
**List of Medals, Medallions, and Plaques, Reproduced in
Metal in the South Kensington Museum**

#South Kensington Museum

Title: List of Medals, Medallions, and Plaques, Reproduced in Metal in the South Kensington Museum

Author: #South Kensington Museum

This is an exact replica of a book. The book reprint was manually improved by a team of professionals, as opposed to automatic/OCR processes used by some companies. However, the book may still have imperfections such as missing pages, poor pictures, errant marks, etc. that were a part of the original text. We appreciate your understanding of the imperfections which can not be improved, and hope you will enjoy reading this book.



100

02-24-22 R.W.

C O N V E N T I O N

FOR

PROMOTING REPRODUCTION OF WORKS OF ART.

From 15th Report of Science and Art Department, p. 24.

MY DEAR DUKE, Marlborough House, March 12, 1868.

DURING the Paris Exhibition a Convention was entered into by several Princes of the reigning families of Europe, whereby they agreed mutually to assist the museums of Europe in procuring casts and copies of national objects for the promotion of Art. I cannot doubt that the museums in this country will derive benefit from this Convention, and will be able to make a return to foreign countries for the advantages which they may afford. I therefore transmit to your Grace, as Lord President of the Council, copies of this Convention, and I request that you will have the kindness to inform me whether you see any objection to the Lord President acting through the Science and Art Department in this country for the purpose of giving effect to it so far as the United Kingdom is concerned.

Your Grace will perceive that the object contemplated by the Convention is identical with that for which an annual grant of money has been made for many years by Parliament to the Science and Art Department, and it is hoped that by the aid of this Convention far greater facilities will be obtained for the interchange of works of art between this and other countries than have hitherto existed.

Believe me, my dear Duke,
His Grace the Duke of Marlborough, Very sincerely yours,
Lord President of the Council. (Signed) ALBERT EDWARD, P.

CONVENTION for promoting universally REPRODUCTIONS of WORKS of ART for the benefit of MUSEUMS of all COUNTRIES.

THROUGHOUT the world every country possesses fine Historical Monuments of art of its own, which can easily be reproduced by Casts, Electro-types, Photographs, and other processes, without the slightest damage to the originals.

- (a.) The knowledge of such monuments is necessary to the progress of Art, and the reproductions of them would be of a high value to all Museums for public instruction.
- (b.) The commencement of a system of reproducing Works of Art has been made by the South Kensington Museum, and illustrations of it are now exhibited in the British Section of the Paris Exhibition, where may be seen specimens of French, Italian, Spanish, Portuguese, German, Swiss, Russian, Hindoo, Celtic, and English art.

o 56748. Wt. 17559.

22

391777

(c.) The following outline of operations is suggested :—

- I. Each Country to form its own Commission according to its own views, for obtaining such reproductions as it may desire for its own Museums.
- II. The Commissions of each Country to correspond with one another and send information of what reproductions each causes to be made, so that every Country, if disposed, may take advantage of the labours of other Countries at a moderate cost.
- III. Each Country to arrange for making exchanges of objects which it desires.
- IV. In order to promote the formation of the proposed Commissions in each Country and facilitate the making of reproductions, the undersigned Members of the reigning families throughout Europe, meeting at the Paris Exhibition of 1867, have signified their approval of the plan; and their desire to promote the realisation of it.

The following Princes have already signed this Convention :—

Great Britain and Ireland	-	ALBERT EDWARD, Prince of Wales.
"	"	- ALFRED, Duke of Edinburgh.
Prussia	-	FREDERICK - WILLIAM, Crown Prince of Prussia.
Hesse	-	LOUIS, Prince of Hesse.
Saxony	-	ALBERT, Prince Royal of Saxony.
France	-	PRINCE NAPOLKON (JEROME).
Belgium	-	PHILIPPE, Comte de Flandre.
Russia	-	The CESAREVITCH.
"	-	NICOLAS, Duc de Leuchtenberg.
Sweden and Norway	-	OSCAR, Prince of Sweden and Norway.
Italy	-	HUMBERT, Prince Royal of Italy.
"	-	AMADEUS, Duke of Aosta.
Austria	-	CHARLES - LOUIS, Archduke of Austria.
"	-	RAINER, Archduke of Austria.
Denmark	-	FREDERICK, Crown Prince of Denmark.

Paris, 1867.

SIR,

10, St. James' Square, March 14, 1868.

I HAVE had the honour to receive your Royal Highness's letter of the 12th March, informing me that a Convention had been entered into by several Princes of the reigning families of Europe, whereby they agreed mutually to assist the museums of Europe in procuring casts and copies of national objects for the promotion of art, and at the same time transmitting to me copies of this Convention, and inquiring if I see any objection to the Lord President acting through the Science and Art Department in this country for the purpose of giving effect to it so far as the United Kingdom is concerned.

In reply, I beg leave to inform your Royal Highness that I shall have pleasure in acting in the manner proposed, so far as the Institutions under the Science and Art Department are concerned, and that when called upon I shall be ready to communicate with other authorities having charge of objects of art in the United Kingdom, with the view of obtaining any facilities which may be required by foreign countries.

I have, &c.

*His Royal Highness
The Prince of Wales.*

(Signed) MARLBOROUGH.

From 12th Report of Science and Art Department, p. 23.

2. MINUTE and CORRESPONDENCE relating to the INTERCHANGE of REPRODUCTIONS of WORKS of ART with FOREIGN GOVERNMENTS.

MY LORD,

8th February 1864.

I HAVE the honour to enclose for your Lordship's information the copy of a Minute (*see following Minute*) of the Committee of Council on Education, and in reference to it to solicit your Lordship's assistance in procuring for the use of the Department of Science and Art copies of all printed catalogues of the great galleries of art, museums, and collections of ornamental art, including examples of skilled workmanship, which now exist in the chief cities of continental Europe.

2. Such information will, I feel assured, prove highly useful for the guidance of the officers of this Department, as well as of the officers of other public institutions, by informing them of the great examples which now exist, and the places of their deposit, assisting them when such objects are offered for sale, and guarding them against spurious imitations which are now executed with the greatest ingenuity and skill.

When carefully digested and arranged (which is contemplated as part of the proposal), the combined inventory would form an appropriate offering to the institutions which have contributed to its formation, and might also be made more extensively useful by its publication with the other similar works circulated by this Department.

3. This information sought by means of your Lordship's assistance does not refer to collections of natural history or to objects the merit of which consists only in their great antiquity or rarity, or to objects which may be vulgarly called curiosities, but solely to works of fine art or art workmanship.

These may be classed as :

1. Sculpture.
2. Medals and engraved Gems.
3. Mosaics.
4. Painting.
5. Japanned or lacquered work.
6. Glass painting.
7. Enamel.
8. Pottery.
9. Glass manufactures.
10. Works in Metal.
11. Watches and Clocks.
12. Jewelry and decorative objects in precious materials.
13. Arms, Armour, and Accoutrements.
14. Furniture, &c.
15. Leather work.
16. Basket work.
17. Textile Fabrics.
18. Bookbinding and Book-decoration generally.

4. Galleries of fine art and museums of every class are finding a rapid development throughout Europe, and increased attention is paid to the objects which they contain. They are not by any means confined to the seats of Government where Her Majesty's Ministers are in residence, but they would be readily pointed out by the scientific men usually connected with the Government.

They may be generally described as :—

A. The private collections of the Sovereign and in the Royal Palaces, but open for public inspection.

B. The State or Public Collections.

C. The collections of the Church, in the Treasuries of Cathedrals, Churches, Monasteries, &c.

D. The collections of Towns, Guilds, and Municipalities in their Halls.

E. Well-known collections of private individuals which are heirlooms of a permanent character.

5. In cases of collections where the articles are of rare excellence, and a catalogue has not been printed, this Department will willingly defray such moderate charge as might be incurred for a manuscript list of the most select objects.

6. I hope from the importance I attach to this proposal that it may meet with your warm concurrence, and that your Lordship will be pleased to enlist the earnest assistance of Her Majesty's Ministers at foreign Courts in giving a full development to the undertaking, and I shall be happy to give directions that they may be supplied with the catalogues of this Museum, and receive any assistance and facilities here which may be requested on their part for any scientific persons who may visit it.

The Secretary of State
for Foreign Affairs.

I have, &c.
(Signed) GRANVILLE.

At South Kensington, the 8th day of February 1864.

By the Right Honourable the Lords of the Committee of Her Majesty's most Honourable Privy Council on Education.

Memorandum on the International Exchange of Copies of Works of Fine Art.

1. The collections of the South Kensington Museum now possess many examples of works of fine art executed in various kinds of materials, which are unique for their beauty, excellence, and rarity.

2. In like manner most of the art museums of the continent contain similar works.

3. Such objects must always remain permanently as national treasures of the respective countries possessing them.

4. Although the originals cannot be acquired, various modes of reproduction are now matured and employed, such as electrotyping, photography, elastic moulding, &c., whereby admirable substitutes may be easily obtained with perfect security to the originals.

5. The important national art museums at Paris, Berlin, Dresden, Munich, &c., already possess plaster casts of ancient marbles representing originals which are not in their own possession. But no comprehensive system appears yet to have been matured of employing electrotyping or photography to obtain copies of objects.

6. A commencement of issuing duplicates of fine objects useful in general art instruction, however, has been made by the South Kensington Museum. For example, through the intervention of His Royal Highness the Prince Consort, copies have been obtained of the numerous works of fine art in the possession of Her Majesty the Queen. Through the liberality of His Majesty the Emperor of the French, the Science and Art Department was enabled in 1855, during the Paris Exhibition, to obtain electrotypes and photographs of numerous objects in the Louvre and Musée d'Artillerie at Paris. Photographs also have been taken of the most important objects, which for public instruction and gratification were so liberally lent to the Department by private proprietors during the International Exhibition of 1862. The University of Oxford *unreservedly has permitted* photographs to be taken of its original drawings by Michael Angelo and Raffaele. Arrangements now exist at the South Kensington Museum by which every object of the Art Collections *may be copied by some one of the many processes.*

7. The period therefore seems to have arrived when friendly relations might, with reciprocal advantage, be established between foreign museums and the South Kensington Museum for the purpose of organizing some system of an international exchange of copies of the finest works of art which each Museum possesses, and I would venture to submit that the Lords of the Committee of Council on Education should sanction an application to Her Majesty's Secretary of State for Foreign Affairs with this view, and request his Lordship to bring the subject before the Governments of the various countries which possess museums and works of art.

8. The accompanying art inventory of the South Kensington Museum shows the nature of the objects already the property of the Museum. Many objects of exceptional beauty and rarity might be copied, and the nature of the copies has been indicated in the inventory. These might be deemed worthy of the acceptance of the museums of other countries. At the same time it may be observed that every object named in the inventory might be copied if desired.

9. I recommend that a copy of this catalogue should be forwarded to Her Majesty's Ministers abroad, through the Foreign Office, to be delivered to the various Governments. A request should be made to such Governments to forward to the South Kensington Museum any printed or MS. catalogues of their own museums in which the objects excellent and rare might be denoted in a similar way. Opportunity might be taken to inquire if the respective Governments would be disposed to entertain the idea of an exchange of copies of objects, and if they should concur in the idea to ask them to authorise the various directors of museums to communicate directly with the Lords of the Committee of Council on Education at the South Kensington Museum.

HENRY COLE,

Secretary and General Superintendent.

South Kensington Museum,
8th February 1864.

Instructions to Her Majesty's Representative at Dresden, Paris, Munich, Berlin, Turin, and Rome, dated Foreign Office, 17th February 1864.

MY LORD [OR SIR],

I HAVE received from the President of the Committee of Council on Education a request for assistance in procuring for the use of the Department of Science and Art copies of all printed catalogues of the great galleries of art, museums and collections of ornamental art, including examples of skilled workmanship, which now exist in the chief cities of continental Europe.

The precise nature of the objects of art which the Committee have in view is stated in their letter, of which I enclose a copy for your more complete information, and in which are further pointed out the collections where the objects, of which a catalogue is desired, may be found, and the sources from which information on the subject may be obtained.

You will further perceive that in certain cases the Committee would be prepared to defray any moderate charge for manuscript lists of objects of rare excellence.

I have now to instruct you to take such steps as you may consider best calculated for carrying out the wishes of the Committee, as explained in their letter, so far as the galleries and collections of [Saxony] are concerned, and in so doing you will cause to be made known to the various institutions, from which information is requested, the desire of the Commission that such information, when collected and arranged, may be for the mutual benefit of this and of foreign countries.

I am, &c.
(Signed) RUSSELL.

* * Copies of the medals in electrotpe are supplied by Messrs.
Elkington & Co., 22, Regent Street.

The copies of medals by M. Liard, in bronze casting,
Nos. 1888.-133 to 412, were purchased of Messrs. Rollin
and Feuarent, 61, Great Russell Street, Bloomsbury.

MEDALS, MEDALLIONS, AND PLAQUES.

EXHIBITION, 1851. Obv., bust of the Queen and the Prince Consort, with inscription. By W. Wyon, R.A. Rev., female figure crowned, holding wreaths: on either side impersonations of Art and Industry. Signed, Bonnardel Inv., Domard, sculp. From the original dies in the South Kensington Museum. *English.* 19th cent. Diam. $3\frac{1}{2}$ in. Mr. W. Johnson. 2*l.* 2*s.* 1853.-1.

MARESCOTTI. Obv., bust of Galeazzo Marescotti, of Bologna, in armour, with legend. Rev., Galeazzo, seated, with arms and armour. By Sperandio of Mantua. The original, of bronze-gilt, is in the South Kensington Museum (Soulages Collⁿ.), No. 658.-1865. *Italian.* 15th cent. Diam. $4\frac{1}{8}$ in. Messrs. Elkington and Co. Gilt, 12*s.* 1857.-37.

TRIVULZIO. Obv., bust of Cardinal Trivulzio. Rev., a female figure in classical drapery, holding in her hands a mirror and a pair of compasses; at her feet a cockatrice. The original, of bronze, is in the South Kensington Museum (Soulages Collⁿ.), No. 659.-1865. *Italian.* About 1527. Diam. $2\frac{3}{8}$ in. Messrs. Elkington and Co. Copper bronzed, 5*s.* 1857.-38.

D'ESTE. Obv., bust of Borso d'Este, first Duke of Ferrara, with legend. Rev., a coffer partly open, surrounded by rocks, on the summits of which are three castles; above, the sun with spreading rays. Signed by Petrecini of Florence. The original, of bronze, is in the South Kensington Museum (Soulages Collⁿ.), No. 660.-1865. *Italian.* Dated 1460. Diam. $3\frac{1}{4}$ in. Messrs. Elkington and Co. Copper bronzed, 6*s.* 1857.-39.

LOUIS XII., King of France, and his Queen, Anne of Brittany. Obv., bust of the King on a field powdered with fleur-de-lys. Rev., bust of the Queen on a field powdered on the dexter half with ermine, and with fleur-de-lys on the sinister side. The original, of bronze, executed by order of the magistrates of the city of Lyons in 1499, is in the South Kensington Museum (Soulages Collⁿ.), No. 661.-1865. *French.* Dated 1499. Diam. $4\frac{1}{2}$ in. Messrs. Elkington and Co. Copper bronzed, 10*s.* 1857.-40.

- CARBONE.** Obv., bust of Lodovico Carbone, Professor of Poetry at the University of Ferrara. Rev., a siren or mermaid with two tails, holding one in each hand. With legends. By Sperandio of Mantua. The original, of bronze-gilt, is in the South Kensington Museum (Soulages Collⁿ), No. 662.-1865. *Italian.* 15th cent^y. Diam. 3½ in. Messrs. Elkington and Co. Gilt, 10s. 1857.-41.
- SAVOY.** Philibert le Beau, eighth Duke of Savoy, and his Duchess, Margaret of Austria. Obv., regardant bust of the duke and duchess; a wicker hurdle stretches across the lower part of the field, the upper part powdered with daisies and true-love knots. Rev., arms of Savoy, devices of a true-love knot and daisies, with legends. By Marende of Bourg. The original, of bronze-gilt, is in the South Kensington Museum (Soulages Collⁿ), No. 663.-1865. *Italian.* About 1502. Diam. 4 in. Messrs. Elkington and Co. Gilt, 12s. 1857.-42.
- CHRIST.** Obv., inscribed "YHS·XPS·SALVATOR·MUNDI." Rev., a long Latin inscription. The original, of bronze, is in the South Kensington Museum (Soulages Collⁿ), No. 664.-1865. *Italian.* 15th cent^y. Diam. 3¾ in. Messrs. Elkington and Co. Copper bronzed, 6s. 1857.-43.
- VARANO.** Giulio Cesare Varano, Lord of Camerino. Obv., only, bust with legend. The original, of lead, is in the South Kensington Museum (Soulages Collⁿ), No. 665.-1865. *Italian.* 15th cent^y. Diam. 3¼ in. Messrs. Elkington and Co. Copper bronzed, 2s. 6d. 1857.-44.
- MONTTEFELTRO.** Emilia Pio, wife of Antonio del Montefeltro. Obv., bust of the lady, her hair gathered into a long queue behind. Rev., a pyramid, with an urn at the summit, inscribed "CASTIS CINERIBUS." The original, of bronze, is in the South Kensington Museum (Soulages Collⁿ), No. 666.-1865. *Italian.* Early 16th cent^y. Diam. 3¼ in. Messrs. Elkington and Co. Copper bronzed, 6s. 1857.-45.
- BOLDU.** Obv., bust of Giovanni Boldu, a Venetian painter; treated in the antique style; inscription in Greek characters. Rev., a man seated with his head buried in his hands, and a cupid with his arms resting on a skull. Signed by Giovanni Boldu of Venice. The original, of bronze, is in the South Kensington Museum (Soulages Collⁿ), No. 667.-1865. *Italian.* Dated 1458. Diam. 3¼ in. Messrs. Elkington and Co. Copper bronzed, 6s. 1857.-46.
- MALATESTA.** Obv., bust of Sigismondo Pandolfo Malatesta, Lord of Rimini, with legends. Rev., the castle of Rimini, with legend. By Matteo de' Pasti, of Verona. The original, of bronze-gilt, is in the South Kensington Museum (Soulages Collⁿ), No. 668.-1865. *Italian.* Dated 1446. Diam. 3¼ in. Messrs. Elkington and Co. Gilt, 10s. 1857.-47.

- ALFONSO.** Obv., bust of Alfonso V., of Aragon, King of Naples, in rich armour. Rev., Mars and Bellona crowning the king, with legends. By Christoforo Geremia of Mantua. The original, of bronze, is in the South Kensington Museum (Soulages Collⁿ), No. 669.-1865. *Italian.* Date about 1455. Diam. 3 in. Messrs. Elkington and Co. Copper bronzed, 6s. 1857.-48.
- Rimini.** Obv., bust of Isotta Atti da Rimini, third wife of Sigismondo Malatesta, with legend. Rev., an elephant. Signed by Matteo de' Pasti of Verona. The original, of bronze, is in the South Kensington Museum (Soulages Collⁿ), No. 670.-1865. *Italian.* Dated 1446. Diam. 3½ in. Messrs. Elkington and Co. Copper bronzed, 6s. 1857.-49.
- MALATESTA.** Obv., bust of Sigismondo Pandolfo Malatesta, Lord of Rimini. Rev., a female figure in armour, seated on a throne formed by two elephants. Signed by Matteo de' Pasti of Verona. The original, of bronze, is in the South Kensington Museum (Soulages Collⁿ), No. 671.-1865. *Italian.* Dated 1446. Diam. 3½ in. Messrs. Elkington and Co. Copper bronzed, 6s. 1857.-50.
- PICCININO.** Obv., bust of Niccolo Piccinino of Perugia, a celebrated mercenary soldier. Rev., a griffin suckling two children, with legend. Signed by Vittore Pisano of Verona. The original, of bronze, is in the South Kensington Museum (Soulages Collⁿ), No. 672.-1865. *Italian.* 15th cent^y. Diam. 3⅜ in. Messrs. Elkington and Co. Copper bronzed, 6s. 1857.-51.
- SWISS CANTONS.** Obv., a hand in glory holding a scroll, around which are arranged thirteen shields of arms of the Swiss cantons, with their respective names. Rev., in the centre a cross with a Latin inscription, supported by two angels and surrounded by seven shields of arms. The original, of silver, is in the South Kensington Museum (Soulages Collⁿ), No. 673.-1865. *Swiss.* 16th cent^y. Diam. 3½ in. Messrs. Elkington and Co. Silvered, 7s. 6d. 1857.-52.
- PALMIERI.** Obv., bust of Niccolo Palmieri, Bishop of Orta. Rev., a nude male classical figure standing on a bracket holding an hour-glass, with legends. By Andrea Guazzalotti of Prato. The original, of bronze, is in the South Kensington Museum (Soulages Collⁿ), No. 674.-1865. *Italian.* Dated 1467. Diam. 2½ in. Messrs. Elkington and Co. Copper bronzed, 5s. 1857.-53.
- GRANDI.** Obv. only. Bust of Antonio Grandi, with legend. The original, of bronze, is in the South Kensington Museum (Soulages Collⁿ), No. 675.-1865. *Italian.* 16th cent^y. Diam. 2½ in. Messrs. Elkington and Co. Copper bronzed, 2s. 1857.-54.