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# MEDALS OF CENTENARIANS.

BY

F. PARKES WEBER, M.D., F.S.A.

REPRINTED FROM THE "NUMISMATIC CHRONICLE,"

THIRD SERIES, VOL. XVII., PAGES 309—313.



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## MEDALS OF CENTENARIANS.

SINCE compiling the description of Medals of Centenarians for the *Numismatic Chronicle*, 1895 (p. 301), the following additional ones have come to my notice. They form by no means the least interesting of the series, and specimens of each of them are in my own collection.

BERNARD LE BOVIER DE FONTENELLE, 1730.

1A. *Obv.*—BER<sup>RD</sup> DE FONTENELLE. DEN DE L'ACAD.  
FR. Draped bust to l. Signed below, S.  
CURÉ. F.

*Rev.*—LES GRACES APOLLON MINERVE L'ONT  
FORMÉ. Group of Minerva, Apollo, and the  
Three Graces, similar to that on the reverse of  
No. 1, but the design is reversed. In the exergue  
is the date MDCCXXX, with the artist's signa-  
ture SI. CURÉ. F.

Diameter 2·15 inches; cast; Æ.

This is one of the medals of Titon du Tillet's *Parnasse François* series, but is a variety of that engraved in his book, *Le Parnasse François* (Paris, 1732, folio, Pl. x), and bears the artist's signature. Simon Curé, who died in 1734, was an engraver and jeweller; he executed the *Parnasse François* series of medals after models by the sculptor Louis Garnier. On a cast bronze portrait medal-

lion of the poet, Voiture, in my collection, modelled in similar style to that of the *Parnasse François* medals, the signature, L. GARNIER. F., occurs on the truncation.

SIR MOSES MONTEFIORE, BART., 1864.

1A. *Obv.*—JUDITH, LADY MONTEFIORE. SIR MOSES MONTEFIORE, BART., F.R.S. Their heads jugate to l. Signed below, CH. WIENER, 1864.

*Rev.*—Within a wreath of roses, thistles, shamrock, palm, oak, and olive, are Hebrew inscriptions signifying: “And it came to pass in those days, when Moses was grown, that he went out unto his brethren, and looked on their burdens” [*Exodus*, chap. 2, verse 11]. “And they that be wise shall shine as the brightness of the firmament; and they that turn many to righteousness, as the stars for ever and ever” [*Daniel*, chap. 12, verse 3]. On the ribbon which binds the wreath are the following inscriptions in Hebrew letters:—“Jerusalem,” “Damascus 5600 [= A.D. 1840],” “Russia, 5606 [= A.D. 1846],” “Rome, 5618 [= A.D. 1858],” and “Morocco, 5624 [= A.D. 1864].”

Diameter 2·7 inches; struck; Æ. By the Belgian Medallist, Charles Wiener; who worked in London from 1862 to 1865.

The dates after the names of places on the reverse of this medal are those of the years when Sir Moses Montefiore visited them for his philanthropic purposes. The medal was struck after his return from Morocco in 1864.

For the translation of the inscriptions on the medal I am indebted to the Rev. Dr. H. Adler.

LOUIS VICTOR BAILLOT, the last French survivor of the battle of Waterloo. He was born at Percey, in the Department of Yonne, on 9th April, 1793. As a young man he is said to have appeared almost too

delicate for a soldier's life, but owing to the need for more soldiers, he was enrolled for military service, at eighteen years of age, 25th November, 1812 (105th regiment of the line). After Waterloo, he was kept for a short time prisoner at Plymouth, and when he came back received his discharge on account of (supposed) phthisis of the second degree (discharge signed at Auxerre, 5th November, 1816). He is now living at Carisey, a small town not far from his birthplace, and likewise in the Department of Yonne. Like other veterans, he obtained the St. Helena medal when it was issued by Napoleon III. (in 1858), and on 29th February, 1896 when nearly 103 years of age, was decorated by the President of the French Republic with the Cross of the Legion of Honour. The following medal is by M. Paul Bévillé, a pupil of the sculptor Chapu.

*Obv.*—VICTOR . BAILLOT . NÉ . A . PERCEY . YONNE  
. LE . 9 . AVRIL . 1793. Profile head with  
clothed neck to r. Behind the neck is repre-  
sented the St. Helena medal. Signed on the  
truncation, PAUL BÉVILLE.

*Rev.*—Engraved inscription :—“VICTOR BAILLOT dernier  
survivant de Waterloo, décoré de la Légion  
d’Honneur le 29 Fevrier 1896.—PARIS 5 OCTO-  
BRE 1896,  
PAUL BÉVILLE.”

Diameter 3·05 inches; cast; Æ.

BARTHOLOMEW JOHNSON, of Scarborough. I am indebted to the kindness of Mr. J. E. T. Graham, Town Clerk of Scarborough, for the following note on this centenarian. He was born at Wykeham, near Scarborough, on October 3rd, 1710. Mr. Graham sup-

poses that he was apprenticed to a barber, but is not certain whether he continued in that business. He resided in Scarborough up to the time of his death, which took place on February 7th, 1814, in his 104th year. A tombstone in the churchyard at Wykeham, where he was buried, bears a long inscription to his memory. Lord Mulgrave commissioned the artist, J. Jackson, R.A., to paint a portrait of Mr. Bartholomew Johnson, and presented it to the Corporation of Scarborough; this portrait, which was painted from life, now hangs in the Council Chamber of the town. Mr. Johnson was an excellent player on the violoncello, and on October 7th, 1811, when he entered on his 102nd year, he was entertained at a dinner by the Freemasons, at the Freemasons' Lodge, Scarborough. On this occasion he took part in a quartette, playing on the violoncello the bass of a minuet he had composed some years before; the other instrumental parts of which were written for the occasion by the composer W. Shield. Mr. Graham was not aware that any medal of Johnson existed.

*Obv.*—MR. BARTHOLOMEW JOHNSON. AGED 103.  
His bust three-quarters facing to l. He wears small wig and ordinary clothes. Below, in smaller letters:—TO THE CORPORATION OF SCARBOROUGH.

*Rev.*—HE WAS A MAN, TAKE HIM FOR ALL IN ALL . WE SHALL NOT LOOK UPON HIS LIKE AGAIN. A group of musical instruments, with an open music-book and sprigs of laurel and oak.

Diameter 1.65 inches; struck; Æ.



The British Museum likewise possesses an example, similar but in copper bronzed. These medals were probably struck, after his death in 1814, by one of the better Birmingham medallists of the time. The piece is doubtless dedicated to the Corporation of Scarborough, because the portrait has been taken by the medallist from the painting belonging to the Corporation.

