinas, *op. cit.*, pl. XIX, 19. — Vente Bunbury, 1896, nos 288-289 (without signature). — Torremuzza, *Auctar*, I, pl. III, n° 1. — Von Sallet, *op. cit.*, p. 41. — Musée de Vienne, n° 6405. — Collection Philipsen.

2. **Æ. Drachm.** Obv. Facing head of the fluvial god Amenanos; above, **AMENANOS**; under the neck, the artist's signature, **XOI**; to l., crayfish; to r., two fishes.

**℞.** Athene crowned by Nike, in quadriga galloping to r.; in exergue, maeander pattern and **XOIPION**.

Holm, *Das alte Catania*, 1873, p. 43.

3. **Æ. Drachm.** Obv. **AMENANOS.** Head to l. of the fluvial god Amenanos, horned, and diademed; around, crayfish and two fishes; under the neck, **XOI**.

**℞.** Victorious quadriga to r.; ex.: **KATANAIΩN.**

N

Salinas, pl. XIX, 32.



4.  $\mathcal{A}$ . Drachm. Similar to n° 3, but no artist's signature on  $\mathcal{R}$ .  
Salinas, pl. XIX, 22.



5.  $\mathcal{A}$ . Drachm. Obv. Similar to n° 3.  $\mathcal{R}$ . Similar type to last, but in the field to r.,  $\text{ΗΡΑΚΛΕΙΔΑ}$ .

B.M. Cat., *Sicily*, p. 49, n° 42. — Weil, *op. cit.*, pl. III, 2. — Holm, *op. cit.*, p. 629, n° 188. — Bunbury Sale, 1896, lot n° 294.

6.  $\mathcal{A}$ . Drachm. Similar to n° 3.  $\mathcal{R}$ . Athene, crowned by Nike, in quadriga galloping to r.; in exergue, maeander pattern and  $\text{ΧΟΙΡΙΩΝ}$ . Unique. *From the De Ciccio Sale*, 1907, lot 128. — Cf. Evans, *Syr. Med.*, pl. III, 6.

Other Tetradrachms and Drachms, unsigned, exist of the above Catanian types, which may be the work either of Herakleidas or of Choerion.

BIBLIOGRAPHY. — L. Forrer, *Notes sur les signatures de graveurs sur les monnaies grecques*, Bruxelles, 1906.

**xw** (mon.) on reverse of a medal of Dr L. D. de Rochefort, Blois, 1850.

Y

**YANDELL, ENID** (*Amer.*). Sculptor, born in Louisville, Kentucky, 1870; graduated at the Cincinnati Art School; pupil of Philip Martiny, in New York, Mac Monnies and Rodin in Paris. She won the designer's medal at the Chicago Exposition 1893, and has exhibited in Paris Salon regularly since 1895; decorated Officier d'Académie, by the French Government, in 1906. Resides in New York.

In the 'Catalogue of the International Exhibition of Contemporary Medals held under the auspices of the American Numismatic Society 1910', Mr Bauman L. Belden gives a list of this artist's principal works of sculpture, and illustrates on p. 367 a bas-relief in plaster, Mrs. Breckenridge and Son, 1902, 0.915 × 1.22 (bronze and marble).

**YANG WAN-LI** (*Chin.*). A.D. 1124-1206. A native of Chi-shin in Shansi, who graduated as *chin shih* in 1154, and rose to be keeper of the Imperial Library. He lost favour at Court by opposing an issue of iron cash in Kiangnan, and was relegated for a time to a provincial post. He was a poet of repute, and wrote a commentary on the *Canon of Changes*. Canonised as 文節 (Herbert A. Giles, *A Chinese Biographical Dictionary*, 1898).

**YBARSSORE** (or **DIVERSORE**), **SAUVAT D'** (*French*). Mint-master at Bayonne, 1583-1590.

**YBERT, GUILLAUME** (*French*). Mint-master at Saint-Lô, appointed in February 1540; privy-mark, a small head of a unicorn. The Mint ceased to coin for Francis I. on 27. April 1541.

**YENCESSE, OVIDE** (*French*). Burgundian Sculptor and Medallist, born at Dijon, 1869; pupil of Ponscarne, Levillain, and Thomas. He was first educated in his native town, and completed his studies at the Ecole des Beaux-Arts of Paris. At the Universal Exposition of 1900 he was awarded a gold medal, and in the same year he was made a chevalier of the Legion of Honour. He is a member of the Société des Artistes français.

Yencesse has exhibited in Dresden; Venice, Prague, Munich, Basle, Dusseldorf, St. Louis, Hanoi, Liège, Milan, Bucharest,



London, Brussels, Frankfort-on-M., New-York, and has obtained several awards : gold medals at Dresden, grand prize at Bucharest, grand prize at Milan, etc. The Musée du Luxembourg has a large selection of his works on exhibition.

"The distinctive qualities possessed by M. Yencesse", says M. Roger Marx, "are depth and tenderness. In all his work, including his portraits, he succeeds in touching us profoundly by the sober simplicity of his *mise-en-scène*, and by the elimination of mere details. He generalises the accidental, and converts, as it were, into a sort of symbol, all that passes around him. Everyone knows how many attempts have been made to represent the 'Première Communion'. That of M. Yencesse stood out among them all, so striking in the sincerity of feeling it reveals. The uncommon *facture*, too, adds to the general impressiveness of this remarkable work. The relief scarce rises from the body of the medal, and a sort of twilight haze envelops the whole work, as in the paintings of Eugène Carrière. Never was the close union existing between painting and glyptics more perfectly expressed. In this M. Yencesse proclaimed himself the chosen disciple of M. Ponscarne, the illustrious master and teacher, who by his work and his training has exercised a wonderful influence on the renaissance of French glyptic art" (*Studio*, xxv, p. 26).

Among the plaquettes of this artist included in the national museums may be mentioned: *Le Beurre*, *le Rémouleur*, *la Rafale*, *Virginie la Sage* (*illustrated*), *Pierrette la Pauvre* (*illustrated*), *Annette la Folle*, etc.

His principal works include : *Van Dyck* ; — *Le Baiser de la mère*, 1901 (a favourite medalet and plaquette, which has been reproduced by goldsmiths and jewellers) ; — *Les deux Ages*, *Manette et Minette* (for the Société des Amis de la Médaille française) ; — *Senator Joseph Magnin*, 1903 ; — *Senator E. Piot*, 1903 ; — *Docteur Claude Chauveau* ; — *Hubert Yencesse* ; — *La Fumée*, cigarette-case ; — *La Flamme*, match-box, 1902 ; — *Le Semeur*, medallion ; — *F. J. Hubert Ponscarne*, plaquette to the memory of the Master (*illustrated*) ; — *M. and M<sup>me</sup> Curie*, and a study '*Pierre Curie*', "which constitutes the only portrait from life of the illustrious savant", 1903 ; — *Le Baiser de l'Enfant* ; — *Charles Gauthiot* ; — *Berlioz and Wagner*, 1904 ; — *Caresse d'Enfant* (medal for the Société des Amis de la Médaille) ; — *Diane*, plaquette for the Ministry of Agriculture, for the repression of poaching, 1905 ; — *Le Peintre James Lignier* ; — *François le Rémouleur* ; — *Henri Chabeuf* ; — *Pierre Taitot* ; — *Jeanne Millanvoy* ; — *Enfant aux Roses* ; — *Fuchsias*, 1906 ; — *Le Baiser de Paix*, medal offered to the German miners of the International Conciliation Society ; — *Le Docteur Veau*, hospital surgeon ; — *La Gaîté*, medal for the



Virginie la Sage.



Société de la Côte-d'Or; — La Grappe, 1907; — Medal ordered by the State for the Donors to National Museums; — Commemorative Plaquette of the International Exhibition of Milan; — Bust of Paul Hermann (*Dresdener Jahrbuch*, 1905), etc.

The following exhibits at the Paris Salon, from 1894, are mentioned in the Official Catalogues: —

1894. Five medals: M<sup>me</sup> Yencesse; — M. P\*\*\*; — M<sup>lle</sup> de B\*\*\*; — M. Piot; — M. Aubelle.

1896. La mission de Jeanne d'Arc, trial piece for a medal, in tin.

1897. Jeanne d'Arc, panel in tin; — Baptême de Clovis, plaquette; — Plaquette de première communion; — Spuller (his last portrait, unfinished).

1899. Jeanne d'Arc, plaquette; — Two religious medals.

1900. A frame of Medals, Plaquettes, Portraits, etc.; — Rose (femmes et roses), no R., 14 mill.; — La Violette (bust of young woman), no R., 15 mill.

1902. Manette et Minette, medal (commissioned by the 'Société des Amis de la Médaille'); — Tante Manette, portrait-plaquette; — Ponscarme; — M. le sénateur Magnin; — M. le sénateur Edme Piot, medal with R. Fécondité, puissance; — Dr C. Chauveau; — Hubert Yencesse; — Le Beurre, plaquette; — Bernadette, R. or the medal of the Virgin of Lourdes; — Ste Germaine; — Les Lys; — La Fumée, for a cigarette case; — La Flamme, for a match box; — Baiser d'enfant, pendant; — Baiser de la mère, pendant.

1903. Le Semeur, model cast in bronze; — Portrait-plaquette and Medal of Ponscarme; — Hector Berlioz, centenary, cast medal.

1904. M. et M<sup>me</sup> Curie; plaquette on the Discovery of Radium; — Maternité; — M. le sénateur Magnin, medal dedicated to him by the 'Société de la Côte d'Or' at Paris; — M. le sénateur Piot; — Gauthiot, general secretary of the 'Société de géographie commerciale'; — Berlioz; — Pius X.; — Plaquette of the Ministry of Agriculture for the suppression of poaching; — Richard Wagner, portrait-plaquette.

1905. Caresse d'enfant (medal executed in commission for the 'Société des Amis de la Médaille'); — Le baiser d'enfant, plaquette; — Wagner; — Children's Portraits; — James Lignier, painter; — Diane, plaquette.

1906. François le Rémouleur, plaquette; — Henri Chabeuf; — Le Baiser de l'enfant; — Pierre Taitot; — Jeanne Millanvoy; — Enfant aux roses; — A. Godard, editor of medals, Paris; — Pierre et Marie Curie; — Decoration for cigarette case.

1907. Médaille de la Conciliation internationale "Aux mineurs



Pierrette la Pauvre.



allemands accourus au secours de leurs frères de France", Courrières, mars 1906; — Plaquette, showing a Christlike bust with suffering woman's head pressed against his breast, after Eugène Carrière's 'Baiser de paix'; — Study for a Plaquette of the International Exhibition at Milan, 1906; — Médaille de la Grappe; Société de la Côte d'Or; — Pierre Curie; — Victor Veau, chirurgien des hôpitaux.

1908. Plaquette du Comité français des Expositions à l'Etranger, for the International Exhibition at Milan; — Art décoratif; — Transports; — Plaquette de la Société des Amateurs indépendants; — Plaquette de la Société des Amis de la médaille: Le Rémouleur;



Portrait-plaquette of Ponscarme, by Ovide Yencesse.

— Paysanne au lapin; — Portrait-plaquette of Paul Prot; — Portrait-plaquette of H. E. Paul d'Estournelles de Constant, French ambassador; — Portrait-plaquette of M<sup>me</sup> d'Estournelles de Constant.

1909. Rafale; — A Gustave Servois, ses amis; — Portrait-plaquettes of children: Madeleine, Jacques and Alain Zuber; — Plaquette of the International Exhibition at Milan; — L'Etude, a plaquette executed in commission for M. A. Godard; — A Raymond Bergougnan, son personnel; — A Gustave Roger Sandoz, ses amis.

1910. Médaille des Musées Nationaux (commissioned by the French State); — Rafale (a reduction of the large plaque); — A Roger Sandoz, quelques amis; — L. R. Feuillard, violoncelliste; — Art décoratif; — L'Ecole; — Baiser d'enfant; — Jeanne d'Arc (edited by M. A. Godard); — La gourmandise; — Jacques Yencesse; — Raymond Bergougnan; — Le Beurre.

1912. Plaque of the Universal and International Exhibition at Brussels; — "Le Tub", plaque; — Art décoratif; — L'amour maternel, medal edited by M. Godard; — M. P. d'Estournelles de Constant, président du groupe parlementaire de l'Arbitrage international; — "Être utile"; — Victor Veau, chirurgien des hôpitaux; — L. R. Feuillard.

1913. A frame of medals and plaquettes; — 1914. Médaille au poète Stephen Liégeard.

The editor of medals, M. A. Godard, has published a small album of Yencesse's works consisting of XXI Plates, and preceded by a letter-preface from the pen of M. Roger Marx.

"Dans nos Salons de ces dernières années nous avons salué le talent naissant et primesautier de M. O. Yencesse, et nous sommes heureux de constater que ce talent s'est développé, cette année, dans un ensemble de compositions et de portraits parmi lesquels il faut distinguer "M. et M<sup>me</sup> Curie", admirable hommage rendu au grand savant si malheureusement disparu, "le Baiser d'enfant", œuvre savoureuse et pleine de charmes, et "François le Rémouleur", bas-relief à la fois réaliste et synthétique, où l'on trouve, à défaut d'élévation, du sentiment et de la simplicité naturelle, et qui, en tout cas, laisse loin derrière lui les vulgaires intérieurs d'usines ou de ménages ouvriers, aux détails puérils, dont l'école naturaliste a voulu doter l'art de la médaille, comme elle l'a fait pour la sculpture ou la peinture.

"M. Yencesse sait voir synthétiquement. On lui a justement reproché le flou convenu, le nébuleux dont ses œuvres sont parfois systématiquement enveloppées. L'artiste, cette fois, paraît avoir profité de ces critiques en conservant de ces critiques seulement de sa manière d'antan de quoi donner à ses compositions un charme voilé et recueilli". (E. Babelon, *Les Salons de 1906*, Revue de l'Art, 1906.)

At the 'International Exhibition of Contemporary Medals' held in New York, March 1910, under the auspices of the American Numismatic Society, Yencesse made the following exhibits:

1. Bacchante, 1906. Cast medal, bronze, 140 mm. (struck, 35 mm.).
2. Baiser de la Mère, 1899. Cast piece, bronze (heart-shaped), 80 mm.



3. Baiser d'Enfant, 1903. Cast plaquette (single), bronze,  $82 \times 115$  mm.
4. Caresse d'Enfant, 1904. Struck medal, bronze silvered, 46 mm. (cast, 114 mm. very rare).
5. Conciliation Internationale (d'après Eugène Carrière), 1907. Struck medal, bronze, 46 mm.
6. Diane; frappée par la Direction des Eaux et Forêts, 1905. Struck Plaquette, silver,  $50 \times 40$  mm. (artist's proof).
7. Enfant aux Roses, 1906. Struck Plaquette, bronze,  $55 \times 33$  mm.
8. Exposition Internationale, Milan, 1906. Obverse and Reverse. Struck Plaquette, bronze,  $52 \times 70$  mm.
9. F. J. Hubert Ponscarme, 1901. Cast Plaque (single), bronze,  $22,5 \times 12$  mm.
10. François le Rémouleur, 1905. Cast Plaque(single), bronze,  $25 \times 17$  mm. (struck,  $71 \times 50$  mm.).
11. Gustave Servois, 1908. Obverse and Reverse. Cast medal (double), bronze, 140 mm.
12. *The same*. Struck medal, bronze, 60 mm.
13. Hubert Yencesse, 1902. Cast medal, bronze, 80 mm.
14. Le Beurre, 1900. Cast Plaque (single), bronze,  $22 \times 9$  mm.
15. L'Etude(ou Leçon maternelle), 1909. Cast Plaquette (single), bronze,  $93 \times 103$  mm.
16. Le Semeur, 1901. Cast medal (single), bronze, 110 mm.
17. Les Deux Ages, "Manette et Minette" (medal of the Société des Amis de la Médaille française, 1901). Struck medal, bronze silvered, 60 mm. (clichés).
18. Paul d'Estournelles de Constant, 1907. Cast medal (single), bronze, 110 mm.
19. Pierre Curie, 1903. Cast Plaquette (single), bronze,  $130 \times 100$  mm.
20. Pierrette la Pauvre, 1899. Cast Plaque (single), bronze,  $20 \times 11$  cm.
21. Portrait de deux Enfants, 1903. Cast Plaquette (single), bronze,  $80 \times 82$  mm.
22. Rafale, 1909. Cast medal (single), bronze, 140 mm. (very limited edition).
23. Sénateur E. Piot, 1902. Struck medal, bronze, 50 mm.
24. Sénateur Joseph Magnin, 1903. Struck medal, bronze, 50 mm.
25. Société des Amateurs Indépendants, 1906. Reverse. Cast Plaquette (double), bronze,  $70 \times 85$  mill.
26. Virginie la Sage, 1899. Cast Plaque (single), bronze,  $20 \times 11$  cm.

At the Brussels Salon de la Médaille held in connection with the Universal Exhibition of 1910, this artist exhibited the following plaquettes &c: —

Cadre I.

1. Pierrette la pauvre. — Plaquette, bronze.
2. Paul d'Estournelles, 1907. — Médaille, bronze.
3. Baiser de mère. — Plaquette, argent.
4. Portrait des deux frères. — Plaquette, bronze.
5. L'enfant aux roses. — Plaquette, argent.
6. Le sénateur Magnin. — Plaquette, bronze.
7. Pierre et Marie Curie. — Plaquette, bronze.
8. Bacchante. — Médaille, bronze.
9. Première communion. — Plaquette, argent.
10. Caresses d'enfant. — Médaille, argent.
11. Manette. — Médaille, bronze.
- 12/13. Gustave Servois, directeur des Archives nationales. Droit et revers. — Médailles, bronze.
14. Le Semeur. — Médaille, bronze.
15. Hubert Yencesse. — Médaille, bronze.
17. Le Dr Victor Veau, 1906. — Plaquette, bronze.
18. Paul Prot. — Plaquette, bronze.
19. Diane. Direction des Eaux et Forêts. — Plaquette, argent.
20. Baiser de Paix, d'après Carrière. — Médaille, argent.
21. Minette. — Médaille bronze.
22. Pierre Taitot et Jeanne Millanvoy. — Médaille, bronze.
23. Le sénateur Edme Piot. — Médaille, bronze.

Cadre II.

24. Le Rémouleur. Modèle. — Grande Plaquette, bronze.
- 25/26. Le Rémouleur. Droit et revers. — Plaquettes, bronze.
27. Hubert Ponscarme, médailleur. — Plaquette, bronze.
28. Rafale. — Médaille bronze.
29. Baiser d'enfant. — Plaquette, coins arrondis, bronze.
30. L'école. — Plaquette, coins arrondis, bronze.
31. Société des amateurs indépendants. Modèle. — Plaquette, bronze.
- 32/33. Société des amateurs indépendants. Droit et revers. — Plaquettes, bronze.
- 34/35. Exposition de Milan. Droit et revers. — Plaquettes, bronze.

At the Sale of the late Roger Marx's Collection (Paris, 22<sup>nd</sup> and 23<sup>rd</sup> June 1914) some of Yencesse's original bronze castings realized record prices.

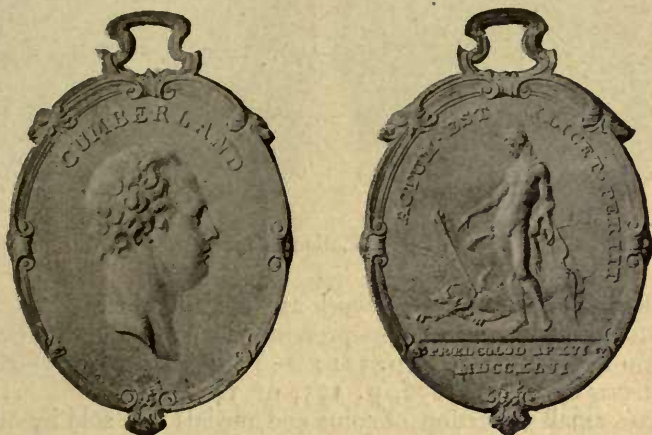
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*Décoration*, Mai 1904 ; 1908 II, p. 16. — *Art décoratif*, December 1908. — *Revue numismatique*, 1907 sqq. — *Catalogues du Salon*, 1894-1912. — *Catalogue of the Exhibition of Contemporary Medals at New York*, 1910. — *Catalogue du Salon de la Médaille*, Bruxelles, 1911. — *Dresdener Jahrbuch*, 1905.

**YEO, RICHARD** (*Brit.*). Medallist and Engraver of coins and gems, date of birth unknown, died in 1779. In 1745 he was lodging at a druggist's, near Craven Street, Strand, and in 1746 in Tavistock Street, Covent Garden (*Numismatic Chronicle*, new ser. XV. 90 f.).

In 1749 he was appointed Assistant-Engraver to the Royal Mint, and in 1775 Chief-Engraver, in succession to John Sigismund



Official medal for the Battle of Culloden, 1746.

Tanner. He remained in office until his death which occurred on 3. December 1779 (*Gentleman's Magazine*, 1779, p. 616). He was a member of the Incorporated Society of Artists in 1760, and was one of the foundation members of the Royal Academy, to whose first two exhibitions he was a contributor, sending in 1740 a proof impression of his five-guinea piece (Wroth, *Dict. Nat. Biog.*, LXIII, p. 321).

He first came into public notice in 1746, when he produced the official medal for the battle of Culloden, a badge with an effective ornamental border (Mayo, *Medals*, I, pl. 13, n° 2; *illustrated*).

"In the same year", says Wroth, "Yeo issued by subscription another Culloden medal, with a rather pretentious reverse, the Duke of Cumberland as Hercules trampling upon Discord (*illustrated*). This was sold in copper for half a guinea, in silver for one guinea, and in gold for 'two guineas, for the 'Fashion'. Before pro-

ducing these medals Yeo had engraved a seal with the head of the Duke of Cumberland, taken from the life.

But it is probable that Yeo engraved medals at an earlier date. Several of the Vauxhall tickets are attributed to him, and if the well-known 'Hogarth' ticket for Vauxhall is correctly assigned to



Battle of Culloden, 1746.

him, he must have begun to work as a medallist before May 1733, the date when Jonathan Tyers presented Hogarth with the ticket in question (Wroth, *loc. cit.*, p. 321; — W. Chaffers, *Cat. of Forman and Browne Collection*, 1892, p. 175, n° 3483).

'Yeo's small collection of coins and medals was sold by auction at Langford's, Covent-garden, on 2 and 3 Feb. 1780, the sale including his graving tools and colours for painting, among which (says the Catalogue) is a quantity of his very curious and much esteemed lake (crimson, scarlet, and yellow)' (Wroth, *loc. cit.*, p. 321).

Yeo usually signed R. YEO and YEO.

"Owing to weak eyesight and other infirmities the new coinage dies rendered necessary by the accession of George III. were according to a memorial by Yeo, prepared by the latter; but in any case, it is probable that Tanner *directed* or superintended the modelling and engraving" (W. J. Hocking, *Royal Mint Museum Catalogue*, II, p. 26). It is therefore probable that many of the dies of George III. which are ascribed to Tanner (*q. v.*) are Yeo's engraving.

#### LIST OF COINS BY RICHARD YEO.

Pattern Five-Guinea piece, 1777; obv. Bust to right, wiry hair; R. Shield of arms, garnished and crowned, edge plain. The bust is



of older mien and not so well executed as on Tanner's patterns. Hawkins (*Num Chron.*, 1851, p. 116) states that this coin is not by Yeo, but on the other hand he assigns the Five Guinea piece of 1773 to Yeo, which is given by other writers to Tanner.

Evidently he produced a Pattern Five Guinea piece in 1770 which he exhibited at the Royal Academy.

In Spink's Catalogue of the Montagu Collection, Pattern Five Guinea pieces of 1770 and 1773 are ascribed to Yeo, probably on the authority of Hawkins.



Pattern Five Guinea piece 1777, by Yeo.

Pattern Two Guineas, 1777; type, legends and edge exactly as the Five-Guinea piece, except that it reads on obv. DEI. GRA for DEI. GRATIA.

Pattern Two Guinea pieces of 1768 and 1773 are also given to Yeo.

None of the Five and Two Guinea pieces were struck for circulation.

Pattern Guinea, 1761; obv. GEORGIVS III DEI GRATIA. Bust to right, laureate, wreath curved, tie two ends, hair long, curling towards the face, neck bare, edge plain.

Pattern Guineas of 1763, 1765 (two varieties) are described in Spink's 'Catalogue of the Montagu Collection' nos 518-20.

Guineas 1761, 1763-1774.

Pattern Half Guineas, 1762, 1764.

Half Guineas, 1762-66, 1769, 1772-79. In the Murdoch Collection was a Proof Half Guinea, 1775.

Pattern Seven-shilling Piece, 1775, obv. as Half Guinea; rev. MAG. BRI. FR. ET. HIB. REX. 1775, a lion, crowned, standing upon crown; edge obliquely grained, very rare of this date.

Pattern Seven-shilling Piece, 1776, type and legends as the previous coin, but better executed and struck; edge plain, rare.

Shilling, 1763 (known as the 'Northumberland' Shilling "from

the circumstance of its having been specially struck for distribution among the populace, when Hugh, Earl of Northumberland, made his first public appearance in Dublin as Lord Lieutenant of Ireland in 1763. Only £ 100 were coined") (Grueber, *Handbook*, p. 149).

Pattern Shilling 1778. Obv. Older bust of George III.; R. Four shields.

### LIST OF PRINCIPAL MEDALS

Official badge of the Battle of Culloden, 1746; — Jacobite Rebellion; Medal of the Battle of Culloden, 1746; — Prize medals for Winchester College (with head of William of Wykeham; R. Manners makyth man); — Medal of the Freemasons of Minorca (probably struck in 1749; obv. Harpocrates; R. Two hands clasped); — Academy of Ancient Music, 1750; obv. Apollo, signed YEO·F.; R. Inscription IN ACKNOWLEDGMENT OF MERIT, etc., signed : YEO·FECIT); — Chancellor's medal, Cambridge, March 1752 (Bust of George II., signed: R·YEO·F.); — Captain Wilson's voyage to China, April 1760 (Neptune and Mercury); — Metallic Admission Tickets for Vauxhall Gardens. Two bear his signature (*Numismatic Chronicle*, 1898, pl. vii, 2, 5, &c.) with Euterpe and Thalia. Three others, unsigned are evidently by the same hand: Hogarth's Ticket, VIRTUS VOLVPTAS (*l. c.*, p. 86, n° 7), Calliope (*l. c.*, Pl. vii, 4) and Erato (*l. c.*, Pl. vii, 1). The four tickets displaying Muses, which were formerly in the C. Storr Kennedy collection are now in the possession of Messrs. Spink & Son Lim<sup>d</sup>; — Society for Promoting Arts and Commerce, 1753; — Richmondshire Agricultural Society medal, etc., and other Tickets, unsigned and undated may also be attributed to Yeo.

### GEMS.

Portrait-cameo of the Duke of Cumberland; — Ixion embracing a cloud, SPES VANA (YEO·F.); — Oliver Cromwell, amethyst (YEO·F.); — Shakespeare, intaglio (signed : YEO·F.), etc.

BIBLIOGRAPHY. — Hawkins, *Medallic Illustrations*, ed. Franks and Grueber. — W. Wroth, *Richard Yeo*, Dict. Nat. Biog. LXIII, p. 320. — Redgrave, *Dictionary of Artists*. — Yeo's Sale Catalogue. — Crowther, *English Pattern Coins*, 1887. — Hawkins, *Gold Coins of England*, Num. Chron., 1851. — S. M. Spink, *Catalogue of the H. Montagu Collection of English Coins from George I. to Victoria*, 1891. — King, *Engraved Gems*, 1872. — Raspe, *Tassie Gems*, 1791. — Grueber, *Handbook*, &c. — Bolzenthall, *op. cit.* — Cochran-Patrick, *Medals of Scotland*. — Ruding, *Annals*, &c. — Kenyon, *op. cit.* — Henfrey, *The Culloden Medals*, Num. Chron., 1875, p. 70. — Marvin, *Masonic medals*, 1860.

YEOMAN (*Brit.*). Assistant-engraver at the Royal Mint, London, under George II. Ruding mentions his name in connection with



Tanner and Dassier in the 23rd year of the King (1750), and with Tanner, Dassier, and Richard Yeo in the 24<sup>th</sup> year (1751).

Nothing is known of this Engraver's activity at the Mint.

**YERBAULT, LAURENT** (*Belg.*). Goldsmith of Mons, was entrusted in 1445 with the engraving of a seal of the Provostship of Mons, for which he was paid 7 livres. Cf. Pinchart, *Biographies des graveurs belges*, Rev. num. belg., 1852, p. 94.

**YERKEMBAUT, BAUDUIN** (*Belg.*). Mint-engraver (tailleur des quins de la monnoye) at Valenciennes, 1389. Cf. Pinchart, *loc. cit.*, 1861, p. 412.

**YLLUS.** *Vide* **HYLLUS**, Vol. II, p. 585.

The gem, illustrated here, from the British Museum Collection, appears to be a replica of the cornelian in the Florence Museum.



Bust of Silenus ; signed **YAAOY**.

King says the stone is a Bohemian amethyst, and condemns the work as modern. (*Arch. Journ.*, XXIV, p. 206.)

The works of Hyllus are remarkable and belong to the best period of the glyptic art.

**YON, CHARLES PIERRE** (*French*). Contemporary Sculptor and Medallist, flourished in the second and third quarters of the nineteenth century. In 1848 he exhibited at the Paris Salon a medallion, Daphnis and Chloe, which he executed in conjunction with P. Gayrard, and six medals : Marriage of the Virgin, after Raphael; — Assumption of a Virgin martyr, after Mock; — The Bearing of the Cross, after Overbeck; — The Flight to Egypt (in conjunction with Paul Gayrard); — The Lady of the Lake, after Leonardo da Vinci; — The Wise men on their road to Bethlehem, after Steinle, etc.

**BIBLIOGRAPHY.** — Chavignerie et Auvray, *op. cit.*, II, 728.

**YORKE, SIR JOHN** (*Brit.*) died 1569? Master of the Mint; great-grandson of Sir Richard York; assay-master to the Mint, 1544;

**L. FORRER.** — *Biographical Notices of Medallists.* — VI.

Master of the Mint at Southwark, 1547; sheriff of London, 1549; supported John Dudley, earl of Warwick, and was knighted by Edward VI., 1549; master of the king's woods; employed on



Edward VI., Crown 1551, minted at Southwark.

secret missions abroad, 1550; under-treasurer of Mint in the Tower of London, 1550, and Master, 1551-3; Member of Russian company of 'merchant adventurers to Moscovy', 1553; prominent supporter of Lady Jane Grey, and on that account imprisoned in Tower of London, 1553 (*Dict. Nat. Biog.*, LXIII, 334).

The special mark of Sir John Yorke, a Y, occurs on the coinage of Edward VI., struck at the Southwark Mint: Second issue, gold 1549, and silver 1547, consisting of: Triple sovereign, probably a pattern, as it only differs in weight from the Sovereign; A. Sovereign, Half Sovereign, Crowns (2 types), Half Crowns (2 types), and Æ. Shillings; — Third Issue, silver 1551: Crown, Half Crown, Shilling and Sixpence; — Fourth Issue, gold 1552: Sovereign, and Half Sovereign.

BIBLIOGRAPHY. — H.A. Grueber, *Handbook*, etc. — Kenyon, *Gold Coins*, etc. — Hawkins, *op. cit.* — Ruding, *Annals*, etc.

**YOUNG AND DEAKIN** (*Brit.*). A firm of Die-sinkers, Engravers' and Manufacturers of metal work, of Sheffield. They have been responsible for the issue of various Prize and commemorative medals, since the latter quarter of the nineteenth century.

**YOUNG, A. STANLEY** (*Brit.*). Contemporary Sculptor and Medallist, residing in London. At the Royal Academy Exhibition 1905 he showed a well-executed Portrait-medallion in bronze of John Boot Esq., and in 1911 and 1912 a Medal for the Worshipful Company of Founders.

BIBLIOGRAPHY. — Cochran-Patrick, *Records of the Coinage of Scotland*, XXII. — Burns, *The Coinage of Scotland*, 1887, II, pp. 264, 265.



**YOUNG, B. T.** (*Brit.*). Mr. W. J. Davis of Birmingham has communicated to me descriptions of two medals from his collection, bearing the name of this Engraver. Both are in white metal; the first, dated 1831, commemorates the great hurricane which swept over the islands of Barbadoes on the 11<sup>th</sup> August of that year; the other was struck on the Emancipation Act, 1834, and bears the name of Major General Sir Lionel Smith K.C.B., governor-general of Barbadoes.

Although these medals have only legends and inscriptions on either side, they show commendable work.

I presume B.T. Young to have been a Birmingham Die-sinker of the first half of the nineteenth century, but have been unable to obtain any information.

**YOUNG, HENRY** (*Brit.*). Dealer in Coins and Medals, last quarter of the eighteenth century; resided at 18 Ludgate St., London. He issued some varieties of a Penny Token, with inscription on obv. H. YOUNG . DEALER . IN . COINS . N<sup>o</sup> 18 . LUGDATE . ST . LONDON \*. Star of the Order of the Garter; R. Front view of St. Paul's.

**YOUNG, MATTHEW** (*Brit.*). Son of Henry Young, and also a Dealer in coins and medals. He was born on the 6<sup>th</sup> October 1771, and from youth became a collector of coins, though his father had intended him to become a goldsmith. He resided for some years at 18 Lugdate Hill, but later removed to Tavistock St; died on 12<sup>th</sup> July 1837.

He is possibly best remembered as the issuer of Sixty Shilling pieces of James VII. for Scotland, the dies for which had been prepared according to an act of the Scottish Parliament, 14. June 1686, but from which no specimens were struck, until they came into the possession of this dealer, who in 1828, caused 60 impressions to be made, before they were defaced and deposited in the British Museum. The dies were executed by Jan Rottier.

Young also caused specimens of the crown of James VIII., 1716, by Norbert Roettier, to be struck, no contemporary specimens of which are known to exist.

Mathew Young issued a Penny Token, 1798, engraved by J. Milton, on which he describes himself as 'Goldsmith and Jeweller, Dealer in Coins and Medals ancient and modern; R. Civitas Londini; inscription on the edge : PROMISSORY PENNY TOKEN PAYABLE ON DEMAND. Two varieties exist, one with the **MATHEW** misspelt, which is very rare.

**YOUNG, RICHARD** (*Brit.*). Goldsmith; Mint-master at Edinburgh, 1542.

**YOUNG, ROBERT** (*Brit.*) (1657-1700). Forger and cheat, claimed to have been educated at Trinity College, Dublin; incurred

various terms of punishment. Having effected his escape from the King's Bench prison on 12 Dec. 1698, Young seems to have turned to coining for a livelihood and early in April 1700 he was arrested for this offence and tried at the Old Bailey. He was found guilty on 12. April, under the name of John Larkin, alias Young. The "evidence against him", says a contemporary news-sheet, "were two fellow-prisoners whom he had inveigled to assist him in the act of coining, with design to accuse them and to witness against them, in hopes to purchase his liberty, but they turned evidence against him, upon which he was condemned and executed, April 1700". (*Dictionary of National Biography*, Vol. 63, page 390.)

**YOUNG AND SHEPPERD** (*Brit.*). A firm of Goldsmiths and Die-sinkers of Calcutta. Issuers of the so-called 'Deccan' medals, which were given to native troops for service in the west of India and Guzerat, 1778-84, and in the south of India, 1780-84. These medals exist in two sizes. They present a figure of Britannia seated on a military trophy on obv. and have on rev. a Persian inscription.

**YOUNG** Bart., **SIR GEORGE** (*Brit.*). Master of the Mint in London, under George III., anno 34.

**YRIART, ANGER DE** (*French*). Mint-master at Bayonne, 1496-1501. His name occurs also as **HIRIART**.

**YOVANOVITCH, GEORGE** (*Serv.*). Contemporary Sculptor and Medallist, born at Belgrade; pupil of Chapu and Injalbert. He was awarded a medal of the third class at the Paris Universal Exhibition, 1889.

Yovanovitch exhibited Portrait-medallions, Plaquettes and Medals at the Paris Salon in 1892, 1894, 1895, 1901, and again in 1914. One of his best known portraits is that of Prince Milosch Obrenovitch I., of Servia.

**YSABEAU, LOUIS GUILLAUME** (*French*). Sculptor and Medallist of Paris. He exhibited at the Salon from 1835-50, and executed many Portrait-medallions, especially those of Cuvier, Lavoisier, François Adrien Boieldieu, Parmentier, Poincette de Sivry, Baron D<sup>r</sup> Guillaume Dupuytren of Paris, 1853 (signed: *L. Ysabeau* in script), etc.

**YSBARRE** (*French*). Mint-engraver at Troyes, date uncertain.

**YSCHÉ, JOSSE DE** (*French*). 1375-1377. Mint-engraver at Châlon-sur-Saône and Dijon; was for some time employed at Troyes, probably during the illness of Pierre des Mesmey.

**УТКИНЪ, П. II.** (*Russ.*). *Vide* **UTKIN** *supra*. Amongst others, this



engraver executed a medal of the St. Petersburg Academy, and another of the Veterinary School of Dorpat, signed Y. II.

**YUNE, LAURENTIUS** (*Germ.*). Mint-master at Lübeck, 1385.

**YVER, JACQUES** (*French*). Mint-engraver at Rennes, 1593.

**YVER, THOMAS** (*French*). 1599-1620. Goldsmith of Rennes, married Michelle, daughter of Pierre Bodet, master-goldsmith, and hereditary Engraver of the mint at Rennes. Yver was appointed Engraver in 1600, and later was named hereditary Engraver.

## Z

**Z.** *Vide* **JOHANN ZIESSLER**. Mint-master at Sagan, in Wallenstein's service, 1628.

**Z.** *Vide* **C. D. ZIEGENHORN**. Mint-master at Jever, Oldenburg, Bielefeld, 1664-1675.

**Z.** *Vide* **E. H. A. ZIEGLER**. Mint-master at Stolberg, 1792-1807.

**ZIEGLER** (*Germ.*). Contemporary Medallist, by whom are Portrait-medals of Capt. Müller, commander of the Emden, 1914; — Vice Admiral Count von Spee, Naval defeat of the British off Santa Maria, 1. November 1914; — Lieut. Capt. Otto Weddigen, of submarine fame, etc.

**Z.** *Vide* **ZINKEN**. Mint-master at Harzgerode, 1841-1848.

**Z.** *Vide* **P. ZOLLMANN**. Mint-engraver, 1818, and later Mint-master, 1843, at Wiesbaden.

**Z.** *Vide* **ZWEKKERT**. Mint-master at Surabaya (Java), 1807-1817.

**Z.** This letter occurs on a billon Kreutzer of the city of St. Gallen, 1767.

**A. Z.** *Vide* **AGOSTINO ZOGLIO**. Mint-administrator at Venice, 1676-1677.

**A. Z.** *Vide* **AGATHUS ZIEGLER**. Mint-master at Stolberg, 1790-1807. He also signed : **E. H. A. Z.**

**B. Z.** *Vide* **BALTHASAR ZWIRNER**. Mint-master at Oppeln, 1620-1624, and in connection also with the mints of Breslau and Olmütz.

**B. Z.** *Vide* **BARTOLOMEO ZEN**. Mint-administrator at Venice, 1733-34.

**B. Z.** *Vide* **BONFIGLIO ZACCAGNINI**. Mint-engraver at the Papal Zecca, Rome, under Pio IX.

**C. Z.** *Vide* **CHRISTOPH ZIEGENHORN**. Mint-master at Wernigerode, 1618-1620, Stolberg, 1620-1632, and Halberstadt, 1628-1631.



C. Z. *Vide* CHRISTOPH ZIEGLER. Mint-master at Erfurt, *circ.* 1650.

C. Z. *Vide* CASPAR ZEGGIN. Mint-engraver at Munich, 1666-1713.

C. Z. *Vide* CARL ZULLMANN. Die-sinker about 1850.

D. Z. *Vide* DAVID ZIEGENHORN. Mint-master at Jever, Oldenburg, Bielefeld, and Zerbst, 1664-1675; also G. D. Z.

D. Z. *Vide* DIETRICH ZIMMERMANN. Mint-master at Leiningen, Speier, and Dietz, 1670-1691.

G. Z. *Vide* GEORG ZEDRITZ. Mint-master at Stockholm, 1722-1738.

H. Z. *Vide* HANS ZISSLER. Mint-master at Breslau, 1627-1637.

H. Z. *Vide* HEINRICH ZEDRITZ. Mint-engraver, 1660, and later Mint-master, 1700-1706, at Stockholm.

I. Z. *Vide* JOHANN ZIESLER. Mint-master at Breslau, 1627-1637, and Sagan, 1628-1630 (?).

I. Z. V. *Vide* GIOVANNI ZANOBI WEBER. Medallist at Florence, *circ.* 1770-1786.

I. Z. W. *Vide* JULIUS ZACHARIAS WEFER. Mint-master at Stolberg, 1673, Ellrich, 1673-1676, and Mühlhausen, 1676.

L. Z. *Vide* LEVIN ZERNEMANN. Mint-engraver at Clausthal (Brunswick), 1678-1690.

M. Z. *Vide* MARIA ZENO. Mint-administrator at Venice, 1656-57.

P. Z. *Vide* PIETRO ZENO. Mint-administrator at Cattaro, 1514-16.


P. Z. *Vide* PETER ZBOROWSKI. Mint-administrator at Krakau, 1579-80.

P. Z. *Vide* PAUL ZEGGIN. Medallist at Milan, 1623-1666.

P. Z. *Vide* JOHANN PHILIPP ZOLLMANN. Mint-engraver, 1818, and later Mint-master at Wiesbaden, 1843.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *Münz-Abkürzungen*, 1896.

P. Z. These initials occur on an engraved Portrait-medal of M<sup>me</sup> de Maintenon, said to date from 1685.

 . A medal, signed thus, of Marquart Freher, lawyer of Nuremberg, aet. 43, and dated 1584, is described by Erman, *Deutsche Medailleure*, p. 60. It bears analogy to the work of Valentin Maler.

**Z. A. B.** *Vide* **ZUANO ALOYSIO BATTAGIA**. Mint-administrator at Venice, 1646-1647.

**Z. A. B.** *Vide* **ZUANO ALOYSIO BAROZZI**. Mint-administrator at Venice, about 1650.

**Z. A. B.** *Vide* **ZUANO AMADEO BONLINI**. Mint-administrator at Venice, about 1793.

**Z. A. P.** *Vide* **ZUANO ANDREA PASQUALIGO**. Mint-administrator at Venice, about 1747.

**Z. A. S.** *Vide* **ZUANO ALOYSIO SALOMONE**. Mint-administrator at Venice, about 1652-53.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

**ZACARIE, GILLES** (*French*). Mint-master-general of the French coinage, about 1494.

**ZACCAGNINI, BONFIGLIO** (*Ital.*). Engraver at the Papal Zecca in Rome under Pius IX., in the fifties of the nineteenth century. His initials occur on the gold Scudi of 1853-1857 and copper Quattrini of 1851 and 1854. He also engraved numerous religious and other medals, amongst which, one of the types of the medals "dei Capi di Guardia della Misericordia" of Florence, dated 1872; on obv. VIA APPIA RESTITUTA. St. Sebastian lying dead at foot of temple; — Dr A. Trasmondi, Rome, 1834; — Medal on the 26 Japanese Martyrs of 1862, etc.

**ZACCHI, GIOVANNI** (*Ital.*). Sculptor and Medallist of Bologna, son of the sculptor "Zaccaria of Volterra", was born at Bologna about 1515, and there spent the greater part of his life in his father's profession, chiefly in the employment of the Farnese. His medals belong both to the beginning and to the end of his artistic career. Between the years 1536 and 1538 he produced a group of seven, perhaps eight, partly signed pieces. Among these the best (probably due to a casual sojourn at Venice) is a medal, cast in 1536, of Andrea Gritti (1454-1538) at the age of eighty-two; the honoured conqueror of the Imperial and French armies, and one of the few doges who did not spring from the Venetian Patriciate (*illustrated*).

"The portrait, which is full of character and very carefully chased, is worthy to be classed, although its style is softer, with the medallic portraits of the Quattrocento. In the somewhat defiant Goddess of Fortune on the reverse are, however, already foreshadowed the generalised forms and the artificial grace of the later Bolognese Academy. Zacchi also executed several medals of Paul III. in Rome; among the many of this Pope the two dated 1536 and 1537 are probably due to his hand. We hear, again in 1555, of



several medals of Roman noble ladies, on which he was then engaged for Cardinal Farnese, nephew of the Pope, although we are unable to specify any of these pieces, and here all our informa-



Andrea Griitti.

tion about the master ceases. With Zacchi ends the series of Bolognese medallists who in their works followed the good old traditions of the Quattrocento; the struck medals of the later masters

belong entirely to the manner of the Cinquecento" (C. von Fabriczy, *Italian Medals*, Engl. transl. by Mrs. Hamilton, p. 95).

The late H. de la Tour in his review of von Fabriczy's work remarks that, as seven or eight medals are said to be known by the same hand as the Andrea Gritti, it is a pity that these medals were not enumerated by the author. M. de Foville in *Bulletin de l'Art ancien et moderne*, 14. Febr. 1914, p. 55 has shown that some medals hitherto ascribed to the famous Bolognese master, Francesco Francia, must be reattributed, and Mr. G. F. Hill, in a recent contribution to the *Burlington Magazine*, xxv, p. 335 (*Notes on Italian Medals*. xviii) has taken up the study of the medallic work of Giovanni Zacchi and the Bolognese school.

The medals of Bernardo Rossi and Francesco Alidosi are denied to Francia. "The change in style in these medals", says Mr Hill, "from the sculpturesque quality which was characteristic of Sperandio, Francia's predecessor as chief medallist in Bologna, is remarkable; we have passed at once from the rude vigour of the quattrocento to an academic sixteenth century grace, in which not sculpture, but painting, is seen to be the dominant influence. The process continues, and the Bolognese medal of the sixteenth century comes to its highest development under Giovanni Zacchi. His portraits, and others which may be more or less directly connected with him are just the sort which would be made by a man brought up, for instance, among the seated half-lengths of the Venetian school of the early sixteenth century".

The signed medals by Zacchi comprise :

Andrea Gritti, doge of Venice (1523-1538); obv. Bust to r.; *℞*. DEI. OPT. MAX. OPE. IO. ZACCHVS. F. Nude female, front face, holding rudder and cornucopia, and standing on three-headed dragon, etc.; diam. : 64 mill.; — Onofrio Bartolini de' Medici (in British Museum). Signed : *IO. F.* (Hill, Plate, I, B); — Fantino Cornaro, of Episcopia; obv. Bust to r.; *℞*. IO. ZACCHI. F. A tree on a rock in the sea beaten by the storm; diam. : 66 mill. (Turin collection); — Guido Ascanio Sforza, cardinal di Santaflora (1518-†1564); obv. Bust to l.; *℞*. CARITAS. NON. QVAERIT. QVAE. SVA. SVNT. — *IO. F.* Charity and three children; diam. : 56 mill. Armand and Rossi ascribe this medal to Zacchi, on the supposition that the *IO. F.* represents Zacchi's signature. Referring to this medal, and that of the Bolognese Giambattista Malvezzi, which are both similarly signed, Mr Hill remarks that "since Zacchi worked for the Farnese down to 1555 or later, it is possible that he may have made some of the medals of Paul III.; if so, they remain to be identified, as do the medals of noble Roman ladies which he was making for Cardinal Farnese, when he is last heard of in 1555".

Mr Hill suggests the attribution to Zacchi of the following medals : —



Girolamo Veralli; signed  $\Phi$  (10); obv. + HIER. VERALLVS. DOMINII. VENETIAR. PP O PONTIFEX. Bust to r.; R. SERVATVS HHS. Dragon at the foot of a tree on which is another dragon (British Museum) (Hill, Pl. II, E); — Cardinal Giovanni Maria del Monte Sansovino (afterwards Julius III); obv. IO : MARIA. ARCHIEP. SIPONT. GVB. BONO. CA. AP. AV. Bust to r.; R. Prudence seizing Occasion by the forelock, etc. (Berlin Museum; Hill, Plate II, F.); — Fabio Mignanelli, bishop of Lucera, 1540; obv. FA : MIGNANELIVS. EPS : VC : BON : G : VIC : Bust to r.; R. LACHRIMARV : FLVCTVS. ET. AMORIS. Serpent arising out of the sea attacking the globe (Hill, Pl. I, D).

Mr Hill points out the strong resemblance in workmanship of these three medals to Zacchi's otherwise accredited work, and illustrates two other medals (Plate II, F, G) representing the same Giovanni Maria del Monte Sansovino and Lorenzo Campeggi, to show that they belong to the same school, but differ both from the medals in Zacchi's manner.

No doubt further works by this Medallist will be found to increase the information we already possess.

BIBLIOGRAPHY. — G. F. Hill, *Giovanni Zacchi and the Bolognese School*, *Burl. Magazine*, XXV, 335. — C. von Fabriczy, *op. cit.* — Friedländer, *Die Italienischen Schaumünzen*, Berlin, 1882. — Armand, *Médailleurs italiens*, I, 143; III, 50, 56. — Supino, *op. cit.* — Bolzenthall, *op. cit.* — Blanchet, *op. cit.* — H. de la Tour, *Rev. num.*, 1903, p. 197.

**ZACHARIAS, ABRAHAM LAZARUS** and **ELIAS LAZARUS** (*Germ.*). Breslau Mint-contractors (Münzjuden), whose names occur in the Mint records about 1741.

**ZACHARIAS, PAULUS** (*Swiss*). Mint-master at St. Gall, towards the end of the second decade of the sixteenth century. In 1569 numerous complaints were raised against the subsidiary coinage of St. Gall, but the Mint-master could not be implicated for want of proofs. He himself had left the town and did not return thither.

BIBLIOGRAPHY. — T. Schiess in *Schw. Künstler. Lex.*

**ZACHAU, DIEDRICH PHILIPP** (*Germ.*). Mint-master at Lübeck, appointed on 5. July 1758 and in office until 1769. He signed : D. P. Z.

**ZAGAR, JACQUES** (*Flem.*). Lawyer, author and statesman, known also as a Medallist, flourished in the third quarter of the sixteenth century. Nagler, in 1852, first mentions his name in his *Neues Allgemeines Künstler-Lexikon*, t. XXII, p. 176. Pinchart in the *Rev. belge num.*, 1854, p. 334, and later in his *Histoire de la Gravure des Médailles en Belgique depuis le XV<sup>e</sup> siècle jusqu'en 1794*, 1870, devoted a notice to him. Later, Camille Picqué, M<sup>lle</sup> de Man, Dr Simonis, M. Victor Tournéur and quite recently M. de Munter have supplemented our information concerning this versatile artist. Little is



Self-Portrait of Jacques Zagar.



Frédéric Perrenot, 1574.



however known of his career. The fact has been established that he was of Flemish, and not Spanish origin, and that his family came from Goes in Zeeland, several members of which had obtained the burghership of the town of Zierikzee.

Zagar studied law at the university of Bourges. In 1557 he is mentioned as Secretary of the town of Middelburgh; ten years later, in 1567, he was filling the high office of First Pensioner of that city, and in 1569 he is known to have attended a meeting summoned at Brussels by the Duke of Alba. Dr Simonis states that some time later he went again to Brussels to plead on behalf of the citizens of Middelburgh for a reduction of their heavy taxes.

Zagar is supposed to be the author of the medal presenting his own portrait (*illustrated*), with the legend : I. ZAGAR. DISC. FA. D. EGVIN. BARONI. I. C. CLARISS. (*Jacobus Zagarus discipulus familiaris doctoris Eguinarii Baroni jurisconsulti clarissimi*).

To the artist the following medals are also attributed : Frédéric Perrenot, sieur of Champagny, at the age of 17 : obv. D. FRED. PERREN. N. F. — AET. SVÆ ANNO 17 and artist's initials interlaced; R. Hope standing to left; lead, 37 mill. (in V. de Munter's collection, Louvain; illustrated on p. 173 of *Rev. belge num.*, 1914).



Everard Back, 1578.

This medal was executed probably in 1553. The same Frederic Perrenot, who was a brother of Cardinal Granvella, was represented on a medal a second time in 1574, at the time when he had reached his 38<sup>th</sup> year and was governor of Antwerp. The signature on obv. is I. ZAGAR. F. 1574. R. NI CA NI LA. A ship tossed about in tempestuous sea (*illustrated*). A specimen in the Pogge sale, 1903, realized 375 Marks. — Previous medals to this are those of Sigfried Pfintzing, dated 1554; † October 1555, with legend : SIGFRIDO PFINTZINGO J. ZAG. AMIC. FEC. 1554; — Levinus Bloccenus; uniface, signed : IAC. ZAG. F. 1566; — Eguinarius Baron, † 1550, etc. His

latest known work is that of Everard Back, prior of the old San Salvador Convent of Peter Pot at Antwerp, dated 1578, and uniface (*illustrated*). M. Tournear has described this medal at great length in *Archiv für Medaillen und Plaketten-Kunde*, 1914.

Jacques Zagar belongs to the same group of versatile artists as Jean Second, Antoine Morillon, and others, and although he was not a Medallist by profession, his productions, in style as well as in execution, show him to have been possessed of all the required qualities to place him in the front rank of contemporary Flemish medallists.

BIBLIOGRAPHY. — Pinchart, *Histoire de la Gravure des Médailles en Belgique*, 1870. — Dr J. Simonis, *L'Art du Médailleur en Belgique*, Bruxelles, 1900. — C. Picqué, *Iconographie de la furie espagnole*, Rev. belge num., 1879. — Iversen, *op. cit.*, III, 257. — Rev. belge num., IV, 2<sup>e</sup> série, 334; 1895, 502. — *Catalogus*, etc. — Mazerolle, *Médailleurs français*, etc. — Victor Tournear, *Jacob Zagar und die Everard Back-Medaille*, *Archiv für Medaillen und Plaketten-Kunde*, I, pp. 14-20. — Victor de Munter, *Jacques Zagar et ses médailles au buste de Frédéric Perrenot* Revue belge num., 1914, pp. 173-180.

**ZAISINGER, MATHAEUS** (*Germ.*). Seal-engraver and Warden of the Mint at Munich, 1554.

**ZAIZOFF, IWAN** (*Russ.*). Mint-master at St. Petersburg, 1780-1783. His initials ИЗ occur on the currency.

**ZAIZOFF** (or **ZAÏTSEW**), **PAUL** (*Russ.*). Mint-master at Tiflis, 1804-1808. His currency is usually signed П. З.

**ZALLER, KASPAR** (*Germ.*). Die-engraver at the Munich Mint, 1726-1745.

**ZALLUSTI, PIETRO** (*Ital.*). Gem-engraver of the second half of the eighteenth century. His signature occurs on a cornelian representing a Bull passant. This gem was described by Winckelmann, and is preserved in the Berlin Museum.

**ZAMBACO, M<sup>me</sup> M. T.** (*Greek*). Contemporary Sculptor and Medallist, of Greek parentage; pupil of Professor Legros.

Among her works are several large Portrait-medals, cast in bronze: Dr John Marshall, F. R. S., 1886 (*AJN* 785); — Mrs. Marie Stillman, painter, 1886; — Prof. Alphonse Legros; — Thomas Carlyle; — Cardinal Manning; — George Frederick Watts, R. A.; — Mrs. Langtry, etc.

At the Paris Salon, 1888, this artist exhibited a series of thirteen Portrait-medallions, cast in bronze.

BIBLIOGRAPHY. — F. P. Weber, *Medals and Medallions*, etc., 1894.

**ZAMBONI, Fräulein LONA VON** (*Austr.*). Contemporary Sculptor, the daughter of a distinguished general born in Vienna; "entered as



a student at the Vienna Imperial School of Arts and Crafts. As her first ambition was to become a painter, she entered Prof. Geschka's class for drawing. But, in spite of the undoubted excellence of his teaching and her satisfactory progress, she was uncertain as to ever attaining the wished-for success, for she was not sure where her own particular talents lay. She developed a taste for plastics, and when the eminent sculptor, Franz Metzner, was appointed teacher she joined his classes and quickly became assured that her vocation was in this branch of art. She soon proved her talents, and is now an independent worker." (*Studio*, XLII, 241.) She has produced several Portrait-medallions, and her work has been noticed in several art reviews, especially in *The Studio*, where are illustrated a Portrait-medallion of a Gentleman, and another of a Lady.

At the Salon of the Société nationale des Beaux-Arts, 1913, this artist exhibited a group of medallions (Edmond Demolins et ses maîtres).

**ZANETTO BUGATTO** (Vol. I, *B.D.M.*, 1904, p. 306). Milanese Painter and Sculptor, flourished *ca.* 1466-1470, and died in 1476. Armand states that the first mention of this artist's work occurs in the accounts of King Louis XI. : "A Jehannet de Milan, peintre du duc de Milan, pour un tableau où sont tirés auprès du vif le feu duc de Milan (François Sforce) et son fils, à présent duc de Milan." (Cf. Laborde, *La Renaissance des Arts à la Cour de France*, I, p. 65.)

Ambrosoli published in the '*Gazzetta numismatica*', 1884, several letters of Duke Galeaz Maria Sforza, showing that the Duke intended to have made ten medallions in gold, representing on one side his own portrait, and on the other that of his consort, Bona of Savoy, both life size, "similar to the medallions in marble which are in our rooms." Each medallion was to weigh ten thousand ducats, Zanetto was to prepare the models in lead and superintend their execution in gold. Francesco of Mantua was entrusted with the casting of them, on 31. December 1470.

It is not known whether the totality of this order, which represented an outlay of one hundred thousand ducats, was executed. However, one of these medallions was still in existence in 1495 when it was brought to the Mint at Genoa to be melted down. This weighed 113 Genoese pounds 1 ounce 12 pennyweights (about 36 kilograms), and was valued at 10288 ducats.

The exact size of these medallions is not known, except that the portraits on them were life size. The medallions in marble of the various members of the Sforza family, some of which are preserved in the Castello Sforzesco at Milan, and others in private collections, notably two in the G. Dreyfus collection, those of Giovanni Galeazzo Maria and Ludovico, are about 60 centimeters in diameter, and it is surmised that the gold medallions were of similar size,

and six or seven millimeters thick, which would bring them to the weight of 10.000 Ducats. (Cf. Armand, *Les Médailleurs italiens des quinzième et seizième siècles*, III, p. 11.)

**ZAPLICKI, SAMUEL.** *Vide CZAPLICKI (Austr.).* Die-sinker of Krakow, whose signature **S. CZAPLICKI** occurs on Prize Medals of the School of Arts of Krakow, 1887.

**ZAPPARELLI, GIUSEPPE (Ital.).** A Brescian Sculptor and Medallist, who flourished *circa* 1823-1838. The latest date occurring on his medals being 1838, it is probable that his artistic activity ended in that year. He was employed as Engraver at the Milanese Mint for a number of years.

His earlier productions are of small merit and importance.

Among the best known medals by Zapparelli I may mention : Excavations at Brescia, 1823 ; — Discovery of the Nike at Brescia, 1826 (a work betraying much talent, and which was the means of his obtaining an official appointment at Milan) ; — Memorial medal of Emperor Francis I. at Milan, 1835, showing on rev. the Castrum erected by the architect Alessandro Sanquirico under the auspices of the Viceroy, Archduke Rainer ; — Luigia Boccabadati (1800-1850), Italian operatic singer of Brescia, 1835 ; — Portrait medal of Alessandro Sanquirico ; — Emperor Ferdinand I.'s entry into Milan, 1838 (his last medal, and very poorly executed) ; — Johann Labusius, 1823 ; — Antonio Bianchi, poet and writer of Brescia ; — Cholera Epidemic at Brescia, 1836, etc.

**ZAPPRT (Bohem.).** Die-sinker at Prague, whose signature occurs on Prize Medals of the Agricultural and Industrial Exhibition at Krems, 1864.

**ZASINGER, MATTHEUS (Germ.).** Goldsmith of Munich, born in 1477 ; had an appointment at the Mint of Munich, probably as Master of the Mint. He was portrayed by Hagenauer in 1525. Cf. Habich, *Anton Hundertpfund und Mattheus Zasinger*, Mitth. Bayer. Num. Ges., 1909, p. 58.

**ZAVARELLO, GERALOMO (Ital.).** Mint-engraver at Milan, appointed on 17. February 1644 ; died in 1647 when his heirs succeeded him in his post until 1649. This artist worked on the coinage of Philip IV.

**ZAWISKI, JOSEPH (French).** Contemporary Sculptor, born in Paris. He has also done medallic work, and at the Paris Salon, 1890, exhibited a Portrait-medallion.

**Z. B. Vide ZUANO BALBI.** Mint-administrator at Cattaro, 1427-1429.



**Z. B.** *Vide* **ZUANO BARBO**. Mint-administrator at Cattaro, 1453-1456.

**Z. B.** *Vide* **ZUANO BALBI**. Mint-administrator at Venice, 1750-1751.

**Z. B. V.** *Vide* **ZUANO BARTOLOMEO VITTURI**. Mint-administrator at Venice, 1710-1711.

**ZBIROW** (*Pol.*). Medallist of the early part of the nineteenth century. His signature occurs on two varieties of medals commemorating the Peace of Paris, 1814, described by Bramsen II, 1457 and 1458. On one the legends are in German, and on the other in French.

**ZBOROWSKI, PETER** (*Pol.*). Mint-administrator at Krakow, 1579-1580.

**Z. D.** *Vide* **ZUANO DIEDO**. Mint-administrator at Venice, about 1635.

**Z. D.** *Vide* **ZUANO DOLFINO**. Mint-administrator at Venice, 1762.

**Z. D. K.** *Vide* **ZACHARIAS DANIEL KELPE**. Mint-master at Schwerin, 1695-1708.

**ZEDRITZ, GEORG** (*Swed.*). Mint-master at Stockholm, 1722-1738.

**ZEDRITZ, HEINRICH** (*Swed.*). Die-engraver and Medallist, mentioned as early as 1660; Mint-master at Stockholm, 1700-1706. Among his medals we find : Accession of King Charles XI., 18. December 1672 (2 types); — His Coronation at Upsala, 28. September 1675, etc. His initials **H. Z.** occur also on some of the currency of Charles XII.

**BIBLIOGRAPHY.** — Hildebrand, *Sveriges och Svenska Konungahusets Minnespenningar* Stockholm, 1874. — *Schulthess-Rechberg Münzen Katalog*, n<sup>o</sup> 1158. — Nagler, *op. cit.*

**ZEGGIN, ABRAHAM** (*Germ.*). Goldsmith at Munich, *circ.* 1589-1596, died about 1608. His name occurs in connection with the Munich Mint, *Kull* (581), *Mitth. Bayer. N. G.*, XIX, 34, 36. In conjunction with the Goldsmith Heinrich Wagner (1570-1609) he is said to have made gold medals (Goldene Pfennige).

**ZEGGIN, ISAAK** (*Germ.*). Goldsmith at Munich, 1618-1629. *Mitth. B. N. G.*, XIX, 39. In the Munich Mint records he is mentioned as having cut in steel a portrait of the Elector of Bavaria, Ferdinand Maria, for "Gnadenmedaillen", and of having been paid 90 Gulden for the work. He was probably the father of the Medallist Paul Zeggin.

**ZEGGIN, KASPAR** (*Germ.*). Mint-engraver at Munich, *circ.* 1666-1713. *Mitth. Bay. N. G.* XIX, 16; XX, 96-101. He was a son of Paul Zeggin, and was still living in 1713. His initials **C. Z.** occur on the currency of Ferdinand Maria : Goldgulden, 1674-78, Ducat 1677, and Maximilian II. Emmanuel : Double Ducats 1685, Half-gulden 1692, 1693, Fünffzehner 1692-93, Fünfpfenninge 1683-84, 1692, etc.

A Birthday medal of Marguerite, consort of the Elector Ferdinand Maria, 1677, is also signed by this artist (H., *Wittelsb.* 1434).

**ZEGGIN, PAUL** (*Germ.*). Medallist at Munich, flourished *ca.* 1623-1666, to whom Erman has ascribed the following medals: (1636) Ferdinand III., as king of the Holy Roman Empire (Berlin Museum); — Undated. Maximilian I. of Bavaria (1623-1651) (*Trésor* 44, 7; Berlin); — Undated. Joachim von Dornsparg, confidential friend of Maximilian (Berlin; *illustrated*); — 1624. Maximilian I., small medal, probably struck (Berlin); — Undated.



Joachim von Dornsparg.

Albert VI. of Baiern-Leuchtenberg (1646-1650 (*Ztschr. f. Num.* XI, pl. 2; Berlin); — Undated. Ferdinand of Bavaria, archbishop of Cologne (1612-1650) (Berlin); — Undated. Ferdinand Maria of Bavaria (1651-1679) (Berlin); — 1653. Eberhard III. of Württemberg. All these medals belong together and are of charming style.

Erman suggests that the pretty oval medal of Wolfgang Wilhelm of Pfalz-Neuburg, dated 1626 (in the Berlin Museum) may also be by Zeggin.

Dr Habich ascribes further to this artist: Maria Anna, second wife of Maximilian I., undated medal; signed **P-Z**; — Ferdinand Maria; .MDC.—.LIX.; **P-Z**; — Ferdinand Maria and Henrietta Adelheid; .MDC.—.LX.; **P-Z**; — Henrietta Adelheid, Presentation medal on the birth of Princess Ludovica Margaretha, 1663; signed **P-Z**; — and Prof. Domanig: Leopold Wilhelm, archduke of Austria, undated; signed **P-Z** (several varieties); — Archduchess Maria Anna, second consort of the Elector (Maximilian); 1651; signed **P-Z**; — Ferdinand III., Roman Emperor, 1636(?); on his Accession and Coronation at Ratisbon as King of the Romans.



These medals usually occur in gold, some with enamel mounts.

A variety of the Ducat of Ferdinand Maria, 1660, bears the initials **P Z** of Paul Zeggin.

From the Munich Mint records we learn that Paul Zeggin cut in 1635 a seal for the Electress Maria Anna, and the Armorial shield of alliance between Bavaria and Austria.

At the Exhibition of Medals held at Dresden in 1906, Paul Zeggin was represented by his medal of Maria Anna, widow of Maximilian I. of Bavaria (1650); specimen in gold, lent by Mr. Leo Hamburger.

A votive picture in the cloister church of Andechs shows "Johann Paul Zoggin", seal-engraver to the Court at Munich, with his wife and two citizens, saved on their return from the holy mount of Andechs by a vow to the 'Lady of the Holy Mount', 23. May, 1671.

**BIBLIOGRAPHY.** — Adolf Erman, *Deutsche Medailleure des sechzehnten und siebzehnten Jahrhunderts*, Berlin, 1884. — Habich, *Medaillen und Münzen des Gesamt-hauses Wittelsbach*, München, 1897. — Domanig, *Die Deutsche Medaille*, 1906. — Ibid., *Porträtmedaillen*, &c. — *Revue belge de numismatique*, 1896, p. 496.

**ZEGGIN, PAUL** (Germ.). Seal-engraver at Munich, circ. 1666-1680; worked for the Elector Ferdinand Maria. He became a Master of his guild in 1666.

**ZEHENDNER, HANS** (Germ.). Mint-master at Königstein, 1546-1551. Cf. Paul Joseph, *Beiträge zur königsteinischen Münzgeschichte*, Frankf. Münzzeitung, 1905, 225; Ibid., *Die Münzen von Frankfurt-am-M.*, Suppl. 1903, p. 850.

**ZEHENDTNER VON ZEHENTGRUB, ANDREAS.** *Vide* ZEHENTER, ANDREAS.

**ZEHENTER, ANDREAS** (Germ.). Mint-master at Erlangen, 1549 (Spiess, III, 154). A brother of Hans Zehenter. After leaving Erlangen he was appointed at the Imperial Mint of Prague. In a document dated Vienna, 4. December 1505, he is described as gold artist (Goldkünstler).

**ZEHENTER, HANS** (Germ.). Mint-master at Nördlingen 1546-1548, Erlangen 1548-49, Augsburg 1554-55(?), and District Mint-warden for Lower Saxony, 1555.

**ZEHENTGRUB, ANDREAS ZEHENDTNER VON.** *Vide* ZEHENTER.

**ZEHENTHOFER (Austr.).** Mint-official at St. Pölten, 1624.

**ZEHN, HEINRICH** (Germ.). Contemporary Medallist and Mint-engraver at Hamburg. He cut in 1904 the dies for a new coinage of Bremen, after the designs of the painter Hupp of Schleissheim.

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This coinage consisted of 20.000 Twenty and Ten Mark pieces, 50.000 Five Mark, and 100.000 Two Mark pieces. Cf. *Berliner Münzblätter*, 1905, p. 29.

By him is a uniface Portrait-plaquette of Schiller, 1805-1905.

**ZEICHNER, FRANZ** (*Austr.*). Medallist and Mint-engraver at Vienna, born in that city on 26. January 1778; pensioned in 1858; died in 1862.

From the Vienna Mint records we cull the following data:

1798. 31. January. Z. applies for a situation at the 'Graveur-akademie'.

16. February. He is appointed as a day worker with a salary of 45 Kreuzer per diem.

1799. 16. August. Sent as assistant to the Mint at Kremnitz with a 'diurnum' of 1 fl. 30 kr.

1801. 15. May. Recalled to Vienna on account of ill health.

1802. 18. March. Appointed fourth Assistant-Engraver at the Vienna Mint, with a salary of 400 florins.

1805. 20. March. Appointed third Assistant-Engraver.

1812. 12. April. His yearly salary increased to 600 fl.

1815. 10. July. Employed at Schmölnitz on the new issue of copper currency.

1816. 31. May. He returns to Vienna, on his own request.

1818. 22. August. The second Assistant-Engraver, Franz Zeichner, appointed fourth Engraver at the Vienna Mint, with a salary of 700 fl.

1823. 23. December. Z. granted a remuneration of 80 fl. for his participation in the engraving of the punches and matrices of the Lombardo-Venetian coinage.

1829. 26. May. Z. appointed Third Engraver at the Vienna Mint.

1830. 29. November. Z. granted 100 fl. for the cutting of the dies for the larger Coronation Jetons.

1836. 13. July. Appointed Second Engraver, with 800 fl. per annum.

1839. 4. January. Granted a remuneration of 140 fl.

1849. 31. January. Appointed First Engraver with 900 fl. salary, and 160 fl. extra per quarter.

1858. 6. August. Z. pensioned, and rewarded by the Emperor with the Golden Cross of Merit for his long and faithful service.

Among the dies by Zeichner preserved at the Vienna Mint Museum are: Double Gulden for Lombardo-Venetia, 1817 (Rev.); — Zwanziger for Hungary, 1829; — Zehner for Lombardo-Venetia, 1820; — Double Gulden of Francis I., 1831 (Rev.); one die is signed: **ZEICHNER**; — Double Gulden for Hungary, 1831 (R.); — Gulden, and Zwanziger for Hungary, 1831 (R.); —



Ducat of Francis I., 1833; — Coronation Medalet of the Empress Marie Louise as Queen of Hungary at Pressburg, 7. September 1808; — Medal on the Marriage by procuration at Vienna of Napoleon with Marie Louise, 11. March 1810 (R.) signed: **F. ZEICHNER. F.**; — Coronation Jeton of Francis I., 1816; — Portrait of Francis I. (1829?); signed: **F. ZEICHNER F.**; — Jeton of 1813 on the preparation and utilisation of platinum in Vienna; obv. JETON | REINES PLATIN | H\*ERGESTEL: U: BEARBEIT: IN WIEN | DVRCH FR: FREYH: LEITHNER MDCCCXIII. ; R. Fortune standing on a winged globe; — Medal on the Building of the K. K. Mint at Vienna, 1837 (R. only), AVRO. ARGENTO. AERI. FLANDO. FERIVNDO. View of the Mint Buildings; ex.: AEDES | DECRETAE. MDCCCXXXIV | ABSOLVTAE. MDCCCXXXVII; — Marriage Double Gulden of Francis Joseph I. and Elizabeth, 1854 (obv. die signed **F. ZEICHNER.**; dies never utilised); — Prize Medal for Merit in Arts and Sciences; large size (R. partly by Zeichner; dies signed: **F. Z.**); — Medal, dated 1848, of Merit for the 2nd Battalion of the 2nd Wallach Border Regiment (now Infantry Regiment, n° 50); dies cut in 1849; R. signed: **F. ZEICHNER.**; — Portrait-medal of Emperor Francis I.; a study; die signed: **F. ZEICHNER. F.**, etc.

Further medals by him are: Fahnen-Medaillen (so-called) 1848; FÜR STANDHAFTES AUSHARREN IN DER BESCHWORENEN TREUE IM JAHRE 1848 within a wreath; signed: **F. ZEICHNER.**; obv. by K. Lange, etc.

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**ZEISSIG, HANS** (*Germ.*). Contemporary Sculptor and Medallist, residing at Leipzig. His medallic productions first came to my notice at the 'Berlin Kunst Ausstellung' 1907: Greis; — Lachend; — Gertrud; — Wasser; — Mädchenkopf; — Graue Haare; — Unzufrieden; — Freiheit; — Erscheinung; — Obdachlos; — Rodl Heil; — Kinderkopf; — Portrait of Young Girl (a study); — Two Wax Models, etc.

The artist was also represented at the 'Salon International de la Médaille', held in connection with the Universal Exhibition at Brussels, 1910: Gertrud; cast plaquette Æ; — Le Vagabond; cast plaquette, Æ; — L'eau; uniface plaquette, cast, Æ.

**ZEITLIN, ALEXANDRE** (*Russ.*). Contemporary Sculptor and Medallist, born at Tiflis, and residing at the present time (1912) in Paris; pupil of Falguière.

At the Paris Salon 1912, he exhibited two medals: Portrait of M<sup>me</sup> V\*\*\*; — Portrait of Prince K\*\*\*; — and a Portrait-plaquette of Flammarion.

**ZELINSKY VON SEBUSIN, CHRISTOPH** (*Bohem.*). Mint-master-general for Bohemia, 1600–†1606. He was raised to the nobility by Emperor Rudolph II., and had been previously Vice-Chancellor of the Kingdom until 1599. Cf. Fiala, *Donebauer Münzen Sammlung*, p. 132, 445.

**ZELLER** (*Germ.*). Contractor of the Mint of Ratisbon, 1391.

**ZELLER, VON PUCHBERG, MATHIAS** (*Austr.*). Imperial Councillor and Secretary to Ferdinand I. of whom there is a Raitgroschen 1549 by the engraver **Æ**.

**ZELLER, STEPHAN** (*Bohem.*). Mint-engraver at Joachimsthal, *circ.* 1550, later at Prague, until his death in 1562.

**ZEN, BARTOLOMEO** (*Ital.*). Mint-administrator at Venice, 1733–34.

**ZENDGRAF, WERNER** (*Swiss*). A burgher of Schaffhausen; Mint-master at Colmar and Schaffhausen, *circ.* 1573. He coined at the Mint of Schaffhausen Thalers and subsidiary currency.

My information is culled from *Frankfurter Münzzeitung*, 1906, p. 534 : Numismatisches aus deutschen Archiven. 7. Werner Zendgraf in Colmar und Schaffhausen. "Die Stadt Colmar schreibt unter dem 26 September 1573 an den oberrheinischen Kreistag : Wehr aber, dass die Statt Basel allwegen einn eignen Muntzmeister gehapt vund noch, wir aber sampt den zweyen ubrigen Stätten, also Freiburg vund Breisach, auff neun Jahr, so lang wir auff dess Reichs schrot vund Korn gemuntzt, keinenn andern Müntzmeister als Wernher Zendgraffen, einen ehrlichen Burger zu Schaffhausen, geprauchht haben, welcher bey der höchsten Warheit behalten thuet, dass er inn Schweitz ann keim andern ort denn allein seinen Herren zu Schaffhausen Thaler vund andere muentzen, die sich ungenör mit dem Reich vergleichen megen, vund nie hoch aussgeschlagen wordenn, gemünzt hab".

Dr Hahn, in *Schweiz. Künstler-Lexikon*, Suppl. III, p. 461 points out that the family Schweiger of Basle supplied about 1573 the whole coinage of Colmar, that the Guldenthaler of Schaffhausen 1573 is unsigned, and that the subsidiary currency, groschen of 1561–1563 and 1578–1585, bear as mint-mark the axe, turned either to left or to right, which can hardly be looked at as a Mint-master's mark.

**ZENGHOLZER, KASPAR** (*Germ.*). Mint-master at Bayreuth, 1623 (*Bl. f. Münzfrd.*, 1894, 1878).

**ZENO, MARIA** (*Ital.*). Mint-administrator at Venice, 1656–1657.



**ZENO, PIETRO** (*Ital.*). Mint-administrator at Cattaro, 1514-1516.

**ZERBE, FARRAN** (*Amer.*). Designer, collaborator and publisher of several medals issued in connection with events celebrated by American expositions during the early part of the twentieth century. Born, Tyrone, Pennsylvania, 1871. Educator, writer and publisher on the subjects of money and banking. Chief of the numismatic department of the Louisiana Purchase Exposition (Saint Louis) 1904, and the Lewis and Clark Exposition (Portland, Oregon) 1905, president of the American Numismatic Association 1908 and 1909; editor and publisher of *The Numismatist* 1909 and 1910. Originator of an educational exhibition of money and medallic art, showing about 10,000 different specimens with an accompanying lecture, with which he has travelled the United States, contributing to a greater interest in medallic specimens.

**ZERNEMANN, LEVIN** (*Germ.*). Mint-engraver at Clausthal and Brunswick, 1678-1690. His initials occur on undated medals of John Frederick, Ernest Augustus (on his accession, 1675), and others of Brunswick-Lüneburg, Sophia, Princess Palatine, 1688, etc.

**ZERNITZ, CYRIAKUS** (*Germ.*). Farmed the Mint at Stolberg, 1763-64.

**ZEROBULUS, JOHAN** (*Dutch*). Mint-master at Utrecht, 1644-1662; his privy-mark, a quatrefoil, occurs only on his Half Ecus with half-length figure and Ecus with full figure of warrior.

**ZETZNER, DANIEL** (*Germ.*). Mint-master at Wunsiedel, 1621. Cf. Gebert, *Die Brandenburg-Fränkischen Kippermünzstätten*, 1620-22.

**ZEVENBERGEN, LUCAS VAN** (*Flem.*). Goldsmith and Seal-engraver to Maximilian of Austria, mentioned *circ.* 1480-1487. Cf. Pinchart, *Biog. des graveurs belges*, Rev. belge de numismatique, 1855, p. 464.

**ZEYBOLD, GEORG** (*Germ.*). Mint-warden at Schwabach, *circ.* 1700-1705.

**Z. F.** *Vide* **ZORZI FOSCOLO**. Mint-administrator at Venice, 1734-35.

**Z. F. B.** *Vide* **ZUANO FRANCESCO BRAGADINO**. Mint-administrator at Cattaro, 1604-1606.

**Z. F. C.** *Vide* **ZUANO FRANCESCO CANALE**. Mint-administrator at Cattaro, 1551-52.

**Z. G.** *Vide* **ZUANO GARZONI**. Mint-administrator at Cattaro, 1596-98.

**Z. I. W.** *Vide* **ZACHARIAS JULIUS WEFER**. Mint-master at Stolberg, Ellrich and Mühlhausen, 1673-1676. Also **I. Z. W.**

**ZICKER** (*Austr.*). Mint-official at St. Pölten, 1624.

**ZIEGENHORN, CHRISTOPH** (*Germ.*). Mint-master at Wernigerode, 1618-1620; Stolberg, 1623-1626 and 1632, Halberstadt, 1628-1631, and in Austria, 1626-1630; later, Manager of Virgilius Constans von Westenburg at the Vienna Mint from 1634 to 1637. His initials **C.Z.** occur amongst others on the currency of Wolfgang Georg of Stolberg, 1623. In 1623 he had applied for the office of Mint-master at Krossen (*Bl. des Vereins für Landeskunde*, 1882, p. 141).

**ZIEGENHORN, DAVID.** *Vide* **GEORG DAVID ZIEGENHORN.**

**ZIEGENHORN, GEORG DAVID** (*Germ.*). Mint-master at Oldenburg, Jever, Bielefeld, Zerbst and Minden, 1664-1675. His initials **G.D.Z.** or only **Z** occur on his issues. I have noticed them on currency of Carl Wilhelm of Anhalt-Zerbst, 1671, struck for Jever.

**ZIEGENHORN, VOLKMAR** (*Germ.*). Mint-master at Stolberg, 1644-1662.

**ZIEGENMEIER, HEINRICH ABEL** (*Germ.*). Mint-master at Friedeburg (Schwarzburg-Rudolstadt), 1621.

**ZIEGL, or ZÜGL, DAVID** (*Germ.*). Goldsmith, and Mint-engraver at Hall in Tyrol, from about 1602 to 1622. His name occurs frequently in the Mint accounts, as shown by Fiala, *Verschiedenes aus der Haller Münze*, Num. Zeits., 1900, pp. 215-255. *Vide* **ZÜGL** *infra*.

**ZIEGLER, BALTHASAR** (*Germ.*). Mint-master at Ratisbon, 1623.

**ZIEGLER, CHRISTOPH** (*Germ.*). Mint-master at Erfurt, about 1650. He worked in conjunction with Johann Weismantel.

**ZIEGLER, ERNST HERMANN AGATHUS** (*Germ.*). Mint-master at Stolberg, 1792-1807. His initials **A.Z.** or also **E.H.A.Z.** occur on the currency issued under his administration. He coined for Carl Ludwig zu Stolberg and Heinrich Christian Friedrich zu Rossla († 1810).

**ZIEGLER, MARTIN** (*Germ.*). Mint-administrator at Munich, 1625.

**ZIEGLER, HANS HEINRICH** (*Swiss*). Assayer and Warden of the Mint at Zurich, 1736.

**ZIEGLER, F.** (*Amer.*). This signature occurs on a medal (brought to my notice by Dr H.R. Storer), of the American Gynecological Society, 1909; in the Boston Collection.

Obv. Bust of Dr. Ephraim Mc Dowell of Kentucky, first to perform ovariectomy, 1809-1909. Beneath shoulder, incused: F. Ziegler in script.



Rev. incused : F. Ziegler, in script. Bronze 70 mm.

By him are also a Portrait-medal of Lieut. general Ludendorff, 1914-15 ; — Medal on the Reconquest of Przemyśl, 1914 ; — Capt. von Müller, commander of the Emden, 1914 ; — Prof. Dr Rausenberg, Inventor of the 42 cm. mortar ; R. 34 mill. ; — Vice Admiral Count von Spee, 1 November 1914 ; 105 mill. ; — Capt. Otto Weddingen ; Sinking of the Cruisers Aboukir, Hogue and Cressy ; 105 mill.

**ZIESLER, JOHANN** (*Germ.*). A native of Molsheim (bishopric of Strassburg) ; his father, Heinrich Ziesler, was Mint-master to the Strassburg bishops Johann von Manderscheid, and Charles of Lorraine. Johann Z. filled the office of Mint-master to Count Reinhard zu Solms, from 1614 to 1616, then was engaged in the service of Bishop Wilhelm of Worms ; later, Mint-master for six years to Counts Christian and Volrath of Waldeck, and three years to the Elector of Bavaria at Neumarkt in the Upper Palatinate. In 1627 he contracted to work the Imperial Mint of Breslau, and died in 1637 ; in 1629 he also took charge of the Mint of Sagan, under Wallenstein, Duke of Friedland. Also **ZISSLER**, **ZIESSLER**, and **ZIEZLER**.

BIBLIOGRAPHY. — Friedensburg, *Schlesiens neuere Münzgeschichte*, Breslau, 1899.

**ZIGL**. *Vide ZIEGL supra* and **ZÜGL infra**.

**ZIJL, J.** (*Dutch*). Contemporary Sculptor and Medallist residing in Amsterdam.

The only medallic production I know by him is a commemorative medal of the Visit to Amsterdam in 1901 of Queen Wilhelmina and Prince Consort. This medal which is in the Hague Medal Cabinet is illustrated in Dr Dompierre de Chaufepié's work, *Les Médailles et Plaquettes modernes*, III, 139.

**ZILLHARDT, M<sup>lle</sup> JENNY** (*French*). Painter and Sculptor of the last quarter of the nineteenth century ; born at Saint-Quentin (Aisne) ; pupil of T. Robert-Fleury.

At the Paris Salon 1880, she exhibited a Portrait-medallion in bronze, which is only one of her various medallic productions.

**ZIMBLER, J.** (*Austr.*). Manufacturer of military badges &c. and owner of important die-sinking works in Vienna. His signature **J. ZIMBLER** occurs on a number of medals, among which I have noted : Memorial medal of Crown Prince Rudolph of Austria, 1889 (several varieties) ; — Visit of Emperor Francis Joseph I. to Fiume, 23. June 1891 ; — Contemplated journey of the Emperor to Galicia abandoned, 1892 ; — Memorial medal of Archduke Albrecht, 1895 ; — Jubilee Medals and Badges of Francis Joseph I., 1898 (some signed : **LEO ZIMBLER**), etc.

**ZIMMER, VÊIT** (*Germ.*). Engraver of armorial bearings at Munich, 1680.

**ZIMMERMANN** (*Germ.*). Engraver of Breslau; was engaged at the Mint of Glatz, 1812.

**ZIMMERMANN, DIETRICH** (*Germ.*). Mint-master at Schaumburg a. Lahn, *circ.* 1676, and Speier 1678-1679; in the service of the Counts of Leiningen. Schlickeysen-Pallmann mentions him as Mint-master at Leiningen, Speier, and Dietz, 1670-91.

Isenbeck, *Das Nassauische Münzwesen*, states that Dietrich Zimmermann was appointed Mint-master at Dietz in September 1691, his brother Johann Zimmermann of Coblenz standing caution for him.

**ZIMMERMANN, E.** (*Swiss*). This Engraver's signature occurs on the official medal of the Nidwald Cantonal Rifle Meeting at Ennetmoos, 1898 (*Rev. suisse num.*, IX, 207).

**ZIMMERMANN, N.** (*Germ.*). Contemporary Sculptor and Medallist, employed by the firm of Wilhelm Mayer and Frz. Wilhelm at Stuttgart. Among his recent productions are : Plaquette of the Natural History Society of Krefeld; — Portrait-plaquette of Kommerzienrat Wilhelm Mayer; — Portrait-plaquette of Children; — Portrait-plaquette on the 70<sup>th</sup> Birthday of Julius Spohn; — Portrait-medallion of Auguste Victoria, Empress of Germany, 1904; — Portrait-plaquette on the Silver Wedding of William II. and Consort, of Germany, 1906; — Coronation of Edward VII. and Queen, 1902; — Portrait-Plaquette of Fürst B. von Bülow (1909); — Portrait-plaquette of Carl Maria von Weber, 1786-1826 (1907); — Commemorative medal of the 25<sup>th</sup> Anniversary of the "Schleswig-Holsteiner-Abend" in Berlin, 1904; — Prize Medal of the Verein zur Förderung der Zucht u. Liebhaberei von Rasshunden in Kiel, 1899, etc.

**ZIMNIK, JOHANN** (*Austr.*). Mint-engraver at Carlsburg, born in 1811. On 20. December 1841 he was engaged at the Vienna Mint as locksmith; in 1852, appointed mechanician to the Mint; 29. March 1858, Assistant-Engraver with a salary of 500 fl., and 120 fl. additional quarter pay; 17. June 1859, Mint-engraver at Carlsburg with 735 fl. per annum and free lodgings; he remained in office until 1871. Many of the dies for the currency prepared at Carlsburg between 1859 and 1871 bear his initials or private mark.

BIBLIOGRAPHY. — *Katalog*, &c.

**ZINCK, PIERRE** (*Flem.*). Mint-master at Antwerp, 5. September 1587 to 31. August 1593.



**ZINKEN** (*Germ.*). Mint-master at Harzgerode, 1821-1848. Signed his coins with a **Z**.

**ZINKGRAF** (also **ZENTGRAF**), **LORENZ** (*Germ.*). Mint-master at Simmern, 1559-1569, and Michelstadt, 1561.

**ZINKGRAF, PHILIPP** (*Germ.*). Mint-master at Simmern, *circ.* 1594. *Frankf. Münz.*, 1908, 374.

**ZIPFEL, JONAS** (*Germ.*). 'Bergrat' at Bautzen (Saxony) under John George II.; Hennig (Heinrich) Ilders was Mint-master there under Zipfel's administration, 1666-1667. Cf. J. u. A. Erbstein, *Erörterungen auf dem Gebiete der sächsischen Münz- und Medaillen-Geschichte bei Verzeichnung der Hofrath Engelhardt'schen Sammlung*, pp. 218-19, 227.

**ZIRGKH, WOLFGANG** (*Germ.*). Tin-founder at Ratisbon, 1520.

**ZIROTTI** (*Ital.*). Medallist of the early part of the nineteenth century, whose productions are little known. The Paris Mint pre-

1815

serves the dies, signed **IZ ZIROTTI FECE**, of a Portrait-medal of Napoleon, showing on obv. the head of the Emperor, and on R. Prometheus. This medal, which is reproduced on Pl. LXVIII, n° 1 of "*Trésor de Numismatique et de Glyptique (Empire)*", and described on p. 132, is dated 1816, and bears inscriptions in Italian; size 77 millimeters. This effigy was used in the moulding of cameos incrusting in crystals, etc.

Comm. Empereur, 18, Rue Hermel, Paris, who has kindly brought the above medal to my notice, writes that Zirotti may probably be the author of an Italian medal, of same size, struck in 1817 in honour of a ballet master.

Researches I have made at Milan and other places to find further information about this Engraver, who was probably of North Italian extraction, have not been successful.

**ZISSLER, HANS** (*Germ.*). Mint-master at Kulmbach, 1622-23, Neumarkt a. Sulz 1623-24, Breslau, 1627-1637, Sagan, 1629. *Vide ZIESLER*.

**ZITA, H.** (*Austr.*). Contemporary Sculptor and Medallist, by whom is a medal commemorating Von Lerch and Von Trapp; 1914-1915; iron, 45 mill. (Heroes of the Adria).

**ZIWNT, HENRI** (*French*). Sculptor of the third quarter of the nineteenth century, domiciled in Paris. He exhibited for several years at the Paris Salon: 1874. Portrait-medallion of M<sup>me</sup> C\*\*\*; — 1875. Portrait-medallion of M<sup>me</sup> X\*\*\*; — 1876. Portrait-medallion of M<sup>me</sup> Sarah Bernhardt, etc.

**ZIX** (*French*). Painter of the early part of the nineteenth century; his paintings relate chiefly to events of the reign of Napoleon. With other artists, Prudhon, Chaudet, Meynier, Fragonard, Heim, Guersant, Bergerat, Leperre, Baron Lebon, etc., he contributed designs for the medallic gallery of Napoleon. Amongst other records or payments against him is one of 24 Francs for a drawing of the medal known as 'Souverainetés données', and engraved by Andrieu, 1806.

BIBLIOGRAPHY. — Blanchet, *Numismatique du moyen âge et moderne*, Paris, 1890, II. — J.-J. Guiffrey, *La Monnaie des Médailles*, *Revue num.*, 1886, p. 92. — E. Babelon, *Les Médailles de Napoléon I.*, 1912.

**ZOAGLI, PELLEGRINO DA** (*Ital.*). Genoese Goldsmith and Medalist, who worked *circ.* 1537, 1539 and 1540. Armand (III, p. 61) ascribes to this artist a Portrait-medal of Andrea Giustiniani, doge 1539-1541; ANDREAS · IVSTINIANVS · REIP · GENVENSIS · DVX · SEXTVS · A · LIBERTATE · RECUPERATA. Bust of Doge; R. Arms of Genoa (Avignone, n° 301). A specimen of this medal was placed in the foundations of the Porta dell' Arco at Genoa.

**ZOCCHI, C.** (*Ital.*). Contemporary Sculptor of Florence, and author of the Dante Monument, erected on the station square at Florence. His signature occurs on medal by Luigi Giorgi commemorating the Inauguration of that monument.

**ZOCHMANN, PERNHART** (*Austr.*). Moneyer at Vienna, appointed 1. March 1481.

**ZOEGGER, ANTON** (*Germ.*). Contemporary Sculptor and Medallist, born at Wissemburg, Alsace; pupil of Duret.

At the Paris Salon 1883 he exhibited a Portrait-medallion of M. Pilastre.

**ZOGGIN, JOHANN PAUL.** *Vide.* PAUL ZEGGIN *supra*. H. Buchenau, *Kleine Mittheilung*, Mitth. d. bayer. Num. Ges. 1900, p. 160.

**ZOELLNER, JOHANN GEORG** (*Germ.*). Mint-engraver at Ratisbon, 1791-1803.

**ZOELLNER, L.** (*Germ.*). Contemporary Sculptor, whose signature occurs amongst other works on a uniface and cast Portrait-plaquette of Richard Wagner, 1891.

**ZOLIO, AGOSTINO** (*Ital.*). Mint-administrator at Venice, 1676-77.

**ZOLLIKOFER, JOHANN (HANS) GEORG** (*B.D.M.*, Vol. VI, p. 732). Mint-master at St. Gall, 1786-1790. Dr Hahn points out that I erroneously mentioned that the Z on St. Gall Half Dicken 1620-1624 stands for this Mint-master's signature, whereas the Z there is



the denomination of value 3 (= 3 Batzen). From 1618 and following years Hans Hildebrand was Mint-master at St. Gall. Cf. *Schweiz. Künstler-Lexikon*, Suppl. III, p. 464.

**ZOLLMANN, CHRISTIAN** (*Germ.*). Medallist and Mint-engraver at Wiesbaden, 1845-1859. By him are the following coin-dies and medals : Duke *Adolf* of Nassau (1839-1866). 1846. *℞.* Double Gulden (signed : **C. ZOLLMANN**), Gulden and 6 Kreutzer; 1847. *℞.* Double Thaler (signed : **ZOLLMANN**), Double Gulden, Gulden, 6 and 3 Kreutzer; 1848. *℞.* 6 and 3 Kreutzer; 184\*. Two uniface Patterns, signed : **C. ZOLLMANN** and dated 184\*; — 1854. *℞.* Double Thaler, 6 and 3 Kreutzer, *Æ.* Kreutzer; 1855. *℞.* Gulden (2 var.; a fresh die made in that year, signed **Z.**), 6 and 3 Kreutzer, *Æ.* Kreutzer; 1856. *℞.* Gulden and Halfgulden (both signed **Z.**), *Æ.* Kreutzer; 1859. *℞.* Thaler (signed **Z.**), *Æ.* Kreutzer, and Pfennig; 1860. *℞.* Double Thaler (**C. ZOLLMANN**), Thaler, and Half Gulden; *Æ.* Kreutzer, and Pfennig; — Medal of Civil Merit, with bust of Duke *Adolf*; signed : **ZOLLMANN**; *℞.* **ADOLPH HERZOG ZU NASSAU**; — Medal of the Nassau Agricultural Society (**ZOLLMANN**); — Prize Medal of the Nassau Industrial Exhibition at Wiesbaden, 1846 (signed : **C. ZOLLMANN**); — War Medal for the Battle of Eckernförde, 5. April 1849 (signed : **ZOLLMANN**); 127 copies struck, *℞.* and *Æ.*; and other varieties (some signed : **C. Z.**); — Foundation of the Evangelical Church at Wiesbaden, 1853 (**ZOLLMANN**); — Archduke John of Austria, as Administrator of the Empire, 1849 (signed : **C. ZOLLMANN**); — Friedrich Alexander Bernus, 1851 (Opening of the Taunus Railway); — Foundation of the Bank of Frankfurt, 1854; — Jubilee of Pastor Friedrich, of Frankfurt a. M., 1858; — Prize Medal of the Polytechnic Society (*Kunst und Fleiss in der Pflanzenkultur*), etc.

Christian Zollmann worked for some time with his father Johann Philipp Zollmann at the Wiesbaden Mint.

**BIBLIOGRAPHY.** — Julius Isenbeck, *Das Nassauische Münzwesen*, Wiesbaden, 1879. — P. Joseph u. Ed. Fellner, *Die Münzen von Frankfurt-am-Main*, 1896. — *Staatsarchiv. Wiesbaden.* — Hermann V. Heyden, *Ehrenzeichen der erloschenen und blühenden Staaten Deutschlands und Oesterreich-Ungarns*, Frankfurt a. M.

**ZOLLMANN, JOHANN PHILIPP** (*Germ.*). Mint-engraver at Wiesbaden, 1818-1843, in which year he was appointed Mint-master, and later Mint-inspector, remaining in office until 1856. Zollmann began as Assistant to Johann Lindenschmidt, but after 1819 he cut all the coin-dies. These comprise : *NASSAU.* Duke *William* (1816-1839) : 1816. *℞.* Kronenthaler, 6 and 3 Kreutzer; 1817. *℞.* Kronenthaler, 6, 3 and 1 Kreutzer, and *Æ.* 1 and  $\frac{1}{2}$  Kreutzer; 1818. *℞.* Ducat, *℞.* Kronenthaler, 6 and 3 Kreutzer, *Æ.* Kreutzer and  $\frac{1}{4}$  Kreutzer; 1819. *℞.* Kronenthaler, 6 and 3 Kreutzer, *Æ.* 1

and  $\frac{1}{4}$  Kreutzer; 1822. 6, 3 and  $\frac{1}{4}$  Kreutzer; 1823.  $\mathcal{R}$ . 6, 3 and 1 Kreutzer; 1824.  $\mathcal{R}$ . Kronenthaler, 6 and 1 Kreutzer; 1825.  $\mathcal{R}$ . Kronenthaler, 6 and 3 Kreutzer; 1826-28. 6 and 3 Kreutzer; 1830.  $\mathcal{A}$ . Kreutzer; 1831.  $\mathcal{R}$ . Kronenthaler (2 var.), one commemorating the Duke's Visit to the Wiesbaden Mint), 6 and 3 Kreutzer; 1832.  $\mathcal{R}$ . Kronenthaler, 6, 3 and 1 Kreutzer;  $\mathcal{A}$ . Kreutzer; 1833.  $\mathcal{R}$ . Kronenthaler, 6, 3 and 1 Kreutzer; 1834.  $\mathcal{R}$ . 6 and 3 Kreutzer,  $\mathcal{A}$ . Kreutzer; 1835. 6 and 1 Kreutzer; 1836.  $\mathcal{R}$ . Kronenthaler (said to have been issued by Rothschild), 6, 3 and 1 Kreutzer,  $\mathcal{A}$ . Kreutzer; 1837.  $\mathcal{R}$ . Kronenthaler and 6 Kreutzer; 1838.  $\mathcal{R}$ . Gulden,  $\frac{1}{2}$  Gulden, 6 Kreutzer,  $\mathcal{A}$ . Kreutzer; 1839. Gulden, Half Gulden and 6 Kreutzer; — Medal of Military Merit of William I.; signed: **ZOLLMANN** on obv.;  $\mathcal{R}$ . DER TAPFERKEIT; — Medal of Civil Merit;  $\mathcal{R}$ . WILHELM SOUVERAINER HERZOG ZU NASSAU; — Prize Medal of the Nassau Agricultural Society; signed: **P. ZOLLMANN. F.**; — Duke *Adolf* (1839-1866); 1840.  $\mathcal{R}$ . Double Thaler (signed: **ZOLLMANN**), Gulden (signed **Z.**), Half Gulden, 6 and 3 Kreutzer,  $\mathcal{A}$ . Kreutzer; 1842.  $\mathcal{R}$ . Gulden, Half Gulden, and 3 Kreutzer,  $\mathcal{A}$ . Kreutzer and Heller; 1843.  $\mathcal{R}$ . Gulden and Half Gulden; 1844.  $\mathcal{R}$ . Double Thaler, Gulden and Half Gulden, 6 and 3 Kreutzer; 1845.  $\mathcal{R}$ . Gulden, Half Gulden, and 3 Kreutzer. — **BIRKENFELD. Paul Friedrich August**, Grand Duke of Oldenburg (1829-1853).  $\mathcal{R}$ . Double Thaler 1840 (signed: **ZOLLMANN**). — **FRANKFORT O. M.** Tercentenary of the Gymnasium, 1829;  $\mathcal{R}$ . Double Thaler 1840 (signed: **ZOLLMANN**), 1841-1846, etc.

For the Principality of Hohenzollern-Sigmaringen, Johann Philipp Zollmann issued at Wiesbaden the following currency: —

Date	6 Kreutzer Fl.	3 Kreutzer Fl.	1 Kreutzer $\mathcal{R}$ . Fl.	1 Kreutzer $\mathcal{A}$ . Fl.	Amount in Florins
1840	7500	2600	—	—	10100
1841	7500	3420	—	—	10920
1842	7350	3585	2992	2000	15927
1843	—	—	—	—	—
1844	14045	8480	—	—	22525
1845 } 1846 }	13900	6310	915	1000	22125
1847	6910	3000	—	—	9910
	57205	27395	3907	3000	91507

BIBLIOGRAPHY. — Isenbeck, *op. cit.* — *As above.* — Emil Bahrfeldt, *Das Münz- und Geldwesen der Fürstenthümer Hohenzollern.*



**ZOLLNER, PAULUS** (*Germ.*). Assayer of gold and silver at Nuremberg, † 1633; mentioned in the Nuremberg Mint records (Gebert 304, 93).

**ZOPYRUS** (*Greek*). One of the *Caelatores* of early Roman Imperial times, mentioned by Pliny. Cf. Fortnum, *Bronzes in the South Kensington Museum*, LXXVI.

**ZORNSCH, ANDREAS** (*Germ.*). Issuer of 'Kipper' coins, 1622.

**ZORZI, COSTANTINO** (*Ital.*). Mint-administrator at Venice, 1609, under Doge Leonardo Dona. His initials **C. Z.** occur on the coinage.

**ZOUCHA, GERONIMO** (*Ital.*). Forger of coins, mentioned in 1572, in which year his coining press was seized by the Paris Cour des Monnaies. (Cf. Mazerolle, *Les Médailleurs français*, I, CLXVI, 573-574.)

**ZRINYI, Count NICLAS** (*Hung.*). King Ferdinand, by an indenture dated Linz 18. Nov. 1529, granted to him the right of coinage at Giessdenitzka; † 1534. Cf. *Regesten aus J. Newald's Publicationen*, &c.

**ZUBER, YVES** (*French*). Contemporary Sculptor and Medallist, born in Paris.

At the Paris Salon 1912 he exhibited two Portrait-medallions in bronze of M. Henri Zuber.

**ZUCCOTTI, F.** (*Argent*). Contemporary Medallist and Mint-engraver at Buenos-Ayres. I have met with his signature on the following medals, &c. : Centenary of Birth of Bernardino Rivadavia, 20. May 1880; — First Anniversary of the Spanish Humane Society (Sociedad Española de Socorros Mutuos-Bolivar), 1883; — Installation of Public Powers at Ciudad de la Plata under the administration of Dr Dardo Rocha, 1884; — Inauguration of the Argentinian Central Railway Entre-Rios; Hommage to the Minister Laurencana, 1885; — Spanish Hospital at Buenos Ayres, 1884 (*AJN* 97), etc., and on a Peso fuerte of Argentina, 1876.

BIBLIOGRAPHY. — A. Rosa, *Monetario Americano*, 1892. — Moyaux, *Les Chemins de fer*, 1905.

**ZÜGEL** (also **ZÜGL**, or **ZIEGL** *q. v. supra*), **DAVID** (*Austr.*). Goldsmith, Seal- and Coin-engraver at Hall, from about 1602 to 1622.

From the Hall mint records we learn that on 29. October 1602, Peter Hartenpeckh, Mint-master at Hall in Tyrol, appointed David Zügl as Assistant-engraver there; 1616-1617, he was employed in conjunction with Maximilian Gross to cut puncheons for Thalers; 14. August 1620, Archduke Leopold appoints Zügl as Mint-engraver

at Hall in succession to Max. Gross, who was found unsuitable for the post ; 12. March 1621, he was commissioned to prepare dies for the new issue of copper currency.

BIBLIOGRAPHY. — *Katalog*, &c. — Newald, *Das österreichische Münzwesen unter Maximilian II., Rudolf II. und Matthias*. — *M. A. Archiv Hall*, 1618. — *Regesten aus J. Newald's Publicationen über österreichische Münzprägungen*, Mitth. Wien, 1890, 90. — Eduard Fiala, *Verschiedenes aus der Haller Münze*, Num. Zeitsch., 1900, pp. 214-255.

**ZULLMANN, CARL.** *Vide CHRISTIAN ZOLLMANN supra.*

**ZUMBO, DON GAETANO** (*Span.*). Painter and Wax Modeller, who had settled in Paris at the end of the seventeenth century. He is said to have introduced the innovation of wax pictures, i. e. oil painting of which parts were modelled in wax.

**ZUMBUSCH, JULIUS** (*Germ.*). Contemporary Sculptor and Medallist of Munich. His signature occurs on the Prof. Döllinger Memorial Portrait-medal, 1890 ; described in 'Neue Prägungen', *Mitth. d. Klubs*, 1890, p. 18.

**ZUMPFT** (*Germ.*). Medallist who was flourishing *circ.* 1820-1830. He worked after the manner of L. Posch. M<sup>lle</sup> Lehnert of Berlin mentions a Portrait-plaque by him, signed **ZVMPFT** on the truncation, in the Arbenz collection, Berlin (*Note of M. Arnold Robert*).

**ZUNDER, D.** (*Germ.*). Mint-master at the Goldene Aue, Stolberg, 1622.

**ZURCHER, KARL** (*Swiss*). Contemporary Sculptor, born in Zurich, studied in Paris under Salmson, Jerdelet, and Chapel.

At the Paris Salon 1890, he exhibited two Portrait-medallions in bronze.

**ZUR STRASSEN, M.** (*Germ.*). Contemporary Sculptor and Medallist ; employed for some time at the die-sinking works of Loos in Berlin in modelling medals ; later Professor at the School of Art in Leipzig (1894). The **ST** signature occurs on the following medals, which Dr F. P. Weber describes : Prize Medal of the Women's Industrial Exhibition at Berlin, 1865 (with bust of the Crown Princess Frederick of Prussia) ; — Victoria, Princess Royal of England ; Betrothal to the Crown Prince of Prussia, 1857 (signed : **M. ZUR STRASSEN, FEC.** 1857) ; — Frederick, Crown Prince of Prussia ; Portrait medallion forming a pair with the preceding one, etc.

BIBLIOGRAPHY. — Weber, *English Medals by foreign Artists*, 1894.



**ZUR STASSEN, BARTHOLOMAEUS** Also **BARTHOLOMUS DE STRAZEN** (*Germ.*). Mint-warden at Luxemburg, under Josse of Moravia, 1391. Cf. Serrure, *Numismatique luxembourgeoise*, p. 911, and Edouard Bernays and Jules Vannérus, *Histoire numismatique du comté puis duché de Luxembourg*, Bruxelles, 1910.

**ZUTT, Prof. R. A.** (*Germ.*). Contemporary Sculptor, and author of the medal on the European War of 1914-1916. Obv. A. KVLTVRA' ERT. ES. A. HAZA'ERT between two ears of corn. Hercules fighting the Hydra; in the field OPVS ZVTT. PICT. R. 1914 in large Arabic figures. Sheaf of wheat with sword pointed upwards; rays of hope rise from the ground. Schulman calls this medallion a master-piece cast in the Renaissance style. Cf. J. Schulman, *Catalogue de Médailles ayant rapport à la guerre européenne 1914-1915*. Also: a Hungarian Red Cross medal. — Budapest, Hospital of the Press, 1914. — Hospital of the Technical Academy; — Hospital of the Fine Arts School; — Hospital of the Academy of Fine Arts; — Verebély-Klinik; — Innen Klinik; — Hospital of the Schools of young girls; — Hospital of the Society of Artists; — Légrády Hospital; — Hospital of the Financial Institute; — Hungarian Red Cross; — Hungarian Augusta Fund; — Hungarian Orphans, 1914-1915; — The Red Devil; — Prof. Dr Hüttl, 1915; Æ. 64 mill.

**ZURZAPF, LEONHARD** (*Swiss*). Moneyer or Mint-master at Freiburg-in-Uechtland, circa 1504-1507.

**ZWEKKERT, J. A.** (*Dutch*). Mint-master at Surabaya in Java 1807-1817. He issued a considerable coinage of *Al.* Rupees, *Æ.* Rupees, Half Rupees, Bonks of 8 to 1 Sous, Dutes, etc. Louis Napoleon's coins for the Dutch Indies, including many Patterns, and issued at Surabaya, were struck under J. A. Zwekkert's administration.

**ZWEYGAT** (also **ZWYGOTT**), **HANS** (*Austr.*). Burgher, Goldsmith and Mint-engraver at Gratz, circ. 1577-1597; father of Andreas, Paul and Jacob Zwegat.

From the Vienna Mint records we learn that in 1577 he executed a medal ("Erpfenning: Zu der fürstlichen durchlaucht Erzherz. Maria Niderkumpt einen Gulden erpfenning welcher gewegen 21 M. 10 lot thuet 1730 Arbeitslohn 173 fl.); on 31. December 1595, he was commissioned to engrave a large princely seal.

**BIBLIOGRAPHY.** — *Katalog*, &c. — Theodor Unger, *Kleine Beiträge zur Münzkunde des Kronlandes Steiermark*. — *Grazer Landesarchiv: Ausgabsbücher*, 1577-1591.

**ZWICKEL, HANS JAKOB** (*Germ.*). A native of Augsburg; Mint-engraver at Soran, 1623 (Köhne, *Die Münze Soran*, Zeitschrift für Münz-, Siegel- und Wappenkunde, 1842, p. 13).

**ZWIENER, BALTHASAR** (*Germ.*). Mint-master at Copenhagen, 1627-1629. His initials **BZ** appear on the coinage. *Vide* **ZWIRNER** *infra*.

**ZWIGOTT**. *Vide* **ZWEYGAT** *supra*.

**ZWILLIGMEYER, JULIUS HEINRICH** (*Germ.*). Mint-master at Hanover, 1769-1782. In 1778 he applied for the office of Mint-master at Zellerfeld, but without success.

**ZWIRNER, BALTHASAR** (*Germ.*). Mint-master to the Moravian States at Brünn 1620-24, and Imperial Mint-master at Olmütz, 1622. From July 1622 to July 1623 he took charge of the Mint at Oels, and at the same time of those of Oppeln, Ratibor and Neisse. In 1623 he undertook the Silesian coinage of the Emperor at Breslau, Glogau, Sagan, Oppeln, Ratibor and Neisse, but took to flight in 1624. In 1626, convicted of forgery at Troppau, he fled to Denmark, where he entered the service of King Christian, 1627. Numerous references to him occur in Friedensburg, *Schlesiens neuere Münzgeschichte*, 1899. Cf. C. Oesterreicher, *Regesten aus J. Newald's Publicationen über österreichische Münzprägungen*, Mitth. des Clubs, etc., 1890, p. 90. — E. Fiala, *Katalog der Donebauer Münzensammlung*.

**ZWOL, MEYNART VAN** (*Dutch*). Mint-master at Maestricht, and later at Namur, from 24. July to 27. October, 1592.



## ERRATA

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- P. 79 line 8 read: H.R.H. the Duke of Saxe-Weimar; —  
Completion of the Erie Canal, 1825.
- P. 402 Add at the end of article on Thomas Webb the following  
productions: George III. British Commercial Half Penny  
and Quarter Penny (the latter signed **W.** on **R**); also  
Penny 1788. **R**. VIGEBIT | IN | OMNE | AEVUM; — Wax  
Portrait of Queen Caroline (inserted in a circular Sheffield  
snuff-box).