

# BENEDETTO PISTRUCCI

ITALIAN MEDALLIST & GEM-ENGRAVER

1784 — 1855



BY

L. FORRER, F.R.N.S.

MEMBER OF THE ITALIAN NUMISMATIC SOCIETY  
AND OF THE CIRCOLO NUMISMATICO MILANESE

*(Extract from the "Biographical Dictionary of Medallists, &c.")*


LONDON

SPINK & SON LTD  
17 & 18 PICCADILLY, LONDON, W.

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## BENEDETTO PISTRUCCI

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This distinguished Gem-engraver, Medallist and Coin-engraver, born in Rome on 29. May 1784, died at Flora Lodge, near Windsor on 16 September 1855. He was the second son of a family of three. His father, Frederico Pistrucci, a Judge in the Criminal Court, and his mother, Antonia Greco, were both Romans, who enjoyed a fairly good position and were enabled to bestow a liberal education on their children. The eldest son, Philip, devoted himself to painting, but was equally successful as a Copper-plate engraver, and a poet.

Benedetto attended schools at Bologna, Rome and Naples, but did not show himself a brilliant scholar. He owns, in his autobiography, that he acquired little Latin, and preferred amusing himself by constructing toy cars and cannon. His father intended him to become a lawyer, whereas his tastes lay in quite another direction. Having made acquaintance at Naples with a painter of the name of Mango, whose brother in Rome was an Engraver of cameos, "he became quite crazy to learn such a profession", and at the age of fourteen he was sent to Rome to be apprenticed to Signor Mango. Although his master was an indifferent artist, the youth made rapid progress, and in less than a year was able to draw figures, which were considered excellent. He now applied himself to serious study under Tofanelli, and even on holy days, after having fulfilled the duties of religion, he and his brother Philip, used to go to the chambers of the Vatican painted by Raphael, to draw after the great Master. After some months of arduous labour, he had acquired considerable ability in cutting hard and soft flints, which Mango sold with great profit to himself. About this time, in a dispute which arose between Benedetto and his colleagues at the workshop, he was severely wounded, and was confined to his house in consequence. He set himself to model in wax, at home, without any instruction, bas-reliefs, heads, mythological subjects, etc., and thus



attracted the notice of a cameo-merchant, Domenico Desalief, who gave him a stone of three strata to cut for him, and later employed him on a large cameo, representing the Crowning of a Warrior, which was considered by Denon, Director of the Paris Medal Mint, as an antique, and passed as such in the Cabinet of the Czarina Catherine II.

Benedetto was about fifteen when his father placed him with the Gem-engraver Morelli, an eminent artist, patronized by the Pope



Benedetto Pistrucci (enlarged from Elisa Pistrucci's Portrait-cameo).

and Napoleon I. "In the space of eleven months, he cut nine cameos for him, amongst which were some both large and difficult, and, in his leisure hours, he made five for himself." He employed his spare time in attending the Drawing Academy at the Campidoglio, and, modelling in clay, obtaining the first prize in sculpture at the first competition. Morelli, says Pistrucci, grew jealous of him, and wishing to check his progress, gave him menial work to do,



unsuited to his abilities, so he decided to start business on his own account, and as he expresses it, “loaded with commissions on all sides, I began my career of professor, at not quite sixteen years of age?”

In 1802 the artist married Barbara Folchi, the daughter of a well-to-do merchant in Rome, by whom, at the age of nineteen, he had already a daughter, named Victoria, and at twenty, a son, Vincenzo. This son, like most of the males in Pistrucci's family (including the artist himself), was born with a curious physical peculiarity in having the palms of his hands and the soles of his feet covered with a thick callous skin; Pistrucci states that he had to pare it, from time to time, with a razor.

Until 1814, with short intervals, the artist worked at Rome, at first for the dealer Ignazio Vescovali, who supplied many gems to



Portrait Model of Napoleon I., by Pistrucci.

Poniatowski, Blacas, and other collectors, then for Count Demidof, a wealthy Russian, and General Bale, and later also for the dealer Angiolo Bonelli, who did not scruple to pass off some of his productions as antiques. He made Portrait-cameos of Princess Bacciochi, Grand-Duchess of Tuscany (Napoleon's sister), and was, at her request, entrusted to give instruction in modelling at the court, and for this purpose was invited to Florence and Pisa. The Queen of Naples, and Princess Borghese also patronized him, and he executed a portrait of the Princess Napoleon, and of the Marchesa Canami, daughter of the Spanish Ambassador.

In 1814 the downfall of Napoleon caused Pistrucci to return to Rome, where Bonelli, who had just returned from England, gave him a great quantity of work to do, at the same time suggesting, jokingly, that he should go to London. He readily agreed to accompany Bonelli, but did not go further than Paris with him (December 1814). There he met several collectors from whom he obtained orders, and made a model in wax of Napoleon, which “was considered extremely like”.

On the approach of the Allies to Paris, Pistrucci set out for London. At Dover, probably on the instigation of Bonelli, he suffered very rough handling on the part of the Custom officials, who overhauled all his stock of cameos and models. In London, he put up at Brunet’s Hotel, in Leicester Square.

Through a Mr. König, to whom the artist was recommended from Paris, he made the acquaintance of Sir Joseph Banks, who ordered him to model his portrait. At his house, he met the famous collector, Richard Payne Knight, who had come to show a cameo — a fragment, representing the head of Flora (or Persephone), — purchased as an antique from Bonelli for £ 100 (some accounts state five hundred, and two hundred and fifty guineas). Pistrucci at once recognized it as his work, and “explained to Knight that



Fragmentary Cameo, Head of Flora, by Pistrucci.

he had made it for Bonelli about six years previously at Rome for less than £ 5, and that like all his productions it bore his private mark, a Greek  $\Lambda$ ”. “Knight”, continues Mr. Wroth, “angrily asserted that the cameo was antique, and declared to Banks that the wreath was not of roses, but of an extinct species of pomegranate blossoms. Banks examined it and exclaimed, ‘By God they are roses — and I am a botanist’.

Pistrucci was commissioned to cut another Flora, which even exceeded in beauty the first one, but Knight would not be persuaded even then that his original purchase was not an antique, and in his manuscript catalogue of his gems, which he bequeathed to the British Museum, he persists in describing the wreath as of pomegranate blossoms — ‘non rosas, ut B. Pistrucci gemmarum sculptor, qui lapidem hunc se suâ manu scalpisse gloriatus est, praedicaverat,

et se eas ad vivum imitando expressisse, pari stultitia et impudentia assuerit.”

Pistrucci made a third ‘Flora’ cameo for William Richard Hamilton, vice-president of the Society of Antiquaries, and yet another replica is still in the possession of Major S. Poggioli, in Rome.

Pistrucci now began to be patronized, and his success, says King, “surpassed, as far as pecuniary remuneration went, the wildest dreams of any of his profession in previous ages.” Sir Joseph Banks paid him fifty guineas for making a portrait of George III. in a jasper cameo, and in 1816, he presented him to the Master of the Mint, Mr. Wellesley Pole (afterwards Lord Maryborough), who gave the jasper cameo of George III. to be copied on the Half-



View of the Royal Mint, London, *temp.* George III.

crown, by Thomas Wyon Junior, the Chief-engraver. The work proved inferior to Pistrucci’s model and was disapproved.

“The Italian artist having suggested St. George and the Dragon as a suitable subject for the reverse of the new gold coinage, he was commissioned by Pole to execute a cameo of it in jasper, to be copied; for which he paid him, by agreement, one hundred guineas. At this juncture (1817) T. Wyon died and from the ill-success of the copy of Pistrucci’s George III. by the Mint-engraver, and the improbability of any other person in the Mint being able to copy the George and Dragon, the Master considered that it would be necessary to employ Pistrucci himself to engrave both subjects on the dies, and offered him the post of Chief-engraver, with a salary of five hundred pounds per annum, and one of the houses within the walls of the Royal Mint appropriated for the officers of the establishment” (Billing, *op. cit.*, p. 192).

The jasper George and the Dragon, purchased by Wellesley Pole for the coins, was an *original*, and not the cameo, or wax model, which he had made previously for a 'George' to be worn by Earl Spencer, **K.G.** The design was considerably modified, and the St. George was modelled from life, the original being an Italian servant in Brunet's Hotel.



Pattern Crown of George IV., 1820; by Pistrucci.

Pistrucci's St. George and the Dragon first appeared on the Sovereign of 1817 and Pattern Crowns of the same date. The Crown of George IV. was called by Denon, the Director of the French Mint, the handsomest coin in Europe.

"The design, still retained, does not", observes Mr. Wroth, "strictly speaking, owe its origin to Pistrucci. It can be traced back to a shell-cameo, the 'Bataille coquille', in the collection of the Duke of Orleans. This was copied, at least in part, by Giovanni Pichler, whose intaglio with this subject became popular in Rome. Pistrucci himself, when in Italy, had made four copies (two cameos and two intaglios) of Pichler's intaglio."

Pistrucci made several patterns of the 'Sovereign' and 'Crown' of George III. A fine Pattern Crown (obv. only; *illustrated*), from the artist's own collection, and later in the Murdoch Collection, exhibits the best portrait of George III. the artist was ever able to cut. The coin was accompanied by an autograph note, of which the following is a translation.

Enclosed is a proof of the head of the Five-shilling Piece of George III., of extreme rarity, being unique, the die having broken as may be seen by the flaw in the impression. This is different from all, and as regards the work it is the best head which I ever did for that coin. I never succeeded in re-doing it as fine, notwithstanding the innumerable times I had to repeat the puncheons and dies of the said coin, which broke, and although I nearly always used the remainder of this puncheon to do the others, it will be clearly seen that the first is always the best. This is in my possession, as the mint master gave it to me, as he did at



other times, not asking me for the payment of the metal as I was obliged to pay afterwards. — B. PISTRUCCI.



Pattern Crown of George III , by Pistrucci.

Referring to the reverse of the Crown, Hawkins criticises the design. “The position of the right leg was purposely, but unfortunately, changed; for, as the hero now sits upon his horse, he must inevitably fall to the ground the moment he attempts to



Original Design of the St. George and Dragon, by Pistrucci.

strike the meditated blow with the sword.” In answer to this criticism, Billing remarks : “ Now, Pistrucci, who had doated upon horses from his childhood (a perfect *Φιλιππος*), and who — as was said of Murat, and perhaps of many others — ‘rode like a Centaur’,

was not likely to represent a hero that could not keep his seat; on the contrary, every one can see on the sovereign, double-sovereign, or crown piece, that the rider sits perfectly straight and firm, — that the left foot is visible below the horse's belly, showing that the rider has closed his *left* leg to counterbalance the exertion of the *right* arms”

Various alterations in the design of the St. George and Dragon are noticeable on Patterns of the Sovereign. One of these, undated, was accompanied by an interesting note, of which the following is a partial translation, showing the artist's description of the progress of his work :

Extremely rare proof of a sovereign, with head of George III, finished, but without the lettering, the reverse is unfinished; my first work with the graving-tool, and struck without a collar. One may like to know that, when I did this work, I had had no practice as yet in engraving on steel. After having engraved the puncheon, I had it tempered in its unfinished state, and a die executed from it. I had the surface of the die planed, and then struck this proof coin to see the effect of my work. After this, I made another puncheon, which I finished, feeling sure that my work was raised over a flat surface. One will see on this piece the marks of the wire-work design, which I drew to be sure of what I was doing, a thing I never had to do when engraving camei, an art in which I had much more practice. — It will be noticed further that the handle of the spear is shorter than on the current coins with the same St. George, and this I did so that the spear-handle should not pass over the horse, which did not seem tasteful to me. — This piece is one of the most curious of my small series of proofs, and I value it very highly because it is my first work and I saw it struck from the presses at the Mint, &c., &c. — B. PISTRUCCI.



Unfinished Proof of the Sovereign.

Two Reverses of Proof Sovereigns (Murdoch sale, March 1904, lot 190) were described thus by Pistrucci, in the autograph note in which they were wrapped :

These proofs were struck from a die which had passed four times through the fire, and got worse each time, the action of the fire spoiling the edges, and I am only surprised that they are as good after so many experiments. I had these proofs made, as I wanted to see the effect of the hand holding the bridle, as, after having completed my work from my model, they made me change the hand, which was at first showing a portion of the arm, to what is now seen on the current coins. These are of the highest rarity and unique. Presented by Mr. Pole. — B. PISTRUCCI.

In my list of Pistrucci's works I give a fairly exhaustive list of his monetary productions, as well as of his gems and wax models, from information I have been supplied with by Major Serafino Poggioli, husband of his granddaughter.

“During the manufacture of the new coinage in 1816 Pistrucci was employed at the mint as an outside assistant. On 22 September 1817 Thomas Wyon died, and Pole offered Pistrucci the post of Chief-engraver. The appointment was resisted by the moneyers (the corporation of the Mint), and for several years Pistrucci was attacked and calumniated in the “Times” and other newspapers, chiefly on the ground of his foreign origin. He found a staunch defender in W. R. Hamilton. The office of Chief-engraver was kept in abeyance, though Pistrucci continued to perform the duties. At last, in 1828, as a compromise, William Wyon, the second engraver at the mint, was made Chief-engraver, and Pistrucci received the designation of “Chief Medallist” (W. Wroth, *Dict. Nat. Biog.*, XLV, 329).



Obv. of Pattern Crown, 1818, by Pistrucci (without the artist's signature).

Pistrucci, says King, gave great offence to the susceptibilities of John Bull, by signing his name in full in the exergue of the crowns, a thing hitherto unknown in this country, though commonly done abroad (*Ant. Gems*, 1872, 449).

Among Pistrucci's chief opponents were Mr. Hawkins, the Keeper of Coins and Antiquities at the British Museum, and Nicholas Carlisle, Secretary of the Society of Antiquaries. The artist's works were described as having a scratchy appearance, and of wanting in boldness; he was reported to have cut the steel matrices by means of a lapidary's wheel, and practically accused of extorting money from the Master of the Mint. Carlisle's aspersions were refuted by W. R. Hamilton, who broke friendship over the quarrel. In a letter to Carlisle by W. D. Haggard, in the possession of Messrs. Spink & Son L<sup>d</sup>, occurs the passage: “Wyon could no more



cut the beautiful gems in which Pistrucci excels than could Pistrucci engrave dies equal in beauty to those of Wyon". Hawkins had nevertheless to acknowledge that "Pistrucci's work is beautifully executed, and its appearance was hailed with pleasure, and with the hope, that those who were in authority were weaning themselves from their attachment to armorial bearings, and becoming alive to the beauty, interest, and importance of classical reverses".



*First Stage.*



*Second Stage.*

Pistrucci was very fond of showing his mode of working, which may be described at follows. He first drafted a design of the future die he intended to engrave, then made a model in a preparation of



*Third Stage.*



*Fourth Stage.*

Pattern Crown of George III. (small head), 1818, by Pistrucci (showing four successive stages of the process of engraving).

white bees-wax. He afterwards spread this wax upon a piece of glass or slate, adding and working in successive portions until the design was completed to his satisfaction. When the human figure had to be reproduced, he represented it first in a nude condition, to secure a natural and correct rendering of the postures and relative measure-

ments of the individual parts; afterwards the needful draperies and other accessory embellishments were added and worked over. Such models were made upon a scale that afforded a design of larger size than the die which was intended to be engraved. They were



*First Stage.*



*Second Stage.*

plotted into squares of equal measurements, and so transferred with accuracy direct to the metallic surface. In many instances, the artist cut the types in steel without previously making a model. Some



*Third Stage*

*(without the artist's signature).*



*Completed Die.*

Pattern Crown of George III. (large head), 1818, by Pistrucci  
(showing four successive stages of the process of engraving).

Patterns in lead, from Pistrucci's own collection, show the progressive stages of his work, and give an idea of the accuracy, minuteness, and painstaking method and process of engraving coin-dies.

The weakest part of Pistrucci's style, notes King, is his treatment of the hair, which is extremely unnatural and wiry. Yet his Coronation medals of George IV. and Victoria are entirely free from this defect (*Ant. Gems*, p. 449).

Pistrucci was entrusted with the cutting of dies for the coinage



The Waterloo Medallion (obv.), by Pistrucci.

from 1817, and he retouched and corrected the matrices and punches of the silver coins dated 1815-1817. The Crowns were issued in 1818, 1819 and 1820. In 1820 he engraved a Pattern Five Pound piece of George III., of which only twenty-five specimens were



officially struck, but it is said that Pistrucci, on hearing of the death of the King, gave hasty orders for the striking off of a few more specimens. A proof in silver was amongst the coins left by the artist to his daughter; it was mounted as a brooch which had been worn by her many years. Of that same date is also the Pattern



The Waterloo Medallion (R.), by Pistrucci.

Two Pound piece, of which about sixty specimens were struck. There were two proofs of this piece in silver in the Pistrucci collection. Beside these Patterns, we find by the artist Sovereigns of George III., 1817, 1818, 1819 (perhaps unique), and 1820; Half-

sovereigns 1817, 1818, and 1820 (a Pattern), as well as many other Proofs and Patterns which will be found enumerated below. Under George IV., Pistrucci engraved the early coins of this reign, *R.* of Double Sovereign, 1823; Sovereign; 1821-1825; Half-sovereign, 1821, 1823-25; Crown, 1821-22; Pattern Crown, &c. (*Vide* List of productions).

For his Coronation medal of George IV., Pistrucci, after refusing to copy Sir Thomas Lawrence's portrait of the King, obtained sittings. Again, he declined to reproduce Sir Francis Chantrey's bust of George, when he was required to execute a medal commemorating the royal visit to Ireland, in 1821, and on the coinage of 1822. In this way he wounded the *amour-propre* of the Royal Academicians, and of many other influential persons. He had no share, says Wroth, in producing the Coronation medal of William IV., as he again refused to copy a bust by Chantrey, but Queen Victoria sat for her portrait on the Coronation medal of 1838, which was hastily executed by Pistrucci in three months, and gave general dissatisfaction.

“ In 1838 ”, continues Mr. Wroth, “ Pistrucci, on the recommendation of Samuel Rogers, made the silver seal of the duchy of Lancaster. The work was finished in the short space of fifteen days by a process which the artist claimed to have invented, and by which a punch or die could be cast in metal from the wax or clay model, instead of being copied from it with graving tools, as had hitherto been usual (Weber, *Medals and Medallions*, &c., 1894). The originality of this process (which has since been adopted by medallists) was disputed at the time by John Baddeley (*Mechanics' Magazine*, XXVII, 401), who claimed that it had been practised fifty years before by his grandfather at the Soho Mint; but Pistrucci's claim was defended by William Baddeley (*ib.*, XXVIII, 36) and others (cf. *Num. Journal*, II. 111 f.; *Num. Chron.* I, 53, 123 f. 230 f.) ”. The real inventor of the first Reducing machine was Hulot, in 1766, and his invention served as a pattern to all the later appliances of the same kind.

Pistrucci's master-piece is undoubtedly the Waterloo Medallion which took him over thirty years to complete. It was begun in 1817 and the matrices were not delivered to the Master of the Mint before 1850. Pistrucci, on his appointment at the Mint, 1817, had no longer any opportunity of earning anything beyond his salary; he wished to bring his family from Rome, and to pay his expenses, needed a certain sum of money. To remunerate him in lieu of engraving gems, the Master of the Mint hit upon the expedient of ordering the Waterloo Medal, as an extra work, for the execution of which it was agreed that he should be paid three thousand five hundred pounds sterling, the sum of two thousand pounds being advanced to him by instalments within a short time (*Billing*, p. 193).

The Waterloo medallion, the dies of which were never hardened, though impressions in soft metal and electrotypes were taken and sold to the public, far excelled, according to Pistrucci's own published account, anything ever attempted in that way both in its magnitude ( $4\frac{1}{2}$  inches in diameter) and likewise in the number of the figures introduced. King states that it had been originally the intention of the Mint to present a copy in gold to each of the princes who shared in the triumph, and in silver to the minor

Qui alcuni trovano che si provò in oro il verso delle monete  
Di sua Maestà l'ingia questo. Qui comincio che spieghi la storia di questo die provò. Sappia il lettore che questo lavoro  
è il primo che io feci a bellina, e non era veduto mai lavorato in un'ora di alcuni anni, e non è di miglior stile  
di quel che mi qualcheduno potrebbe pensare, se non questo lavoro bene inteso e non perduto in un'ora di lavoro. Se lo feci perché  
mi conveniva farlo per contentare il Re che mi lo comandò. Sappia il lettore di più che io non ho paura di  
non far niente di più facile se non al contrario molto più difficile vedendo che cominciando bisogna finire  
non per altro che per non aver paura che lo stampo si alteri, e che quando si lavora in oro si fa con più  
gli altri die che non di più in oro, e si fa con più cura e si fa con più cura che non si fa con gli altri die  
e non per altro che per non aver paura che lo stampo si alteri, e che quando si lavora in oro si fa con più  
la questione del suo grado, e non per altro che per non aver paura che lo stampo si alteri, e che quando si lavora in oro si fa con più  
e in oro si fa con più cura e si fa con più cura che non si fa con gli altri die, e non per altro che per non aver paura  
della prova che si fa perché volere vedere l'effetto della mano che non si fa con gli altri die, e non per altro che per non aver paura  
come lavoro, e non per altro che per non aver paura che lo stampo si alteri, e che quando si lavora in oro si fa con più  
cruce. Sono convinto perché sono unichè e sono talmente in oro che non si fa con gli altri die, e non per altro che per non aver paura  
che non lo regali.

P. P. Sui questo lavoro molto meglio prima che  
mi affrettò a fare l'ingia

P. Pistrucci  
Capo incisore della Moneta

Facsimile of an Autograph Note of Pistrucci.

satellites of their glory. *Tempora mutantur*. The dies lie in the Mint Museum. A very full description of the medallion is given in the *Illustrated London News*, 22 June 1861.

After 1825 Pistrucci's connection with the coinage entirely ceased. He continued to reside at the Mint until 1849, where he was employed in cutting dies for medals. In his spare time he was allowed to follow his proper profession. He obtained very high

prices for his cameos and intaglios (the latter are now very rare), and occasionally executed busts, as those of the Duke of Wellington (in the United Service Museum), of Pozzo di Borgo, and several London friends.

In October 1839 the Papal government offered Pistrucci the post of Chief-engraver at the Mint of Rome, but finding his emoluments too low he returned to London in 1840.

In 1849 the artist went to live at Fine Arts Cottage, Old Windsor, and a little later he moved to Flora Lodge, Englefield Green, near Windsor, where he died, of inflammation of the lungs, on 16. September 1855.

His sight remained good to the last ; he was able to do minute work, and undertake orders for gems until a few months before his death. His handwriting was unusually small. I reproduce a facsimile of one of the autograph notes which accompanied some of the coins in his collection, which until a few years ago was in the possession of his relative, Major Serafino Poggioli, of Rome.

Pistrucci had six children, the two eldest were born at Rome, and one died in early youth. His son, Camillo, was a pupil of Thorwaldsen, and obtained an appointment from the Papal government to restore ancient statues. He died of cholera in 1854. The two younger daughters, Elena and Maria Eliza (Signora Marsuzi), who resided for some years at the Mint with their father, after the family's return to Rome, acquired skill in gem-engraving and attained celebrity at Rome, at a later time, as Cameo-engravers.

Pistrucci was a Member of the Athenaeum Club from 1842, and held diplomas from the Academy of St. Luke at Rome, from the Royal Academy of Arts at Copenhagen, and from the Institute of France. He was a man of fine presence, but very excitable, and as he describes himself unfortunately very proud. He was very persevering and laborious, working sometimes for eighteen hours out of the twenty-four.

To honour the memory of Pistrucci the municipality of Rome has given his name to one of the streets of the new aristocratic quarter of the city.

It may be going too far to endorse Dr Billing's appreciation of the artist when he says : " Pistrucci was, and is, and will remain, the immortal of the nineteenth century, as Dioscorides of the first, and Cellini of the (cinque cento) sixteenth ; " nevertheless, the Italian Medallist and Gem-engraver stands very high amongst his colleagues, and in the glyptic art he certainly was not surpassed in the nineteenth century.

Extract from *The Illustrated London News*.

Sep. 22<sup>d</sup> 1855, page 347.

Benedetto Pistrucci is no more ! Who has not heard of Pistrucci ? It was Pistrucci who made (with the exception of the Shillings and Sixpences) all the



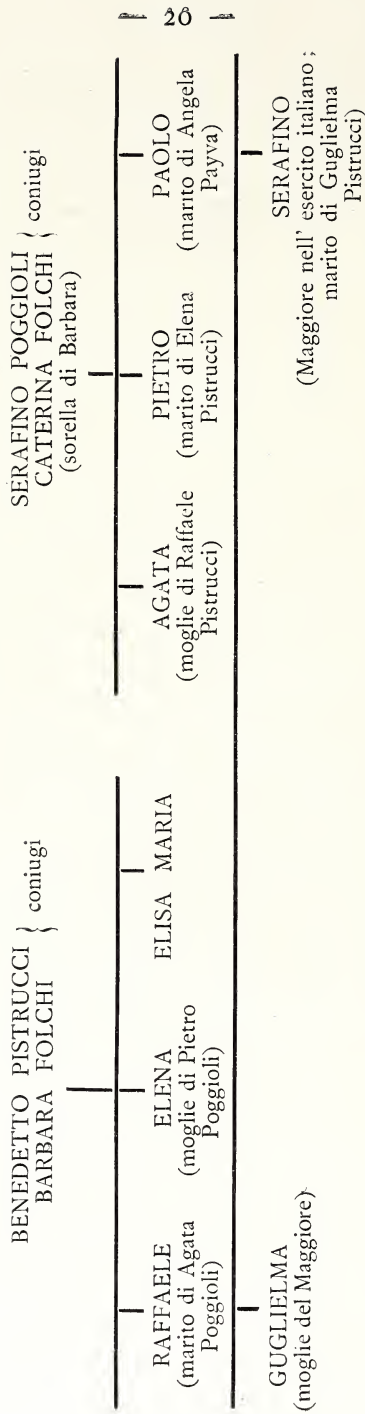
Coins of King George III, since the Peace of 1815, and the Six principal coins of King George IV. He was the great man at the Mint between Pingo and Wyon, and was certainly a master in his art. The collector of English medals has few finer things to show than the Coronation medal of George IV; which the then Master of the Mint very properly entrusted to Benedetto. There was a great outcry at the time at the selection of a foreigner; but we doubt very much if there was anyone then in England at all equal to Pistrucci in the mysterious art of die-sinking. The result at least justified the choice. Die-sinkers for the coins in England have lived in a state of warfare with one another. The great Simon, in the reign of King Charles II., was at strife with the Dutch brothers, the celebrated Roettiers; his famous Petition Crown (perhaps the finest in the world) originating in his controversy at the Mint. The Roettiers afterwards quarrelled with Rawlings. Rawlings succeeded to more than one feud; Croker, an Irishman, employed at the Mint in the reign of Queen Anne, had his disturbances; his successors were not without theirs; and in our own time, the quarrel between the late Mr. Wyon and now the late Mr. Pistrucci was in the calling of art a matter of public and unhappy notoriety.

The man who made the coronation medal of George IV., and all the fine "Dragon" sovereigns of that Monarch, was, we believe, first brought into notice at the Mint when Mr. Pole was Master. Pole thought more than favourably of his abilities, and Pistrucci was at once employed on a medal (the Medal) designed to commemorate what was then a recent event, the Battle of Waterloo. Great things were expected from this medal. It was to excel we were assured — whatever "insolent Greece or haughty Rome" had struck and "sown" to commemorate their greatest victories both by land and wave. What Simon had done for the great victories over the Dutch achieved by Blake against Van Tromp and De Ruyter was to sink into insignificance when compared with Pistrucci's medal for the victory achieved by Wellington over Napoleon. The Master and the Moneyers of the Mint were plagued with early applications for proof impressions of the glorious medal. Collectors reserved central circles in their cabinets for examples of the coming wonder. Years passed by, and nothing was heard of it. The old King died, and still nothing certain was heard about it. George the Fourth died, and collectors were still impatient. William the Fourth died, and Mr. Hamilton assured us that it was in hand — would be a glorious work, and one well worth waiting for. Then came the Mint Commission of 1848, and it was not forthcoming. Why? The artist had given — so he informed the Commission — ten long years, and those with long days, to this very Medal. But it was still unfinished. He had been ill used, but proposed to call on the Master of the Mint on the 1<sup>st</sup> of January, 1849, to place in his hands the two matrices of the long expected medal. The 1<sup>st</sup> of January came, but no medal. The Great Captain whose Victory it was designed to commemorate died, and yet no medal; and now forty years after the event Pistrucci himself dies, and the medal is unpublished and unknown to the Master of the Mint. If the commemoration of Waterloo had depended on Mr. Pistrucci's medal, it had been forgotten as much as Bosworth field or Bunker's hill. On Sunday last this eminent engraver ceased to exist. He died at Englefield Green in the seventy-third year of his age, a duration of life to which, in conversation amongst his friends, he had no idea of reaching. The fumes of the refinery at the Mint had shortened his days, so he was wont to allege, waiting the scriptural threescore and ten. From the sulphuric acid of that plague spot he had been subject (and from no other cause) to very severe headaches, and to a continuous difficulty in breathing. Sulphuric acid tainted his tongue in the morning and at night; yet he lived, we see, into his seventy-third year, and has left a name to be honourably remembered in the art he practised with a skill very rare indeed among modern die-sinkers. We sincerely trust that he has left the Waterloo Medal in a finished state; and, if so, that his friends will add to his well earned reputation by giving it to the world at once.

## GENEALOGICAL TABLE

SHOWING THE RELATION BETWEEN MAJOR SERAFINO POGGIOLI, OF ROME,

the owner of the Collection of Gems and Wax Models, to his ancestor Benedetto Pistrucci.



N. B. — Benedetto Pistrucci e Serafino Poggioli ebbero molti figli; ma nel sopra descritto albero genealogico delle due famiglie sono indicati solo i nomi di quelli che possono interessare per la monografia scritta dal sig. Forrer.

LIST OF BENEDETTO PISTRUCCI'S WORKS

COINS

GOLD. GEORGE III. Pattern Five Pound piece, 1820 (only 25 struck). A specimen with plain edge (whereas the ordinary piece reads : DECUS ET TUTAMEN \* ANNO REGNI LX \* on edge) was sold at the Murdoch sale, March 1904, lot 175; — Pattern Two Pound piece, 1820 (about 60 struck). A specimen showing R. only, with plain edge, is thus described by Pistrucci :

The Proof is that of the rev. of the Two Pound Pieces of George III. and George IV. It is of the highest rarity as being the only one struck from the original die without any retouching, as shown by the dot which is found on the body of the horse. This piece is my property, as it was given to me by Mr. Pole; it is the first trial for the size of the Two Pound Piece, and the first done before obtaining the office of Chief Engraver at the Mint. — B. PISTRUCCI.

Pattern Guinea, 1816, by Pistrucci (Mont., n° 541); — Pattern Guinea, 1816; engraved by T. Wyon, after a model by Pistrucci (2 var.); — Pattern Sovereign, 1816, engraved by T. Wyon, with head of George III. copied from Pistrucci's cameo. This coin was presented to the artist by Pole, the Mint-master, and was until lately in the possession of Mr. Murdoch, who had two other specimens, one of which with grained edge; — Proof Sovereign, undated, and unfinished (*illustrated*, p. 10); — Pattern Sovereign (R. only), struck without a collar, and differing from the sovereign finally adopted in having St. George's left arm as well as hand showing behind the horse's neck. This piece was accompanied by the following autograph note :

This St. George is the first work I have done in my life with the graving-tool, and for this reason the public will excuse if it is not so fine as the later ones; besides, it was spoiled through the mechanical operations at the Mint, or by accident, or maliciously, in order that my work should appear before the public more imperfect than that which I knew to be without taste. — B. PISTRUCCI.

Proof Sovereigns (2) (Reverses only), struck without a collar; the left arm is omitted in the design, the hand only being visible above the reins; — Pattern Sovereign, 1817 (R. with left arm and hand showing in the design); — Proof Sovereign, 1817, 1818, 1819 (excessively rare), 1820; — Ordinary Sovereign, 1817, 1818, 1820; — Pattern Half-Sovereign, 1816, engraved by T. Wyon, with head of George III. copied from Pistrucci's cameo. Two varieties are described in Spink's Catalogue of the Montagu Coll<sup>n</sup>, n<sup>os</sup> 560-1. A specimen, with grained edge, in Pistrucci's collection, was enclosed, in the artist's autograph note :

Proof in gold of a head which was copied from one of my cameos by Mr. T. Wyon, First Engraver at the Mint, and the puncheon of which was

afterwards retouched by me. The workmen at the Mint were unable to strike this piece on account of its too high relief, and would not give themselves the necessary trouble, in order to please Mr. Wyon, who could not bear with good grace that a work of his, retouched by me, should be issued. The same head was struck on a sovereign and on a shilling, which however, were never issued; it is therefore of the highest rarity and unique. It was presented to me by Mr. Pole, of whom I asked the favour of keeping a record of my work. — B. PISTRUCCI.

Ordinary Half-Sovereign, 1817, 1818; — Pattern Half-Sovereign, 1820; — Pattern Crown, 1818; large head of King (Murd. Sale, lot 202).



Sovereign of 1819, by Pistrucci.

GEORGE IV. Two Pound piece, 1823 (℞. only). Merlin engraved the Obv., as Pistrucci refused to copy Chantrey's bust of the King; — Pattern Sovereign, 1821; — Ordinary Sovereign, 1821-1825; — Pattern Half-Sovereign, 1820, and 1821 (2 varieties). All three coins are in the Mint Museum; — Current Half-Sovereign, 1821 (withdrawn on account of its resemblance in type to the Sixpence), 1823-1825 (with second type of ℞.).

SILVER. GEORGE III. Pattern Five Pounds, 1820, exactly as the gold Pattern, with edge inscribed, the artist's name under the bust; — Pattern Two Pounds, 1820; artist's name omitted and his initials **B.P.** on ℞. only. From the Pistrucci collection. The artist's own autograph note (signed) accompanied this coin. The following is the translation :

Enclosed are two proofs of the Two Pound Piece of H. M. George III, struck in pure silver. They were struck by me at the Royal Mint in London, as trials for the width of the flan, and to see whether the letters on the edge of the gold coins would come exactly in the centre. I did this with the permission of Mr. Pole, mint-master, and I did these experiments in silver, because there was no gold prepared as yet to strike. These proofs are of the highest rarity, as being the only two struck in that metal, and rarer still as being the first two which came out from the die. They remained in my possession with the permission of Mr. Pole; I paid their intrinsic value to Mr. Bradby, clerk to the mint. — B. PISTRUCCI.

Pattern Half-Sovereign, 1816; engraved by T. Wyon, after Pistrucci's cameo of George III.; — Pattern Half-Sovereign, 1820; same type as that of 1816; — Pattern Crown, 1816, from the



Half-Crown die of 1816 ; edge inscribed in sunk letters, DECUS, etc., etc. ANNO QUINQUAGESIMO SEPTIMO ; — Pattern Crown, 1817 (*illustrated*). Garter ruled with horizontal lines, field divided by faint lines into squares ; a pellet upon the horse's body, &c. Two other specimens in the Pistrucci Collection, exactly of same type, were struck from fractured dies, and two Proofs of the *R.* die, also formerly in Mr. Murdoch's Cabinet (Sale lots 257-260) ; — Pattern Crown, 1817, with legend BRITANNIAR. *R.* St. George and the Dragon within the Garter, outside of which is a beaded border, edge *incusely* inscribed on a sunk band, DECUS ET TUTAMEN ANNO REGNI QUINQUAGESIMO 8 (*sic*) SEPTIMO, flan of unusual size ; without the artist's initials, wt. 435 grs. ; probably unique (Murd. Sale, lot 261) ; — Pattern Crown, 1817 ; Obv. BRITANNIARUM, &c. *R.* motto in large lettering, beaded outside border ; edge inscribed in raised letters within fine cord borders,



Pattern Crown, 1817.

DECUS ET TUTAMEN ANNO REGNI [LVIII. ; without artist's initials ; wt. 436 grs. (Murd. Sale, lot 262) ; — Pattern Crown, 1818 ; Obv. GEORGIUS III D : G : BRITANNIARUM REX F : D : 1818, very large head, laureate, to right, neck short and bare, artist's name in full beneath ; *R.* St. George and Dragon within the Garter, artist's name in full in exergue, the Garter ruled with fine horizontal lines ; edge plain, a toothed border each side, struck from a finished die ; — Another, similar, but with the edge inscribed in large lettering occupying the whole width of the edge ; — Another, similar, but with the edge inscribed in smaller letters ; probably unique (Murd. Sale, lot 270) ; — Pattern Crown, 1818 (Obv. only, *illustrated*, p. 13), struck from a fractured die, but considered by Pistrucci himself to be "the best head which he ever did for that coin" ; — Pattern Crown, 1818 ; lettering larger, smaller laureate bust, neck bare ; artist's full name

beneath; edge inscribed as usual, ending ANNO. REGNI LVIII ; — Pattern Crown, 1818, type as the current Crown, the lettering on Obv. being smaller than in the preceding coin; R. as the last, except that the horizontal ruling of the Garter is omitted; edge *incusely* inscribed DECUS ET TUTAMEN \* ANNO REGNI LVIII \* (probably unique); — Pattern Crown, 1818; laureate head to r.,



Pattern Crown, 1818, by Pistrucci (without his signature).

smaller than on current coin, and of different type; without artist's name (*illustrated*). This was in the Pistrucci Collection; — Pattern Crown, 1818; as the specimen in gold; type of the ordinary Crown, but with large head (*illustrated*); — Proof Crown, 1819



Obv. of Pattern Crown, 1818 (which exists in *AR.* and *N*).

(of the circulating type); — Crowns (in currency) 1818, 1819, 1820, each with different years of his reign, 1818 has two varieties LVIII and LIX, 1819 also LIX and LX. The 1818 crowns were the first made current in George III.'s reign and none had been put into circulation since 1751; — Trial Half-Crown (Obv. only) of





that one had been sold, evidently many years ago. The following is a translation of a portion of Pistrucci's interesting notes :

To do this work (i. e. the Half Crowns) which was my second in steel I had from time to time incuse proofs made of the puncheon in order to verify the perfection of the flan before going on with the work. This I did with the permission of the Master of the Mint, because I did not want Mr. Wyon to deceive me, as he had done previously in making me work on a false (uneven?) surface and I explained that I could not get along with the work which was quite lost, and that I was obliged to begin again three times, because I had been given a bad puncheon to work upon. At the end the mint master remonstrated with Mr. Wyon, who was obliged to give me a good puncheon, which is the one with which I produced afterwards the Half Crowns of George III, showing the neck only. — B. PISTRUCCI.

Half-Crown, current issue, 1816, 1817, engraved by T. Wyon, after a model in jasper by Pistrucci. Proofs exist of these, both with plain and grained edges; — Pattern Shilling, 1816; — Current Shillings, 1816, 1817, 1818, 1819 and 1820, engraved by T. Wyon, after Pistrucci's model in jasper. Also Proofs of these dates; — Pattern Sixpence, 1816; — "Current" Sixpences, 1816-1820, by T. Wyon, after Pistrucci's cameo. Also Proofs of these dates. The Pistrucci collection comprised Proof Shilling, 1819, and Sixpence, 1820 struck in pure silver, with grained edges, which had been presented to him by Pole; — Maundy Money, 1816-1820, with bust copied from the shilling of 1816, by T. Wyon, the head being modelled from Pistrucci's cameo. The Mint Museum still preserves models in red jasper, by Pistrucci, of the head of George III., for the Crown, Shilling and Sovereign.

GEORGE IV. Pattern Crown, 1820; obv. as the current crown; R. also similar, but St. George has a long streamer of hair attached to the back of his helmet; edge plain (*illustrated*, p. 8); — Proof Crown, 1821; edge inscribed: ANNO REGNI TERTIO, the last word being an error; — Proof Crown, 1821, 1822; — Current Crown, 1821, 1822. Of the Crown of 1821, £ 31.284-worth (above 125,000) were actually minted. — "Towards the close of the year 1824 his Majesty having expressed his disapprobation of the portrait upon his coins, not liking the harsh wiriness of the hair, nor deeming the likeness correct, commanded Chantrey to prepare a medallion from his own bust of the King, which was universally approved as an exquisite work of art, and a most perfect resemblance. When the medallion was completed, Pistrucci was directed to engrave dies for a new coinage; this he positively refused to do, on the ground of its being beneath his dignity to copy the works of any other artist. The work was therefore confided to William Wyon, and Pistrucci from that time was allowed to enjoy a sinecure at the Mint" (Hawkins, *op. cit.*, 419); — 'Current' Half-Crown, 1820-1825; obv. by Pistrucci; R. by Merlin. Proofs exist of the dates 1820,

1822-4; — Pattern Shilling, 1820; type as the *First issue* Shilling of 1821; — ‘Current’ Shilling, 1821, 1824, 1825 (Obv. only); — Pattern Sixpence, 1820; Rose, shamrock and thistle type; — ‘Current’ Sixpence, 1821, 1824, 1825, 1826 (Obv. only); — Maundy Money, 1821-1830 (Obv. only). The bust upon all the Maundy Money of this reign continued to be struck after Pistrucci’s model.



Unique Sixpence of 1820.

COPPER. GEORGE III. Proof Sovereign, 182- (R. only); — Proof Crowns, 1821 (5), three with plain edges, one reading, ANNO REGNI SECVNDO, and another, with faint lettering on edge. From the Pistrucci collection; — Pattern Crown, undated; obv. by Pistrucci, die of 1821 Crown; R. by Wyon; — Two R. of Crown, dated 182 —; edges plain; — Pattern Half-Crown, 1824; edge plain; — Irish Pattern Penny, 1822; only the obv., R. by Wyon (only six struck); — Irish Penny, and Halfpenny,



Lead impression of R. of Five Pound piece, 1820.

1822-1823, bust modelled by Pistrucci; R. engraved by W. Wyon, and struck by Matthew Boulton at the Soho Mint; — Pattern Farthing, 1822.

LEAD. GEORGE III. Proofs (4) of R. of £ 5 piece of 1820; on three the St. George and Dragon is within linear circle (*one illustrated*); — Unfinished Proof obv. of £. 2 piece, 1820, dated; no signature; — Proofs (3) of R. of £ 2 piece; two without signature, and one signed B. P., and type within depression; — Two heads of the King,

intended for the £ 2 piece, one showing lines across field ; — Proon (3) of R. of Sovereign, all three different, one with type within circle ; — Pattern Half Sovereign, obv. only, undated ; no legend ; laur. head within concentric circles ; — Proof obv. of Half-Sovereign, 1817 ; head larger than on last ; no circle around legend ; — Set of



Lead impression of Obv. of Pattern Crown, 1818.

four Pattern Crowns, obv. only (1818), small head of King, showing the evolution of the artist's work (*illustrated*, p. 12). The field is divided into square divisions ; — Set of four Pattern Crowns, obv. only (1818), large head of King, also showing the evolution of the die ; 1. Laur. head only ; 2. Similar ; date and legend added



Obv. of Pattern Crown of George IV., by Pistrucci.

in pencil ; 3. Complete die, but without artist's name ; 4. Artist's name added (*illustrated*, p. 13) ; — Obv. of Pattern Crown, 1818 large flan and large lettering ; — Obv. of Proof Crown, 1818, with artist's name ; — Obv. of Pattern Crown, 1818 ; very large head ; signed (2 varieties) ; — Pattern Crown, 1818 ; large head (both

sides); — Incuse impressions of obv. of 1818 Crown (3); from unfinished dies, each different; — Impressions of  $\mathcal{R}$ . of Crown (2); one with usual inscription, but not on the garter which is not shown; varieties of design of St. George and Dragon type; — obv. of Pattern Crown, 1818, differing in the portait from the current coin.

GEORGE IV. Impression of obv. of Sovereign, on a very thick flan; — Two Reverses of Sovereign, 1821 (one on raised flan, the other incuse); — Proof Sovereign, obv. only, in Barton's metal, 1825; — Proof Sovereign,  $\mathcal{R}$ . only, undated, in Barton's metal;



Obv. of Coronation Medal of Queen Victoria, 1838, by Pistrucci.

— Pattern Half-Sovereign, 1820 ( $\mathcal{R}$ . only); — Pattern Crown, 1820 ( $\mathcal{R}$ . only); St. George with long streamer to helmet; — Pattern Crown undated (obv. only), with Pistrucci's signature; but of the King to l., laureate; unique (*illustrated*, p. 27, n<sup>o</sup> 2). All these lead impressions were formerly in Pistrucci's own collection.

Pistrucci's signature on coins and medals is usually **B. P.** or **PISTRUCCI**, and on the Pattern Crown of George IV. (p. 28), *B. Pistrucci* in script.; on gems,  $\Lambda$  or  $B\text{-}P.$ , and also  $\text{ΠΙΣΤΡΥΚΚΙ}$ . On a medal, he signed  $\text{ΠΙΣΤΡΥΚΚΙ ΑΥΤΟΠΤΗΣ ΕΠΟΙΕΙ}$ . 'Done by Pistrucci from the life'.

It appears that the statement circulated by the artist's opponents



that he cut steel matrices for the coins with a lapidary's wheel is unfounded, also that the Wyons taught him die-engraving.

### MEDALS

Coronation Medal of George IV., 1821 (official); — Lord Maryborough (Wellesley Pole), 1823; — George IV., R. Trident and dolphins, 1824 (a speculation of Messrs. Rundell and Bridge, the



Medal of the Duke of Wellington, 1841.

Court jewellers; but, as it happened, not successful with the public); — Frederick, Duke of York, 1827 (Pistrucci executed for the jeweller

Hamlet a large medal of the Commander-in-chief, and a miniature one, not more than a quarter of an inch in diameter, which was in great request amongst H. R. H.'s friends, and was worn in rings, etc.); — Sir Gilbert Blane (the Blane naval medical medal), 1830; — Coronation Medal of Queen Victoria (official), 1838 (executed from sittings, but hastily finished, and did not give satisfaction); — Coronation Medal of Queen Victoria, 1838; *R.* DA FACILEM CVRSVM, etc.; made for Rundell and Bridge (*obv. illustrated*); — Duke of Wellington, 1841; *R.* Helmet covered with allegorical figures (a rival, says Dr Billing, of the celebrated antique gem, bearing a helmet, with Bellerophon on Pegasus spearing the Chimaera (*illustrated*); — Hon. John Chetwynd Talbot, 1853 (a specimen in the Guildhall Library); — Dies for the Waterloo Medallion, 1817-1850, from which only electro-types and impressions in soft medal have been produced (*illustrated*, pp. 14 & 15). The Waterloo Medallion, observes Mr. W. Wroth, is full of beauty and delicacy in detail, though it betrays its piecemeal



Portrait-cameo of the Duke of York.

composition in a certain lack of vigour and harmony as a whole. Pistrucci estimated this medallion to contain the work of thirty common medals, and as his charge for a medal obverse was 100 guineas, he was paid £ 3500 for this work; — Seal of the Duchy of Lancaster, 1838 (executed in fifteen days); — Visit of George IV. to Ireland, etc.

Pistrucci directed the Long Service Military Medals of William IV. and Victoria, and also W. J. Taylor's medal of Taylor Combe, 1826.

#### GEMS

Portrait-cameo of the Duke of York (*illustrated*); on black and white onyx; — Medusa, in red jasper, full-face cameo; sold

by Pistrucci for 200 guineas; — Medusa, in sardonyx of three strata, the hair and serpents being cut in the brown upper stratum; — Three-quarter front face of the infant child of a friend, in sardonyx; — Leda and the swan, in onyx; — St. Andrew on the cross, on oriental sardonyx; the badge of the Scotch Order of St.



Force subdued by Love and Beauty.

Andrew. The workmanship, says Dr Billing, was remarkably fine, including the motto, NEMO ME IMPUNE LACESSIT, in large Roman letters. For this work the artist was paid 350 guineas by Lord Lauderdale; — Portrait-cameo of Princess Victoria; — Por-



Tragic Mask, cameo.

trait-cameo of Queen Victoria; — Young Bacchus, cornelian onyx (300 guineas); — Force subdued by Love and Beauty (*illustrated*) (200 guineas); — Minerva, cameo; 4 inches diam. (500 guineas); — Siris bronzes, copy in cameo (250 guineas); — Cameo of Augustus and Livia, sapphire (fetched only 30 £ at the Hertz sale,



but Pistrucci was paid £ 800 for it); — Cameo, in onyx, with portrait of Victoria as Princess on one side, and as Queen on the other; — Head of Flora (*illustrated* p. 6); several replicas; — Tragic Mask, in the antique style, on a fine bluish-white chalcedony, of the best Oriental quality; — Crowning of a Warrior, cameo in the Hermi-



Head of Medusa.

tage Museum, St. Petersburg; — Portrait-cameo of the Grand Duchess Eliza Baciocchi; — Portrait-cameo of Caroline, Queen of Naples; — Portrait-cameo of Princess Borghese; — Portrait-cameo of the Grand Duke Felix of Lucca and Piombino; — Portrait-cameo of Marchesa Canami; — Portrait-cameo of Sir Joseph Banks; —



Chariot of Mars and Venus.

Portrait-cameos of George III., in red jasper (Crown, Shilling and Sovereign size) at the Royal Mint, London; — Portrait-cameo of Lord Maryborough (Wellesley Pole); — Portrait-cameo of W. R. Hamilton; — Portrait-cameo of George IV.; — Portrait-cameo of

Wellington, facing; signed : ΠΙΣΤΡΥΚΚΙ; — Another; head in profile; small (*illustrated*, p. 33) Antique male head, wearing cornwreath, in Vienna Museum (Billing, fig. 188); — Head of Medusa,



Head of Hercules.

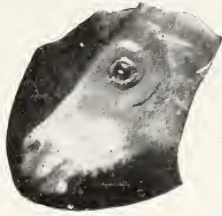
in jasper;  $2 \frac{1}{2}$  in diam. (*illustrated*); sold for £ 40 at the Morrison Gem Sale, 1898), etc.



Masks of Tragedy and Comedy.

The following gems of Pistrucci's skill are still in the possession of the family. Tragic Mask; in chalcedony (*illustrated*); — Chariot of Venus and Mars (signed : ΑΥΛΟΥ); — Masks of Tragedy and Comedy, cornelian; — Genius; shell cameo; — Antique head in German agate; — Duke of Wellington; onyx; —

Horse's head; sardonyx; — Medusa, head to r.; sardonyx<sup>1</sup>; — Hercules with lion's skin; sardonyx, etc.



Horse's head.

In his autobiography, Pistrucci states that he had often seen



Head of the Duke of Wellington.

camei of his work, sold to Roman dealers, converted into veritable antiques by roughening and steeping to give them a *patina*. To



Head of Medusa.



Antique Head.



Tragic Mask.

1. Roma 17. 2. 1906. Mio caro Signore, Le trascivo un estratto del *Daily News* del 6 Maggio 1862 che riguarda una Medusa che trovasi nella mia collezione. « The superintendents were yesterday busy arranging a wonderful collection of « Cameos, which will be exhibited to-day. Some of the best are by Eliza Pistrucci, daughter of our eminent medallist; but the wonder of the collection is a « Medusa's head by Benedetto, to which no doubt all the virtuosi will be attracted. »

Salutandola sempre caramente e con i migliori auguri sono suo Devmo,  
MAGGIORE S. POGGIOLI.

obviate this he used to place his private mark, a Greek  $\Gamma\Lambda$ , in some concealed place on the hair or drapery of his figures.

### MODELS IN WAX

Princess Baciocchi (2 var.); — George IV. (*illustrated*); — St. Andrew; — Venus, Cupid and a Lion; — Leda and the Swan; — The Chariot of Mars and Venus; — Cornucopiae; — European Rat; — Lion; — Head of Medusa; — Study of a horse; — Death of Adonis (*illustrated*); — A figure (first model executed



Portrait-model of George IV.

by Pistrucci); — Swan; — Amphora; — Head of Medusa, in profile; — Jupiter, Juno and Hercules; — St. George on horseback; — Bust of Wellington; — Reverse of Waterloo Medallion; — Ornamented Helmet; — Duke of Wellington; — Death of Nelson (2 var.); — St. Andrew; — St. George; — Apollo's Chariot; — Diana bathing; — St. George; — Hercules strangling the Nemean lion; — Queen Victoria on horseback; — Coronation of Queen Victoria (2 var.); — Child holding anchor and compass; — Coronation of George IV.; — St. George; — Bust of St. George; — Galatea with dolphins; — The Parthenon Marbles; — Horse; — Hercules; — Hand; — Ear of corn; — Child studying; — George IV. of Hanover; — St. Paul preaching; — Venus asleep; — Venus in the shell; — Mask of Tragedy; — Arms of the House of Lancaster; — India; — The Zodiac; — George III.; — Tiger; — George IV.; — Queen Victoria; — Dog's head; — Hercules being presented to Jupiter and Juno; —



Oak-wreath ; — St. George with the Lion ; — Three Portraits ; — Silenus and infant Bacchus ; — Masks of Comedy and Tragedy ; — Three figures representing the United Kingdom ; — The Waterloo Medallion ; — Portrait of Queen Victoria ; — Ariadne crowned by Cephalus and Procris (2 var.) ; — Minerva medica ; — Lion and Tiger ; — Two children wrestling ; — Donkey ; — Chariot of Mars and Venus ; — Portrait of Napoleon I., executed during the Hundred days (*illustrated*, p. 5) ; — Venus drying her hair ; — Rabbit ; — Ape ; — Hippocamp with three heads ; — Venus and



Death of Adonis.

Cupid ; — Genius riding on dolphin ; — Genius (*illustrated*) ; — Napoleon III., and the Empress Eugenie in England ; — Lion on crown ; — Venus and Mars ; — Venus and Cupid ; — Lion's head ; — Diana and Cupid ; — Bacchante (8 var.) ; — Child with anchor ; — Genius with hands tied ; — Visit of George IV. to Ireland ; — Britannia resting on shield ; — Britannia with trident and lion ; — Psyche ; — Sappho ; — Orestes ; — Triumph of Bacchus ; — Jupiter seated and Ganymedes ; — Diana ; — Jupiter with three eyes ; — Marsyas attached to a tree ; — Antique head ; — Silenus with tigers' skin ; — Portraits of the Grand Duchess Eliza of Tuscany with



Prince Baciocchi her son; — Betrothal of Queen Victoria; — William IV. and Adelaide; — Child with dog; — Minerva; — Chariot of Apollo; — Jason with the golden fleece; — Arms for a Military medal; — Faun and young; — Egyptian figure; — Crowned head of George IV.; — Queen Victoria on horseback; — Temple of Minerva; — The three Kingdoms; — Lion on crown; — Portrait of Paganini; — Cupid and Psyche; — Male figure with legs crossed; — Male figure in profile; — Male figure facing; — Male figure carrying another on his shoulders; — Male figure kneeling; — Study of Mercury; — Bust of Julius Caesar; — Bust of Minerva; — Hercules; — Euterpe; — Thalia; — Mercury; — Two hands clasped; — Mercury and Nymph; — Britannia leaning against column; — Venus stopping the chariot of Mars; — Apollo's chariot drawn by four horses; — Drunken Faun; — Homer; — Lion's



Genius.

head; — Roma; — Antinous; — Orcanus burying his children; — Hercules and Lycas; — Neptune and Nymph; — Head of Ceres; — Minerva; — Youthful Bacchus (*illustrated*); — Portrait of Combe (formerly in the possession of Dr Gray of the British Museum); — Joseph Planta (engraved by W. Sharp, and published in 1817 by W. Clark of New Bond St.); — Mathew Boulton, † 1809 (in Medal Room, British Museum); — Dr Anthony Fothergill. “This wax model was submitted by the artist as a design for the Fothergillian medal of the Royal Humane Society in 1837. On the suggestion that he should use another artist's design, Pistrucci refused to execute the medal, and, when the secretary of the society called on him, practically had him turned out of the mint”. (*Dict. Nat. Biog.*, XLV, 331); — Head of Ceres, a fragment on cornelian-onyx (reproduced in Billing, fig. 152); — Rape of Europa; — Amazon and Ajax; — Apotheosis of Napoleon I.; — Faun and Bacchante; — Lion and Tiger; — Bacchanalian scene; — Faun and Leucotea; — Two satyrs; — Triumph of Ariadne; — Ulysses and Leucotea; — Three Fauns around a tree; — Victory

and a Lion; — Venus at her bath with the Graces; — Narcissus and Cupid; — Jupiter, Hebe, Perseus and Andromache; — Flora; — Galatea; — Psyche; — Juno; — Danaid; — Facing head; — Bee; — Owl., etc.

Besides these Major Poggioli's collection at Rome comprises 159 models representing Portraits of celebrated Persons, mythological



Head of Youthful Bacchus.

subjects, historical events, and busts drawn from the antique or of Pistrucchi's design.

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122. — *Morrison Gem Catalogue*, 1898. — Nagler, *op. cit.* — Singer, *Allgemeines Künstler-Lexikon*, etc.

**PISTRUCCI, ELENA** (*Ital.*). Daughter of Benedetto Pistrucci, born in London, 5. October 1822, died at Rome, 30. September 1886. She was herself a clever Gem-engraver, and has left some excellent productions. Among these are : Portrait cameo of Caroline Billing, jasper-onyx (*illustrated*); — Head of Zephyrus, carnelian cameo; — Vasca delle colombe; — Minerva; — Madona; — Bacchante, etc.



Caroline Billing, by Elena Pistrucci.

**PISTRUCCI, MARIA ELISA** (*Ital.*). Daughter of Pistrucci; married Signor Marsuzi, born at Rome, 15. July 1824, died there, 19.



Portrait of Pistrucci.

January 1881. She was also a noted Gem-engraver, by whom are some very clever productions : Head of Aesculapius, from the antique; pale Oriental chalcedony onyx; — Portrait-cameo of Pistrucci, sardonyx; — Death of Adonis, after her father's model in wax; sardonyx cameo; — Queen Victoria, in star; cameo in carnelian-onyx; — Mythological figure; — Medusa, etc.

Both Eliza and Elena Pistrucci possessed great skill in the cutting of shell-cameos, the wearing of which, mounted as brooches, was very fashionable during the second and third quarters of the nineteenth century.









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PROTAT BROTHERS, PRINTERS, MACON (FRANCE)

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