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SYNOPSIS OF THE CONTENTS
OF THE
BRITISH MUSEUM.

DEPARTMENT OF
COINS AND MEDALS.

A GUIDE
TO THE
ITALIAN MEDALS

EXHIBITED IN THE
KING'S LIBRARY.

FIRST EDITION.

BY
C. F. KEARY, M.A., F.S.A.

LONDON:
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EDITOR'S PREFACE.

THE Italian Medals described in this Guide have been selected from the collection in the British Museum for exhibition on account of their artistic and historical interest. They are exhibited in the King's Library in the cases marked C, D. In these cases each medal is separately labelled and numbered in correspondence with the descriptions in the Guide. Specimens in gold are represented by electrotypes, and specimens in lead by plaster casts coloured so as to resemble the originals.

The chief interest of this series being artistic, the Introduction gives a brief sketch of the history of the medallic art in Italy. Special information concerning the artists and the eminent persons portrayed on the medals is afforded in the body of the work, so far as the space allows. Each medal is described, and its metal and dimensions in inches and tenths stated, with other particulars needful for its identification.

The larger edition of this Guide is illustrated by seven plates executed by the Autotype process from casts in plaster, and each subsequent edition will present a fresh set of plates, until the whole exhibition has thus been reproduced. The great divergence in the size of the Italian medals makes it impossible to arrange them in a continuous series on the plates. They have therefore been illustrated in three such series, Pls. I-III representing medals reduced to half their actual diameter, Pls. IV, V, medals reduced to three-quarters of their actual diameter, and Pls. VI, VII, medals in their actual size.

REGINALD STUART POOLE.

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INTRODUCTION.

THE exhibition of Italian medals is divided into three series, containing (1) the medals of the fifteenth century, (2) those of the sixteenth century, and (3) a Papal series giving the portraits of most of the pontiffs who sat in the chair of St. Peter between the termination of the Great Schism and the end of the seventeenth century. Each of the first two series is again subdivided into two others, the one arranged under the medallists and designed to illustrate the medallic art of that time, the other giving the portraits of individuals concerning most of whom something is known of a biographical or historical interest. At the end of the medals of the sixteenth century are arranged a number of fine examples of the art of this period, of which the authorship is unknown. Regarding this division of the medals under artists and into personal medals, it will easily be seen that very many pieces cannot of right belong exclusively to either class: many medals which are interesting chiefly as the work of a medallist, display likewise important historical portraits, and other pieces, selected chiefly for the sake of the portraits upon them, are signed by an artist and therefore serve to farther illustrate his special work. To aid the student in obtaining all the information possible in either field of inquiry, indexes are given at the end, containing (1) a list of all the artists whose signatures appear upon the medals exhibited, with references to the medals so signed and to those other pieces which can with reasonable probability be referred to them; (2) a list of all the persons represented on the medals; (3) a list of the events, in the case of the Italian series but very few, which are recorded upon the medals. Biographical notices of the medallists are placed

before the descriptions of the medals made by them, in the series arranged under artists, and biographical notices of the persons represented follow (generally) the descriptions of their medals.

The necessities of arrangement, which require attention to the appearance of the exhibition as a whole—as for example the desirability of not placing the finest pieces where they would be ill seen, or of allowing comparatively poor specimens to intervene between the finest, or again of having small medals continually alternating with large ones—make it impossible to display the medals strictly in accordance with chronological order. But with the help of the following prefatory remarks, as well as with that of the biographical notices and indexes, any difficulty that might thus arise will be removed.

The medallic art of Italy, like most of the art of the Renaissance, was in intention a revival of that of ancient Rome, but in common with sculpture and painting it took, at first, at any rate, a quite original and national character, and though imitative in general intention was not so in execution or detail. The earliest known Italian medals were struck in 1390, at Padua, and bore respectively the portraits of Francesco il Vecchio, lord of Padua, and of Francesco Novello his son. They are classical in style though the inscriptions are in Gothic letters.* The Venetians likewise made proofs for medals in the years 1393 and 1417.† These pieces are, however, quite exceptional. The continuous series of the Renaissance medals begins with those of Vittore Pisano, who is not only the father of Italian medallic art, but its greatest exponent. The following list taken from the first part of Dr. Friedländer's *Italienische Schaumünzen* gives a chronological view of the artists who worked between 1439 and 1530. The dates given are the years during which we know them to have produced medals; the names, if those of artists otherwise known, are given in their usual form, but if an artist is unknown save from the medals, the name is printed in the form which it bears upon these works.

* These pieces are engraved in Litta *Famiglie celebri d'Italia*, s. v. *Carrara di Padova*.

† Friedländer, *Italienische Schaumünzen*, p. 3.

Vittore Pisano	1439-1449.
Amadeus Mediolanensis	before 1441.
Nicholaus (the elder)	before 1441.
Antonius Marescotus	1446-1460.
Matteo de' Pasti	1446-1450.
Petrus domo Fani	1452.
M. Guidizanus	1455-1462.
Andrea Guazzalotti (or Guacialotti)	1455-1481.
Giov. Franc. Enzola	1456-1475.
Giovanni Boldu	1457-1466.
Giacomo Lixignolo	1460.
Petrecinus of Florence	1460.
Sperandio of Mantua	1460-1495.
Giacomo Vellano	1460.
Petrus de Mediolano	1461-1462.
Francesco Laurana	1461-1464, possibly 1469.
Clemens Urbinas	1468.
Coradinus	1472-1475.
Baldassar Estensis	1472.
Paulus de Ragusio	before 1474.
Christophorus Hieremias and Meliolus	1474, and <i>circ.</i> 1489.
C. T. F.	1474.
Lysippus	<i>circ.</i> 1475 or 1480.
Antonio Pollajuolo	1478.
Gentile Bellini	1479.
Anonymous Florentine	1480, and 1485-1492.
Bapt. Elias of Genoa	1480.
Constantius	1481.
Bertoldus	<i>circ.</i> 1481.
Giov. Francesco Ruberto	1484.
Vittore Gambello	1484-1523.
Fra. An. Brix. (Fra Antonio da Brescia)	1487-1500.
Nicolo Fiorentino	1490-1493.
Francesco Francia	1494-1506.
(He may have begun to work in 1470, and certainly continued to do so after 1506.)	
Bartulus Talpa	1495.
Andrea Briosco il Riccio	<i>circ.</i> 1500.
Joh. Guido Agripp.	1501-1519.
Filippino Lippi?	1503.
Caradosso, Ambrogio Foppa	1506.
Joh. Franc. Carotus	before 1518.
Giov. Maria Pomedello	1519-1527.
Mea	1520.
Franc. Marius Teperellus	1520.
Franc. da Sangallo	1522-1570.
Giulio della Torre	1527- <i>circ.</i> 1535.
Giov. Zacchi	1530.

Matteo Pasti was the first considerable medallist who trod in the steps of Pisano. He was a native of Verona, and probably a pupil of Vittore, whose style many of his

medals recall. The art soon spread to the northern cities of Italy, to Mantua, Brescia, Padua, Milan, &c.: in the cities to the south of the Apennines it was received somewhat later and practised by Guacialotti, Pollajuolo, Nicolo Fiorentino, and others.

The division of the medals between the series of the fifteenth and sixteenth centuries roughly corresponds to their division by style of execution. When looking over any collection of Italian medals belonging to these periods we are at once struck by the distinctive character of the two groups. There seems to be scarcely any point at which the first division fades into the second. There may be a little overlap: some medallist who in style belongs to the earlier epoch may carry on his work into the sixteenth century; another who belongs to the later school may be found at work before that century begins. But still the two classes remain essentially distinct. The fifteenth century medals are, as a rule, much the larger in actual size; they are also larger in style of treatment. They are far more sculptural than the later medals, and seem indeed to hold the right mean between painting and sculpture which belongs to work in relief;* and on this account they are the most notable for the portraits which they display upon the obverse. The sixteenth century medals, on the other hand, often show reverses of great beauty; but these are evidently far too much under the influence of the contemporary school of painting. The elaborate perspective attempted is quite out of place in an art of this kind. The reverses of nos. 90, 173, 174, 176, 278, may be instanced as examples of this picturesque method of treatment.

This change in medallic style is evidently indicative of a change which took place in the relative positions of painting and sculpture during these periods. Sculpture must be considered the earlier art of the two, having been handed down in a chain of tradition, never quite broken, from unknown sculptors of the middle ages, the example of whose work were to be met with in the old churches

* A writer quoted by Vasari, says, speaking of Pisano, 'he was exceedingly clever in the execution of basso-relievo, a work esteemed most difficult by artists, as it holds the mean between painting and sculpture.' It is interesting to find K. Ottfried Müller saying the same. — *Arch. der Kunst*, § 27.

of Italy. No contemporary painter can bear comparison with the sculptor Nicolo of Pisa, and yet he was but the offspring of forgotten forefathers. Vasari speaks of the many undated and unsigned monuments which he met with in the churches of Ravenna and of other places throughout Italy, and as he tells us 'he could not but reflect upon the simplicity and indifference to glory exhibited by the men of that period.'* At last at the beginning of the fifteenth century the early school of Italian sculpture reached its highest point of beauty in the hands of Ghiberti (1376-1455) and of Donatello (1386-1466). In spite of the rapid progress which had been made by the sister art, these two must be reckoned at least the equals of any contemporary painter. After the time of Donatello, the painters deservedly outweighed the sculptors as a body in public estimation.

Eminent success in portraiture must be considered the characteristic of all the good medallists of the fifteenth century. To see how closely their art is related to the contemporary sculpture we ought to study the monumental and other marbles and bronzes of this period, especially when on these last the face is given in relief. The medal of Ercole d'Este, for example (no. 46), should be compared with the marble relief of the same prince in the South Kensington Museum; that of Alfonso and of Ferdinand of Naples (nos. 1-3, 54) may be compared with the portraits of these kings on the gates of the Castel Nuovo, Naples; the head of Filiberto the Fair of Savoy with his monument at Brou, &c. Some contemporary pictures bear as strong a resemblance to the medals, but in these cases we are justified in believing that they were copied from the medals rather than the medals from them. Vasari says, speaking of Pisano's works, 'the same master executed numerous castings of medallions containing portraits of princes and of other personages of his time. *From these medallions many likenesses in painting have since been made.*' The profile bust of Leonello d'Este by Oriolo in the National Gallery may very well have been a portrait taken from the medal of Pisano (see p. 3). While this excellence in portraiture marks in a greater or less degree all the medals of the earlier period, those of Pisano, who was a painter as well

* *Vita d'Arnulfo di Lapo.*

as a medallist, are peculiarly distinguished for the excellence of their reverse designs, especially for the beauty of the animals shown upon them (see p. 1). But his skill in this respect was not shared by his contemporaries.

The art of making dies, in the degree in which it was understood in the fifteenth century, would not permit the striking of coins otherwise than in very low relief; it was altogether unsuited to the production of medals, so that these were, in early times, always cast. A model was made in wax, and this was first imbedded in fine moulding earth or charcoal.* This material must be so fine as to be almost impalpable. When it had fitted itself into every crevice of the wax model, it was stiffened with some kind of lye, the wax was melted out, and into the mould thus left the metal was poured. What does not certainly appear is how far the same mould could be used more than once, whether it was preserved or broken up, and whether a second medal was made from this original mould, or from a fresh one taken from the first medal. The first medal taken was very frequently, but by no means always,† of precious metal, gold or silver; but few of these pieces have been preserved.

There is in Florence an example in gold of the medal of John VIII Palæologus by Pisano (no. 7), but Dr. Friedländer doubts its being an original. On the other hand, the silver medal of Alfonso V at Madrid is one unquestionably. It is natural that most of the examples in gold and silver should in later times have been melted down.

Some of the lead medals, from the extreme fineness of their condition, seem to have been proofs.

The process of casting above described would leave the surface of the medal, and more so its edge, somewhat rough. To correct this the whole piece was worked over with sand-paper or some fine instrument, and the edge was filed smooth. In many cases a graving tool was also used

* An interesting MS., bearing the title *Copia d'un libro d'un Spagnolo di molti belli secreti ch'era in zifra del arte del gettar medaglie et bellissimi sofisti. Al mag. Sig. Dottor Antiopa*, has been discovered by Mr. J. C. Robinson, F.S.A., and kindly lent to the writer. Numerous methods of casting medals are there described. Earth of various kinds, emery, charcoal (of burnt horn, straw, or paper) are mentioned as proper beds for the mould.

† Fazio speaking of Pisano's medals mentions examples in bronze and in lead, but says nothing of medals in gold or silver.

to emphasize the outlines, or to reproduce such fine lines as could hardly be left distinct after the casting, particularly the indications of hair. When this additional process has been employed, the medal is described in the Guide as *cast and chased*.

Medals afforded a convenient kind of portrait for transmission to distant friends; large numbers too were buried under the foundations of buildings erected by a prince or a state;* and of these last some have in recent years been discovered *in situ*. In the cellar walls of the Palazzo di Venezia, in Rome, built by Paul II, were found in 1857 twenty medals of that pope. Some bore on the reverse a representation of the palace, others the arms of the pope with the legend, *has ædes condidit*. They were enclosed in an earthenware case which required to be broken for the medals to be taken out. In 1850 in the foundation of the tower of the church of Santa Croce, Florence, designed and begun by Francesco da Sangallo, a specimen was found of Sangallo's medal with the representation of this tower. We may fairly assume that the majority of the medals which bear conspicuously on the reverse the representation of some building, such, as nos. 22, 78, 187, 192, 272 of the present series, were struck principally with the object of being used in this way.

With the beginning of the sixteenth century came in the art of striking medals from engraved dies. The earliest example exhibited of pieces of this kind is the medal of Julius II by Francesco Francia (no. 76) which was struck probably about 1506. The new method was as yet confined to the smaller medals, all the larger ones continuing to be cast, down to the end of the sixteenth century. The finest example of struck medals exhibited are perhaps those by Benvenuto Cellini (nos. 86, 87), if we lay stress upon excellence of work rather than of design; for in the latter quality they are not superior to the medal by Francia.

* 'Ad quamdam tui nominis immortalitatem Matthæi Pasti Veronensis opera industriæ quidem vidi ære, auro et argento innumeras quasi cælatas imagines, quæ vel in defossis locis dispersæ, vel muris intus locatæ, vel ad exteras nationes transmissæ sunt.'—Timoteo Maffei of Verona to Sigismondo Pandolfo, lord of Rimini. V. Zanetti, *Monete d'Italia*, v. 414. The medals buried were probably of those of Pasti, which show on the reverse the castle of Rimini (no. 22).

It is easy to see how this change in the manner of producing medals gradually affected the art of the medallist. All the artistic work required for the process of casting was the modelling in wax, therefore the medallist's art, or what we may call his *technique*, was almost precisely the same as that of the sculptor, when occupied in producing bronze statues: for the sculptor in marble had to take into account further difficulties incident to the nature of the substance which he was going to carve. The sculptor in bronze modelled in clay and the medallist in wax; that was all the essential difference between them. The die-engraver's art demanded quite another kind of skill, and was more akin to that of the engraver of gems and crystals, or his who practised the finer kinds of goldsmith's work. Moreover the necessity of a diminished size in the struck medals affected the productions in both kinds (cast and struck), and produced a smaller class of medals than those which were common in the previous age.

The decrease in size of the pieces, and the necessity for finer work, whether in engraving or modelling, which it involved, made another point of contact between the medallist and the jeweller. Accordingly we find that the greater number among the medallists of the sixteenth century were likewise either jewellers or gem-engravers. Francia and Cellini are conspicuous instances; Valerio Belli was an engraver of crystals; Cesato was a maker of cameos; Annibale Fontana and Lione Lioni were both at once goldsmiths and sculptors. These names are among the greatest in the list of medallists of the sixteenth century. Francia, Cellini, and many other medallists were employed to make dies for coins: we never hear of a medallist of the fifteenth century who was occupied in this way. Thus even when the process of casting was still used, the art of medal-producing was in these various ways largely influenced through the introduction of the habit of making dies. It is necessary to bear these facts in mind when comparing the production of the two periods. The extremes of dissimilarity between the two are seen when we place side by side the medals of Pisano, on the one hand, and those of Cellini or Bernardi on the other.

The medallists of the sixteenth century are far too numerous to allow of anything like a description of their individual styles, in which there is a greater variety than

is found among the medallists of the earlier period. It would be interesting if we could divide them into distinct schools of medal engraving, but this is impossible; probably because few medallists practised this art and none other, so that work on medals became subordinate to work in other fields. Some few points of likeness between medallists of particular districts can, however, be indicated. The medals of Pomedello, it will be noticed, bear a certain resemblance to the fifteenth century pieces in respect to the bold relief in which the busts stand out (cf. especially no. 82), and they may in this respect be classed with one or two medals of Venetian work, such as nos. 270, 274, and 275, and in a remoter degree with those, also Venetian, of Andrea Spinelli (88, 89, 271, 272, compare with these no. 74, a medal of the fifteenth century). As Pomedello worked in Verona he could belong to a Venetian school of medallists if the above pieces were to be so classed. There is a certain general resemblance in the styles of two or three medallists who all worked chiefly in Rome, generally for the Popes, and who might in this account be called the Roman school. These are Caradosso, Alessandro Cesati, and Pietro Paolo Galeotto called Romano. They were not, however, all working contemporaneously, and the resemblance between their styles does not go very deep.

The medals by Valerio Belli of Vicenza have a strongly individual character, marked by the softness and fluency of their outlines, and the general beauty and delicacy of their execution. The same character marks this artist's engraving on gems and crystals, as may be seen on examining the beautiful casket from his hand, of engraved crystal and relieved metal work, which is preserved in the Museo Reale, Naples. On account of this individuality in Belli's medals I have thought myself justified in assigning to him the medal of Paul III, no. 319. Something has already been said concerning the elaborate and beautiful reverses (though of a beauty scarcely suitable to this kind of art) which are to be found on many of the medals of the sixteenth century. In this respect the medal by Annibale Fontana (no. 90), is worthy of special notice: it is only equalled by the reverse of no. 278, which is here attributed to Lione Lioni. The medals of this last artist,

who was one of the best sculptors among the later medallists, are notable for the correctness of the figure-drawing upon them; compare especially no. 101, which can hardly be by any other than Lioni. It is curious that the medals by Cellini show no special excellence of this kind; they are distinguished chiefly for the merit of the portraiture and the fineness of the engraver's work.*

Distinct from the medallists already mentioned but scarcely inferior to any of them, stands Pastorino of Siena. He confined himself almost exclusively to portraiture and very nearly perfected this branch of the art. A very large number of his works are known, chiefly lead proofs without reverses, cast, but so finely that they seem at first sight as if they had been struck; of these there is a fine representative series exhibited (nos. 131-165, &c.). In such portraits as nos. 147, 160 or 241 Pastorino shows the perfection of his manner, which has not the grandeur of the medals of the fifteenth century, but is full of delicacy and beauty. Delicacy, indeed, rather than vigour is the artist's *forte*; he succeeds well with portraits of women and boys.

Cavino the 'Paduan' deserves some notice, if only on account of the number of his medals, and of his well-known imitations of Roman large brass coins, &c., though he is by no means the equal of the best artists of his period. In Padua, which contained one of the greatest universities of Europe, the imitation of Roman art seems to have been traditional since the first production of medals there in 1390. In the case of Cavino a close adherence to the style of his classical models has been hurtful to the success of the artist in portrait medals.

As but very few of the medals in these series are the records of events, little remains to be said concerning the history of the period to which they belong; the history of Italy in the age of the Renaissance is moreover both too complicated and too well known to be dealt with in this place. Mr. J. A. Symonds † has called the twelfth and thirteenth centuries in Italian History the Age of the Free Burghs; the thirteenth and fourteenth centuries the

* 'They (the medals of Clement the Seventh) are so like, they seem to breathe.'—Vasari. A rather common expression of his, however.

† *Renaissance in Italy*, vol. i., p. 90.

Age of the Despots; the fifteenth and sixteenth centuries the Age of Foreign Enslavement. It was during the second of these periods that the Renaissance assumed a definite character in Italy, but it continued beyond the middle of the third period. The historical interest which the medals possess lies not in their record of events but in their astonishing portraiture; whereby the chief actors in the scenes of those days seem to pass before us. Among the most notable names here represented are those of Alfonso the Magnanimous of Naples, Cosimo de' Medici and his grandson Lorenzo, the Sforzas, Alessandro and his children, of such other celebrated captains as Federigo of Urbino, Sigismondo Pandolfo of Rimini, Giovanni de' Medici 'delle Bande Nere,' and the Marquess of Pescara. In the case of the great princely houses of Italy the portraits of the members of each family have been grouped together, namely, the Medici, the Sforzas, the Gonzagas, the Estes, the Farneses, and the Dukes of Savoy. These houses, with the kings of Naples and the Popes, divided the soil of Italy between them during the earlier part of the period over which the medals extend. There is finally an almost complete series of the Popes reaching into the eighteenth century.

My acknowledgments are due for the assistance I have derived from the invaluable work of Dr. Friedländer of Berlin, already referred to, and from M. Alfred Armand's *Médailleurs Italiens*, also to Mr. R. C. Fisher, Mr. T. W. Greene, one of H.M. Inspectors of Schools, and M. Alfred Armand for information upon various points which they have kindly given, and especially to Cavre. Milanese, of Florence, for assistance in identifying the persons represented upon the medals.

C. F. KEARY.

GUIDE TO ITALIAN MEDALS.

PART I.

MEDALS OF THE FIFTEENTH CENTURY.

A.—ARRANGED UNDER ARTISTS.

MEDALS BY VITTORE PISANO.

THIS medallist and painter, who is called Pisanello by Vasari, was a native of Verona. He was born near the end of the fourteenth century. Vasari says that he was pupil of Andrea del Castagno, but this is a gross anachronism; it is probable that his master was Domenico Veneziano. Several of his pictures are enumerated by his biographer; but they are now very scarce. Both Fazio, who wrote soon after Pisano's death, and Vasari speak of his peculiar delight in the portrayal of animals and his excellence in it. The same talent is, it will be seen, displayed upon Pisano's medals. Nothing can be finer than the eagle and other birds of prey upon one medal of Alfonso V, and the boar and hounds upon another. One of Pisano's pictures is in the National Gallery. It represents the meeting of St. George and St. Anthony. Pisano died between 1450 and 1456.* (*Facius De vir. illust.* and Vasari *Vite de' Pittori.*)

1. Alfonso V, King of Aragon and the Two Sicilies, (1442–1458). *Obv.* Bust r., in loose coat trimmed with fur, bare-

* Friedländer comparing the accounts of Fazio and of Flavio Biondo of Forlì, computes Pisano's death to have fallen in the autumn of 1451; and, assuming him to have lived about 70 years (which agrees with the expressions of Vasari), places his birth, circa 1380.

headed; below, an open crown. DIVVS · ALPHONSVS · ARAGO · SI · VA · HIE · HVN · MA · SAR · COR · REX · CO · BA · DV · AT · ET · N · C · R · C · *Rev.* The King, as a boy, hunting a boar with two hounds. Alfonso, almost naked, has leapt upon the back of the boar and holds in r. hand a hunting-knife VENATOR INTREPIDVS. *Ex.*, OPVS PISANI · PICTORIS. Two medals, bronze and lead, 4·2; cast, and chased.

2. *Obv.* Bust r., bare-headed, in chain armour, over which band and cloak. Below, open crown. DIVVS ALPHONSVS &c., written around and across field. *Rev.* Four-wheeled car, drawn by four horses to r.; an angel driving, and two other figures beside horses, one looking forwards the other back. FORTITVDO · MEA · ET · LAVS · MEA · DOMINVS · ET · FACTVS · EST · MICHI · (sic) IN · SALVTEM (Exod. xv. 2). Bronze, 4·25; cast and chased.

3. *Obv.* Bust, r., bare-headed, in chain-armour and cuirass; in front, open crown; behind, helmet; in field, date MCCCCXLVIII. · DIVVS · APHONSVS · REX · TRIVMPHATOR · ET · PACIFICVS. *Rev.* An eagle on stump of tree; below, dead fawn and pigeon; around, vulture and other inferior birds of prey. LIBERALITAS · AVGVSTA · ; *Ex.*, PISANI · PICTORIS · OPVS. Lead, 4·3; cast and chased.

Alfonso V, surnamed the Magnanimous, succeeded his father Ferdinand as king of Aragon and Sicily, 1416; was adopted in 1420 by Joanna II, Queen of Naples, in opposition to Louis III of Anjou, the other claimant of the succession, whom, before her death, Joanna again declared her heir. Alfonso took the title of King of Naples at the death of Joanna in 1435; but was not firmly established on the throne until 1442. Died, 1458.

4. Sigismondo Pandolfo di Malatesta, lord of Rimini and Fano. *Obv.* Bust r., in chain-armour, over which embroidered coat without sleeves. SIGISMVNDVS · PANDVLFVS · DE · MALATESTIS · ARIMINI · FANI · D · *Rev.* Figure fully armed, wearing closed helmet, standing, facing, returning sword into sheath. On either side a shrub; that to right bearing the shield of Sigismondo, that to left, crested helmet. OPVS · PISANI · PICTORIS. Lead, 3·55; cast and chased.

The legitimated son of Pandolfo Malatesta III, of an ancient and noble family of Romagna, lord of Brescia and Bergamo and the nephew of Carlo Malatesta whom, in 1439, he succeeded in the lordship of Rimini. Like many others of the same family, Sigismondo was a distinguished condottiere. He mar. Polissena, dau. of Francesco Sforza, aft. Duke of Milan, and subsequently his mistress

Isotta Atti, whose portrait is given later. (No. 23.) D., 1468.

5. Malatesta Novello, lord of Cesena. *Obv.* Bust l., bare-headed in close-fitting tunic, over which furred coat without sleeves. ·MALATESTA NOVELLVS · CESENAE · DOMINVS · DVX · EQVITVM · PRAESTANS · *Rev.* Man in full armour kneeling before a calvary; beside him a horse tethered to a tree. ·OPVS PISANI · PICTORIS · Lead, 3·3; cast.

Domenico Malatesta, called Novello, was the younger brother of Sigismondo Pandolfo, and like him a legitimated son of Pandolfo Malatesta. He became lord of Cesena at the death of his uncle Carlo Malatesta, in 1439; mar, 1447 Violante, dau. of Guidantonio del Montefeltro, duke of Urbino; d., 1465. There is a portrait of him in the gallery at Milan.

6. Leonello, marquis of Este (1441-1450). Marriage 1444. *Obv.* Bust l., bare-headed, in embroidered tunic, over which a coat without sleeves also embroidered at the borders. LEONELLVS MARCHIO · ESTENSIS · D · FERRARIE · REGII · ET · MVITINE · GE · R · AR · (Generalis Romanorum Armigerorum.) *Rev.* A genius or cupid holding a scroll of music in front of a lion r.; behind, a column on which a mast and sail, the device of Leonello d'Este,* and date, MCCCCXLIIII. Rocky landscape with bird, &c. ·OPVS · PISANI · PICTORIS · Bronze, 3·95; cast.

Twelfth marquis of Este, a legitimated son of Nicolo d'Este, the eleventh marquis; b., 1407; suc. his father, 1441; practised the art of war under the celebrated commander, Braccio di Montone; m. (1), 1435, Margarita di Gonzaga; (2), 1444, Maria, nat. dau. of Alfonso V (nos. 1-3) king of the two Sicilies, &c.; d., 1450. Like his brother Borso, Leonello was a great patron of arts and letters, and a pacific ruler.

The portrait of this Prince by Oriolo, which is in the National Gallery, is almost exactly like this medal. The painting may have been taken from the medal, as such a custom was not at that time uncommon. (See Vasari, *Opere*, Vol. iv. 156.)

7. John VIII, Palæologus, Emperor of Constantinople (1423-1448). *Obv.* Bust r., in tunic and cloak with falling collar, and wearing a high hat with broad upturned brim, projecting in peak. +ΙΩΑΝΝΗC · ΒΑΣΙΛΕΥC · ΚΑΙ · ΑΥΤΟΚΡΑΤΩΡ · ΡΩΜΑΙΩΝ · Ο · ΠΑΛΑΙΟΛΟΓΟC. *Rev.* The Emperor on

* The 'sail' seems to have been the device of Leonello and to have been adopted by his son, Nicolo. (Sismondi, xi. 48.)

horseback r., pausing to pray before a wayside cross; another horseman with his back turned; rocky landscape. · OPVS · PISANI · PICTORIS · · EPTON · · ΤΟΥ · ΠΙCΑΝΟΥ · ΖΩΓΡΑΦΟΥ. Bronze, 4·1; cast.

John VIII (also called VI and VII) was the son of Manuel II; b., 1390; suc., 1423; mar. (1) 1417, Anne dau. of the Grand-duke of Russia; (2), 1420, Sofia dau. of his kinsman Paleologo, marq. of Monferrato, and (3), 1427, Maria dau. of Alexius Comnenus Emp. of Trebizond. In 1439 he attended the Council of Florence, having come to Italy to solicit aid against the Turks, and at this Council he acknowledged the supremacy of Pope Eugenius IV.

8. Nicolo Piccinino (Visconti). *Obv.* Bust l., in chain armour with cuirass and wearing a high berretta. CAPITANEVS · MAX · AC · MARS · ALTER · NICOLAVS · PICININVS · VICECOMES · MARCHIO · *Rev.* A griffin l., suckling two boys. She wears collar inscribed PERVSIA. To left and right · BRACCIVS · · N · PICININVS · Below, · PISANI · P · OPVS. Bronze, 3·5; cast, and chased on reverse.

One of the most distinguished condottieri of Italy in the first half of the 15th century. Of the two rival military schools founded respectively by Braccio di Montone and Sforza Attendolo, Piccinino was attached to the former; and on the death of Braccio he became its leader. He was thus continually the rival of Francesco Sforza the son of Attendolo (no. 37.) He was adopted by Filippo Maria Visconti, duke of Milan, but died before him. Piccinino was like Braccio a native of Perugia, a fact to which the reverse design of the above medal makes allusion; he d. in 1444.

9. Don Inigo d'Avalos, Marquis of Pescara. *Obv.* Bust r., in loose tunic and broad-brimmed hat or sombrero from which falls a veil upon his shoulder. · DON · INIGO · DE · DAVALOS · *Rev.* A globe or round shield on which landscape; above, shield of Avalos, and below, motto, · PER · VVI · SE · FA · (Per voi si fa.) OPVS · PISANI · PICTORIS · Bronze, 2·9; cast and chased.

Friedländer supposes the object in the centre of the reverse to be intended for the shield of Achilles. The type is described in a poem by Castiglione of Ancona written a century or more after the date of the medal. This of course gives no clue to the intention of the artist.

Inigo was of a noble Castilian family, son of Don

Rodrigo d'Avalos, Grand Constable of Castile. He followed the fortunes of Alfonso V in Italy, and mar. Antonella, heiress to the marquisate of Pescara.

10. Leonello, Marquis of Este, (1441-1450). *Obv.* Head l., bare, with part of bust in scale armour. **LEONELLVS** &c. *Rev.* Naked male figure reclining r. on rock; behind him a vase fastened to the rock by anchors; out of it growing a plant, and from the sides proceeding flames. **PISANI PICTORIS OPVS.** Bronze, 2·7; cast and chased.

This type has not been explained.

11. *Obv.* Similar to last; but instead of scale armour he wears an embroidered coat. *Rev.* Two naked male figures seated on the ground; beside them a mast with sail (device of Leonello). **OPVS PISANI PICTORIS.** Bronze, 2·7; cast and chased.

See no. 6.

12. Gianfrancesco di Gonzaga, Marquis of Mantua (1407-1444). *Obv.* Bust l., in embroidered tunic and high hat. **IO · HANNES · FRANCISCVS · DE · GONZAGA · CAPIT · MAXI · ARMIGERORVM · PRIMVS · MARCHIO · MANTVE.** *Rev.* Gianfrancesco di Gonzaga, in armour, on horseback advancing l.; behind, another horseman with back turned. **OPVS · PISANI · PICTORIS.** Bronze, 3·65; cast.

Fifth lord and first marquis of Mantua; son of Gianfrancesco I by Agnese dau. of Bernabò Visconti, duke of Milan; b., 1395; suc., 1407, under the tutelage of Galeotto Malatesta whose dau. Paola he mar. in 1410. In 1432 Gianfrancesco received from the Emperor Sigismund the title of marquis; he d. in 1444.

13. Ludovico III, di Gonzaga, Marquis of Mantua, (1444-1478). *Obv.* Bust l., bare-headed, in tunic over which a cuirass. **LVDOVICVS · DE · GONZAGA** &c.; on cuirass, **A A** above which a crown (engraved—stamp of collection). *Rev.* Ludovico di Gonzaga on horseback in full armour advancing r.; in front, a sun-flower; behind, the sun. **OPVS · PISANI · PICTORIS.** Lead, 4·1; cast.

Ludovico III, di Gonzaga, was the son of Gianfrancesco, by his wife, Paola Malatesta; b., 1414; suc., 1444; mar., 1433, Barbara, dau. of Johann von Hohenzollern, Elector of Brandenburg; d., 1478. Ludovico was an ally of Francesco Sforza who, in 1450, suc. to the duchy of Milan.

14. Vittorino da Feltre. *Obv.* Bust l. in tunic and high berretta. **VICTORINVS · FELTRENSIS · SVMMVS** *Rev.* Pelican l. in nest feeding young. **MATHEMATICVS · ET · OMNIS · HVMANITATIS · PATER** **OPVS · PISANI · PICTORIS** Bronze, 2·5; cast.

The distinguished Mathematician and Humanist; b., 1379; taught rhetoric and philosophy at Padua and afterwards educated the children of Francesco Gonzaga at Mantua; d., 1447.

15. Vittore Pisano. *Obv.* Bust l. in embroidered coat, wearing a high berretta. · PISANUS · PICTOR · *Rev.* within laurel-wreath, · F · S · K · I · P · F · T · Bronze, 2·25; cast.

See introduction to this series of medals.

The probable explanation of the reverse is that these letters stand for the initials of the seven cardinal virtues, Fides, Spes, Karitas, Justicia, Prudentia, Fortitudo, Temperantia. Some however interpret them, FranciscuS Korradini Pictor FeciT, which would make the medal not the work of Pisano, but of Francesco Corradini of Modena, a medallist of whom little is known. (See Vasari, Vol. iv. Commentario, p. 175.)

MEDALS BY SPERANDIO.

The immediate influence of Pisano was felt in his native town, Verona, whence it soon spread to the neighbouring cities, such as Mantua and Venice. Among the medallists who may thus be reckoned in the school of Pisano the most distinguished was Sperandio who was a native of Mantua. Of his life we know almost nothing. His work belongs to the latter half of the fifteenth century, some of it appearing (according to Nagler *) as early as 1447, some as late as 1483. Bolzenthal gives the date of his death as 1528; but it is hardly probable that he could have lived 81 years after the date of his first work.

16. Giuliano della Rovere (afterwards Pope Julius II.)
Obv. Bust l., in Cardinal's cape and skull-cap. IVLIANVS · RVVERE · S · PETRI · AD · VINCVLA · CARDINALIS · LIBERTATIS · ECCLESIASTICE · TVTOR. *Rev.* On a two-masted galley l. a woman holding an arrow in l. hand, and caressing a dog with r.; on prow of vessel, a pelican, on stern, holding tiller, a cock. · VITA · SVPERA · · OPVS · SPERANDEI · Lead, 3·0; cast.

See Papal Series.

* Nagler s. v. Sperandio. Friedländer, however, puts the period of Sperandio's production as 1460-1495. See Introduction.

17. Bartolommeo della Rovere, 1474. *Obv.* Bust l., in cardinal's cape and skull-cap. BARTHOLOMEVS · DE · RVVER · EPS · FERRARIEN · SIXTI · PP · IIII · NEPOS · & · C · R · DMVS. *Rev.* Shield of the Rovere family over which, bishop's mitre. · OPVS · SPERANDEI · Engraved date ANNO MCCCCLXXIIII. Lead, 3·35; cast and chased.

Third son of Rafaello della Rovere, Giuliano (Julius II) being the second son; nephew of Pope Sixtus IV by whom he was made bishop of Ferrara; d., 1495.

18. Federigo del Montefeltro, Duke of Urbino (1443-1482). *Obv.* Bust l., in chain-armour, cuirass and round cap. DIVI · FE · VRB · DVCIS · MUTE · AC · DVR · COM · REG · CAP · GE · AC · S · RO · ECCL · CON · INVICTI. *Rev.* Duke in full armour riding l. · OPVS · SPERANDEI · Bronze, 3·5; cast.

Natural son of Guidantonio, eighth count of Urbino and Vicar of the Holy See, who d., 1443; b., 1422; mar. (1) Gentile Brancalone, (2) Battista dau. of Alessandro Sforza. He was a distinguished general, a pupil of Nicolo Piccinino, but an ally of Francesco Sforza; he served at different times for the Duke of Milan and for the Pope; in 1474 he was created duke by Sixtus IV; d., 1482.

There is a portrait of this Prince by Fra Carnevale in Milan; and others by Piero della Francesca in Florence.

19. Francesco di Gonzaga, Bp. of Mantua and Cardinal.

Obv. Bust l., in cardinal's cape and cap. FRAN · GÖZAGA · CAR · MÂT · LIBERALITATIS · AC · ROE · EÛCIE · IVBAR. *Rev.* A cat or ounce sitting before a monumental pyramid, engraved ENIGMATA; above, in clouds, and on ground, bow in case, shield, cuirass, helmet and quiver. · OPVS · SPERANDEI · Lead, 3·6; cast and chased.

Younger son of Ludovico di Gonzaga, second marquis of Mantua (no. 13); b., 1444; card., 1461; bishop of Mantua, 1466, and of Bologna, 1476; d., 1483.

20. Alessandro Tartagni. *Obv.* Bust l., in loose tunic and wearing long falling cap. ALEXANDER · TARTAGNVS · IVRECONSVLTISSIMVS · AC · VERITATIS · INTERPREX. *Rev.* Mercury, holding caduceus, seated on the back of dragon on mountain; below which · PARNASVS · (sic) · VIGILANTIA · FLORVI · · OPVS · SPERANDEI · Bronze, 3·5; cast.

A jurist of Padua, and aft. of Bologna and Ferrara; b., 1424; d., 1477. There is a monument of him by

Francesco di Simoni in the Dominican church, Bologna, (cf. Cicognara, Vol. II. tav. xxviii.)

21. Bartolommeo Pendaglia. *Obv.* Bust l., in loose tunic and round cap. · BARTHOLOMAEVS · PENDALIA · INSIGNE · LIBERALITALIS · ET · MVNIFICENTIAE · EXEMPL. *Rev.* Naked male figure, seated on cuirass, holding ball and spear, and placing one foot on bag of money; behind him, shields. CAESARIANA · LIBERALITAS · OPVS · SPERANDEI · Bronze, 3·3; cast.

A rich citizen of Ferrara, knighted by the Emperor Frederick III, in 1452; mar., same year, Margarita dau. of count de' Constabili.

MEDALS BY MATTEO PASTI.

This medallist, also called Pasto or di Pasti, stood in a direct connection with Pisano as his pupil. He was a native of Verona, and worked in the middle of the 15th century, that is to say, towards the end of Pisano's life.

22. Sigismondo Pandolfo di Malatesta, Lord of Rimini and Fano. *Obv.* Bust l., in tunic over which coat without sleeves. SIGISMONDVS · PANDVLFVS · DE · MALATESTIS · S · RO · ECLESIE · C · GENERALIS *Rev.* The castle of Rimini CASTELLVM · SISMONDVM · (sic) ARIMINENSE · M · CCCC · XLVI. Bronze, 3·25; cast and chased.

Another medal of same metal, size, and type, the *obv.* legend slightly varied and the date in Arabic numerals; not chased.

See no. 4.

23. Isotta Atti, wife of Sigismondo Pandolfo of Rimini. *Obv.* Bust r., in robe; on head, large veil falling behind. · ISOTE · ARIMINENSI · FORMA · ET · VIRTUTE · ITALIE · DECORI · *Rev.* An elephant walking r. (The crest of the house of Rimini is an elephant's head). OPVS · MATHEI · DE · PASTIS · V S monog. (VERONENSIS) M·CCCC·XLVI. Bronze, 3·3; cast and chased.
24. *Obv.* Bust r., in close-fitting robe; the hair drawn up high behind the head and falling down like a veil. · D · ISOTTAE · ARIMINENSI · *Rev.* Similar to last, but without name of artist. Bronze, 3·3; cast.
25. Guarino, the Elder, of Verona. *Obv.* Bust l., in cloak. GVARINVS VERONENSIS *Rev.* Within laurel-wreath, a

fountain, over which a naked figure holding club and shield.
 · MATTHEVS DE PASTIS · F · Bronze, 3·7; cast.

A humanist; one of the first teachers of Greek among the Italians; b., 1370; d., 1460. He was a pupil of Manuel Chrysoloras, and afterwards professor in several of the great cities of Italy. He was the great-grandfather of Guarini, author of *Il Pastor Fido* (no. 139.)

26. Timoteo Maffei of Verona. *Obv.* Bust l., in dress of his order. TIMOTHEO · VERONENSI · CANONICO · REGVL · DEI · PRAECONI · INSIGNI · *Rev.* The Holy Dove flying r.,* from Him rays stream downwards. MATTHAEI · PASTII · VERO · NENSIS · OPVS. Bronze, 3·55; cast.

A celebrated preacher of the order of San Giovanni Laterano; in 1467, bishop of Ragusa.

MEDAL BY GIACOMO LIXIGNOLO.

A medallist concerning whom we have no information.†

27. Borso d'Este, Duke of Ferrara and Modena (1450–1471). *Obv.* Bust r., in tunic, over which coat without sleeves, wearing high hat, all jewelled. BORSIVS · DVX · MYTINE · ET · REGII · MARCHIO · ESTENSIS · RODIGII · COMES · ET · C. *Rev.* A unicorn beside a stream in mountainous landscape, over which the sun is shining. OPVS IACOBVS (sic) LIXIGNOLO MCCCCLX. Bronze, 3·2; cast and chased.

Legitimated son of Nicolo d'Este the eleventh marquis, and full brother to Leonello (no. 6); b., 1413; suc. to the marquisate on the death of Leonello in 1450; created d. of Modena by the Emp. Frederick III, 1453, and d. of Ferrara by Paul II, 1471; d., same year. Borso was a reformer of the administration and a great patron of arts and letters. His portrait like that of many others of the Este family has been painted by Dossi.

The Unicorn frequently appears upon the medals of Borso d'Este. It is a symbol of purity, its horn being supposed an antidote to poison; and it is perhaps here used to signify the purity of Borso's administration. The Unicorn appears in the picture of Alfonso II, by *Il Pordenone*.

* See Dr. Friedländer's "Italienischen Schaumünzen," p. 46.

† He is not mentioned by Nagler. In the *Commentario* to Vol. iv. of Vasari ed. of 1848, he is twice referred to (pp. 157 note 3 and 174) but no details of his life are given.

MEDAL BY FRA ANTONIO OF BRESCIA.

A medallist concerning whom we have no further information than that of his medals that he worked at the end of the fifteenth century. Unless, indeed, he be the same as Fra Giovanni Antonio of Brescia the engraver, a pupil of Andrea Mantegna; of him we have engravings bearing date at the beginning of the sixteenth century.

28. Nicolo Micheli. *Obv.* Bust l., in tunic and close-fitting cap. NICOL. MICHAEL. DOC ET EQS. AC. S. MAR PROCV. OP F A B. *Rev.* Bust of his wife Dea (?) Contarini l., in robe and close-fitting cap. DEA CONTARENA VXOR EIVS. Bronze 2·8; cast.

A Patrician of Venice, an orator and philosopher. In 1493 he was sent as ambassador to Charles VIII of France, when the latter was at Milan. In 1499 he was made Procurator of St. Mark's.

MEDAL BY ANDREA GUACIALOTTI OR GUACALOTTI.

A native of Prato and hence called Andrea Pratense; b., 1435; canon of the cathedral of Prato; d., 1495 or 1496.

29. Nicolo Palmieri. *Obv.* Undraped bust of ecclesiastic l. · NVDVS · EGRESVS (sic) · SIC · REDIBO · *Rev.* Male figure on pedestal l. with chlamys hanging behind, holding hour-glass and leaning on staff (Time?). · ANDREAS · GVACIALOTIS · Set in rim. Bronze, 2·5. Cast and chased.

A philosopher and theologian of Sicily; b., 1402; entered the order of hermits of St. Augustine; was made bishop of Catace and aft., 1455, of Orta; d., 1467, and was buried in the church of St. Augustine at Rome.

MEDAL BY NICOLO FIORENTINO.

Probably the same as the sculptor, Nicolo Fiorentino, a pupil of Brunelleschi and of Antonio Filarete. He made among other statues a fine equestrian one of Borso d'Este.

His medals are interesting as among the first examples of this art south of the Apennines, though medal-casting had been practised at Verona half a century or more earlier.

30. Alfonso d'Este, aft. Duke of Ferrara and Modena (1505–1534). 1492. *Obv.* Bust r., in cuirass, wearing small round cap. ALFONSVS · ESTENSIS · *Rev.* Alfonso d'Este holding sword and lance seated on triumphal quadriga proceeding r. OPVS · NICOLAI · FLORENTINI · MCCCCLXXXII. Bronze, 2·95; cast.

Third duke of Ferrara and Modena, son of Ercole d'Este (no. 46) second duke; b., 1476; mar. (1) 1491, Anna dau. of Galeazzo Maria Sforza, (2) 1501, the celebrated Lucrezia Borgia, dau. of Pope Alexander VI; she d. 1519. Alfonso suc., 1505; d., 1534.

A portrait of Alfonso with his mistress Laura Eustocchia by Il Pordenone, is in the Belvedere Gallery, Venice.

(For other medals by Nicolo Fiorentino see those of the Medici Family.)

The following medallists of the fifteenth century are represented among the personal medals.

ANTONIO DEL POLLAJUOLO the sculptor; b., 1427; d., 1498. He may be called the precursor of Michelangelo for the vigour and correctness of his studies in the nude. Vasari says of him that he was the first artist who practised dissection for the purpose of improving his anatomical knowledge. He occupied himself in various mechanical arts, and was a great worker in gold and silver. Among his most important productions in sculpture are the monuments of Sixtus IV and of Innocent VIII.

GIOVANNI FRANCESCO ENZOLA of Parma, and hence called Parmigiano, was a goldsmith and medallist of great merit. We have medals from his hand as early as 1460, but it is known that he was alive in 1513; it is possible therefore that he worked during the fifteenth and sixteenth centuries.

PIETRO DI FANO of whom we only know that he worked in the middle of the fifteenth century.

MELIOLI of whom we know no more than can be gathered from his medals. His works belong to the second half of the fifteenth century. He was at the court of Christian I of Denmark and made medals of that prince.

B.—PERSONAL MEDALS.

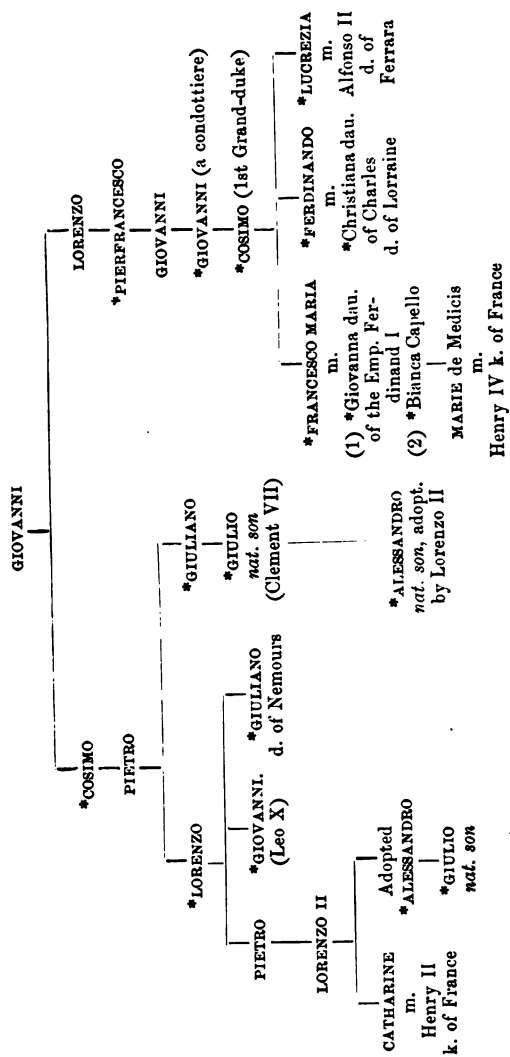
MEDICI FAMILY OF FLORENCE.

The Medici were originally a plebeian family of Florence of the Guelf party. They took no part in public affairs until after the expulsion of the Ghibellines, at the end of the thirteenth century. During the following century they acquired great wealth by banking and rose to be one of the most powerful families in the state. In the disputes between the oligarchical party, headed by the Albizzi, and the party of the middle-class citizens or *popolani*, headed by the Alberti, the Medici sided with the latter faction and became at last its leaders.

Giovanni de' Medici, the more immediate founder of the ducal house was b. in 1360, of an obscure branch of the Medici family; elected one of the *priori* in 1402, 1408, and 1411; was several times an ambassador of the city: but owing to the jealousy of the Albizzi he never attained the highest offices of state.

The table opposite gives the pedigree of the Medici family so far as it is necessary for the illustration of the medals exhibited. The persons whose names are preceded by an asterisk (*) are represented upon the medals either of the fifteenth or sixteenth centuries.

COSIMO the Great, also called Pater Patriæ, son of Giovanni; b., 1389; elect. one of the *priori*, 1415, and 1417; ambassador from Florence at the Congress of Ferrara, 1432. Being, like his father Giovanni and his distant relative Salvestro de Medici, an acknowledged leader of the popular party, he was, in 1433, exiled at the instance of Renaldo degli Albizzi, the leader of the oligarchy: he was recalled in 1434, and the Albizzi banished. From that time until his death in 1464, Cosimo remained supreme in the republic. By his wife Contessina, dau. of Giovanni Bardi, he had a son *Pietro*, who mar. Lucrezia dau. of Francesco Ternabuoni, and d. 1469.



LORENZO, commonly called the *Magnificent*,* son of Pietro; b. 1449 or 1450; suc. 1469, together with his brother Giuliano, to the power which Cosimo had consolidated. In 1478 the celebrated Pazzi conspiracy was formed by members of the family of that name assisted by Francesco Salviati, titular archbp. of Pisa. The conspirators decided upon the assassination of the two brothers while they were attending mass in the duomo. Giuliano was killed, but Lorenzo escaped and took vengeance upon the assassins. Lorenzo mar. Clarice dau. of Giacomo Orsini; d., 1494.

GIULIANO b., 1453; ass., 1478.

FILIPPO of another branch of the family de' Medici; in 1461 app. Archbp. of Pisa by Pius II; d. 1474.

GIOVANNI 2nd son of Lorenzo the Magnificent; elected Pope under the title of Leo X. (See Papal Series.)

GIULIANO 3rd son of Lorenzo the Magnificent; b., 1478, mar., 1515, Filiberta dau. of Filippo, duke of Savoy, and aunt of Francis I, king of France. Giuliano received from Francis the title of Duke of Nemours, but he was never invested with the duchy.

GIULIO, nat. son of Giuliano, aft. Pope Clement VII. (See Papal Series.)

ALESSANDRO believed to have been the nat. son of Clement VII, but adopted by Lorenzo II; b., *circ.* 1510. In 1527 after the sack of Rome by the army of Charles V, the Medici were expelled from Florence. In 1529 was signed the treaty of Barcelona between Charles V and Clement VII which resulted in the restoration of Alessandro, 1531. He mar., 1536, Margaret of Austria nat. dau. of Charles V (she aft. mar. Ottavio Farnese, p. 71). Alessandro left no legitimate children. In 1537 he was assass. by a cousin, Lorenzo de' Medici.

GIULIO, a natural son of Alessandro, a general and naval commander.

LINE OF THE GRAND-DUKES OF TUSCANY.

PIERFRANCESCO son of Lorenzo. brother of Cosimo the Great, was, in 1458, one of the ambassadors sent to congratu-

* Not so styled by his contemporaries in any special sense, as Sismondi has shown, XI. 182.

late Pius II on his election; mar., 1546, Laudomia, dau. of Giacomo Acciajuoli; d. according to some in 1467, according to others, in 1476.

GIOVANNI, called the Invincible, grandson of Pierfrancesco and son of Giovanni, by Catterina nat. dau. of Galeazzo Maria Sforza duke of Milan; b., 1498; became a celebrated condottiere, and was founder of the well-known *Bande Nere*; mar., 1516, his cousin Maria dau. of Giacomo Salviati and niece of Leo X. He was sent by Clement VII to join the army of Francis I of France against that of the Emperor Charles V, but was prevented by a previous wound from being present at the battle of Pavia. In 1526, he was commissioned to stop the march of Charles V's general Freundsberg, and was killed in a skirmish on November 24th of the same year. In grief for his death the regiments which he commanded changed the colour of their uniform from white to black, whence they received the appellation which they ever afterwards bore.

COSIMO son of Giovanni; b., 1519; called at the death of Alessandro, 1537, to the lordship of Florence; received title of duke from Charles V; took that of Grand-duke, 1569; mar. (1), 1539, Eleonora, dau. of Don Pietro di Toledo, (2), 1570, Camilla, dau. of Antonio Martelli. He conquered the territory of Siena and added this to the dominions of his duchy; d., 1574.

FRANCESCO MARIA son of Cosimo, first Grand-duke; b., 1541; mar. (1) 1565 Johanna dau. of the Emperor Ferdinand I, (2) 1578, the beautiful Bianca Capello dau. of a Senator of Venice, who d., 1587. Francesco d. in the same year. The title of Grand-duke was conferred on Francesco by the Emperor Maximilian II, 1576.

FERDINANDO, brother of Francesco; b., 1549; entered the church and became cardinal, 1563; suc. his brother 1587, and resigned his orders; mar., 1589, Christiana dau. of Charles, duke of Lorraine, who d., 1637. Ferdinando d., 1609. During his cardinalate this prince built the Villa Medici at Rome and filled it with treasures of art, whereof one was the Venus de' Medici.

LUCREZIA, sister of Francesco and Ferdinando; b., 1545; mar., 1560, Alfonso II, duke of Ferrara; d., 1561, not without suspicion of poison.

31. Cosimo the Great. *Obv.* Bust l., in tunic and flat round cap. COSMVS MEDICES DECRETO PVBLICO PP (Pater patriæ.) *Rev.* Female figure (Florence) seated on curule chair and holding a globe and olive-branch.* PAX LIBERTASQVE PVBLICA Below the figure, FLORENTIA. By Nicolo Fiorentino? Silver, 1.45; cast and chased.
 32. Lorenzo the Magnificent. *Obv.* Bust l., in tunic, bare-headed, hair tied behind · MAGNVS · LAVRENTIVS · MEDICES · *Rev.* Florence seated r., beneath palm-tree, holding three lilies in r. Across field, · FLOR[ENTIA] · Around, · TVTELA · PATRIE · By Nicolo Fiorentino. Lead, 3.35; cast.
 33. Lorenzo and Giuliano (The Pazzi Conspiracy.) *Obv.* An octagonal scaffolding representing the pillars of the Duomo; above, the head of Lorenzo de' Medici towards r. Below, priests ministering at altar, and, outside the enclosure, conspirators with swords drawn, and others, Lorenzo escaping. LAVRENTIVS MEDICES and, below the head, SALVS PVBLICA. *Rev.* A similar scene; head of Giuliano above towards l., and Giuliano being slain below IVLIVS MEDICES LVCTVS PVBLICUS. By Antonio del Pollajuolo. Bronze, 2.5; cast.
 34. Lorenzo the Magnificent. *Obv.* Head r., similar to that on *obv.* of last medal. LAVRENTIVS MEDICES. *Rev.* Armed figure standing; others seated on ground. · OB CIVIS SERVATOS · *Ex.*, AGITIS IN FACTVM. By Antonio del Pollajuolo. Bronze, 1.25; cast.
- The reverse is imitated from a sestertius of Trajan (cf. Cohen *Mon. Imp.* II., pl. i).
35. Pierfrancesco. *Obv.* Bust l., in loose tunic. PETRVS FRANCISCVS · MEDICES · *Rev.* A serpent coiled and hissing. NON AVDIET · VOCEM · INCANTANTIS · (cf. Ps. lvii. 6). Bronze, 2.75; cast and chased.
 36. Filippo, Archbishop of Pisa. *Obv.* Bust l., in cassock and surplice; around, branches meeting. Below bust, shield of the Medici; and on band, motto, VIRTUTE SVPERA. Around, PHYLIPPVS DE MEDICIS ARCHIEPISCOPVS PISANVS *Rev.* The Last Judgment, and rising of the dead. ET · IN CARNE · MEA · VIDEBO · DEVM · SALVATOREM · MEVM. (Job xix. 26.) By Antonio del Pollajuolo. Bronze, 2.15; cast.

SFORZA FAMILY OF MILAN.

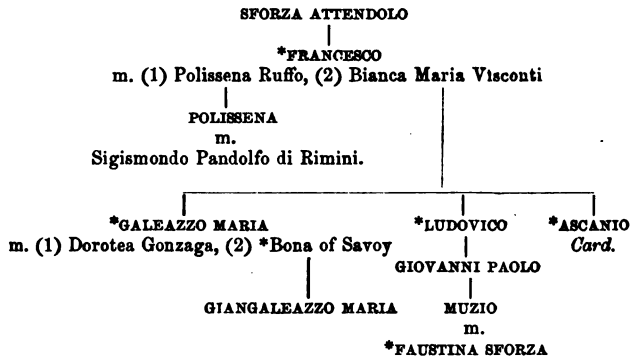
The founder of this family was Muzio Attendolo, afterwards called Sforza, a peasant of Cortignola, who took service in the company of St. George, under the famous

* If this branch be compared with that which Pax holds upon Roman coins (cf. Cohen, *Mon. Imp.* IV. Pl. v. no. 32) we should pronounce it an olive branch. If it be compared with the tree on the reverse of the following medal it might be thought to be a palm-branch.

captain Alberico di Barbiano. On the death of Alberico, his followers divided into two bodies, one under the leadership of Braccio di Montone (see medal of Piccinino, no. 8), the other under Sforza Attendolo. Attendolo was drowned in the passage of the Pescara, 1423, and was succeeded in the command by his son Francesco.

PEDIGREE OF THE SFORZA FAMILY.

The names marked with an asterisk (*) are those of persons represented on the medals of the fourteenth and fifteenth centuries.



FRANCESCO, b. 1401, mar. (1), 1418, Polissena Ruffo, dau. of Carlo duke of Montalto; (2), 1441, Bianca Maria, nat. dau. of Filippo Maria Visconti, duke of Milan. On the death of Filippo Maria in 1447, Sforza suc. to the duchy and added the name and arms of Visconti to those of Sforza: he d., 1466.

GALEAZZO MARIA, son of Francesco and Bianca Visconti; b., 1441; mar. (1), Dorotea, dau. of Ludovico Gonzaga, marq. of Mantua; (2), Bona, dau. of Ludovico duke of Savoy. Having made himself infamous by his cruelties he was at length assass., Dec. 26th, 1476 (o. s.), leaving Bona regent for his infant son, Giovanni Galeazzo Maria.

LUDOVICO MARIA, called Il Moro (the Moor) brother of Galeazzo Maria, seized the government from the hands of Bona and her minister Simonetta in 1489; imprisoned Giovanni Galeazzo and probably murdered him, 1494; was attacked by Louis XII of France in 1499, and lost

his dukedom in fifteen days; recovered and again lost it in the following year; was imprisoned in Loches, 1500, and d. there, 1510. His monument is in the Certosa, near Pavia.

ASCANIO MARIA, younger brother of Galeazzo and Ludovico, was banished by the regent Bona to Perugia in 1477; bishop of Pavia, 1479; cardinal, 1484; nominated governor of Milan by Ludovico, 1500; d., 1505. There is a fine monument of Ascanio Sforza by Andrea Sansovino, in the Church of Sta. Maria del Popolo, Rome.

FAUSTINA, dau. of Bosio Sforza, Count of Santa Fiora (a descendant of a brother of Sforza Attendolo); mar., 1546, Muzio Sforza, Marq. of Caravagi, grandson of Ludovico Sforza, il Moro.

37. Francesco and Galeazzo Maria, 1456-9. *Obv.* Bust of Francesco r., in chain armour and cuirass, bare-headed. FR · SFORTIA · VICECOMES · ML'I · DVX · IIII · BELLI · PATER ET · PACIS · AVTOR MCCCCLVI · In field, · V · · F · *Rev.* Bust of Galeazzo Maria l., in chain armour and jewelled coat, bare-headed. GALEAZ MARIA SFORTIA · VICECOMES · FR · SFORTIAE · MLI · DVCIS · IIII · PRIMOGENITVS (in monog.) In field, · V · · F · MCCCCLVIII By G. F. Enzola? Bronze, 1·7; cast.
38. Galeazzo Maria, 1470. *Obv.* Bust r., in chain armour and cuirass, bare-headed. GALEAZ · MA · SF · VICECOMES · DVX · MEDIOLANI · QVIT · 1470 · *Rev.* A lion couchant on flames, holding a flaming log from which are suspended two buckets (device of Galeazzo), his head concealed by a helmet with cap of maintenance. In field G M crowned. DVCALI' · MAIESTAT' · ASSERTOR · HYMANI · GENERIS · DECVS Ornamented rim. Bronze, 1·85; cast.
39. Galeazzo Maria and Bona. *Obv.* Similar to last; no date. *Rev.* Bust of Bona r., veiled. BONA · Z · IO · GZ · M · DVCES · MELI · VI · Bronze, 12; cast.
40. Ludovico, il Moro [1489?]. *Obv.* Bust, r., in armour, bare-headed. LVDOVICVS · MA · SF · VICO · DVX · BARI · DVC · GVBER · *Rev.* The duke seated on a raised throne receiving a deputation. OPTIMO · CONSCILIO · SINE · ARMIS · RESTITVTA. On foot of throne P. DECRETO. Bronze, 1·55; cast.

Struck probably on the occasion of the deposition of Bona from the regency and the elevation of Ludovico.

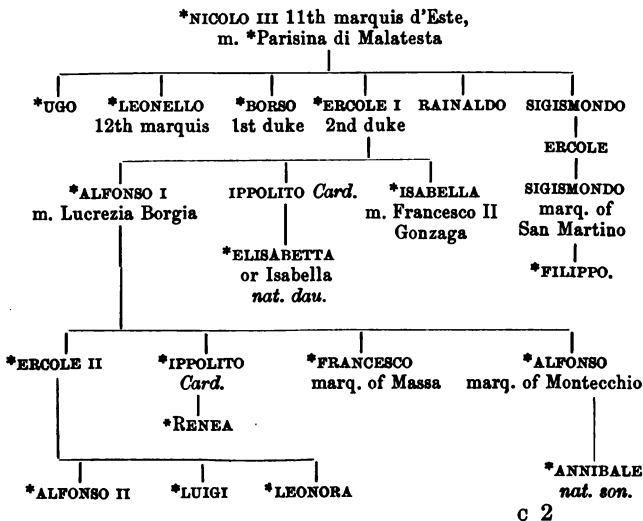
41. Ascanio, Cardinal. *Obv.* Bust r., in Cardinal's cape, bare-headed. ASCANIVS MA CAR SFOR VICECO S R E VICECANCE. *Rev.* Female figure holding torch and about to sacrifice on altar (Vestal virgin?) inscr. IDEM (engraved.) Above, cloud sending forth lightnings, SACER EST LOCVS ITE PROPANI. Bronze, 1·75; cast and slightly chased.

ESTE FAMILY OF FERRARA.

The Estensi were among the oldest of the princely houses of Italy in the fifteenth century. They professed to trace their descent from the early marquises of Tuscany, a title which dates from before the end of the eighth century. No certain traces of the Este family can, however, be discovered before the beginning of the eleventh century. From Alberto Azzo, who in 1045 was count of Milan and who mediated the reconciliation of the Emp. Henry IV with Pope Gregory VII, was born Guelfo the founder of the house of Bavaria, and a younger son of Guelfo was the founder of the house of Brunswick and Luneburg, of which the English Royal Family is a branch. From Falco the brother of Guelfo (d. 1126) were descended the Estensi, lords of Ferrara, subsequently dukes of Ferrara and Modena.

PEDIGREE OF THE ESTE FAMILY

so far as it is necessary to illustrate the medals exhibited. The names marked with an asterisk (*) are those of persons represented on the medals of the fifteenth or sixteenth centuries.



NICOLÒ, suc., 1393; a minor till 1402; d., 1441. He married three times and had beside many natural children. His second wife was Parisina di Malatesta. She was discovered in adultery with Ugo a natural son of her husband, and both were beheaded in 1425.

Ugo, natural son of Nicolo; b., 1405; beh., 1425.

LEONELLO, legitimated son of Nicolo, full brother of Ugo; b., 1407; suc., his father, 1441; d., 1450. (See no. 6.)

BORSO, legitimated son of Nicolo, full bro. of the last two; b., 1413, suc. 1450; crowned duke of Ferrara by Paul II, 1471; d., same year. (See no. 27.)

ERCOLE I, half-brother of the last two and legitimate son of Nicolo; b., 1431; suc. to duchy, 1471. He lived at Naples during the lifetime of Leonello and in the earlier years of Borso's reign; mar., 1473, Eleonora of Aragon, dau. of Ferdinand k. of Naples; d., 1505.

RAINALDO, younger son of Nicolo III; sided with his brother Ercole against the succession of Nicolo, son of Leonello. He at first took orders but resigned them in 1469 and was made a knight, assuming at the same time the title of Marquis d'Este; mar., 1473, Lucrezia dau. of Guglielmo, marquis of Monferrato; d., 1503.

ALFONSO I, son of Ercole; b., 1476; suc., 1505; d., 1534. (See no. 30.)

ISABELLA, dau. of Ercole I; b., 1478; mar., 1490, Francesco II, Gonzaga; d., 1539. She was illustrious for her learning and talents.

ERCOLE II, son of Alfonso I and Lucrezia Borgia; b., 1508; mar., 1528, Renée, dau. of Louis XII of France; d., 1559.

IPPOLITO, son of Alfonso I; b., 1509; sent by Pope Paul III to the court of Francis I of France, 1536; cardinal, 1538; built the Villa d'Este at Tivoli; d., 1572. He was the patron of Tasso during the earlier years of that poet's life.

FRANCESCO, son of Alfonso I, b., 1516; served in the wars of the Emperor Charles V, and accompanied that prince to Spain. His father bequeathed to him the territory of Massa in Lombardy, and this was by the Emperor raised into a marquisate. Francesco mar., 1540, Maria di Cardona, heiress of the marquisate of Padula; d., 1578.

ALFONSO, legitimated son of Alfonso I; b., 1527; created Marquis of Montecchio; mar., (1) 1549, Giulia

dau. of Francesco della Rovere, duke of Urbino; (2) 1584, Violante Signa; d., 1587.

ISABELLA RAMMI, probably the nat. dau. of the elder Cardinal Ippolito.

FILIPPO, son of Sigismondo, marq. of San Martino. Received the title of marquis from the duke Alfonso II; mar., 1570, Maria, legitimated dau. of Emanuele Filiberto, duke of Savoy; d., 1592. He was a friend of Tasso.

ALFONSO II, Duke of Ferrara and Modena. Son of Ercole II. b., 1533. Fled during the lifetime of his father to France, and lived there for some time; suc., 1559; d., 1597. He was a distinguished patron of learning.

LUIGI OR ALOISIO, son of Ercole II, b., 1537; Card., 1561; Archbishop of Auch and aft. of Narbonne; a legate in France, 1576. He built an immense palace on the Montegiordano, Rome; d., 1586.

LEONORA, dau. of Ercole II; b. 1537; d., unmarried, 1581. She is famous as the friend and the supposed love of Tasso, on whose account the poet was disgraced at the Court of Ferrara.

RENEA, nat. dau. of the younger Card. Ippolito; mar., 1553, Ludovico Pico della Mirandola; d., 1555.

ANNIBALE, nat. son of Alfonso Marquis of Montecchio; b., 1542.

42. **Nicolo.** *Obv.* Bust r., in cuirass, bare-headed, with chain round neck. **NICOLA · MARCHIO · ESTENSIS · FER** (engraved). *Rev.* Shield, arms of Este on flowered field; on either side it III Bronze, 2·1; cast.

43. **Ugo and Parisina.** *Obv.* Busts face to face. Ugo r. in tunic and berretta, Parisina l. in robe and veil. **HV · EST · PAR · MLTA**. A square plaque. Bronze, 1·9 × 2·4; cast; with ring for suspension.

44. **Leonello.** *Obv.* Head l., bare, with part of bust in tunic and embroidered cloak. **LEONELLVS &c.** (See no. 6.) *Rev.* A cat or lynx l., blindfold on cushion. **PISANVS PICTOR FECIT.** By Vittore Pisano. Bronze (which has been gilt) 2·65; cast and chased.

See also nos. 6, 10, 11.

45. **Borso.** *Obv.* Bust l., in cuirass and cap, jewelled. **DIVVS BORSIVS &c.** (Cf. no. 27.) *Rev.* A unicorn seated l. beside a stream, into which he dips his horn; beyond, tree. By Lixignolo. Bronze, 2·5; cast and chased.

46. Ercole. *Obv.* Bust l., in chain armour and cuirass, wearing cap. ·HERCVLES·DUX·FERA·MV·ET··· *Rev.* (much defaced) Minerva standing holding spear and gorgon-shield. MINERVA. Bronze, 2·5; cast.

The edge of the *obv.* and the whole of the *rev.* have been filed down in order that the medal might be set in a rim.

There is a marble bust of Ercole d'Este in relief at the South Kensington Museum which closely resembles this medal in style and treatment.

47. Rainaldo, 1469. *Obv.* Bust l., in tunic and berretta. ·RAIN-ALDVS MARCHIO·ESTENSIS· *Rev.* A signet-ring, flower twined round it. AÑO·MCCCCLXVIII·DIE P IVNII. Lead, 2·45; cast and chased.

GONZAGA FAMILY OF MANTUA.

The Family of Gonzaga were citizens of Mantua of noble rank but of obscure position until the time of Ludovico, who in 1313 was podestà of Mantua. He was a man of great wealth and of considerable feudal possessions in the surrounding territory. He entered into the league of Florence and Venice against the Scaligeri, Lords of Verona, and got himself recognised as lord of Mantua. His son Guido received the title of Captain-General of the city.

The table opposite gives the pedigree of the Gonzaga family so far as it is necessary to illustrate the medals exhibited. The names marked with an asterisk (*) are those of persons represented on the medals of the fifteenth and sixteenth centuries.

GIANFRANCESCO II, son of Gianfrancesco I; b., 1395; suc., 1407; d., 1444. (See no. 12.)

LUDOVICO III, son of Gianfrancesco II; b., 1414; suc., 1444; d., 1478. (See no. 13.)

GIANFRANCESCO, Count of Rodigo, and founder of the line of the dukes of Sabbioneta; younger son of Ludovico; b., 1443; suc., 1479 to Sabbioneta and other places which formed part of his father's possessions, and later to Rodigo; mar., 1479, Antonia de Baux, dau. of Pirro Prince of Altamura; served in the army of the k. of Naples, and aft. in that of Ludovico *il Moro*, duke of Milan d., 1496

FRANCESCO, Cardinal-bishop of Mantua; b., 1444; d., 1483. (See no. 19.)

GIANFRANCESCO III, 4th marq.; son of Federigo, 3rd marq. and grandson of Ludovico III; b., 1466; suc., 1484; he took a part in the celebrated league of Cambray against Venice, 1508-9, and was shortly afterwards taken prisoner by the Venetians, but liberated at the instance of Pope Julius II. He mar., 1490, Elisabetta or Isabella d'Este dau. of Ercole I, d. of Ferrara (of this Elisabetta Ariosto speaks in the 37th canto of the *Orlando Furioso*); d., 1519. There is a fine portrait of this prince by Mantegna in a picture called 'the Victories' now in the Louvre.

ELISABETTA, dau. of Federigo and sister of the above; mar., 1486, Guidubaldo di Montefeltro, d. of Urbino; d., 1526. She is much praised by contemporary writers, especially by Castiglione in his *Cortegiano*.

ERCOLE, son of Gianfrancesco, 4th marq.; b., 1505; bp. of Mantua, 1520; card., 1527. He was administrator of the duchy of Mantua for his nephew, 1540; and when in 1561 Pius IV reopened the Council of Trent he was appointed to preside; d., 1563.

LUDOVICO d. of Nevers; son of Federigo, 5th marq.; b., 1537 or 1539; * lived chiefly in France, where he enjoyed the confidence of Catherine de' Medici. He was strongly attached to the Jesuits; mar., 1565, Henriette of Cleves; d., 1595.

CESARE, son of Ferdinando, 1st count of Guastalla by Isabella, dau. and heiress of Ferdinando di Capua, Lord of Malfetta; served in Flanders in the army of Philip II k. of Spain, during the year 1557; mar., 1560, Camilla Borromeo; d., 1575.

IPPOLITA, dau. of Ferdinando Count of Guastalla and sister of Cesare; b. 1535; mar. (1) Fabrizio Colonna; (2) Antonio Caraffa, duke of Mondragone; d., 1563.

VINCENZO, 2nd duke of Mantua and of Monferrato; son of Guglielmo; b., 1562; mar. (1) 1581 Margerita, dau. of Alessandro Farnese, duke of Parma and Piacenza (no. 267), whom he almost immediately repudiated; (2) 1584, Eleonora, dau. of Francesco de' Medici, grand-duke

* Litta s.v. Gonzaga, Tav. v. gives the date of his birth, 1539; but the medal, dated 1559, reads, "a. a. xxii." (See no. 254.)

of Tuscany; d., 1612. He was noted principally for his luxury and extravagance, but was not without a taste for letters.

- LAURA, dau. of Sigismondo, marq. of Viscovedo; mar.,
 (1) Gianfrancesco Trivulzio, marq. of Borgomainero,
 (2) Gianfrancesco Trivulzio, pr. of Musocco.

SCIPIONE, son of Carlo, lord of Bozzolo, and elder brother of Federigo, the celebrated general; b., 1542; created a Prince of the Empire, 1565; Patriarch of Jerusalem, 1585; card., 1587; d., 1593. He was a great friend of Tasso and of Guarini.

MASSIMIANO or Massimiliano, son of Gianfrancesco, and great-grandson of Ludovico III marq. of Mantua.

CAMILLO, Count of Novellara; of a remote branch of the Gonzagas of Mantua, descendants of Ludovico I; son of Alessandro; b., 1521; suc. 1533, conjointly with his brothers Francesco and Alfonso; mar., 1555, Barbara Borromeo; d., 1595.

ALFONSO, united with Camillo in the county of Novellara; b., 1529; mar., 1567 Vittoria dau. of Giantommaso, marq. della Torre di Francolese.

48. Ludovico III. *Obv.* Bust l., in armour and coat, wearing flat round cap. LVDOVICVS DE GONZAGA MARCHIO MANTVAE AC DVCALIS LOCVM TENENS GENERALIS · FR · SFORZIA (sic). No reverse. By Pietro di Fano. Lead, 3·7; cast and chased.

See also no. 13.

49. Gianfrancesco, Count of Rodigo. *Obv.* Bust l. bare-headed, cloak round neck. IOHANNES FRANCISCVS · GONZ · *Rev.* Fortune on a globe; on r., Pallas holding spear and resting l. hand on trophy; on l., Mars? wearing chlamys beside trophy. FOR · VICTRICI. *Ex.*, ANTI (signature of unidentified artist). Bronze, 1·55; cast and chased.

50. Gianfrancesco III, Marquis of Mantua. *Obv.* Bust r., in ornamented cuirass, wearing close-fitting cap. D · FRANCISCVS · GON · D · FRED · III · M · MANTVAE · F · SPES · PVB · SALVSQ · P · REDIVI · *Rev.* Female figure, facing head r., between water and fire, holding staff with ears of corn and basket inscribed CAVTIVS. ADOLESCENTIA AVGVSTAE. *Ex.*, MELIOLVS · DICAUIT. By Melioli. Bronze, 2·85; cast.

51. *Obv.* Bust r., in cuirass, bare-headed, bearded. IO GONZAGA MARCHIO AR. *Rev.* An ancient galley l. Bronze, 1·45; cast.

52. Elisabetta, wife of Guidubaldo, Duke of Urbino. *Obv.* Bust r., in close-fitting robe, chain twice round neck, bare head with fillet, hair in long queue behind. ELISABET · GON-

ZAGA · FELTRIA · DVCIS · VRBINI. *Rev.* Female figure, draped from waist, lying r., with her head resting against a barrier. She holds a cord from which has just detached itself a mass of flax or hair. HOC FVGIENTI FORTVNAE DICATIS. Lead, 3·4; cast and chased.

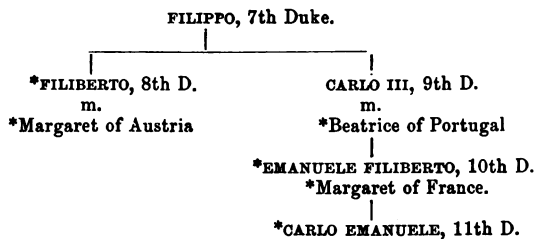
An obscure type, thus described in the *Tresor de Num.* Pt. II. p. 22.

HOUSE OF SAVOY.

The reigning family of Savoy at this period traced its pedigree in an uninterrupted line from Umberto of the White Hand, styled in a document dated 1003 Count of Savoy, who in the dispute for the kingdom of Burgundy which followed the death of Rudolf III (1032) took a leading part on the Italian side. Though he was defeated by the Emperor Conrad II, he did not lose his influence in Italy. The twenty-fourth in descent from Umberto and the seventh duke of Savoy was Filippo, who mar. Margarita dau. of Charles, duke of Bourbon.

The following table shows the descent of the House of Savoy from Filippo, so far as it is necessary to illustrate the medals of the fifteenth and sixteenth centuries.

The names marked with an asterisk (*) are those of persons represented in these series.



FILIBERTO II, called the Fair; b., 1480; d., 1504; a prince of great promise. He mar. (1), 1496, his cousin Iolanda of Savoy; who d., 1499. (2), 1501, MARGARET of Austria, dau. of Maximilian I. She continued the building of the famous church at Brou, begun by Filippo, and in it placed the monuments of her husband and of herself; d. 1536.

BEATRICE, dau. of Emanuel, k. of Portugal; mar., 1521, to Carlo III, duke of Savoy; d. 1538. Carlo was deposed by the k. of France, 1535; d. 1553.

EMANUELE FILIBERTO, son of Carlo and Beatrice; b., 1528; restored, 1553. Before his accession he had served in the army of the Emperor Charles V; he took part in the battle of St. Quintin, 1557; subsequently he entered into an alliance with France, and then returned to that of Philip II of Spain. In the lifetime of Queen Mary of England, Emanuele Filiberto was proposed as a husband for the princess Elizabeth; he mar., 1559, Margaret of France; d. 1580.

MARGARET of France, sister of Francis I, k. of France, and wife of Emanuele Filiberto; b., 1524; d., 1574.

CARLO EMANUELE, son of Emanuele Filiberto and Margaret; b., 1562; suc., 1580; mar., 1586, Catherine of Spain, dau. of Philip II. He was a man of considerable abilities and of restless enterprise, who during the war of the League in France nearly succeeded in getting himself proclaimed king of that country; he d. 1630.

53. Filiberto the Fair and Margaret of Austria. *Obv.* Over a field semé with 10 knots and 9 daisies the busts of Filiberto and Margaret facing one another, the first in tunic and cap, the second in close-fitting robe and veil. Below the busts, a wattled palming PHILIBERTVS · DVX · SABAVDIE · VIII · MARGVA · MAXI · CAE · AVG · FI · D · SA: *Rev.* Shield of Savoy with the knot above, over a field semé with knots and daisies, only four of which are seen; across field FERT; around, GLORIA IN ALTISSIMIS · DEO ET IN TERRA PAX · HOMINIBVS: BVRGVVS: (cf. Luke ii. 14.) Bronze, 3·8; cast.

VARIOUS PERSONS.

54. Ferdinand I, king of Naples (1458–1494). *Obv.* Bust r., in armour wearing open crown. No reverse. Bronze, 3·3; cast and chased.

Son of Alfonso V, k. of Aragon and the two Sicilies; b., 1424; suc., 1458; d., 1494. The portrait on the medal bears a close resemblance to the portraits of Ferdinand I, and should especially be compared with those on the bronze gates of the Castel Nuovo at Naples (the work of Guglielmo Monaco). The medal has however been also considered one of Ferdinand the Catholic, k. of Aragon and aft. of the two Sicilies, who was first cousin to the above.

55. Giovanni Pico della Mirandola. *Obv.* Bust r., in cuirass, bare-headed. IOANNES PICVS MIRANDVLENSIS. *Rev.*

Three Graces, PVLGRITVDO AMMOR (sic.) VOLVPTAS.
Bronze, 3·2; cast and chased.

The Italian medallists assign different names to this group. (See no. 58).

Son of Gianfrancesco, lord of Mirandola and count of Concordia, by Giulia dau. of Feltrino Bojardo, Ct. of Scandiano, and aunt of Matteo, author of the *Orlando Innamorato*. Giovanni was b., 1461; d., 1494. In his short life he became one of the most distinguished scholars of his day; he lived chiefly in Florence, where he enjoyed the friendship of Lorenzo de' Medici, of Politian, of Savonarola, and of many other distinguished Florentines.

56. Giacomo Sasseta, unknown. *Obv.* Bust l., in close-fitting tunic and flat round hat. Legend (engraved with a tool) IACOBVS DE SAXETA MILES ARMOR. *Rev.* A castle (engraved). Bronze, 3·6; cast and chased.

This medal is noticeable for its peculiar style and high relief.

57. Giovanni Tornabuoni. *Obv.* Bust r., in plain tunic, bare-headed. · IOANNES · TORNABONVS · FR · FI · *Rev.* Hope, hands joined, looking r. towards symbol of Trinity radiate. · FIRMAVI · Bronze, 3·7; cast and chased.

Of a distinguished Florentine family; son of Francesco Tornabuoni, who was commissioner with the army of the Republic under Carlo Malatesta in 1424, and in 1430, ambassador to Venice. Giovanni was uncle of Lorenzo the Magnificent, and a great supporter of the house of the Medici. He was gonfaloniere in 1482, and ambassador to Rome in 1484; mar. Francesca dau. of Lucca Pitti.

58. Giovanna Albizzi, wife of Lorenzo Tornabuoni. *Obv.* Bust r., in close-fitting robe with necklace, · IOANNA · ALBIZA · VXOR · LAVRENTII · DE · TORNABONIS · *Rev.* Three Graces, · CASTITAS · PVLCHRITVDO · AMOR · (cf. no. 55.) Bronze, 3·1; cast and chased.

Dau. of Tommaso degli Albizzi; mar., 1486, Lorenzo Tornabuoni, son of Giovanni (no. 57). Lorenzo, having kept up intelligence with Piero de' Medici after his expulsion from Florence in 1494, and joined in plots for his restoration, was beheaded in 1497 at the age of 32.

There is a portrait of Giovanna in a fresco by Ghirlandajo, in the church of Sta. Maria, Florence.

59. "Benedictus Thetius," unknown. *Obv.* Bust r., in monastic dress. BENEDICTVS · THETIVS · FLORIANEN · *Rev.*

Minerva facing holding open book and resting l. hand on gorgon-shield.
CVNCTA RITE ME DVCE. Bronze, 3·4; cast and chased.

60. Gioachino Turriano. *Obv.* Bust r., in ecclesiastical dress.
·IOAHIN·TVRRIANVS·VENETVS· *Rev.* Mercury facing,
towards r., with scimitar and caduceus. Bronze, 3·05; cast and
slightly chased.

An ecclesiastic of Venice, General of the Order of the
Dominicans; was, in 1498, despatched to Florence by
Alexander VI, that he might pronounce sentence upon
Savonarola.

61. Girolamo Savonarola. *Obv.* Half-figure l., in monastic dress,
holding crucifix in both hands. ·HIERONYMVS·SAVO·FER·
ORD·PRE·VIR·DOCTISSIMVS· *Rev.* Divided into two
compartments. In r., a sword held by hand from the clouds
above Florence. GLADIVS·DOMINI·SVPE·TERA·(sic.)
·CITO·ET VELOCITER In l., the Holy Dove breathing
down blessings over Florence. SPIRITVS·DNI·SVP·
TERRA·CÓPIOSET (copiose et) HABVDAT (abundanter).
Bronze, 3·5; cast and chased.

Son of Nicolo Savonarola, and grandson of Michele, a
physician of Padua, who was invited by Nicolo III d'Este
to the court of Ferrara; b., 1452; entered convent of
Dominican order, 1475; went to Florence 1482; here he
rose to great influence by his preaching, and at the
expulsion of the Medici, in 1494, he became the virtual
governor of the city, whose constitution he reformed.
Having been several times excommunicated by the Pope,
Alexander VI, he was, in 1498, compelled to abstain from
preaching. In May of the same year he was burned for
heresy.

The legend on the *obv.* is "Girolamo Savonarola of
Ferrara of the order of Predicants," &c. The *rev.* legends
express the predictions of Savonarola in the cases of
Florence persisting in, or repenting of, her sins, (1)
"The sword of the Lord shall come upon the land soon
and suddenly;" (2) "The Spirit of the Lord shall
come upon the land fully and abundantly."

62. Giovanni Ludovico Toscano. *Obv.* Bust l., in close-fitting
tunic and berretta, IOHANNES ALOISIVS TVSCANVS
ADVOCATVS. *Rev.* Within laurel wreath, PREVENIT
AETATEM INGENIVM PRECOX. Bronze, 2·85; cast and
slightly chased.

A celebrated jurist of Milan and also a poet. He passed
into the service of Pope Sixtus IV and d., at an
advanced age, in 1575.

63. Pandolfo Malatesta di Rimini. *Obv.* Bust l., in cuirass and close-fitting cap. PANDOLFVS MALATESTA. *Rev.* Elephant, l. ELEFAS NON TIMET. Bronze, 1.75; cast and chased.

Illegitimate son of Roberto and grandson of Sigismondo Pandolfo (no. 4); b., 1475; mar., 1489, Violante, dau. of Giovanni Bentivoglio lord of Bologna (no. 77). He inherited the cruelty without the courage of his grandfather and made himself hated in his government, from which he was expelled by Clement VII, 1528; he d., 1534.

64. Nicolo Orsini, Ct. of Petigliano and Nola. *Obv.* Bust l., in chain armour and cuirass, bare-headed, NIC · VRS · PET · ET · NOL · COMES · SANTE · ROM · ECCLE · ARMOR · CAP · *Rev.* N. Orsini in full armour, bare-headed, riding r.; two foot-soldiers beside. Similar legend, but, REIP · FLOR · CAP · Bronze, 1.7; cast and chased.

Son of Aldobrandino Orsini, Ct. of Petigliano, by Bartolommea dau. of Carlo Orsini, Ct. of Tagliacozzo; b., 1442; mar. (1) Elena dau. of Giovanni Conti, (2) Guglielma (?) A celebrated condottiere; served as general for Lorenzo de' Medici and for the Republic of Venice; also under Roberto Malatesta against Ferdinand, k. of Naples; d. 1510, while commanding the Venetian army in the war of the League of Cambray.

There is a fine equestrian statue of N. Orsini in the church of SS. Giovanni e Paolo, Venice, and a recumbent figure on his monument now in the Museum at Brescia.

65. Marcello "di Capo di Ferro." *Obv.* Bust r., in loose tunic and round berretta. MARCELLVS DE CAPO DE FERRO. *Rev.* Bull walking l. MERCVRIALIVM HOSPES VIRORVM. Bronze, 1.45; cast.

Unknown, unless he be Giacomo Marcello a Venetian admiral who d. in an expedition against Ferdinand of Naples, 1484.

66. Andrea Caraffa, Ct. of San-Severino. *Obv.* Bust l., in cuirass and crested helmet. ANDREAS · CARRAFA · S · SEVERINAE COMES *Rev.* Salus seated l., holding Janiform head and serpent. *Ex.*, NIL ABEST. Bronze, 1.45; cast and chased.

Of a family of Calabria; followed the career of arms; mar. Girolama, dau. of Cesare Caraffa.

67. Stephano Sauli, a citizen of Genoa. *Obv.* Bust r., in tunic and sq. cap. STEPHANVS · SAVLIS · GENOVEN. No reverse. Bronze (oval), 2·5; cast and chased.

A man of letters; author of *De Homine Christiano* and other works.

68. Lorenzo Malvezzi. *Obv.* Bust r., in loose tunic and cap with upturned brim, chain round neck. LAVREN · MALVETIVS · EQVES · ET · COMES · PATRITIVS · BONON. No reverse. Bronze (oval), 2·2; cast.

Of the family of the counts of Castel-Guelfo, near Bologna, of which town he was one of the leading citizens.

69. Maria Poliziano. *Obv.* Bust l. in low dress with necklace, MARIA · POLITIANA. *Rev.* Three Graces. CONCORDIA. Bronze, 2·3; cast and chased.

Supposed to be the dau. of the celebrated Angelo Poliziano.

70. Giulia Astalia. *Obv.* Half figure of girl to l. wearing close-fitting robe. DIVA · IVLIA · ASTALIA. *Rev.* A phoenix l. rising from the flames toward rays from heaven. VNICVM · FOR · ET · PVD · EXEMPLVM. Bronze, 2·55; cast and chased.

Unknown.

71. Michele Francini, a Venetian. *Obv.* Bust r. in loose robe and hat. MICHAEL FRANCINVS. *Rev.* Female figure facing, head winged, holding flower and raising dress (Spes.) SPERATA. PACE. Bronze, 2·3; cast.

72. Francesco Vitali of Nola. *Obv.* Bust l., in close-fitting tunic and berretta. FRANCISCVS VITALIS NOLANVS. *Rev.* Shield with helmet and crest on mantle. REGVM PRAECEPTOR. Bronze, 1·55; cast.

73. Giovanni Cornaro? *Obv.* Bust. l., in tunic or monastic dress? IO · CORNELIVS MONACOR · CASIN · COLVMEN. *Rev.* The Good Shepherd carrying a sheep; other sheep; behind, palm-tree with eagle's nest. PIETAS EVANGELICA. Bronze, 1·7; cast.

74. Cristoforo Mauro, Doge of Venice (1462-1471). *Obv.* Bust l. in ducal robes and berretta. CRISTOFORVS · MAVRO · DVX. *Rev.* Within oak-wreath, · RELIGIONIS · ET · IVSTICIAE · CVLTOR. Bronze, 1·6; cast.

B., 1390; became Procurator of St. Mark's, and was elected Doge at the advanced age of 72. Under his direction the Venetians took an active part in the crusade

which Paul II preached against the Turks. In 1468 the Island of Cyprus passed under the rule of the Seignior of Venice in consequence of the marriage of the King of Cyprus with Catterina Cornaro.

75. Giangiacomo Trivulzio, Marquis of Vigevano, 1499. *Obv.* Bust l., in armour, laureate. IO IACOBVS TRIVVLVS · MAR · VIG · FRA · MARESCALVS · In the corners three shields and a heraldic device. *Rev.* Long inscription and date (Siege of Alessandria and battle of Novara), 1499. Bronze (sq.), 1·8 × 1·9; cast.

One of the first generals of the age, was of a noble family of Milan, attached to the house of Sforza. Giangiacomo was b. 1447; educated in the military school of Francesco Sforza; at the death of Galeazzo Maria he was nominated among the Regency of Milan, but was afterwards in the service of Ludovico il Moro. A man of severe private manners and of great haughtiness of temper he gave offence to the duke of Milan, and was disgraced at his court. He then went to Naples into the service of the house of Aragon, and passed thence into that of the king of France, Charles VIII. In the invasion of the territories of Milan, he commanded the army of Louis XII and drove Ludovico from his possessions. The inscription on the reverse of the above medal commemorates the victories of Giangiacomo in this campaign. During the war of the League of Cambray Trivulzio commanded the French troops in Italy; he d. at an advanced age, 1518, having mar. (1) Margarita, dau. of Nicolo Colleoni; (2) Beatrice, dau. of Inigo d'Avalos.

There is a monument of Giangiacomo Trivulzio in the church of San Nazaro, Milan; but it is not contemporary.

PART II.

MEDALS OF THE SIXTEENTH CENTURY.

A.—ARRANGED UNDER ARTISTS.

MEDALS BY FRANCESCO RAIBOLINI, CALLED
FRANCIA, THE PAINTER.

Son of Marco Raibolini, a carpenter; b., *circa* 1450; apprenticed as a goldsmith to one Francia, from whom he took his second name. He was distinguished in this work and also as an engraver of dies before he took to painting, and it is perhaps for this reason that on his pictures he commonly signs himself "Aurifex." Vasari says: "That in which Francia delighted above all else and in which he was indeed excellent, was in cutting dies for medals; in this he was highly distinguished and his works are most admirable, as may be judged from some on which is the head of Pope Julius II, so life-like that these medals will bear comparison with those of Caradosso. He also struck medals of Signor Giovanni Bentivoglio, which seem to be alive; and of a vast number of princes who, passing through Bologna, made a certain delay, when he took their portraits in wax, and afterwards, having finished the matrices of the dies, he despatched these to their destination, whereby he obtained, not only the immortality of fame, but likewise very handsome presents." During the better part of his life, Francia was director of the mint of Bologna, first under the Bentivogli and afterwards under Julius II. It was about 1490 that he began to paint. Although his painting is of the *quattrocento* style, as a medallist he ranks rather with the artists of the sixteenth than with those of the fifteenth century. He d. in 1517.

76. Julius II, Pope. *Obv.* Bust r., in Papal robes, bare-headed. IVLIVS · II · LIGUR · P · M · *Rev.* The Conversion of St. Paul. CONTRA · STIMVLVM · NE · CALCITRES. Bronze, 1·6; struck.

See Papal Series.

The portraits on the medals of Julius by Francia and by Caradosso are curiously unlike those by Raphael in the Stanze of the Vatican, or in his easel painting in the Pitti Palace, Florence, of which a replica or a copy is in the National Gallery. Nor does the difference lie only in the presence of the beard in the latter portraits. The medals were made in 1505-6; the paintings about 1511-1513.

77. Giovanni II Bentivoglio, 1494. *Obv.* Bust r., in tunic and round berretta turned up behind. IOHANNES · BENTIVOLVS II · BONONIENSIS · *Rev.* · MAXIMILIANI · IMPERATORIS · MVNVS · MCCCCLXXXXIII · Bronze, 1·05; cast.

The family of Bentivoglio became lords of Bologna in the early part of the fifteenth century. Giovanni was the son of Annibale Bentivoglio, 3rd lord, who was assassinated, 1445; b., 1443; suc., 1462; deposed by Pope Julius II, 1506. He then went to Milan, where Louis XII of France assigned him a house; d., *circa* 1509. There is a portrait of him in a fresco by Costa, in the church of San Giovanni Maggiore, Bologna, and on a relief in marble engraved by Litta s.v. Bentivoglio.

MEDALS BY AMBROGIO FOPPA, CALLED CARADOSSO.

A native of Milan; the dates of his birth and death are uncertain, but it is known that he began to work about the beginning of the sixteenth century. He worked chiefly at Rome and for the Popes Julius II and Leo X. There are medallic portraits of the last two Popes from his hand, others of Bramante the architect, of Trivulzio and of various members of the Sforza family. Caradosso was likewise a sculptor and produced the decorations for the great octagon at Milan, including a frieze of gigantic heads and cupids in bronzed terra-cotta. He is mentioned with the highest praise as a medallist by both Vasari and Cellini.

78. Julius II, Pope, 1506. *Obv.* Bust r., in Papal robes, bare-headed. IVLIVS · LIQVR · PAPA · SECVNDVS · MCCCCCVI. *Rev.* View of St. Peter's after the design of Bramante. TEMPLI · PETRI · RESTAVRACIO (sic.) *Ex.*, VATICANVS · M · Bronze, 2·2; cast.

The reverse commemorates the laying of the foundation stone of the new St. Peter's in Rome, April 18, 1506. It is well known that Bramante furnished the original designs for that building, but that after his death the superintendence of the work passed in succession to a number of architects and artists, among whom the chief was Michelangelo. The first plan was considerably altered before the present St. Peter's was built.

79. *Obv.* Same. *Rev.* Shepherd and sheep in rocky landscape, the sheep returning to the fold. PEDO SERVATAS OVES AD REQVIEM AGO. Bronze, 2·2; cast.

MEDALS BY VALERIO BELLI, CALLED VICENTINO.

B., in Vicenza,* in 1468 or 1478. Beside his medallic work he was a great engraver of gems and crystals. His chief production in this way was a casket of crystal representing the events in the life of our Lord; another casket of great beauty is in the Museo Reale, Naples. For these and other of Belli's works see *d'Agincourt*, *Cicognara*, *Vettori* and *Mariette*. D. in 1546. In his will, Valerio mentioned a hundred and fifty moulds for coins and medals executed by him. His medals, however, are not now common.

80. The Medallist. Bust l., in loose robe, bare-headed. · VALERIVS BELLVS · No reverse. Lead 1·4; cast.

81. Pietro Bembo, Cardinal. *Obv.* Bust r., in cardinal's cape, bare-headed. PETRI BEMBI CAR. *Rev.* Pegasus rearing r. Bronze, 2·2; cast.

Son of Bernardo Bembo, a senator of Venice; b., 1470; secretary to Pope Leo X; made card. by Paul III, 1539; d., 1547. He was a poet and a historian, a patron of arts and letters, &c.

The above medal has been often attributed to Benvenuto

* Probably, as he always signs himself Vicentino. Cardinal Bembo, however, speaks of Belli as a native of Pesaro.

Cellini, whose style, however, it does not at all resemble. It is true that we know from the autobiography of Cellini that he made a medal with the portrait of Cardinal Bembo; but it is particularly mentioned that on this occasion the Cardinal wore a short beard in the Venetian fashion. (Such a beard no doubt as that in Pastorino's portrait, no. 147.) Here the beard is long.

MEDALS BY GIOVANNI MARIA POMEDELLO.

He was, as we know from his medals, a Veronese. On one he also calls himself more precisely of Villafranca. In style he somewhat recalls the manner of the fifteenth century, and his works with one or two Venetian medals (cf. nos. 274, 275) may be looked upon as transitional in style. Though his name has been buried in obscurity his medals are of high excellence, but not numerous.

82. *Jacoba Corregio, Unknown.* *Obv.* Female bust r., in close-fitting embroidered robe with open bodice; hair in a net and bound with fillet; a lily and sprig of oak behind. *IACOBA · CORRIGIA · FORME AC MORVM · DOMINA.* *Rev.* Cupid bound to a tree. *CESSI · DEA MILITATISTAT.* (I [Cupid] have given place, the goddess of war [Minerva] remains.) In field P M (Artist's signature?) Bronze, 2·1; cast.

Perhaps dau. of Giacomo, lord of Casalpo, and of his wife Beatrice Rangoni.

83. *Uncertain.* *Obv.* Female bust l., in loose robe open at neck, with necklace, head bare. *F · B · ET · LONGIVS · VIVAT · SERVATA · FIDE.* *Rev.* Naked male figure kneeling l., holding basket of fruits; behind him, on globe inscr. *A · S · O ·*, Cupid; a caduceus in front, a vine behind. Signed *IOANNES MARIA · POMEDELLVS VERONÆSIS · F.* Bronze, 2·15; cast.

By Pomedello?

84. *Maddalena, a Lady of Mantua, 1504.* *Obv.* Female bust r., in low robe, with chain. *MAGDALENA MANTVANA DIE XX NO MCCCCCIIII.* *Rev.* One woman (Youth?) pursuing another who holds hour-glass (Age or Time?) *BENE HANC CAPIAS ET CAPTAN* (sic for *CAPTAM*) *TENETO · X.* Bronze, 1·8; cast.
85. *Tommaso Rangoni.* *Obv.* Bust r., in loose robe, bare-headed. *· THOMAS · PHILOLOGVS · RAVENNAS ·* *Rev.* Naked female figure surrounded by circle of stars; an eagle taking child from her breast; below, three lilies and three birds. *· A · IOVE · ET · SORORE · GENITA.* (Explained by Mazzuchelli

"Museum" vol. i. p. 301, to be the birth of Hercules. Such an explanation is entirely inconsistent with the inscription.) Bronze, 1·5; cast.

A distinguished man of science and learning, in 1496 student of medicine at Padua; d., at a great age, in 1577.

MEDALS BY BENVENUTO CELLINI.

Son of Giovanni Cellini, an architect of Florence; b., 1500; studied first under a goldsmith of Pisa, but soon returned to Florence, where he worked at his art under Francesco Salimbeni: compelled by a private quarrel to leave Florence, he repaired to Rome in 1523, and was present at the sack of the city in 1527. Cellini became engraver to the Pontifical mint under Clement VII, and afterwards served Alessandro de' Medici in the same capacity. Most of his medallic work is shown in medals and coins made for these two princes. The best of all his medals, however, is perhaps the one which he made during his residence in France for Francis I. Beside much beautiful goldsmith's work Cellini made a number of statues in marble and bronze, of which the "Perseus" is the most celebrated. D. in Florence, 1571.

86. Clement VII. 1534. *Obv.* Bust l., in Papal robes, bare-headed: CLEMENS · VII · PONT · MAX · AN · XI · M · D · XXXIII · *Rev.* Peace r., holding Cornucopiæ and applying torch to heap of arms; near her, Discord chained, and behind, temple of Janus. CLAVDVNTVR · BELLI · PORTÆ; on column of temple, BENVENTV · F · Silver, 1·5; struck.

Cellini's own description of this design is "A female figure dressed in a thin garment, a torch in her hand; a heap of arms tied together like a trophy; near to which was a temple with a figure of Discord bound by many chains." It commemorates the peace which followed the reconciliation of Charles V and Clement VII at the treaty of Barcellona, 1529, and which lasted during the remainder of Clement's Pontificate.

87. *Obv.* Same. *Rev.* Moses striking the rock before the children of Israel. VT BIBAT POPVLVS. Silver, 1·6; struck.

This medal was made about the same time as the previous one. The two are mentioned together in Cellini's *Trattati sopra l'oreficeria e la scultura.* ch. VIII.

MEDALS BY ANDREA SPINELLI.

Called also Spinola; b., in Parma; worked almost exclusively in Venice, where he was director of the mint; d., 1572. There is in the Cathedral of Parma a statuette by him of our Saviour.

88. Girolamo Quirini, 1540. *Obv.* Bust l., in Venetian dress, bare-headed. **HIERON · QVIRIN · SENAT · INTEGERR ·**
Rev. St. Jerome in the wilderness. *Ex.*, · AND · SPINELLI · F ·
 1540. Bronze, 1·55; struck.

A Senator of Venice, member of the council of the Savi. Son of Girolamo Quirini and brother of Elisabetta (no. 104).

89. Antonio Mula, 1538. *Obv.* Bust l., in Venetian dress, bare-headed.
 · ANT · MVLA · DVX · CRETÆ · X · VIR · (decemvir) III ·
 CONS · IIII · *Rev.* Mula and another in dress of Venetian senators
 clasping hands. · CONCORDIA · FRATRVM · 1538. *Ex.*,
 · AND · SPIN' · F · Bronze, 1·55; struck.

A Venetian, one of the Ten, Duke of Crete, 1536 to 1538. During this period Antonio Mula was engaged in continual conflicts with the Mohammedan pirates under Heyr-ed-deen Barbarossa.

MEDAL BY ANNIBALE FONTANA.

He was a sculptor, gem-engraver and medallist. He worked in Milan, where several of his sculptures are to be seen; d., 1587.

90. Ferdinando Francesco d'Avalos, Marq. of Pescara.
Obv. Half-figure r., in armour cloak and ruff; order of the Golden Fleece round neck. **FERDINAND · FRAN · DAVALOS**
DE AQVIN · MAR · P · *Rev.* Hercules r., plucking apples in the Garden of the Hesperides. **QVAMVIS CVSTODITA DRACONE.** Lead, 2·75; cast.

One of the most distinguished among the generals of Charles V. Son of Alfonso d'Avalos; b., 1493; mar., when very young, to Vittoria dau. of Fabrizio Colonna, High Chancellor of the Kingdom of Naples. He took an important part in most of Charles V's Italian wars, and notably at the battle of Pavia, 1525; d., 1552. He was also an author.

Lomazzo, in the 25th chapter of his *Trattato dell' Arte della Pittura*, &c., speaks of a medal of Ferdinando Francesco d'Avalos with the same reverse as that of the above medal, and says it was made by il Fontana. The writer uses the word 'intagliato,' which ought not to be applied to a cast medal like the one described. But there can be little question that he is referring to this piece.

MEDALS BY ANNIBALE.

Possibly Annibale Fontana.

91. Giovanni Battista Castaldi, Marq. of Cassano. 1551?
Obs. Bust l., in armour, bare-headed. IO · BA · CAS · CAR · V · CAES · FER · RO · REG · ET · BOE · RE · EXERGIT (sic) DVX. *Rev.* Armed female figure (Lippa) seated r., beneath trophy; below, river. LIPPA CAPTA. *Ex.*, MAVRVSCVS (The Marosch.) Bronze, 1·8; cast.
92. *Obs.* Same. *Rev.* Woman r. presenting sceptre to Castaldi. Beside him two other figures (captives?) one crowned the other in Oriental dress. CAPTIS SVBACT FVSISQ · REG · NAVAR · DACIÆ · ET · OLIM · PERSA · TVRC · DVCE · Bronze, 1·8; cast.

A distinguished general; served with the Marq. of Pescara (no. 90) at the battle of Pavia, 1525; as general for Ferdinand king of the Romans against the Turks, at the siege of Vienna &c.; in the war of the Smalcaldic League; and again in Piedmont for Philip II of Spain; d. in Milan, 1562. Lippa (Hungary) was taken by the Turks in 1551, and recovered the same year.

A medal of a type similar to the first of these two but with the signature "Anib." is described by M. Armand, p. 105.

MEDALS BY ALESSANDRO CESATI CALLED *IL GRECO, IL GRECHETTO*.

A native of Cyprus. He came to Rome and worked chiefly there, making medals for Pope Paul III (Alessandro Farnese) and for other members of that family, for the Pope Julius III, for the Duke and Duchess of Savoy, &c. Vasari speaks of him as the first medallist of his age. "Far beyond all others," he says, "has gone Alessandro Cesati, called *Il Greco*, by whom every other

artist is surpassed in the grace and perfection as well as in the universality of his productions. The works of this master, whether in cameos with the lathe he has executed *relievi* or *intagli di cavo*, or whether he produces dies in steel with the gravers, are of such perfection that better could not be imagined." And he mentions that when Michelangelo saw Il Greco's medal of Alexander the Great kneeling before the High Priest of Jerusalem (the same which is given below) he declared that the hour for the death of art had arrived, since it was not possible that a better work could be seen. Cellini, who is not generally liberal of praise, speaks in terms almost as strong.

93. Paul III, Pope. *Obv.* Bust l., in papal robes, bare-headed. · PAVLVS · III · PONT · MAX · AN · XII. ΑΛΕΞΑΝΔΡΟΣ · ΕΠΟΙΕΙ. *Rev.* Alexander kneeling before the High Priest Jaddua, accompanied by other priests; horse's head and soldiers behind Alexander; and in the distance the Temple. · OMNES REGES SERVIENT · EI · (Reges for Gentes Ps. lxxi. 11, vulg.; lxxii. 11, A. V.) Bronze, 1·9; struck.
94. *Obv.* Similar bust r. PAVLVS · III · &c. AN · XVI · *Rev.* View of Rome—from the Pincio? ALMA · ROMA Silver, 1·6; struck.
95. *Obv.* Similar. AN · XIII. *Rev.* Ganymede towards l., resting one hand on eagle and watering lilies from vase. ΦΕΡΝΗ · ΖΗΝΟΣ. *Ex.*, ΕΥΠΑΙΝΕΙ (sic for εὐφραίνει?) (The motto is a play upon the family name of the Pope, Alessandro Farnese; the lilies are also contained in the arms of this family.) Bronze, 1·65; cast.

See Papal Series.

96. Giovanni Paolo Lomazzo. *Obv.* Bust l., cloak over one shoulder. IO · PAVLVS LOMATIVS. *Rev.* Lomazzo l., adoring Mercury and Fortune. VTRIVSQVE. Bronze, 2·0; cast.

B., 1538; began life as an artist and produced several works of merit; but became blind at the age of thirty-three. He then devoted himself to literature and wrote upon art and kindred subjects; d., 1588.

MEDALS BY LIONE LIONI.

A native of Arezzo. The dates of his birth and death are unknown. He first studied as a goldsmith and medallist, producing many excellent works; and in these capacities he attracted the attention of Charles V, the

Emperor. Of him Lioni made several statues and busts in bronze and marble; of which the most important was a bronze colossal nude figure which was likewise fitted with an armour of thin silver plates, with which it could on occasion be clothed; and this was done so skilfully that, as Vasari says, "whoever saw the figure clothed would never suppose it to be sometimes nude, and whoever saw the nude statue would find it difficult to believe that it could ever be armed." For these services Charles conferred on Lioni the honour of knighthood, and gave him a pension and a house in Milan, and here the painter laid up a valuable collection of ancient marbles. Lioni also lived much in Brussels, where he made statues of Philip of Spain, Queen Mary, Ferdinand the Emperor, the Duke of Alva, Cardinal Granvelle, and others. In Florence he assisted in the decoration of the tomb of Giacomo de' Medici, Marquis of Vigevano: there is also from his hand a statue of Ferdinando Gonzaga, Count of Guastalla. He made some bronze figures for the decoration of the Escorial.

97. **Andrea Doria and the Medallist.** *Obv.* Bust of Andrea Doria r., in cuirass and cloak, bare-headed; behind, trident; beneath, dolphin. · ANDREAS DORIA · P · P · (Pater Patriæ) *Rev.* Bust of Lione Lioni r., bare-headed: behind him a galley and the tools of his art. Border of fetters. Silver, 1·6; cast and chased; and another in bronze, cast.

Andrea Doria was of the celebrated Ghibelline House, Doria of Genoa. B. at Oniello, 1468; first distinguished himself in naval battles against the Turks, and in 1524 engaged in the war between Francis I of France and the Emperor, Charles V, taking the side of the former to whom Genoa was then subject. The French delaying to execute their promise of granting liberty to Genoa, Doria passed over to the service of Charles V and expelled the French from his native city, to which he restored its former freedom. For this he was honoured by the title of *Pater Patriæ*. Died, 1560. The medal alludes to some occasion on which he had freed Lioni from imprisonment and labour in the galleys.

98. **Michelangelo Buonarroti.** *Obv.* Bust r., in loose cloak, bare-headed. MICHAELANGELVS · BONARROTVS · FLOR · AET.S · ANN 88 · Beneath shoulder, LEO. *Rev.* A blind man,

half-naked, with staff and flask, led by a dog r. DOCEBO · INIQVOS · V · T · ET · IMPII · AD · TE CONVER · (Ps. l. 15, vulg.; li. 13, A. V.) Bronze, 2·4; cast.

The celebrated sculptor and painter was the son of Ludovico Buonarroti, podestà of Chiusi and Caprese, in 1474; apprenticed to Domenico Ghirlandajo; worked in Florence and Rome. Among his works in the former city are the celebrated monuments of the Medici in the church of San Lorenzo, and among his works at Rome the paintings in the Sistine Chapel. At the age of 72, being named architect of St. Peter's, he designed the cupola which adorns it. He d. 1564.

99. Cardinal Granvelle. *Obv.* Bust l., in cassock, bare-headed. · ANT · PERRENOT · EPI · ATREBATEN · (Bp. of Arras.) Beneath shoulder, LEO (engraved.) *Rev.* The ship of Æneas in storm. · DVRATE · (Æn. i. 211.) Bronze, 2·55; cast.

Antoine Perrenot de Granvelle, b. at Ornans near Besançon in 1517, his father being at that time chancellor to Charles V; bishop of Arras, 1540; took part in the diets of Worms and Ratisbon; negotiated the alliance between Charles V and Henry VIII of England which resulted in the marriage of Philip and Mary. He was the chief adviser of Margaret of Parma, the regent of the Netherlands, and took part in the rigorous measures which drove the United Provinces to revolt; card., 1561; archbp. of Besançon, 1581; d. same year.

By Lione Lioni?

100. Vincenzo Bovi. *Obv.* Bust l., in loose coat, bare-headed. VIN · BOVIVS · BONONIEN PROTHONOT · APOST. *Rev.* Religion, facing, holding cross; behind her, an ox; to r., a yoke. ANTIDOTVM VITÆ. Bronze, 2·85; cast.

Of a respectable Bolognese family. His father, Giacomo Bovi, preceded him in the office of papal prothonotary to which Vincenzo was appointed in 1550. The ox (*Ital. bove*) is of course an allusion to the name of the subject of the medal.

101. Gianello della Torre. *Obv.* Bust r., in tunic and cloak, bare-headed. IANELLVS · TVRRIAN · CREMON · HOROLOG · ARCHITECT. *Rev.* Fountain (female-figure) from which various persons are drinking. · VIRTVS NVNQ : DEFICIT. Bronze, 3·15; cast.

A distinguished mathematician and mechanician, who was patronized by Charles V and his son Philip of Spain.

MEDALS BY ANDREA BRIOSCO, CALLED ALSO
RICCIO OR (Lat.) *CRISPO*.

B. at Padua, 1470? * d. 1532: a sculptor and worker in bronze and an architect. He studied under Vellano. His greatest work, perhaps, is the great candelabrum of San Antonio in Padua, which Cicognara speaks of as the finest production of the kind. (For a full description of this see Valerio Polidoro, *Mem. della Chiesa del Santo*.) Two reliefs by him in bronze are in the choir of the same church; and two others from the monument of the two Della Torre (Girolamo and Antonio) are now in the Louvre. He built the church of Sta. Giustina in Padua. The following medals, which are evidently earlier in style than the medals of Cavino, are attributed to Riccio chiefly on the authority of Cicognara.†

102. Ludovico and Giovanni Paolo Podocatharo, brothers.
Obv. Bust of Ludovico r., in tunic and cloak, bare-headed; a leaf below the bust. *LVDOVICVS PODOCATHAR'.* *Rev.* Bust of Giovanni Paolo l., in tunic and cloak, bare-headed. *IO · PAVLVS PODOCATHARVS FRATER.* Bronze, 2·05; cast.

The Podocathari were princes in Cyprus. In the church of Sta. Maria del Popolo, Rome, is the monument of a Ludovico Podocatharo. He is there styled Cardinal of Sta. Agatha and Presbyter of Cyprus. His monument is probably by Andrea Sansovino, a contemporary of Briosco.

In the children of another Ludovico Podocatharo, who d. leaving only daughters, the principal branch of the family came to an end. This was towards the close of the 16th cent.

103. Girolamo Cornelio or Cornaro and his wife Elena. *Obv.* Bust l., in Roman dress, bare-headed. *GIROLAMO CORNELIO.* *Rev.* Female bust, r., in loose dress, hair bound behind with scarf. *HELENA SVA MOGLIE.* Bronze, 1·85; cast.

See also medal by Cavino, no. 115.

* The annotator of Vasari gives this date; Nagler, 1460.

† Cf. Cicognara, *Storia della Sc.* ii, 430, *sqq.*

104. **Elisabetta Quirini.** Bust l., in Roman dress, hair in braids. **ELISABETTAE QVIRINAE.** (A leaf.) *Rev.* Three Graces. Bronze, 1·7; cast.

Dau. of Girolamo Quirini, a Venetian Senator, Procurator of St. Mark, who distinguished himself in the battle of Chioggia. Elisabetta was renowned for her beauty and accomplishments.

105. **Augustus Caesar.** *Obv.* Head of Augustus r. No legend. No reverse. Bronze, 1·8; cast.

MEDALS BY GIOVANNI CAVINO, THE 'PADUAN.'

B. at Padua, 1499 or 1500, and worked in that city. His production of medals was very large. He also devoted himself to the imitation of Roman large-brass coins and medallions, which are known as 'Paduans.' It is not to be supposed, however, that these pieces were designed as forgeries. In this last work he was assisted by Alessandro Bassiano, a scholar and antiquarian of Padua. Cavino d., 1570.

106. **Marcantonio Contarini.** *Obv.* Bust l., in Venetian tunic, bare-headed. ·M· **ANTONIVS CONTARENVS.** *Rev.* Helmeted female figure (Padua) seated l. on arms, holding scales and cornucopiæ. **PATAVIVM.** *Ex.*, ·M·D·XL· Bronze, 1·5; struck.
107. **Girolamo Gemmi.** *Obv.* Bust l., in tunic and cloak, bare-headed. Traces of inscription **HIERONIMVS GEMMI.** *Rev.* Woman holding back horse running l. **PATAVIVM.** Bronze, 1·5; struck.
108. **Cosimo Scapti.** *Obv.* Head r., bare. **COSMVS SCAPTIVS.** *Rev.* Salus seated l. holding patera to serpent which is twined round tree. Before her, statue (of Æsculapius?) ·PM· **TR·P·X IMP·VI·COS·III·P·P·** *Ex.*, **SALVS.** (Same reverse as imitative coin of Commodus, no. 129.) Bronze, 1·4; struck.
109. **Tiberio Deciano.** *Obv.* Bust r., in Roman dress. **TIBERIVS DECIANVS·IVR·CON·VTINENSIS** (of Udine, N. Italy) **AN·XL·** *Rev.* Man on his knees offering table of laws to Minerva, seated; beside her Justice and Peace holding laurel-wreath above her head. **HONESTE VIVAS ALTERV NON LÆDAS IVS SVV CVIQ TRIBVAS.** On line of *Ex.*, **IVRIS PRVDENCIAE** (sic). Bronze, of two kinds, 1·5; struck.

A lawyer; b., in Auronzo, 1508; became a magistrate of Udine and in this capacity defended the privileges of that town; d., 1581. He left several treatises and commentaries on civil and canon law.

110. Girolamo, Count of Panico, and Pompeo Ludovisi. *Obv.* Jugate busts l., bare-headed, one in embroidered the other in plain tunic. *HIERONYMVS PANICVS PAT · POMPEIVS LVDOVISIVS BON ·* *Rev.* Two shields. *TVTARE CO- LENTES ET NOS ET TVA SIGNA PIVS.* Bronze, 1·5; struck.

Girolamo, Count of Panico, was a citizen of Padua. He was a poet, and having become blind he was named Tiresias.

Pompeo Ludovisi was the father of Alessandro Ludovisi aft. Gregory XV (q. v.). He mar. Camilla Bianchini, was several times a magistrate of Bologna, and d. podestà of Lojano, 1565.

111. Giovanni Paolo Zuponi. *Obv.* Head r., bare. · *IO · PAVLVS ZVPONVS PATAVINVS.* *Rev.* Eagle on vase out of which grows a plant. *VIRT · · AET · · CONS ·* Bronze, 1·45; struck.

112. Nicolo Verzi. *Obv.* Bust r. in tunic, bare-headed. · *NIC · VERTIVS · P · F · IVSTIN · IVRECON.* *Rev.* Ceres holding book of laws and cornucopiæ. *CERERI LEGIFERAE.* Bronze, 1·45; struck.

A jurist of Capo d'Istria.

113. Luca Salvioni. *Obv.* Bust r., in loose robe, bare-headed. *LVCAS SALVIONVS · PAT · IVR · CON ·* *Rev.* Same as last. Bronze, 1·5; struck.

A jurist of Padua.

114. Marco Mantova Benavidi. *Obv.* Bust l. in loose robe, bare-headed. *MARCVS · MANT · BONAVID · PATAVIN · IVR · CON ·* *Rev.* Façade of temple with statue within. · *AETERNI- TAS · MANT ·* Bronze, 1·5; struck.

A jurist of Padua, son of Giov. Pietro Benavidi; he held the chair of jurisprudence at the University of Padua; knighted by Charles V, 1545; d., 1582, aged 93.

115. Girolamo Cornelio, 1540. *Obv.* Bust r., in loose tunic, bare-headed. · *HIER · CORNELIVS.* *Rev.* Girolamo Cornelio seated l. in curule chair on platform, feeding the poor; beneath

chair, dog r. · PAVPERTATIS · PATAVINÆ · TVTOR · *Ex.*
· M · D · XXXX · On platform DEO OPT · FAV · Bronze,
1·45; struck.

This Girolamo Cornelio was rector of the University of Padua. It is not known if this is the same person as the one represented on the medal by Riccio, no. 103.

116. Alessandro Bassiano and Giovanni Cavino. *Obv.* Jugate busts r., in Roman dress, bare-headed. ALEXAND · BASSIANVS ET · IOHAN · CAVINEVS · PATAVINI. *Rev.* Genius standing l. pouring incense on altar. GENIO (in *Ex.*) BENEVOLENTIÆ DVLCIS. Bronze, 1·45; struck.

See introduction to the series of medals by Cavino.

IMITATIONS OF ROMAN LARGE-BRASS (SESTERTII), &c.

117. Julius Cæsar. *Obv.* Bust l., laureate; behind head, lituus. · C · CAESAR DICTATOR · *Rev.* Within palm and laurel wreath, VENI VIDI VICI. Bronze, 1·45; cast.
118. Augustus. *Obv.* Bust l., laureate. DIVVS AVGVSTVS PATER. *Rev.* Capricorns, oak-wreath, &c; beneath, globe and rudder. OB CIVIS · SER · S C. Bronze, 1·4; cast.
119. Tiberius. *Obv.* Bust l., bare-headed. TI CAESAR · AVGVSTI · F · IMPERATOR · V. *Rev.* The altar of Lyons. ROME · T · AVG. Silver, 1·35; struck.
120. Agrippina. *Obv.* Bust r., draped. AGRIPPINA M F GERMANICI CAESARIS. *Rev.* Carpentum drawn by mules l. · S · P · Q · R · MEMORIAE AGRIPPINAE. Bronze, 1·4; struck.

This is the finest of all Cavino's imitative coins.

121. Nero. *Obv.* Bust r., laureate. NERO CLAVD CAESAR AVG GER PM TR P IMP PP. *Rev.* Two horsemen r. DECURSIO S C. Bronze, 1·35; struck.
122. Vespasian. *Obv.* Bust r. laureate. IMP CAES VESPASIAN AVG PM TR P PP COS III. *Rev.* Emperor l. raising Rome, beside whom, Virtus. ROMA RESVRGES S · C Bronze, 1·35; struck.
123. Titus. *Obv.* Bust l., laureate. IMP T CAES VESP AVG PM TR P PP COS VIII. *Rev.* Emperor laureate seated l. holding olive or laurel branch; around him, arms &c. DIVO AVG T DIVI VESP F VESPASIAN S C Bronze, 1·35; struck.

124. **Titus (Judæa Capta).** *Obv.* Similar to last. *Rev.* Judæa r., mourning beneath palm-tree; male captive r. behind; arms, &c. **IVDEA CAPTA** *Ex.* S C. Silver 1·5; struck.
125. **Hadrian.** *Obv.* Bust r., in cuirass and paludamentum; bare-headed. **HADRIANVS AVGVSTVS.** *Rev.* Galley r., **FELICITATI AVG;** below, **COS III PP S C.** Silver, 1·35; struck.
126. **Antinous.** *Obv.* Bust r., in paludamentum, bare-headed. **OC-TIAIOC MAPKEAAOC O IEPEYC TOY ANTINOOCY.** *Rev.* Mercury and Pegasus. **TOIC AXAIOIC ANEΘHKΕ.** Silver, 1·6; struck.
127. **Marcus Aurelius.** *Obv.* Bust r., in cuirass and paludamentum, bare-headed. **AVRELIVS CAESAR · AUG · PII · F · COS · I.** *Rev.* Jupiter seated r., on the seven hills of Rome, receiving the Emperor who holds a Victory and is crowned by Virtus. *Ex.* **· TR · P · VII · IMP · IIII · COS III · P · P ·** Silver, 1·65; struck.
128. **Faustina Junior.** *Obv.* Bust r. draped, hair bound with fillet. **FAVSTINA · AVG · ANTONINI · AVG · PII · FIL ·** *Rev.* Empress with Vestal virgins sacrificing at altar; behind, temple of Vesta. *Ex.*, S C. Bronze, 1·45; cast.
129. **Commodus.** *Obv.* Bust r., laureate in cuirass and paludamentum. **M · COMMODVS ANTONINVS · AVG · PIVS · BRIT ·** *Rev.* Salus with serpent, statue, &c. (See medal of Cosimo Scapti, no. 108.) Bronze, 1·5; cast.
130. **Didius Julianus.** *Obv.* Bust r., laureate in cuirass and paludamentum. **IMP · CAESAR · M · DID · SEVERVS · IVLIAN AVG · P · P ·** *Rev.* Quadriga l., Victory above. *Ex.* **· COS · II · S · C ·** Bronze, 1·55; struck.

The reverse is imitated from Syracusan decadrachms.

MEDALS BY PASTORINO DE' PASTORINI OF SIENA.

Son of Giovanni Michele de' Pastorini, a shoemaker; pupil of Claude de Marseille the French painter on glass, who ended his life at Arezzo. At his death, Claude bequeathed his instruments, glasses, and designs to Pastorino, who continued in the same occupation; among his works in this kind, is the great window over the door of the Cathedral of Siena. His other occupations were the making of bas-relief portraits in stucco which were coloured, and in the production of moulds and dies for

medals. He was master of the mint to Ercole II, Duke of Ferrara. His medals are very numerous, for Vasari says of him that "he has copied all the world and persons of all kinds, great nobles, distinguished artists, and persons unknown or of low degree." It is on this account impossible to discover anything concerning a large number of the persons represented on Pastorino's medals. Pastorino d. circ. 1591. (See Vasari VIII, p. 112 *Commentario*, for list of Pastorino's chief works.)

131. Giovanni Antonio Novello, 1560. Bust r., bare-headed, in tunic and cloak trimmed with fur · IO · ANT · NOVELLVS ANNOR, LI. Beneath shoulder, 1560 · P · (engraved.) * No reverse. Lead, 2·7; cast.

132. Michele Bonelli, Cardinal. 1570. Bust r., in cloak, bare-headed · F · MICHAEL BONELLVS CARD · ALEXAN · — 1570 · P · Lead, 2·55; cast. No reverse.

Son of Marco Bonelli, of Alessandria, and nephew, on the mother's side, of Pius V (Michele Ghislieri); b., 1541; made cardinal on the elevation of Pius, 1566; d., 1598. There is a monument of this cardinal in the church of Sta. Maria sopra Minerva, Rome.

133. Camillo Castiglione. 1561. Bust r., in ornamented armour, bare-headed. CAMILLVS DE CASTILIONO BAL · F · — 1561 · P · No reverse. Lead, 2·75; cast.

Of the Mantuan branch of the Castiglioni of Milan; son of Baldassarre Castiglione, the poet, author of the *Cortegiano*, &c., and one of the most distinguished noblemen at the court of Francesco di Gonzaga. Camillo was in the service of Charles V and took part in most of his Italian wars. He was also an author; d., 1598. There is a monument of Camillo Castiglione in the church of Sta. Maria delle Grazie, near Mantua.

134. Vitalis Gemelichio, 1559. Bust l., in tunic, bare-headed. VITALIS GMELICHIVS A · Æ · (anno ætatis) XXXIX. — P · 1559. No reverse. Lead, 2·6; cast.

* The date and initial of the medallist are always engraved, and seem to have been put in with a tool after the model was made. In future this signature and date will be indicated only by a line separating them from the rest of the legend thus — 1570 · P ·.

135. Raymond De Fourquevaux. 1556. Bust l., in ornamented armour, bare-headed. RAIMOND DE FOVRQVEVAVLX. — P. 1556. No reverse. Lead, 2·25; cast.

A French nobleman and diplomatist.

136. Buonaventura di Gruamonte. 1557. Bust r., in embroidered tunic, bare-headed. ·BONAVENTVRA DE GRVAMONTI · 1557 · P · No reverse. Lead, 2·35; cast.

137. Baldassarre Vigarani of Reggio. 1554. Bust r., in tunic and coat, bare-headed. ·BALDASARE · VIGARAN · REG. — 1554 · P · No reverse. Lead, 2·05; cast.

He wrote an account of the passage of the Neapolitan army through Reggio, in 1617. This is extant in manuscript.

138. Gaspare Scaruffa, 1554. Bust r., in tunic and coat, bare-headed. ·D · GASPARE SCARUFFA · AN · A · XXXV — 1554 · P · No reverse. Lead, 2·05; cast.

A native of Reggio; published, in 1582, a work on economy.

139. Battista Guarini, 1555. Bust l., in tunic, bare-headed. ·ΒΑΠΤΙΣΤ · ΒΑΡΥΝ — P · 1555. No reverse. Lead, 1·9; cast.

The celebrated poet; author of *Il Pastor Fido*. B. at Ferrara, 1537; professor of humanity in that city, a friend of Tasso; d. in Venice, 1612.

140. Alessandro Bonzano. 1555. Bust l., bare-headed, in tunic and coat trimmed with fur. ·ALEX · BONZAN · A · A · LXV · 1553 (not engraved). — P · No reverse. Lead, 2·1; cast.

141. Maria Sozi. 1555. Bust r., bare-headed, in tunic and coat trimmed with fur. ·MARI · SOZI · IVN · SEN · IVR · CON · EQV · ET · COM · AET (monog.) 72 — 1555 · P · No reverse. Lead, 2·2; cast.

142. Alberto Lolli. 1562. *Obv.* Bust. l., bare-headed, in tunic and cloak, both richly ornamented. ALBERTVS LOLLIVS. — P · 1562. *Rev.* Naked female figure (Fortune), with wings on feet holding shears, and standing l. on globe; behind her, another female figure (Poverty or Sloth*) seated mourning. OBVIIS VLNIS. Bronze, 2·55; cast.

A distinguished poet, orator, and philosopher of Ferrara, d. 1569.

* So described by Mazzuchelli, 'Museum' vol. i. p. 264.

143. Ludovica Felicina Rossi, 1557. Female bust r., dress open at the neck with necklace, jewels in hair. LVDOVICA FELICINA RVBEA. —1557 · P · No reverse. Lead gilt, 2·6; cast.

The De' Rossi were Counts of San Secondo in the territory of Parma.

144. Giangaleazzo Roscio del Monte. 1571. *Obv.* Bust r., in slashed doublet, bare-headed. IO · GAL · ROSCIVS DE MONTE CO · ET EQ · BONON · ET CIVIS LVCEN. —1571 · P · *Rev.* A combat. CONSALVI AGIDARI VICTORIA (and in *Ex.*) DE GALLIS AD CANNAS. Bronze, 2·05; cast.

This type seems to allude to one of the victories of Gonsalvo de Cordova over the French at the time of the relief of Barletta and the battle of Cerignola. But as these events took place in 1503, it is difficult to see their connection with the present medal.

145. Ariosto. *Obv.* Bust l., laureate, in tunic open at the neck. LVDOVICVS ARIOST POET. — · P · *Rev.* Bees driven from a hive by fire. PRO BONO MALVM. Bronze, 1·5; cast.

Ludovico Ariosto, the celebrated poet, was of the Farrarese branch of the Ariosti di Bologna, a family which traced back its descent to the middle of the twelfth century; son of Nicolo, podestà of Reggio; b., 1474; his greatest poem, the *Orlando Furioso*, was published in 1516 and dedicated to Cardinal Ippolito d'Este, the Elder. Ariosto d., 1533. His portrait by Titian is in the National Gallery.

This medal is probably posthumous. See note on medal of Ariosto by D. Poggini (no. 202.)

146. Titian. Bust l., in tunic and cloak, close-fitting cap on back of the head. TITIANVS EQVES. No reverse. Lead, 1·55; cast.

Tiziano Vecellio called Titian, b., 1477, at Pieve di Cadore, in the territory of Venice; studied in Venice under Giovanni Bellini. The greater part of his long life was spent in this city, though he visited Ferrara, Modena, Bologna, Rome and (according to some) Madrid; he died of the plague, 1576.

147. Pietro Bembo, Cardinal. Bust l., in cardinal's cape and square berretta. · PETRI BEMBI · CAR · (engraved.) — · P · No reverse. Lead, 1·7; cast.

See no. 81 by Valerio Belli.

148. Pamfilo Egidio. Bust r., in ornamented tunic and close-fitting cap. PAMPHILVS EGIDIVS EQVES — P. No reverse. Lead, 1.55; cast.
149. Girolomo Tolomei. Bust l., in ornamented tunic, bare-headed. HIERONIMVS THOLOMEVS — P. No reverse. Lead, 1.45; cast.

A Francesco Tolomei is mentioned in the life of Pastorino as one of his first patrons at Siena. This is probably a relation.

150. Alessandro, Count de' Fiaschi. Bust r., in armour and cloak with order of the Saint Esprit, bare-headed. ALEXANDER FLASCVS ÆQVES (sic). No reverse. Lead, 1.6; cast.

A native of Ferrara and a jurist. He was alive in the seventeenth century.

151. Tiberio Crispi, Cardinal. Bust l., in Cardinal's cape, bare-headed. TI · CAR · CRISPVS PERVSIE LEGATVS. — P. No reverse. Lead, 1.65; cast.

Of a Roman family; b., 1498; appointed governor of the Castle of St. Angelo, and aft. governor or legate of Perugia: in 1554, bishop of Sutri and Cardinal: d., 1566.

152. Gianfrancesco Bonaparte? Bust l., in tunic, bare-headed. IO · FRANC · BONIPERTIS — P. No reverse. Lead 1.55; cast.

This name does not occur in the genealogy of the family of Bonaparte of Corsica.

153. Ercole Vitozio. Bust r., in tunic and cloak, bare-headed. HERCVLES VITOTIVS — P. No reverse. Lead, 1.4; cast.

154. Vicino Orsini. Bust l., in tunic, bare-headed. VICINVS VRSINVS. No reverse. Lead, 1.4; cast.

155. Sigismondo Fregosi or Fulgosi. Bust l., in close tunic, bare-headed. SIGISMONDVVS · FREGOSIVS. No reverse. Lead, 1.4; cast.

Probably a member of the distinguished family of Fulgosi (called also Fregosi) of Genoa.

156. Maria de Roias. Bust r., in cloak and hood. D · MAR · DE · ROIAS — P. No reverse. Lead, 1.4; cast.

157. Girolama Colonna. *Obv.* Bust l., draped; upper dress open at the neck. HIERON · COL · ARAGON. *Rev.* Pudicitia facing, head l. PVDICITIA. Lead (with rim), 1.8; cast.

Possibly a granddaughter of Girolamo Colonna who was killed in 1482. (See Litta, *Famiglie celebri dc. Colonne di Roma. Tav. VI.*)

158. Isabella Spag[noli]? Bust l., veiled, in dress open at the neck. · ISABELLA · SPAG · No reverse. Lead, 1·35; cast.

159. Lucrezia de' Medici? Bust l., in dress open at neck; hair in net. · DIVA · LVCRETIA · No reverse. Lead, 1·4; cast.

See account of Medici Family, p. 15.

160. Elisabetta Ruggiera. Bust r., in dress open at neck with necklace; hair in braids. · ISABETTA · · RVGGIERA — · P · No reverse. Lead, 1·55; cast.

161. Livia Ma . . . of Siena. Bust l., in dress open at the neck; hair in braids. · LIVIA · MA · DE SENIS — · P · No reverse. Lead, 1·55; cast.

162. Giulio Giordani, 1555. Youthful bust r., in tunic, bare-headed. · IVLIO · GIORDANI — 1555 · P · No reverse. Lead, 1·55; cast.

163. Giulio Cesare del Grosso. Bust r., in tunic, bare-headed, · IVLIVS CESARE DEL GROSSO. — · P · No reverse. Lead, 1·35; cast.

164. Francesco Cruciano. Youthful bust r., bare-headed, in tunic and cloak, with chain round neck. FRANCISC · CRVCIANVS · — · P · No reverse. Lead, 1·55; cast.

165. Lelio Torello, 1555. Youthful bust r., in tunic and furred cloak. · LELIO TAVRELLO. — 1555 · P · No reverse. Lead, 1·65; struck.

Subsequently secretary to the Grand-duke of Tuscany, Cosimo I de' Medici, and administrator of Tuscany.

MEDAL BY FRANCESCO GIAMBERTI DA SANGALLO?

Of a Florentine family distinguished in art; son of Giuliano Giamberti the architect and nephew of Antonio; b., 1498; lived chiefly in Florence, and d., circa 1570: an excellent sculptor and architect, one of the Academicians of Florence in the time of Vasari. His chief works in sculpture were a group of the Madonna, Child, and St. Anna, in the church of Or San Michele, Florence, and the sepulchral monuments of Piero and Angelo Marzi de' Medici.

166. Giovanni de' Medici. *Obv.* Bust l., in cuirass and cloak.
GIOVANNI DE MEDICI. *Rev.* Lightning issuing r. from cloud.
FOLGORE DI GVERRA. Bronze, 2·25; cast.

See Introduction to medals of Medici family, p. 15.

Another medal of Giov. de' Medici with a similar reverse bears the signature of Sangallo.

MEDAL BY GIACOMO DA TREZZO, THE ELDER.

Born at Milan early in the sixteenth century. He first distinguished himself as a medallist, working for the Gonzaga family and for Philip II of Spain; afterwards he became an engraver of gems and a sculptor. Proceeding to Madrid, he was employed there to superintend the decorations of the Escorial: he d. in Madrid, 1589. In his portraiture he is perhaps unequalled among the medallists of the sixteenth century. (See also English series nos. 15-18, for medals of Philip and Mary.)

167. Isabella di Capua. *Obv.* Female bust r., in loose dress with slashed sleeves, open at the throat; coronet and veil on head, rosary (?) round neck. ISABELLA CAPVA PRINC MALFICT FERDIN GONZ VXOR. *Ex.*, IAC · TREZZO. *Rev.* Veiled female figure r. before altar. CASTE ET SUPPLICITER. Bronze, 2·75; cast.

Dau. of Ferrante di Capua, Duke of Termoli and Prince of Malfetta; d., at Naples, 1559.

MEDAL BY GIOVANNI BERNARDI.

Medallist and gem-engraver of Castel-Bolognese; b., 1495; d., 1553.

168. Clement VII, Pope. *Obv.* Bust r., in Papal robes, bare-headed · CLEM · VII · PONT · MAX · *Rev.* Joseph and his brethren. EGO · SVM · IOSEPH · FRATER · VESTER. (Gen. xlv. 4.) Silver, 1·35; struck.

This medal alludes to the return of the Medici to Florence which took place after the reconciliation of Charles V and Clement VII in 1529. At the side of the seat where Joseph sits is the shield of the Medici. The medal was probably struck about 1531.

MEDALS BY PIETRO PAOLO GALEOTTO, CALLED ROMANO.

Born at Rome. Studied wood-carving and medal-engraving under Maestro Salvestro. He passed into the service of Cosimo I, Grand-duke of Tuscany. Vasari signalises as of special merit a series of medals made for this prince recording the draining and improvement of Pisa. Galeotto's production of medals was, judging by the number which have come down to us, very large.

169. Gianfrancesco Trivulzio, Marquis of Vigevano, &c.
Obv. Bust r., in cuirass and cloak, bare-headed. IO · FRAN · TRI · MAR · VIG · CO · MVSO · AC · VAL · REN · ET · STOSA · D.
Rev. Venus Anadyomene with veil r., rising from the sea; other figures and dolphins in sea; winds blowing around. FVI SVM ET ERO. Bronze, 2·4; cast and chased.

Grandson of Giangiacomo Trivulzio, first marq. of Vigevano (no. 75), of whom he inherited some of the talents but few or none of the virtues. He became gonfaloniere of Milan at the death of his father; was first in the service of Francis I as general of cavalry; then passed into that of Charles V, and d. (1573) commander of the Papal troops in Avignon, having betrayed in turn each prince whom he served. He mar. a distant cousin, Giulia, dau. of Teodoro Trivulzio, marshal of France.

There is a recumbent figure of Gianfrancesco Trivulzio in the monument of the Trivulzi family, church of San Nazaro Maggiore, Milan.

170. Francesco Cornelio Musso. *Obv.* Bust l., in episcopal cape, bare-headed. · CORNELIVS · MVSSVS · EPVS · BITVNT ·
Rev. A unicorn r., dipping his horn into a stream; landscape, sheep, &c. behind; in ex. shield. · SIC · VIRVS · A · SACRIS.
Bronze, 2·35; cast.

The unicorn is supposed to be purifying the water with his horn. (See no. 27.)

B. at Piacenza, 1511; introduced while still a boy into the Franciscan order, in which he was soon distinguished by his great learning and the eloquence which earned him the appellation of the Isocrates of Italy. He took a prominent part in the Council of Trent as Inquisitor and Judge; was made bishop of Bertinoro and aft. of Bitonto; d., 1574.

171. *Obv.* Similar bust, r., legend similar; but EP. *Rev.* Swan standing l. on water. ·DIVINVM ·CONCINIT·ORBI· Bronze, 2·3; cast.
172. Francesco Taberna, Count of Ladriano. *Obv.* Bust r., in tunic and cloak, bare-headed. FRA ·TABERNA ·CO ·LANDR ·MAGN ·CANC ·STA ·MEDIO ·AN ·LXVI. P ·P ·R · Rev. Landscape, with buildings; in foreground, a hound l; above, constellation of the Goat. IN CONSTANTIA ·ET ·FIDE ·FELICITAS. Bronze, 2·25; cast.

B. in Milan before the end of the fifteenth century; a jurist and a man of much eloquence and great ability in state affairs; was several times an ambassador of Francesco II Sforza, and afterwards Imperial Vicar in Milan; d., 1561.

173. Giovanni Battista Grimaldi. *Obv.* Bust l., in tunic and cloak, bare-headed. IOANNES BAPTISTA GRIMALDUS P ·P ·R · Rev. Prometheus chained to rock torn by eagle l. COR EXEST NVNQVAM EXCORDIS REGINA VOLANTVM. Bronze, 2·25; cast.

A member of the family of the Grimaldi of Genoa.

174. Girolamo Cardani [1550]. *Obv.* Bust r., in tunic and cloak, bare-headed. HIER ·CARDANVS ·AETATIS ·AN ·XLVIII. *Rev.* Landscape. Vine and procession of Bacchanals(?) in front; two figures behind on rock. ONEIPON. Bronze, 1·95; cast.

A physician and a celebrated author. Natural son of Fazio Cardani, a member of a noble Milanese family. B., at Pavia, 1501; d., 1571. Cardan's works are upon Medicine, upon Astrology, and upon *Dreams*. He had a profound belief in these last as the signs of future events.

175. Cristoforo Madruzzo, Cardinal. *Obv.* Bust l., in tunic and cloak, bare-headed. CHRISTOPHOR ·MADRVCIVS ·CAR ·AC ·PRIN ·TRIDENTI ·BRIXIN ·Q ·EPS. PETRVS ·PAVLVS ·ROM · Rev. Harbour (of Ostia?); within, galleys; in front, inscription, TRANQVILL. Neptune r. in foreground. (Imitated from sestertii of Nero.—*Rev.* Harbour of Ostia.) Bronze, 1·75; struck.
176. *Obv.* Similar bust, varied. CHRIST ·MADRV ·CARDI ·EPIS ·ET ·PRIN · No artist's name. *Rev.* Landscape; in foreground, woman pointing l. towards sun which is reflected in water. Lead, 1·8; cast.

Son of Giangaudenzio, lord of Madruzzo, by Eufemia, dau. of Cristoforo Sporentera, lord of Pradello; b., 1512;

studied at Bologna and Padua; bishop of Trent, 1537; card., 1543. A man of great talents, much concerned in political affairs. His monument is in the church of S. Onofrio, Rome.

177. Bianca Pansana Carcania. *Obv.* Bust l., in richly ornamented dress open at throat; jewels in hair. **BLANCA PANSANA CARCANIA.** *P P R.* *Rev.* Rock in basin surrounded by waves; on r. of rock, a woman kneeling l. before it; in the sea, monsters and drowning people (allegorical of the rock of Faith, &c.). **TE SINE NON POSSVM AD TE.** Lead, 2·25; cast.
178. Annibale Attellami. *Obv.* Bust r., in armour, bare-headed. **ANNIBAL ATTELLAMIS · ANN · XXVII.** *P P R.* *Rev.* Magnet in shape of arrow attracting a signet-ring; landscape behind. **OMNIA CVM TEMPORE.** Lead, 1·75; cast.

MEDAL BY LUDOVICO LIONI.

A painter, modeller in wax, and medallist; probably no relation to Lione Lioni; b., in Padua, 1531, whence he often subscribes himself "Padovano"; d., 1606.

179. Francesco Lomellini. *Obv.* Bust r., in loose cloak, bare-headed. **FRAN · LOMELLINVS · DAVID · F ET · B · CARD · FR · ÆT · AN · LXV.** *LVD · L:* *Rev.* Landscape over which sun is shining; in front, an anvil on a pedestal; hammers and crested shield on ground. **DVRABO.** Bronze, 2·7; cast.

Son of Davide Lomellini, and brother of Cardinal Benedetto Lomellini.

The reverse is the device of Card. Innocent Cybo (+ 1550).

MEDALS BY POMPEO LIONI.

Son of Lione Lioni; succeeded to his father's work in Spain and was employed in the decoration of the Escorial and of other buildings; he returned to Italy and worked in Milan between 1582 and 1592; d. at Madrid,* 1610. On the high-altar in the church of the Escorial are statues of the twelve Apostles and of fifteen other persons, and in

* There is some uncertainty concerning the place where P. Lioni died. Nagler says he died in Milan. The author of *Les arts ital. en Esp.* says Madrid. The latter statement is most probably correct.

the convent church of St. Paul's, Valladolid, is a very fine crucifix, all works of Pompeo Lioni.

180. Ercole II d'Este, Duke of Ferrara and Modena. *Obv.* Bust l., in armour and cloak, bare-headed. **HERCVLES ESTENSIS II FERR DVX IIII. POMPEIVA.** *Rev.* Female figure, chained to a rock on which a vase, &c.; landscape behind. **SVPERANDA OMNIS FORTVNA.** Bronze, 2·65; cast.
181. *Obv.* Half-figure, as Hercules, in lion's skin, facing, head r. **DVX FERRARIAE IIII.** *Rev.* Female figure l., holding palm-branch; water-clock (?) on arm; landscape and castle behind. **SVPERANDA, &c.** By Pompeo Lioni or Primavera.* Bronze, 2·6; cast.

MEDALS BY [GIOVANNI?] FEDERIGO BONZAGNA, CALLED *PARMIGIANO*.

Son of Giovanni Bonzagna of Parma, at which town he was born. Whence he is generally called Federigo Parmigiano or di Parma. He was a sculptor as well as a medallist. In the latter art his productions are very numerous and were at the time very much admired. It must be admitted, however, that he falls far behind the earlier medallists of his century, and that his work bears distinct evidence of decline. He d. *circa* 1589.

182. Gregory XIII, Pope. Jubilee, 1575. *Obv.* Bust l., in Papal robes, bare-headed. **GREGORIVS · XIII · PONT · MAX · ANNO · IVBILEI · FED · PARM.** *Rev.* The Pope l., opening the sacred door of St. Peter's; bishops behind; people before him, in prayer; St. Peter opening the gates of heaven and angels above. **Ex., DOMUS · DEI · ET · PORTA · CÆLI** (Gen. xxviii. 17) · 1575 · Bronze, gilt, 1·55; struck.

See Papal Series, p. 84.

183. Ippolito d'Este, the younger, Cardinal. *Obv.* Bust l., in Cardinal's cape, bare-headed. **HIPPOLYTUS · ESTEN S · R · E · PRESB CARD · FERRAR.** **FED · PARM.** *Rev.* Four rocks, on one of which a cross. Bronze 1·9; cast.

See Introduction to medals of the Este Family, p. 20.
The meaning of this type has not been explained.

* The medal of Mary Queen of Scots by Primavera (English Medals, no. 27) is sometimes found with the same reverse as that of the above medal. It is not certain, however, that the obverse and reverse properly belong to one another.

184. Giambattista II, Count of Collalto, 1560. *Obv.* Bust l., in armour, bare-headed. IO · BAPTISTA · II · DE · COLLALTO · CO · ET · C · Beneath shoulder, F · P · *Rev.* Arms of Collalto &c. · POST · TENEBRAS · SPERO · LVCEM · M · D · LX. Bronze, 1·45; struck.

The motto is similar to that of the Canton of Geneva, more usually *Post tenebras lux*.

185. Federigo Cesi, Bp. of Preneste and Cardinal, 1561. *Obv.* Bust l., in Cardinal's cape, bare-headed. CÆSIVS · FEDERICUS · EPS · PRENESTIN · S · R · E · CARDIN · Traces of letters F · P · *Rev.* Church of Sta. Cattarina, Rome. · DIVE · CATHERINE · TEMPLVM · ANNO · CHRISTI · M · D · LXI · Bronze, 1·4; struck.

B. 1501; bp. of Preneste and a Cardinal; d., at Rome, 1565. He built and richly endowed the church of Sta. Cattarina, Rome.

186. Pius IV, Pope. *Obv.* Bust l., in Papal robes. · PIVS · IIII · PONT · OPT · MAX · · F · P · *Rev.* Christ overturning the tables of the money-changers, and driving them from the temple. DOMVS · MEA · DOM · O · (Orationis—Matt. xxi. 11.) Bronze, gilt, 1·1; struck.

See Papal Series, p. 83.

187. Alessandro Farnese, Cardinal, 1568. *Obv.* Bust l., in Cardinal's cape, bare-headed. · ALEXANDER · CARD · FARN · S · R · E · VICECAN · · F · P · *Rev.* The Church of Gesù in the Piazza del Gesù, Rome. · NOMINI IESV SACRVM · Ex., · AN · MDLXVIII · ROMAE · Silver, 1·5; struck.

Son of Pietro Ludovico Farnese, and elder brother of Ottavio; b., 1520; card., 1534; d., 1589.

The Church of Gesù, the principal church of the Jesuits, was built in 1587–8 by the architects Vignola and Giac. della Porta by order of Cardinal Alessandro Farnese.

188. Pietro Ludovico Farnese, Duke of Parma and Piacenza. *Obv.* Bust r., in armour and cloak, bare-headed. · P · LOYSIVS · F · PARM · ET · PLAC · DVX · I · · I · F · PARM · *Rev.* Cow and she-wolf drinking from water into which unicorn dips his horn and whence issue serpents; behind, fortified town. IN · VIRTUTE · TVA · SERVATI · SVMVS. Silver, 1·45; struck.

Founder of the ducal house of Parma and Piacenza, son of Pope Paul III by a marriage before the elevation of that Pontiff. In 1545 he was invested by his father with the above-named duchies, in the rule of which he made himself generally hated. He was assass., 1547.

189. Ottavio Farnese, Duke of Parma and Piacenza. *Obv.* Bust l., in armour and cloak, bare-headed. ·OCTAVIVS·F·&c. DVX·II·&c. *Ex.*, T·F·P. *Rev.* Armed female figure (Parma) seated l., holding Victory and resting on shield: arms of Duke. *Ex.*, ·PARMA· Bronze, 1·3; struck.
190. *Obv.* Same. *Rev.* Apollo and Marsyas. CVM·DIIS·NON·CONTENDENDVM· Bronze, 1·3; struck.

Son of Pietro Ludovico; mar., Margaret, natural dau. of Charles V; suc. to the duchy of Parma on the death of his father, 1547, but not to that of Piacenza which had given itself to the Emperor. He added this to his dominions in 1556, and d. in 1586, much beloved by his people.

By G. F. Bonzagna?

191. Pietro Vettori, 1580. *Obv.* Bust l., bare-headed, in tunic and cloak trimmed with fur. ·PETRVS·VICTORIVS·ÆT·SVÆ·AN·LXXX. *Rev.* The dispute of Pallas and Poseidon. CONCEDAT LAVREA LINGVÆ MDLXXX. Lead, 1·55; cast.

A Florentine of great learning and talent; b., 1499; was opposed to the rule of the Medici in the time of Alessandro, but became reconciled to it under Cosimo the first Grand-duke. In 1542 he became Consul of the Academy and soon afterwards Professor of Greek. He commented on Aristotle and many other authors. D., 1585.

MEDAL BY LORENZO CARTERONE, CALLED PARMIGIANO.

Was, as his name implies, a native of Parma. He worked as a gem-engraver as well as a medallist and d. early in the seventeenth century.

192. Gregory XIII, Pope, 1582. *Obv.* Bust r., in papal robes, bare-headed ·GREGORIVS XIII·PONT·OPT·MAXIMVS·L·PARM· *Rev.* A church. VT FAMVLV·TVV·GREG CONSERVARE DIGNE· *Ex.*, ·1582· Bronze, 1·6; struck.

See Papal Series, p. 84.

MEDALS BY GIOVANNI ANTONIO DE' ROSSI.

B. in Milan, but worked in Florence; employed as a gem-engraver and medallist by the Grand-duke Cosimo I, from whom he was at one time in receipt of an annual salary of 200 scudi. His most celebrated work seems to have been a large cameo representing Duke Cosimo, his wife Leonora, and their seven children. This, partially destroyed, is in the Florentine cabinet. De' Rossi's productions in medal-engraving and casting were very numerous.

193. Pius IV, Pope. *Obv.* Bust r., in Papal robes bare-headed. PIVS IIII PONT. MAX. *Ex.*, 10 · ANT · RVB · M · F. *Rev.* Female figure seated l., receiving three men kneeling; behind, façade. INSTAVRATIO COLLEGII. *Ex.*, 10 · MEDIOL · Bronze, 1·7; cast.

See Papal Series, p. 83.

194. Pius V, Pope. *Obv.* Half-figure r., in Papal robes, bare-headed; hand raised in attitude of benediction. · PIVS · V · &c. · AN · V · IO · ANT · R · F. *Rev.* Pope and other ecclesiastics in prayer l.; in distance, a combat, the Almighty and angels in clouds. · FECIT · POTENTIA · IN · BRACHIO · SVO · DISPERSIT · SVPERBOS. (Luc. i. 51.) Silver, 1·5; struck.

Probably in thanksgiving for the Victory of Lepanto, Oct., 1571.

See Papal Series, p. 83.

195. Sixtus V, Pope, 1588. *Obv.* Bust r., in Papal robes. SIX · TVS · V · &c. ANO · (sic) IIII · *Rev.* The Lateran obelisk; behind view of S. Giovanni Laterano, the Porta S. Giovanni, &c. QVARTVM · ANNO QVARTO · EREXIT 15 88. Bronze, with brass rim, 1·8; struck.

See Papal Series, p. 84.

The Lateran obelisk, which is the largest of the Roman obelisks and perhaps the largest in the world (Long, *Egypt. Ant. in Brit. Mus.* Vol I. p. 336), was restored by Sixtus V in this year.

196. Paul IV, Pope, 1556. *Obv.* Bust r., in Papal robes, bare-headed. PAVLVS IIII &c. IO ANT · RVB · MEDIOL · *Rev.* Religion walking l., holding chalice and books. ANNO · DOMINI · M · D · LVI · PONT · SVI · PRIMO · INSTAVRA · VIT. Bronze, 3·0; cast.

Giovanni Pietro Caraffa; b., 1476; elected, 1555; d., 1559. Before his elevation he had been the chief instrument in re-establishing the Inquisition, and his first Papal bull promised a reform of the Catholic Church and of the Court of Rome. To this the above medal makes allusion. Paul sided with Henry II of France against the House of Aragon.

By G. A. de' Rossi?

197. View of Rome. *Obv.* Rome from the Vatican. *Ex.*, VRBE COMMVNITA. *Rev.* Armed female figure (Rome) seated r., on arms, holding Victory · GABRIELI · SERBELLONO · S·P·Q·R · Bronze, 3·0; cast and chased.
198. Landscape. *Obv.* Landscape: in foreground, Tiber r., on near bank of which, wolf and twins, on further bank, unicorn drinking. · FELICITATI · TEMPORVM · S·P·Q·R · *Rev.* Rome seated l., head r., on arms, holding Victory; beside her, phoenix in nest; above, sun. SIC · TECVM · REVIVISCAT · Bronze, 2·85; cast and chased.

MEDALS BY D. P.

Either Domenico di Polo or Domenico Poggini.

It is impossible to distinguish with certainty the works of these two medallists the circumstances of whose life were so much alike. It is probable, however, that the medals given below are by Domenico Poggini, who was the more renowned artist of the two.

DOMENICO DI POLO, a gem-engraver and medallist of Florence, a pupil of Giovanni dalle Corniole, flourished in the middle of the sixteenth century and worked for the Medici family. Vasari mentions a medal by him of Alessandro de' Medici, *rev.* Florence. He died *circa* 1565.

DOMENICO POGGINI was also a Florentine and a pupil of Giovanni dalle Corniole. He began life as a goldsmith in partnership with his brother Giovanni Paolo Poggini. He afterwards became a medal-engraver and a sculptor, and was besides (Vasari tells us) a poet. His greatest work in sculpture was a statue of Poetry, one of a group which adorned the tomb of Michelangelo. Cellini speaks in high praise of his medals.

199. Cosimo de' Medici, Grand-duke. *Obv.* Bust l., in richly ornamented armour and cloak, bare-headed. · COSMVS · MED · MAG · ETRVRIÆ · DVX · I · *Rev.* Cosimo standing l., in

Roman armour, holding spear and sword, and crowned by Victory a captive behind him; Fame inscribing shield; trophy behind. · DE GALLIS · ET TVRGIS · (sic). Lead, 3·15; cast. Probably by Domenico Poggini.

See Introduction to medals of the Medici family, p. 15.

200. Lucrezia de' Medici. *Obv.* Female bust r., in ornamented dress open at the neck, and mantle; necklace; hair in braids. FORMA ET MVNDITIIS NITENS. On line of shoulder, D. P (engraved). *Rev.* A ship outside harbour; wind blowing from l.; star above. TE · DVCE · PERVENIAM: Lead, 1·9; cast.

See medal of Alfonso II, D. of Ferrara, no. 246.

See Introduction to medals of Medici family, p. 15.

201. Gregory XIII, Pope. *Obv.* Bust r., in papal robes. · GRE-GORIVS XIII PONT · MAX · ANN · IIII. *Rev.* St. Peter and St. John r., healing the lame man at the Beautiful Gate of the temple. IN NOM · IESV SVRGE ET AMB · (Act. iii. 6.) *Ex.*, 1575. On line of *Ex.*, DOM · POGGINI · F · Bronze, 1·7; struck.

See Papal Series, p. 84.

202. Ariosto. *Obv.* Bust r., in tunic and cloak, bare-headed. LVDOVICVS ARIOSTVS · *Rev.* A hand r., holding shears which have just cut off the tongue of an adder. PRO BONO MALVM. Bronze, 2·0; cast.

The motto upon this medal, it is to be observed, is the same as that on the medal of Ariosto by Pastorino of Siena (no. 145). But the meaning of the reverse design is very different. Both, it is probable, refer to the quarrel between Ariosto and the elder Cardinal d'Este; but one takes the side of the poet who is symbolized by the bees, expelled from their home as an ungrateful return for the honey which they have given, while the other medal, taking the side of Cardinal d'Este, symbolizes Ariosto as a serpent who stings those that have nurtured him.

203. Ippolito d'Este, Cardinal (the younger). *Obv.* Bust r., in Cardinal's cape, bare-headed. HIPPOLYTUS ESTENS CARD · FERRAR · On line of shoulder, · D · P · (engraved). *Rev.* Youth seated r., fastening spiked collar round neck of vixen; Farnese lily at back of seat. MVNITA GVTTVR CANES CONTEMNIT. Bronze, 1·95; cast.

See Introduction to medals of d'Este family, p. 20.

204. Francesco Maria de' Medici. *Obv.* Bust r., in armour and cloak, bare-headed. FRANCISCVS MED MAG · ETRVRIÆ DVX · 41. 1574 · *Rev.* Pax standing between Bellona and

Nemesis seated. DII NOSTRA INCOEPTA SECVNDENT ·
D·P· Bronze, 1·65; struck.

See Introduction to medals of Medici family, p. 15.

MEDALS BY MICHELE MAZZA.

Of this artist we know scarcely anything save that he worked almost exclusively for the grand-ducal family of Florence. He belongs to quite the latter years of the century and is perhaps the least meritorious among the artists of this epoch.

205. Cosimo de' Medici. *Obv.* Bust r., in armour and cloak, bare-headed. COSMVS · MED · FLOREN · ET · SENAR · DVX · II · *Rev.* A porch; within, a table with books, &c. PVBLI · CAE · VTILITATI · Bronze, 1·7; struck. Probably by Michele Mazza.

206. Francesco Maria de' Medici, 1577–1590. *Obv.* Bust r., in armour and cloak, bare-headed. · FRAN · MED · MAGN · DVX · ETRVRIÆ · II · M·M · 1577 *Rev.* Bird's-eye view of a fort. · PVBLICÆ · SECVRITATI. *Ex.*, · A·S·CIO·IO·XC · Silver, 1·75; struck.

These two medals allude to works of public utility carried on by the Medici in the territory of Florence; in the first case, a public library in the city, in the second, a fort. The latter was apparently completed by Ferdinando, as Francesco died in 1587. The above medal therefore is posthumous.

207. Ferdinando de' Medici, 1588–1590. *Obv.* Bust r., in armour and cloak, bare-headed. · FERD · &c. III. Below, · MICHE · M · 1588 · *Rev.* Same as last medal. Bronze, 1·8; struck.

See Introduction to medals of Medici family, p. 15.

208. Same, with his wife, Christiana of Lorraine, 1593. *Obv.* Bust r., in armour and cloak, bare-headed. · FERDINANDVS · &c. On line of shoulder, · M·M · *Rev.* Bust of Christiana l., in ornamented dress, with chain, bare-headed. · CHRISTIANA · PRINC · LOTHAR · MAG · DVX · HETR · 1592. On line of shoulder; · M·M · *Edge*, · FERDINANDVS · MEDICES MAGNVS · DVX ETRVRIÆ III · ANNO · M·D·XCIII. Gold, 1·55; struck.

209. Christiana of Lorraine. *Obv.* Bust r., in ornamented dress, bare-headed. · CHRISTIANA · P · D · L · GRAN · DVC · DI ·

TOSCA · *Rev.* An ear of corn; behind, landscape; seven stars in sky, another on ear itself. FRVCTVM · LVMENQVE · PVDORIS · Silver, 1·7; struck.

MEDALS BY VARIOUS MEDALLISTS.

210. Ludovica Poggia. Half-figure of woman r., in ornamented dress, open at neck, necklace, and thin veil. ·LVDOVICAE POGGIAE. Signed, BOMB. No reverse. Artist uncertain. Lead, 2·75; cast.
211. Giulio Vitriani, unknown. Half-figure r., in loose tunic and gown. IVLII VITRIANI ANN. IIL. Signed, on arm, BOM (engraved). No reverse. Lead, 2·65; cast.

212. Alessandro Ardentì. Half-figure r., back half-turned, wearing loose cloak which leaves r. shoulder bare. ALEX ARDENTIVS PICT EXIM. Signed, A° R. No reverse. Artist uncertain. Lead, 2·05; cast.

A painter of Faenza; was in the service of Carlo Emanuele duke of Savoy; d. in Turin, 1595. Some of his works are in the galleries of Turin and Lucca.

213. Domenico Lioni. Bust l., in tunic, wearing round cap. DOMINICVS DE LEONIBVS (engraved). No reverse. Lead, 1·9; cast.

B. at Luni; Professor of rhetoric and medicine at the University of Bologna. Some of his works are extant. This medal is apparently from the same hand which executed the medal of Giulio de' Medici (no. 224).

214. Camillo Agrippa. *Obv.* Bust r., in tunic and cloak, bare-headed. ·CAMILLVS · AGRIPPA · ANT · F · On shoulder, TO BABO F.? *Rev.* Warrior r., holding Fortune by the hair. ·VELIS · NOLISVE · Bronze, 1·8; cast.

Son of Antonio Agrippa: b. at Milan; he flourished in the middle of the sixteenth century; he was a distinguished architect and engineer, both civil and military, and has left various works on science and philosophy.

215. Vincenzo Gonzaga, Duke of Mantua, &c. *Obv.* Bust r., in armour and cloak, bare-headed. VINCENTIVS · GONZAGA · *Ex.*, GASP · MOLO · F. *Rev.* St. George r., and the dragon. D · G · DVX · MANT · IIII · ET · MONT · F · II · ET · C · *Ex.*, PROTEC · NOSTER ASPICE. By Gaspare Mola or Molo. Bronze, 1·7; cast.

See Introduction to medals of Gonzaga family, p. 24.
The medallist was a native of Switzerland, but worked

chiefly at Florence for the families of Medici and Gonzaga and for several of the Popes. He lived on into the middle of the seventeenth century.

216. Prospero Santa-Croce, Cardinal [1579]. *Obv.* Bust r., in cardinal's cape, bare-headed. · PROSPER · SANCTACRV · CIVS · S · R · E · CARD. On line of shoulder, FED · COC · *Rev.* A palace and garden. GEROCOMIO. Artist unknown. Bronze, 2·1; cast.

This palace was converted into an almshouse by Cardinal Santa-Croce, 1579.

217. *Obv.* Similar bust. PROSPER · &c. CAR. *Rev.* Lioness l., pursuing ball. SIC · CVRRITE · VT COMPREHENDATIS. (Cor. ix. 24.) Bronze, 1·7; cast.

B. in Rome, 1514; was distinguished for his attainments, his eloquence and his legal knowledge; was made a judge in the Papal Court, and in 1565 a Cardinal; d., 1589.

218. Giovanni della Valetta, Grand-master of the Knights of Malta. *Obv.* Bust r., in armour and cloak, bare-headed. F · IO · VALLETA · M · M · HOSP · HIER · Below F · CO. *Rev.* David r., slaying Goliath; in the back-ground, coast of Malta with ships. VNVS X. MILLIA. Bronze, 1·45; cast.

Of an ancient family of Toulouse, Parisot de la Valette; b., 1494; elected Grand-master, 1557. He conducted the famous defence of Malta against the fleet and army sent by Suleymán I, 1565, and to this the reverse of the medal makes allusion. He also founded the town of Valetta, 1566; d., 1568.

219. Pietro Aldobrandini, Cardinal, 1598. *Obv.* Half-figure l., in Cardinal's cape and berretta, on a medallion; on either side, river-god and nymph. PET : S : R : E : CAR : ALDOB : ECCLE : EXERC : SVPREM : MODERAT : CLEM : VIII : NEPOS FERRAR : ET IN VNIVERSA ITAL : DE LAT : LEGATVS. *Rev.* Cardinal and army entering Ferrara. HOC VIRTVTIS OPVS. ANTONIVS CASONIVS · R · 1598. By Antonio Casoni. Bronze, 3·55; cast.

Nephew of Clement VIII, by whom he was created cardinal and archbishop of Ravenna. The medal alludes to his recovery, in 1598, of Ferrara for the Holy See, from the Duke of Modena. He d. 1621.

The artist Antonio Casoni was a native of Ancona; he was a painter and modeller in wax; he d. 1634.

220. 1581. *Obv.* A knight in full armour, with sword drawn, riding r.; above, a label and three lis. (Seal of Ancona.) BERCON · DORICA CIVITAS · FIDEI DD · FRANCIS · BERNAB ·

NICOLS TODINVS BERNARD EVFREDV. OPVS CAP-
POCACCIÆ. *Rev.* Three saints (Liberius, Cyriacus, and Mar-
cellinus) TVRRIM·VETVSTATE·LABENTEM·A·FVN-
DAMENTIS·EREXERVNT·MDLXXXI. By Marco Capoc-
caccia or Capocaccio* (a native of Ancona). Bronze, 3·3; cast.

221. Cesander Adriano, [1598.] *Obv.* Bust in tunic l.
·CAESANDER·HADRIANVS·PRESB·I·V·DOCT·EQ·
On line of shoulder, FA·CF·98 † (engraved). *Rev.* Female
figure (Music?) standing, holding lyre; musical instruments near.
NEC TEMPVS NEC INVIDIA. Artist unknown. Bronze,
2·2; cast.

B.—PERSONAL MEDALS.

MEDICI FAMILY OF FLORENCE.

For biographical notices, see p. 12 sqq.

222. Giuliano, Duke of Nemours. *Obv.* Head l., bare. MAG
IVLIANVS MEDICES. *Rev.* Rome, unarmed, seated l. on cuirass,
holding Victory. In field C P (Cavinus Patavinus). *Ex.*, ROMA.
By G. Cavino. Bronze, 1·3; cast.
223. Alessandro, Duke of Florence. *Obv.* Bust r., in cloak,
bare-headed. DVX·ALEXANDER·MEDICES. *Rev.* Perseus
with Gorgon's head walking on stepping-stones in the sea, and
turning aside his head. SIC TVTE OPTIME DIVQ VIVITVR.
Bronze, 2·3; cast.
224. Giulio, son of Alessandro. *Obv.* Youthful bust l., in
cuirass, bare-headed. IVLIVS MEDICES. (Engraved.) No
reverse. By the artist of the medal of Domenico Lioni (no. 213).
Lead, 1·6; cast.
225. Cosimo, Grand-duke of Etruria. *Obv.* Bust r., in
armour and cloak. COSMVS·&c. (See no. 205). *Rev.* A
harbour; Neptune in front (Imitated like no. 175 from sestertii
of Nero) THVSCORVM ET LIGVRVM SECVRITATI· (and
above harbour) ILVA RENASCENS. (Elba new-born for the
security of Tuscans and Genoese.) By Michele Mazza? Bronze,
1·6; struck.

* Armand (p. 167) describes a medal similar to the above, but reading
OPVS CAPOCACIVS (sic).

† The Trésor Numis: Med. Ital. Pt. I., Pl. xxxiv. 1, publishes a medal
of similar type on which the signature is read FABIO. M. AV. AQV.
(See also Armand, p. 105.) This signature is not visible on the engraving.

The medal alludes to the construction of a harbour in the island of Elba.

226. *Obv.* Same. *Rev.* Presentation of standards to troops, all in Roman dress. RES · MILITARIS · CONSTITVTA. By Michele Mazza? Bronze, 1·7; struck.
227. *Obv.* Bust r. in cuirass and cloak, bare-headed. COSMVS, &c. 567. *Rev.* The same as of no. 224. By Michele Mazza? Silver, 1·6; struck.
228. Francesco, 1574. *Obv.* Bust r., in armour and cloak, bare-headed. FRANCISCVS MED · MAG · ETRVAIÆ DVX · II 1574. *Rev.* Apollo with lyre r., resting foot on dead Python; beside him, Capricorn, bow, and arrows. INTEGER VITE SCELERISQ PVRVS (Hor. Carm. I. 22). By Domenico Pogini? (comp. nos. 200, 204.) Lead 1·6; cast.
229. Francesco, before his accession, and his wife Giovanna. *Obv.* Bust r., in armour and cloak, bare-headed. FRANCIS · MEDICES FLOREN · ET SENAR · PRINCEPS · *Rev.* Bust of Giovanna r., in close-fitting dress and outer robe. IOANNA PRINC · FLOREN · ET SENAR · ARCHIDVC · AVSTRIAE · Bronze, 1·65; struck.
230. Francesco, 1572. *Obv.* Bust in armour towards r., bare-headed. FRANC. &c. —1572 · P · No reverse. By Pastorino of Siena. Lead, 2·1; cast.
231. Bianca Capello, second wife of Francesco. *Obv.* Bust towards r., in low dress, richly ornamented, and necklace; a coronet on head. BIANCHA CAPP · MED · MAG · DVC · ETRVRIÆ —1572 · P · No reverse. By Pastorino of Siena. Lead, 2·4; cast.
232. *Obv.* Bust l., in low dress; hair ornamented with pearls. Same legend.—1572. No reverse. By Pastorino of Siena. Lead 2·1; cast.
233. Ferdinando. *Obv.* Bust r., in Cardinal's cape, bare-headed. FERD · MED · CARD · M · DVX · ETRVRIÆ · III. No reverse. Bronze, 1·8; cast and chased.

ESTE FAMILY OF FERRARA.

For biographical notices, see p. 19 sqq.

234. Isabella. *Obv.* Bust r., with necklace. ISABELLA ESTEN MARCH MAN · *Rev.* Isabella with wings l., holding wand and palm? beside her a serpent (symbol of the illness from which she died); above Sagittarius r., and star. BENE MOERENTIVM ERGO. Bronze, 1·5; cast.

235. Francesco, Marq. of Massa. *Obv.* Bust r., in armour, bare-headed. FRANCISVS ESTENSIS. *Rev.* Two circular temples. PARI ANIMO. Lead, 2·7; cast.
236. Filippo. *Obv.* Bust r., in armour and cloak, bare-headed. PHILIPPO · DA ESTE · MARCHESE. No reverse. By Pastorino of Siena. Lead (with broad rim), 3·3; cast.
237. Luigi, Cardinal, 1560. *Obv.* Bust l., in tunic and gown, wearing square berretta. ALOYSIVS ESTENSIS M · D · LX. —1560 · P. No reverse. By Pastorino of Siena. Lead (with broad rim), 3·35; cast.
238. Luigi and his sister Leonora, 1560–1561. *Obv.* Similar to last medal, without rim. *Rev.* Female bust l., in richly ornamented dress; hair in net; cap on head. LEONORA DVCISSA MANTVÆ. —1561. By Pastorino of Siena. Bronze, 2·7; cast. (Not an original casting?)
239. Isabella Rammi d'Este, 1556. *Obv.* Bust r., in dress open at the neck; jewels in hair. ISABELLA RAM · D · EST · MDLVI — · P. No reverse. By Pastorino of Siena. Lead, gilt, 2·55; cast.
240. Ippolito, Cardinal. *Obv.* Bust l., in Cardinal's cape, bare-headed. HIPPOLYTUS · ESTEN · S · R · E · PRESB · CARD · FERRAR · FED PARM. *Rev.* Abraham kneeling r., to receive the angels. NE TRANSEAS · SERVVM · TVVM (Gen. xviii. 3.) By Federigo Bonzagna. Bronze, 1·8; cast.
241. Bust r., in Cardinal's cape and sq. berretta. HIP · EST · CAR · FER · No reverse. By Pastorino of Siena. Lead, 1·5; cast.
242. Luigi Cardinal. Bust l., in tunic and cloak, bare-headed. ALOYSIVS ESTENSIS — · P. No reverse. By Pastorino of Siena. Lead, 1·55; cast.
243. Renea, wife of L. Pic della Mirandola, 1555. *Obv.* Bust r., in dress open at the neck; necklace; hair in braids. RENE · EST · PIC · MIRAN · DNA — · P · 1555. No reverse. By Pastorino of Siena. Bronze, 2·3; cast.
244. Annibale, 1556. *Obv.* Youthful bust r., in armour and cloak, bare-headed. ANIBAL ESTENSIS · A · A · XIII — 1556. No reverse. By Pastorino of Siena. Lead, 2·05; cast.
245. Alfonso, Marquis of Montecchio. 1577. *Obv.* Bust r., in armour and cloak, bare-headed. ALFON · EST · ALF · DVCIS FILI · 1577. No reverse. By Pastorino of Siena. Lead 1·9; cast.
246. Alfonso II, Duke of Ferrara, and his wife Lucrezia. *Obv.* Bust of Alfonso r., in armour and cloak, bare-headed. ALPHON · ESTEN · FERRAR · PRINCEPS · *Rev.* Bust of Lucrezia r., in jewelled dress open at throat, hair in braids. LVCRETIA MED · ESTEN · FERR · PRINCEPS · (See no. 200.) By Domenico Poggini. Lead, 1·35; cast.

HOUSE OF SAVOY.

For biographical notices, see p. 26.

247. Beatrice, wife of Charles III. *Obv.* Bust l., necklace; hair in net. BEATRIX · DVX · SABAVDIAE. No reverse. Lead (with rim), 2·25; cast.
248. Emanuele Filiberto. *Obv.* Bust r., in armour and cloak, bare-headed. E · PHILIBERTVS · DVX · SABAVDIE. Lead (with rim), 1·8; cast. One-sided.
249. Emanuele Filiberto and Margaret of France. *Obv.* Bust r., in armour of order of Malta and cloak, bare-headed: behind, shield. · EMANVEL PHILIBERTVS · DEI · GR · DVX · SABAVDIAE. *Rev.* Bust l., in jewelled dress, hair in braids and net. MARGARITA DE FRANTIA · D · SABAVDIAE. Lead, 2·0; cast.
250. Margaret of France. *Obv.* Same as *Rev.* of last. *Rev.* HIC · NIHIL EXPECTES. Bronze, 2·1; cast.
251. Bust l., in high dress, necklace, cap and veil. MARGARETA · A · FRANCIA · EMAN · PHIL · ALLOB · DVCIS · CONIVX · Bronze, 1·8; cast. One-sided.
252. Carlo Emanuele as Prince of Piedmont. *Obv.* Bust l., in armour and cloak, bare-headed. CAROL · EMANV · PRIN · PEDEMON · *Rev.* The pillar of fire before the Children of Israel. DIRIG · DOMINE · GRES · ME. *Ex.*, · I · AVG · FEC (engraved). Lead, 1·45; cast.
253. Same, Duke of Savoy. *Obv.* Bust l., in armour; bare-headed. CAROLVS · EMAN · D · G · DVX · SAB · P · P. *Rev.* Sagittarius l.; on hind-quarter and beneath fore-legs, stars. OPOR · TVNE. Bronze, 1·6; cast.

GONZAGA FAMILY OF MANTUA.

For biographical notices, see p. 22 sqq.

254. Ludovico, Duke of Nevers. Bust r., in armour, bare-headed. ALOYSIVS GONZAGA A · A · XXII.—1559 · P. No reverse. By Pastorino of Siena. Lead, 2·55; cast.
255. Cesare, Duke of Malfetta and Ariano. Bust l., in armour, bare-headed. CAES · GONZ · PRIN · MALF · ARIANI · DVX · &c. P · P · R. (engraved.) No reverse. By Pietro Paolo Galeotto. Lead, 2·6; cast and chased.

256. **Erocle, Cardinal.** *Obv.* Bust r., in loose gown and sq. berretta. HER GONZ CAR MANT. *Rev.* Fortuna r., with caduceus and ears of corn. NIHIL MAIVS MELIVS VE TERRIS. By Pastorino of Siena? Lead, 2·3; cast.
257. **Ippolita, dau. of Ferdinando, Count of Guastalla.** *Obv.* Bust l., in embroidered dress, over which a loose scarf and necklace; hair in braids. HIPPOLITA · GONZAGA FERDINANDI · FIL · ÆT · AN · XV · *Rev.* Ippolita as Art or Learning r., holding a book; around her, musical and scientific instruments; above, stars. NEC TEMPVS NEC ÆTAS. By L. Lioni. Bronze, 2·45; cast.
258. **Massimiano or Massimiliano.** Bust l., in armour, bare-headed. · MAXIMIANVS GONZ · MAR · L · No reverse. By Pastorino of Siena. Lead, 1·5; cast.
259. **Scipione.** *Obv.* Bust r., in cloak with fur collar and frogs, bare-headed. SCIP · GONZ · MAR · SAC · ROM · IMP · PRINC · *Rev.* A galley l. PROPRIIS NITAR · Lead, 1·6; cast.
260. **Laura.** *Obv.* Bust r., in dress open at the neck and veil. LAVRA GONZ · TRIVL · *Rev.* Landscape; in front a River-God (Mincio) l. SEMPER · ILLAESA. Below, MINC. By the artist of the medal no. 302. Lead, 1·85; cast.
261. **Camillo, Count of Novellara.** Bust r., in armour, bare-headed. CAMILLVS GONZAGA NOVELLARIE COMES. — · P · No reverse. By Pastorino of Siena. Lead, 2·3; cast.
262. **Alfonso, Count of Novellara.** Bust r., in armour, bare-headed. ALFONZVS GONZAGA NOVELLARIE COMES. — · P · No reverse. By Pastorino of Siena. Lead, 2·3; cast.
263. **Scipione.** Bust l., in tunic and cloak, bare-headed. SCIB GONZAGA · MAR · CAROLI · GAZ · F · AN · AC (sic for AE?) XX. No reverse. By the artist of the next medal. Lead, 2·05; cast.
-
264. **Faustina Sforza.** Bust r., in dress open at the throat, and veil. FAVSTINA · SFORTI MARCH · CARAVAGII. Beneath shoulder, · V · G · L · FF · (Unknown artist.) No reverse. Lead, 2·75; cast and chased.

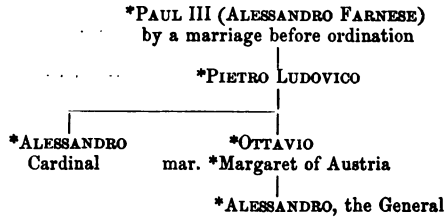
See Introduction to medals of Sforza family, p. 18.

FARNESE FAMILY OF PARMA AND PIACENZA.

The Farnese family of Parma and Piacenza were descended from Paul III.

PEDIGREE OF THE FARNESE FAMILY,

so far as it is necessary to illustrate the medals exhibited. The names marked with an asterisk (*) are those of persons represented on the medals of these series.



ALESSANDRO, see Papal series, Paul III.

PIETRO LUDOVICO, see no. 188.

ALESSANDRO, Cardinal, see no. 187.

OTTAVIO, see no. 189.

MARGARET OF AUSTRIA, the natural daughter and eldest child of Charles V, her mother being of a family of Oudenarde; mar. (1) Alessandro de' Medici, duke of Florence, (2) Ottavio Farnese, duke of Parma and Piacenza. Appointed regent of the Netherlands by Philip II, 1559, and removed from this post to give place to the Duke of Alva, 1567; d., 1586.

ALESSANDRO, the General: son of Ottavio Farnese and Margaret; b., 1545; mar., 1565, Maria, Princess of Portugal, granddaughter of Emanuel the Fortunate; distinguished himself at the battle of Lepanto, 1571; suc. Don John of Austria in the government of the Netherlands, 1578, and gradually reduced the southern provinces to obedience to the Spanish crown; after the failure of the expedition of the Armada, in the descent of which upon the English coast Parma was to have co-operated, his measures directed against the United Provinces became less successful; in 1590 he was sent into France, nominally as

general for the League against Henry IV; he raised the siege of Paris in that year and the siege of Rouen in the next; was killed at the battle of Caudebec, 1592.

265. Ottavio and Margaret. *Obv.* Bust of Ottavio r., in armour, bare-headed. OCTAVIVS FARNESIVS PARMAE ET PL DVX II. *Rev.* Bust of Margaret r., in ornamented dress, and cap. MARGARETA · DE · AVSTRIA · D · P · ET · P · GERMANIÆ · INFERIORIS · GVB · On arm, ÆT · 45 (engraved). Lead, 2·2; cast.

The obverse and reverse seem to belong to different medals.

266. Alessandro, Cardinal. *Obv.* Bust r., in gown with square berretta. ALEXAN · CARD · FAR · S · R · E · CANCELL. — 1556 · P · No reverse. By Pastorino of Siena. Lead, 2·5; cast.

267. Alessandro, the General. *Obv.* Youthful bust l., in armour, bare-headed. ALEXANDER FARNESIVS · P · P · PRINC · AN · XIII · NAT. *Rev.* A horse prancing r.; before it, two wings and a crown from which fall flowers. HVIVS AVRA Lead, 1·45; cast.

268. Older bust, r., in armour, bare-headed; dated, 1566 (engraved). No reverse. Silver, 1·5; cast.

269. Siege of Antwerp, 1585. *Obv.* Bust r., in armour, broad ruff, and collar of Golden Fleece, bare-headed. ALEXANDER &c. DVX · BELG · DVM · GVB · ÆT · 40 (engraved.) *Rev.* Alessandro r., kicking a satyr from his tent. Behind, Antwerp, with siege works, &c. CONCIPE CERTAS SPES 1585 · Below, ΣΑΤΥΡΟΣ. (sic—engraved.) Silver, 1·8; cast.

The two last medals seem both to have been made in Belgium, and are probably not of Italian work. The medallist Giuliano, however, worked for Alessandro Farnese while he was in the Low Countries; and these pieces may be from his hand. The last medal refers either to the negotiations of St. Aldegonde, or to the attempt made to blow up Farnese's works by "devil-ships."

DOGES OF VENICE.

270. Leonardo Loredano (1501–1521). *Obv.* Bust l., in ducal robe and berretta.* LEONAR · LAVREDANVS · DVX · VENETIAR · ET · C · *Rev.* Justice toward l., with scales. AEQVITAS · PRINCIPIS · Bronze, 2·45; cast and chased.

* Loredano's full-face portrait by Giov. Bellini in the Nat. Gallery shows the colour and material of the robes and berretta which he wears.

During the reign of this doge Venice had to sustain an eight-years' war against the powers united by the celebrated league of Cambray, namely, the Pope, the Emperor, and the kings of France and Spain. The heavy losses which she at first sustained were mostly recovered through the fortitude of Loredano, and the generalship of Andrea Gritti, afterwards doge.

271. Antonio Grimani (1521-1523). *Obv.* Bust l., in ducal robe and berretta. ANT · GRIMANVS. &c. *Rev.* Justice and Peace meeting. IVSTITIA ET PAX OSCVLATE SVNT (Ps. lxxxiv. 11, Vulgate; lxxxv. 11, A.V.) By A. Spinelli. Bronze, 1·25; cast.

Grimani was in 1499 commander of the Venetian fleet, but, having failed in his duty, was condemned to banishment, and repaired to Rome. He was afterwards recalled to Venice and became doge.

272. Andrea Gritti (1523-1539). 1534. *Obv.* Bust l., in ducal robe and berretta. · ANDREAS · GRIT! · &c. MDXXXIII · *Rev.* Church of San Francesco, Venice. DIVI · FRANCISCI · MDXXXIIII. · AN · SP · F · By A. Spinelli. Bronze, 1·45; cast.

The distinguished general—more strictly speaking Provveditore or Moderator—of the Venetian army, who retrieved the losses caused by the early years of the war of the league of Cambray. After the end of the war of the league, Venice turned her attention to her eastern provinces and colonies, which were threatened by the Turks. These were driven from Dalmatia through the exertions of Andrea Gritti.

273. Girolamo Priuli (1559-1567). 1566. *Obv.* Half-figure r., in tunic, over which ducal ermine robe, and wearing berretta. HIERONIMVS PRIOL. VENE. DVX. AÑO. P. VIII. Æ LXXX: (eighth year of office and the eightieth of his age). In field, 1566. *Rev.* Justice and Peace, embracing. IVSTITIA &c. (Ps. lxxxiv. 11, Vulgate.) Lead, 3·95; cast and chased.

The reign of this doge was one of profound peace. It was perhaps the most flourishing period of the Venetian school of painting, as nearly all the great masters of this school, Titian, Moretto, Morone, Tintoret, &c., were then at work.

C.—VARIOUS MEDALS.

Not arranged under artists, and for the most part unsigned.

274. Vincenzo Maripetro. 1523. *Obv.* Bust r., in plain Venetian robe, bare-headed. VINCENTIVS. MARIPETRO. AND. F. AN. AET. XLVII. *Rev.* Crowned eagle rising from a rock 'in the sea. REGALIS. CONSTANTIA . M. D. XXIII. Bronze, 2.45; cast and chased.

275. Sebastiano Reniero (or Renerio). *Obv.* Bust r., in plain Venetian robe, bare-headed. SEBASTIANVS RHENERIVS. IACOBI. F. AN. XLVII. *Rev.* Naked female figure (Venice) holding banner of St. Mark, rising from the sea. MEMORIAE ORIGINIS. *Ex.*, . VENET. Bronze, 2.8; cast.

Members of distinguished Venetian families.

These two medals are by the same artist.

276. Carolo Visconti. Bust r., in armour, bare-headed, medal with thick chain round neck. CAROLVS VICECOMES. No reverse. Lead (with rim), 3.4; cast.

Perhaps Carolo the son of Cesare Visconti, who, being a partisan of the Sforza family, was imprisoned in 1500, when Louis XII had seized the Duchy of Milan. Carolo was born 1523, made Cardinal, 1565, d. same year.

277. Head of Christ. Bust l., radiate, in plain robe, EGO SVM VIA VERITAS ET VITA. No reverse. Bronze, which has been gilt, 3.45; cast.

278. *Obv.* Similar bust l., not radiate; same legend. *Rev.* The Crucifixion. By Lione Lioni? Bronze, 2.9; cast.

279. Reverse of previous medal. By Lione Lioni? Lead, 2.75; cast.

The same reverse is to be found upon a medal of the Cardinal Granvelle (Mazzuchelli, Vol. i. Pl. LXXXVII, no. iii), which makes it probable that these pieces are by Lione Lioni. For he made numerous medals of Granvelle, and the style of the above medals much resembles his.

280. Francesco degli Alidosi, Cardinal. *Obv.* Bust r., in cardinal's cape and berretta. FR · ALIDOXIVS · CAR · PA-PIEN · BON · ROMANDIOLAE · Q · C · LEGAT · *Rev.*, Jupiter in car r., drawn by eagles; below, Sagittarius and Pisces. HIS AVIBVS CVRRVQ CITO DVGERIS AD ASTRA. Bronze, 2.35; cast.

Of an ancient family of Castel del Rio, formerly lords of Imola; Francesco was high in the confidence of Julius II; bishop of Pavia and Cardinal, aft. Cardinal-legate of Bologna, which place he abandoned when it was besieged by the French, 1511. He was assass. in the same year by Francesco della Rovere, duke of Urbino, nephew of Julius.

281. Bernardino de' Rossi. *Obv.* Bust r., in cape and berretta. BER · RV · CO · B · EPS · TAR · LE · BO · VIC · GV · ET · PRAE. Female figure (Virtue?) in car r., drawn by eagle and dragon. OB VIRTUTES IN FLAMINIAM RESTITVTAS (Flaminia is Romagna.) Bronze, 2·5; cast.

A Roman ecclesiastic; was made Papal Vicar in Bologna. These two medals are by the same artist.

282. Faustina Sforza. *Obv.* Bust r., in dress open at the throat, and veil. FAVSTINA SFORTIA · MARCH · CARAVAGII. *Rev.* Landscape; behind, a castle; in front, hunter and dogs. MORI · POTIVS · QVAM FOEDARI. Bronze, 3·0; cast.

See no. 264 and Introduction to medals of Sforza family, p. 18.

283. Antonio de Leyva. *Obv.* Bust l., in furred cloak, and cap of German fashion. ANT · LÆVA · CÆS · EXER · IN · ITAL · IMP · MEDIOL · Q · REI · VIC · GER. *Rev.* Fame r., on globe which stands on pedestal; landscape behind. VNDIQ PARTA. Bronze, 1·75; cast and chased.

A distinguished general in the service of Charles V. He was a native of Navarre and of obscure birth. He first served in Naples, 1502, under Gonsalvo de Cordova the 'Great Captain.' He distinguished himself greatly at the battle of Ravenna, 1512. He was in 1533 made Captain-General of the Imperial and Burgundian troops; in 1535 he accompanied Charles V into Africa, and died the following year.

284. Nicolo Todini. *Obv.* Bust r., in armour, bare-headed. NICOL · TODIN · ANC · ARCIS · S · ANG · PREFECTVS. On shoulder · D · P · ? *Rev.* The Castle of St. Angelo. By Domenico Poggini? Bronze, 1·7; cast.

Of a Roman family. He appears to have been governor of the Castle of S. Angelo.

285. Daniele d'Hanna or d'Anna. *Obv.* Bust r., in tunic and furred cloak, bare-headed. DANIEL DE HANNA · *Rev.* Woman r., mounting on a wheel which is turned by another woman l., naked. Bronze, 1·6; cast.

Of a Flemish mercantile family settled in Venice. He was a great patron of art; d. 1582 and was buried in S. Sebastiano in Venice.

286. Ottaviano Vestri. *Obv.* Bust r., in tunic and cloak, bare-headed. ·OCT·VESTRIVS·IVRECON·IMOLEN·AET·S·A·XXXVIII. *Rev.* A vase. ·LVTVM NISI TVNDATVR·NON FIT VRCEVS· Bronze, 1·95; cast.

A jurist, author of a work *De Officiis et Officialibus Aulae Romanae*. He was high in the confidence of Pius V.

287. Giovanni Battista Marini the Poet. *Obv.* Bust l., in armour and cloak, bare-headed. IO BAP MARINVS. *Rev.* HIC NIHIL EXPECTES (cf. no. 250.) Bronze, 1·6; cast.

Author of *Rime amorose, l'Adone, Strage degli Innocenti*, &c.; b., 1569, son of a jurist of Padua: at first secretary to the Admiral of Naples and afterwards in the service of Cardinal Aldobrandini (no. 219). He went into France in 1615 and there received knighthood and a pension. He passed the last years of his life at Naples and d., 1625.

288. Diana of Mantua the Engraver. *Obv.* Bust r., in dress and veil. DIANA·MANTVANA·T·R· Rev. A hand engraving a plate with figures of the Virgin and child. AES (sic) INCIDIMVS. Bronze, 1·55; cast.

Diani Ghisi, called Mantuana, dau. of Giambattista Ghisi and pupil of Augustino Carracci; b., 1536; mar. Francesco da Volterra the architect. She left behind numerous engravings on copper of great merit.

289. Costantino Grassi and Clementia de' Rossi? *Obv.* Male bust l., in loose tunic and cloak, bare-headed. Traces of inscription. *Rev.* Female bust l., in high dress, hair in braids. Traces of inscription. Bronze, 2·6; cast.

The names of these persons are very doubtful as they can only be guessed at from the inscriptions.

290. Gaspare Gradenigo, 1564. *Obv.* Bust l., in plain Venetian robe, bare-headed. GASPARI·GRADINICO·IVLIENSIVM·PRÆ·SIDI·IVSTISSIMO·MDLXIII. *Rev.* A ladder; at top, berretta of the doge. HHS·GRADIBVS. In field behind the ladder, PIETAS·PRVDENTIA·IVSTICIA·GRAVITAS·RELIGIO one above the other. Bronze, 2·9; cast.

Gaspare was never himself doge of Venice; but the family of the Gradenighi more than once attained this dignity. It is probable therefore that the device was

adopted by one of the doges, either Pietro (1289–1310) or Bartolommeo (1339–1342).

291. Pietro Piantanida. *Obv.* Bust r., in armour, bare-headed. CAP · PET · PLANTANIDA · AET · AN · XXXVI. *Rev.* Religion l., beckoning and holding chalice. DVM · SPIRITVS · HOS · REGET · ARTVS. Bronze, 1·95; cast.
292. Giovanni Ludovico Battaglia. *Obv.* Bust l., in loose cloak, bare-headed. GIAN LODOVICO BATTAGLIA. *Rev.* Horse, unbridled, walking r. Bronze, 1·85; cast.
293. Giulio Martinengo. *Obv.* Half-figure r., in armour and scarf, bare-headed. ·IVLIVS · MARTINENGVS · REG · No reverse. Bronze, 2·15; cast and chased.

Probably one of the Counts of Malpaga in the territory of Brescia.

294. Leonardo da Vinci. *Obv.* Bust l., in furred robe, loose cap on head. ·LEONARDVS · VINCIVS · FLORENTINVS · *Rev.* A brush and pen crossed; above, wreath; beneath, landscape. ·SCRIBIT · QVAM · [SIVSCITAT · ARTEM · Bronze, 2·1; cast.

Born at Vinci in the Val d'Arno, 1452, and studied painting under Andrea Verocchio. In 1483 he went to Milan, into the service of Ludovico il Moro; at Milan in the Convent of the Madonna delle Grazie, he painted his Last Supper, considered at the time his greatest work. And shortly after this, in 1499, he returned to Florence. He visited Rome in 1514 and in the following year entered the service of Francis I, whom he accompanied to France in 1517. He died at Cloux in 1519.

295. Ugo de Loubenx Verdala, Grand-master of the Knights of Malta (1582–1595). *Obv.* Bust l., bare-headed, in cloak of Grand-master, with cross of order on breast. F · VGO · DE · LOVBENX · VERDALA · CARD · M · M · PRIN · MEL · ET · G · On line of shoulder, F · N · *Rev.* Neptune in car r., drawn by sea-horses; sun above, winds r., galleys l. COL · LECTASQ · FVGAT · NVBES · SOLEMQ · REDVCIT · (Aen. i. 147.) Bronze, 2·15; cast.

Of a French family. His predecessor La Cassiere having been deposed by a rebellion of the knights, the Pope assumed the right of nominating a successor; and his choice fell on De Loubenx. The government of this Grand-master was not undisturbed by revolt, and in 1592 he resigned his authority and retired to Rome, where soon afterwards he died.

296. Battista Spinola. *Obv.* Bust l., in armour, bare-headed. BAP SPINOLA D · SERRAVALIS. *Rev.* Ship r., in stormy sea; above, אָנאָה חַיִּשְׁעֵנָה 'Save now I beseech thee, O Lord.' (Ps. cxviii. 25). Bronze, 1·85; cast.
297. Catterina Chierigato. Bust r., in loose dress, hair in braids. CATTERINA CHIÈREGATA · · A⁹R · ? (cf. no. 212) No reverse. Lead, 2·1; cast.
298. Giuliano Cesarini. Bust r., in armour and cloak, bare-headed. · IVLIANVS CAESARINVS. No reverse. Lead, 1·55; cast.
299. Girolamo Stefanelli. Bust l., in loose gown and sq. berretta. HIERONYMVS · STEPHANELLVS · PATAVINVS. No reverse. Lead, 2·2; cast.
300. Giovanni Garzia Millini. Bust r., in cardinal's cape, bare-headed. IOAN · GARSIA · MILLIN · S R E · CARD · SS · CORON · PP · VICA. No reverse. Lead (with rim), 2·25; cast.
Nephew of Urban VII; b. in Florence, 1562; created cardinal by Paul V, 1596; d., 1629.
301. Fabrizio Vajano, 1563. *Obv.* Bust l., in tunic, bare-headed. FABRITIVS CATT VAIANVS 1563. *Rev.* NVNC ET SEMPER. Lead, 1·7; cast.
302. Faustina, Unknown. *Obv.* Female bust l., in dress open at the neck, jewels in hair. FAVSTINA RO · O · P. (Romæ Optima Princeps?) *Rev.* Leda r., and the swan on a rock. SI IOVI · QVID HOMINI. Lead, 1·9; cast.
Possibly Faustina Colonna, dau. of Camillo Colonna, a condottiere, who was employed in many of the wars of Italy. Faustina mar. Giandommaso di Capua, Marchese della Torre di Francolese.
303. Jacques Gillot. Bust r., in furred gown, bare-headed. · IAC · GILLOTVS · SENATOR · INTEGERIMVS · (sic.) No reverse. Lead (with rim), 2·25; cast.
Of a distinguished family of Burgundy; appointed canon of the Sainte Chapelle, Paris, and dean of the cathedral of Langres. Author of some works on history and law.
304. Unknown Person. *Obv.* Bust r., in armour, bare-headed. · IO · FRANC · HIVR · PET · COMES · No reverse. Lead, 1·35; cast.

PART III.

PAPAL SERIES.

A.D. 1417-1721.

305. Martin V (1417-1431). *Obv.* Bust l., in papal robes, bare-headed. MARTINVS · V · COLVMNA · PONT · MAX · *Rev.* Rome seated, holding scales and cornucopiæ. OPTIMO PONTIFICI. *Ex.*, ROMA. Bronze, 1·4; cast.

Oddo or Ottone Colonna, of the celebrated Ghibelline family, the Colonne di Roma, was son of Agapito Colonna, Imperial Vicar in Siena. Ottone studied in Perugia and was created cardinal in 1407, by Innocent VII, one of the popes of the schism; by Ottone's election to the chair of St. Peter in 1417 the schism was terminated; he died 1431.

The classical type of the reverse is very remarkable on a medal of this early date.

306. Nicholas V (1447-1455). *Obv.* Bust l., in papal robes, bare-headed. NICOLAVS · PPA · QVINTVS. Below, · TOMAS · *Rev.* A boat r., inscribed ECLESIA, in which the Pope is seated holding a cross with banner and rudder. SEDI ANNO OCTO DI XX OBIT XXV MAR MCCCCLIII.* Below, ANDREAS · GVACALOTIS. By Andrea Guacialotti. Bronze, 2·9; cast.

Tommaso Parentucelli or Lugano of Sarzana; elected, 1447, to succeed Eugenius IV. He made great efforts to unite the arms of Europe against the Turks, but without success; d., 1455.

307. Calixtus III (1455-1458). *Obv.* Bust l., in ecclesiastical robes and mitre. CALISTVS PAPA TERTIVS *Rev.* Arms of the Borgia family with crossed keys and tiara above. ALFONSVS BORGIA GLORIA ISPANIE. Bronze, 1·65; cast.

Alfonso Borgia, a Spaniard, Archbishop of Valencia. Before his election he had exerted himself to put an end to the schism, and had decided the anti-pope Clement VIII to resign his pretensions. Elected, 1455; d., 1458.

* This day, which by the old style should have been the first of 1555, is here reckoned in the previous year.

308. Pius II (1458-1464). *Obv.* Bust l., in papal robes, bare-headed. ENAEAS PIVS SENENSIS PAPA SECVNDVS. *Rev.* Pelican l., feeding its young. DE SANGVINE · NATOS · ALES VT HEC (sic.) CORDIS PAVI. By Andrea di Cremona (cf. Cicognara, Vol. ii. p. 397). Bronze, 2·1; cast and chased.

Enea Silvio Piccolomini, of a Sienese family, was son of Silvio Piccolomini; b., 1405; elected Pope, 1458; d., 1464. He was a man of great attainments, a prolific writer on theology and history, and an able politician. He continued the policy of Nicholas V, directed against the Turkish power.

309. Paul II (1464-1471). 1455. *Obv.* Bust l., in ecclesiastical robes, bare-headed. PETRVS · BARBVS VENETVS CARDINALIS S MARCI. *Rev.* Arms of Barbi family, with cardinal's hat above. HAS · AEDES · CONDIDIT ANNO CHRISTI · M · CCCCLV. Bronze, 1·35; cast.

This medal, it will be seen, was made before the elevation of Paul to the papacy.

310. *Obv.* Bust l., in papal robes, bare-headed. PAVLVS · II · VENETVS · PONT · MAX. *Rev.* People approaching to kiss the toe of the Pope, who is enthroned r. *Ex.*, · AVDIENTIA · PVBLICA · PONT · MAX. Bronze, 1·5; cast.

Pietro Barbo, a Venetian; elected, 1464; d., 1471. He continued to some extent the attempts of Pius II to engage the Christians in a crusade against the Turks; but was given chiefly to luxury and extravagance.

311. Sixtus IV (1471-1484). 1481. *Obv.* Bust l., in papal robes and tiara. · SIXTVS · IIII · PON · · MAX SACRICVLT. *Rev.* Constancy, almost naked, standing facing, leaning on staff. Behind, men and ships (engraved). · PARCERE · SVBIECTIS · ET DEBELLARE SVPERBOS (and in field) · SIXTE POTES (Aen. vi. 854.) Above, MCCCCLXXXI (engraved). In *Ex.*, · CONSTANTIA. Bronze, gilt, 2·4; cast and chased.

312. *Obv.* Bust l., in Papal robes, bare-headed. SIXTVS · &c. · SACRICVLTOR. *Rev.* The Ponte Sisto at Rome? CVRA RERVV PVBLICARVM; all within oak-wreath. Bronze gilt, 1·55; cast.

The Ponte Sisto was built by Baccio Pintelli the architect, in 1474, by order of Sixtus IV.

Francesco d'Albescola della Rovere was the son of a peasant of Savona; b., 1414; elected, 1471; he was continually engaged in disputes with the neighbouring states, and to these the first of the above medals makes allusion; Sixtus is also accused of promoting the Pazzi conspiracy (1478) against the lives of Lorenzo and Giuliano de' Medici (see pp. 14, 16); d., 1484.

313. Innocent VIII (1484-1492). *Obv.* Bust l., in papal robe, bare-headed. · INNOCENTII · IANVENSIS · VIII · PONT · MAX · *Rev.* Shield of Cibi family; above, tiara and crossed keys. INGRESSVS · SVM · IN INNOCENTIA · MEA (Ps. xxv. 1, Vulgate; xxvi. 1, A.V.) Bronze, 2·8; cast.

Giovanni Battista Cibo or Cybo, of a noble Genoese family; b., 1432; bishop successively of Prato and of Melfi. His election to the papacy was secured mainly by the intrigues of Cardinal Rodrigo Borgia, afterwards Alexander VI, whom he rewarded by rich benefices; Innocent was engaged in continual wars with Ferdinand of Naples; d., 1492.

314. Alexander VI (1492-1503). *Obv.* Bust l., in papal robes, bare-headed. ALEXANDER · VI · PONT · MAX · IVST · PACIS · Q · CVLTOR · *Rev.* Castle of St. Angelo. ARCEM IN MOLE DIVI · HADR · INSTAVR · FOSS · AC PRO · PVGNACULIS · MVN · Bronze 2·2; cast.

The notorious Rodrigo Borgia. His father was named Lenzuola, but his mother being sister to Calixtus III, Rodrigo took the family name of this pope, and was raised by him to high dignity in the Church; created cardinal, 1445. He was the most corrupt of all the members of the sacred college; elected pope on the death of Innocent VIII, 1492, he took a violent part against Savonarola, whose condemnation for heresy he pronounced; he was also, like his predecessor, opposed to the house of Aragon in Naples. Alexander died, 1503, leaving four illegitimate children, Giovanni, Cesare, Goffredo and Lucrezia.

315. Julius II (1503-1513). *Obv.* Bust l., in cape and skull-cap. IVLIVS · SECVNDVS · &c. *Rev.* The Vatican Palace. · VIA · IVL · III · ADIT · · LON · M · · ALTI · · L · XX · · P · (Via Julia trium aditum longitudinis m altitudinis lxx pedum.) *Ex.*, VATICANVS · M · Bronze, 1·8; cast.

Giuliano della Rovere, nephew of Sixtus IV; was a bitter opponent of Alexander VI in the lifetime of the latter; elected, 1503; during the greater part of his pontificate he was engaged in a struggle with Louis XII of France; d., 1513.

316. Leo X (1513-1522). *Obv.* Bust r., in papal robes, bare-headed. · LEO · X · &c. *Rev.* Installation of Pope. · QVEM · CREANT · ADORANT · *Ex.*, ROMÆ. Bronze. 1·65; cast and chased.

Giovanni de' Medici, younger son of Lorenzo the

Magnificent; b., 1475; card., 1488, the youngest cardinal who up to that time had ever been appointed; pope, 1513; d., 1522. This short pontificate is the most memorable in the history of Catholicism; as it was chiefly owing to the height to which Leo carried the sale of indulgences and other scandals of the Papal court, that the northern nations of Europe were revolted from the Roman doctrines and from Papal jurisdiction in spiritual matters.

317. Adrian VI (1522-1523). *Obv.* Bust l., in cape and skull-cap. ADRIANVS · VI · &c. *Rev.* Installation. Bronze, 1·75; cast.

Adrian of Utrecht, sometimes called Adrian Boyens, a German; bishop of Tortosa, elected pope, 1522; the choice of this pope was due to the revulsion against the scandals of previous pontificates, for he was a man of severe private character, with no literary or artistic tastes. He made some efforts to reform the Papacy, and he was also much opposed to all literary license; he died the year after his election.

318. Clement VII (1523-1534). Bust r., in papal robes, bare-headed. CLEMENS VII · &c. No reverse. Bronze, 2·5; cast.

Giulio de' Medici, natural son of Giuliano. His mother and the date of his birth are both unknown; created a cardinal by Leo X, 1513; elected Pope, 1523; d., 1534. During his papacy Henry VIII of England assumed the title of Head of the Church, thus severing this country from its dependence upon Rome; and Rome was sacked by the troops under the command of the Constable De Bourbon, 1527.

319. Paul III (1534-1550). *Obv.* Bust r., in Papal robes, bare-headed. PAVLVS · III · &c. *Rev.* A griffin r., round which is twined a serpent; within laurel-wreath. By Valerio Belli? Bronze, 2·4; cast.

320. Same, 1538. *Obv.* Bust l., in papal robes, bare-headed. PAVLVS · III · &c. AN · IIII · M · D · XXXVIII · Below bust, LEO. *Rev.* Rome seated r. on the Seven Hills, beside her, wolf and twins; in front Tiber l. S C. By Lione Lioni. Bronze, 1·75; struck.

321. Same, 1550. *Obv.* Bust r., in papal robes, bare-headed. Dated AN · XVI · and on shoulder ANNO · IVBILAEI · MDL. *Rev.* View of Rome. ALMA · ROMA. By Alessandro Cesati. Bronze, 1·75; struck.

Alessandro Farnese, bishop of Ostia; elected 1534; d.,

1550. In 1545 the Council of Trent assembled under his auspices. He founded the ducal house of Parma and Piacenza (see p. 71).

322. Julius III (1550–1555). *Obv.* Bust l., in papal robes, and square berretta. IVLIVS · III · &c. · ANNO · IIII · *Rev.* Church set on a hill. FVNDAMENTA · EIVS · IN · MONTIBUS · SANCTIS · (Ps. lxxxvi. 1.—An allusion to the name of the pope Del Monte.) Bronze, 2·4; cast.

Giovanni Maria Del Monte, Cardinal Archbishop of Siponte, was elected pope, 1550, and d., 1555. He continued the sittings of the Council of Trent.

323. Marcellus II. 1555. *Obv.* Bust l., in papal robes, bare-headed. · MARCELLVS · II · &c. ANT RVB MEDIOL. *Rev.* Fortune l., with rudder, reading. By Giovanni Antonio de' Rossi. Bronze, 3·05; cast.

Marcello Cervini, Cardinal of Santa Croce, was elected May 1st, 1555, and d. twenty-one days after. He had been previously a legate at the court of Charles V.

Paul IV. See p. 60.

324. Pius IV (1559–1565). *Obv.* Bust l., in papal robes, bare-headed. · PIVS · IIII · PONT · OPT · MAX · AN · II · *Rev.* The pope r., blessing soldiers who kneel before him. View of Rome. INDVLGENTIA · PONT · By Giacomo Trezzo or G. A. de' Rossi? Bronze, 2·8; cast.

Giovanni Angelo de' Medici. His descent cannot be traced from any branch of the Medici of Florence, though he assumed their arms; b., 1499; created cardinal of San Stefano; elected pope, 1559; d. 1565. He was a man of good private character and of a benevolent disposition, whence he received the title of "Father of the poor."

325. Pius V (1565–1572). *Obv.* Bust r., in cape and skull-cap. PIVS · V · &c. · IAC · HOL · F · (engraved). No reverse. Artist unknown. Lead (with broad rim), 3·4; cast.

Michele Ghislieri; b., 1504; cardinal of Sta. Maria della Minerva; pope, 1566; d. 1572. He was an ally of the Emperor and of Spain; and he prepared the expedition against the Turks which resulted in the victory of Lepanto. Pius was, moreover, a great patron of the Inquisition; from his time the influence of the Holy See, which had fallen to its lowest ebb during the papacy of Clement VII, began considerably to revive. What is known as the "counter-reformation" set in, which was

begun by the victory over the Turks, and marked in the reign of the next pope by the Massacre of the Huguenots and the great extension of the power of Philip II of Spain.

326. Gregory XIII (1572-1582). 1579. *Obv.* Half-figure l., in cape, and skull-cap, hand raised in attitude of benediction. GREGORIVS · XIII · &c. *Rev.* A campanile · S · P · Q · R · OPTIMO · PRINCIPI · ANN · DÑI · MDLXXIX. By Federigo Bonzagna? Bronze, 1·75; cast.

327. The Massacre of the Huguenots, 1572. *Obv.* Bust l., in cape, and skull-cap. Legend as last; dated AN · I, and signed, · F · P · *Rev.* Destroying angel r., holding sword and cross; men and women dead, wounded, and flying before her. · VGONOTTORVM · STRAGES · 1572. By Federigo Bonzagna. Silver, 1·25; struck.

Another example in bronze, gilt.

328. A copy of the above, possibly more modern, with some slight varieties. Bronze.

Ugo Buoncompagno, son of Cristoforo Buoncompagno, a rich merchant of Bologna; b., 1502; card., 1565, and several times a legate; pope, 1572; in the same year occurred the celebrated massacre of St. Bartholomew, to which both the Pope and the King of Spain were privy before the event: he introduced the Gregorian Calendar; d., 1585.

329. Sixtus V. (1585-1590). *Obv.* Bust r., in cape, bare-headed. · SIXTVS · V · PONT · OPT · MAX · L · PAR · *Rev.* Securitas, naked to waist, seated r., in chair before altar and holding sceptre. SECVRTAS · POPVLI ROMANI. *Ex.*, · ALMA · ROMA · By Lorenzo Carterone. Bronze, gilt, 1·45; struck.

Felice Peretti of obscure parentage, born 1521; became a Franciscan; made cardinal of Montalto, 1570; pope, 1585. He was a man of good private character and considerable political ability: he took a violent part against the Huguenots and against the English Protestants and Queen Elizabeth, and approved the attempts of Philip II to invade England and to subdue the revolted Netherlands.

330. Urban VII. 1590. *Obv.* Bust l., in papal robes, bare-headed. · VRBANVS · VII · &c. · ANNO · I · M · D · L · XXXX, *Rev.* The seven-branched candlestick of the Temple on a hill. SIC · LVCEAT · LVX · VESTRA (Matt. v. 16.) Bronze, 1·55; struck.

Giambattista Castagna, of a Genoese family; b., 1521;

cardinal of San Marcello, 1583; elected pope 1590, and d. fifteen days afterwards.

331. Gregory XIV (1590–1591). *Obv.* Bust r., in cape and cap · GREGORIVS · XIII · &c. On line of shoulder, NIC · BONIS
Rev. Ceres, facing, looking l., holding ears of corn and cornucopiae · DIEBVS · FAMIS · SATVRAB. (Ps. xxxvi. 19, Vulgate xxxvii. 19, A.V.) By N. de Bonis. Bronze, 1·3; struck.

Nicolo Sfondrato, of a noble family of Cremona, son of Francesco Sfondrato; b., 1535; bishop of Cremona, 1560; pope, 1590; died ten months after his election. Before his elevation he had taken a conspicuous part in the Council of Trent.

332. Clement VIII (1592–1605). 1604. *Obv.* Bust l., in papal robes, bare-headed. CLEMENS · VIII · &c. ANNO · XIII · *Rev.*
 Façade of a building (Gallery of the Vatican?) S · P · Q · R · M · D · C · IIII. Bronze, gilt, 2·35; cast and chased.

Ippolito Aldobrandini, son of Salvestro Aldobrandini, a Florentine patriot; b., 1535; elected pope, 1592; d., 1605. The chief events for which his papacy is remarkable are the conversion of Henry IV to the Roman Catholic faith, and the trial of Beatrice Cenci, 1605.

333. Leo XI. 1605. *Obv.* Bust l., in cape and cap. : LEO : XI : &c. ANNO : I : *Rev.* Dead lion l., and bees. DE · FORTI · DVLCEO · (Judic. xiv. 14) · M · D · C · V · Bronze, 1·4; cast.

Alessandro de' Medici, son of Ottaviano de' Medici by Francesca dau. of Giacomo Salviati; b., 1536; card. archbishop of Florence, 1583; pope, 1605; d. seven days after election.

334. Paul V (1605–1621). 1608. *Obv.* Bust r., in papal robes, bare-headed. PAVLVS · V · BVRGHESIVS ROM · PONT · MAX · A · S · M · DC · VIII · PONT · III · Beneath shoulder, P · SANQVIRIC · *Rev.* St. Peter's. TEM · D · PETRI · IN · VATICANO. *Ex.*, ET · PORTAE · INFERI · NON · PRAE · VALEBUNT. (Matt. xvi. 18.) By Paolo Sanquirico. Bronze, 2·2; cast.

335. 1609. *Obv.* Similar bust l. PAVLVS · V · ROM · &c. A · D · M · DC · IX · PONT · V · · SANQVIRICVS · *Rev.* A fort (at Ferrara). SECVRITAS · POPVLI ·; and below, on scroll · FERRAR · C · (civitas). By Paolo Sanquirico. Bronze, 2·2; cast.

Camillo Borghese; b., in Rome, 1552; sent as papal nuncio into Spain; elected to the papacy, 1605; d., 1621.

Paul V made considerable alterations in the structure of St. Peter's, lengthening the nave and adding the façade which is shown on the first of these two medals, and which was the work of the architect Carlo Maderna.

336. Gregory XV (1621-1623). 1623. *Obv.* Bust r., in papal robes, bare-headed. GREGORIVS · XV · &c. A · III · 1623 · On line of shoulder, · I · A · M · *Rev.* Religion with cross and tiara, Peace with olive-branch and cornucopiæ; arms beneath. PACIS · ET · RELIGIONIS · AMOR. By G. Antonio Moro. Bronze, 1·5; struck.

Alessandro Ludovisi, son of Pompeo Ludovisi, one of the chief magistrates of Bologna (no. 110); b., 1554; archbishop of Bologna, 1612; cardinal, 1616; pope, 1621; d., 1623.

337. Urban VIII (1623-1644). 1640. *Obv.* Bust r., in papal robes, bare-headed. VRBANVS · VIII · &c. A · XVII · MDCXXXX. On line of shoulder, · G · M · F · *Rev.* The papal palace on the Quirinal. AD AEDIVM PONTIFICVM SECURITATEM. By Gaspare Mola. Silver, 1·8; struck.

Maffeo Barberini, b. in Florence; elected pope, 1623; d., 1644. The controversy between the Jansenists and the Molinists arose during this papacy; the pope took the part of the latter and issued a bull against the teaching of Jansen.

338. Innocent X (1644-1655). *Obv.* Bust r., in papal robes, bare-headed. INNOCENTIVS · X · &c. · AN · V · Below, G M. *Rev.* Fountain in the Piazza Navona, Rome, the Stadium of Domitian, scene of the ancient agonalia. ABLVTO AQVA VIRGINE AGONALIVM CRVORE · By G. Mola. Bronze, 1·55; struck.

Giambattista Pamfilio; b. in Rome, 1574; card., 1629; pope, 1644; d., 1655. He, like his predecessor, issued a bull against the five propositions of Jansen.

The fountain to which the medal makes allusion was erected by the architect Bernini.

339. Alexander VII (1655-1667). *Obv.* Bust l., in papal robes and tiara. ALEX · VII · &c. A · VII · 1661 · No reverse. Bronze, 4·1; cast.

Fabio Chigi of a noble family of Siena; b., 1599; papal nuncio at Cologne and cardinal, 1652; pope, 1655; d., 1667. He reformed many abuses in the Church, and did much to embellish Rome: he also confirmed the bull of

his predecessor against the Jansenists, and ordered a *formulary* of adhesion to this bull to be signed by the Gallican bishops.

340. Clement IX (1667-1669). *Obv.* Bust r., in ecclesiastical robes and cap. CLEMENS IX · &c. AN · III · On line of shoulder, F · CHERON · F · *Rev.* The Ponte S. Angelo (formerly Pons Ælius) over the Tiber. Below, River-god, Tiber, r., with wolf and twins; above, Fame r., with two trumpets. ÆLIO PONTE EXORNATO. On edge, F. CHERON. (engraved). By J. F. Cheron. Bronze, 3·8; cast.

Giulio Rospigliosi; b., at Pistoja, 1600; card., 1657; pope, 1667; d., 1669. He took part in bringing about the peace between France and Spain which ended in the treaty of Aix-la-Chapelle, 1668; he also made a temporary truce between the Jesuits and the Jansenists.

The figures of angels which adorn the bridge of S. Angelo were placed there by command of Clement IX; those of St. Peter and St. Paul having been previously made by command of Clement VII.

341. Innocent XI (1676-1689). Bust r., in ecclesiastical robes and cap. INNOCENTIVS · XI · &c. Below, LVCENTI. No reverse. By Girolamo Lucenti. Bronze, 3·95; cast.

Benedetto Odescalchi; b. at Como, 1611; bishop of Novara; cardinal, 1647; pope, 1676; d., 1689. He condemned the 'quietist' teaching of the Spaniard Molinos, who died in Spain in a prison of the Inquisition, 1696.*

342. Alexander VIII (1689-1691). *Obv.* Bust r., in ecclesiastical robes and cap. ALEXANDER · VIII · &c. 1690. On line of shoulder, LV · F · *Rev.* Religion l., with cross and shield, arms of pope, and trampling upon hydra; above, Holy Dove. NON PRÆVALEBIT. By G. Lucenti. Bronze, 3·55; cast.

Pietro Ottoboni; b. in Venice, 1610; bishop of Brescia, and aft. of Frascati; cardinal, 1652; pope, 1689; d., 1691. His papacy was much occupied with disputes between the Gallican clergy and the Holy See.

343. Innocent XII (1691-1700). 1694. *Obv.* Bust r., in ecclesiastical robes, and skull-cap. INNOCEN · XII · PONT · OPT · MAX · A · III · Below, *Beatriz. Hamerana.* *Rev.* Pelican on pe-

* This theologian, Michael Molinos, is not to be confused with Louis Molina, the Jesuit, also a Spaniard, against whose doctrines the writings of Jansen were directed.

destal r., tearing her breast to feed young; landscape behind. **SINVM · SVVM · APERVIT · EGENIS**, and on pedestal, 1694. By Beatrice Hamerani (dau. of Giovanni and granddaughter of Alberto Hamerani, all known medallists.) Bronze, 3·45; cast.

344. Jubilee, 1700. *Obv.* Bust r., in papal robe and tiara. Similar legend. Signed, **HAMERANVS F.** *Rev.* Pope r., opening the sacred door of St. Peter's. On band above, **DOMVS · DEI · ET · PORTA · CÆLI** (Gen. xxviii. 17) *Ex.*, ·1700· (engraved.) By Giovanni? Hamerani. Silver, 1·55; struck.

Antonio Pignatelli; b. at Naples, 1615; cardinal archbishop of Naples, 1681; pope, 1691. Innocent made peace with the Gallican clergy; he condemned some of the writings of Fénelon, the celebrated archbishop of Cambrai; d., 1700.

The last medal commemorates the Jubilee of the year, 1700; part of the ceremony of which was the opening by the pope of the sacred door, which except on these occasions is bricked up. The Jubilee was first instituted by Boniface VIII in 1300, and intended to recur once a century. Its repetition was subsequently made once in every fifty years; Gregory XI fixed it for every 33 years, and Paul II for every 25 years.

345. Clement XI (1700–1721). *Obv.* Bust r., in papal robes and tiara. **CLEMENS : XI : &c. AN : VII. ·C· DVBT · F·?** No reverse. By C. Dubut?* Bronze, 5·1; cast.

Giovanni Francesco Albani; b. at Pesaro, 1649; cardinal of San Silvestro; pope, 1700; d., 1721. The most important act of his papacy, was the issue of the bull "Unigenitus" condemning the teaching of Quesnel.

* There was more than one medallist of the name Dubut living in the early part of the eighteenth century. The initial C., however, does not occur on the other pieces with their signature. The signature in this case might very well be Durut, but that name is not known among those of medallists.

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