

As the year is coming to a close our medal activity slows down and our attention turns to preparing for a new year. So, this newsletter may be a bit thin on medal news, but it does look promising for an active 2023. As a reminder we would like to hear about your medal or coin news and thank all those who have contributed to MASC throughout the year.

We have been invited back to the Algonquin Art Centre for the 2023 exhibit! Exhibit runs from June to October and medals will be required to be submitted by May 1st. It will again be a themed entry. There is no title for the show yet, but it will have something to do with how the artists convey light in Algonquin Park. More detail to come.

I will be searching for a new non-theme Fall exhibit venue. Keep that in mind while you're getting your FIDEM XXXVII congress medals ready. I hope to see you in Florence.

Just a reminder that the MASC membership fees are due January 1st. I have separately attached a join or renewal form for both MASC and FIDEM.

The last MASC issue was number 58 not 59, sorry for my mistake.

I wish everyone all the best for the holidays and a Happy and Healthy New Year.

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Medalic Sculpture Studio
International Virtual Project**



Pisanello The First Medallist

by Carlo Tocciano



A medal showing the profile of Pisanello (1443), attributed to Antonio Marescotti

We generally define the Italian Renaissance as the two hundred year period beginning roughly in the fourteenth century and ending in the sixteenth century. The Renaissance or “revival” marked a transition from medieval to modern history; a new birth that was based upon the classical influences of the Roman style.

Antonio di Puccio Pisano (c.1390-1455), commonly referred to as Pisanello could not have been born at a more opportune time in history. He is generally regarded as the originator of the modern commemorative medal and the first true Renaissance portrait medal; that of John VIII Palaeologus, Emperor of Constantinople. This cast bronze medal (c.1438) represents a significant departure from the artist’s previous body of work and, at the same time, a personal Renaissance for Pisanello.

Pisanello was most probably born in Pisa of a Pisan father and a Veronan mother. As an infant and after the death of his father, his mother remarried another Pisan and moved the family to Verona where Pisanello grew up and maintained an official residence for the rest of his life.

Although little is known of Pisanello’s early life we do know that he was trained within the North Italian schools of painting under the watchful eye of Gentile de Fabriano, the brilliant International Gothic Style artist with whom he collaborated on

frescoes in the Doges’ Palace in Venice (c.1415-1422) and in St. John Lateran in Rome shortly thereafter. We also know that Gentile had a great influence over the young Pisanello’s eager eye for the rich detail and curvilinear design, which characterized the International Gothic Style.

As a young, accomplished and well regarded artist in a variety of genre including frescoes, murals and miniatures, Pisanello’s reputation rapidly spread and his work became increasingly in demand not only for its deft beauty but also for its fastidious accuracy. This must have been a heady time for our future medallist. The highly volatile political atmosphere of the early Renaissance was rapidly gaining momentum and the air was thick with new ideas about art, philosophy, architecture, drama and literature.

Pisanello was almost certainly a humanist and now, as a fully mature artist in his late twenties, with a considerable reputation and a large body of work behind him he began concentrating solely on commissions. These commissions by the ruling courts of Italy were constant and plentiful. Not since ancient Rome had there been seen such self-indulgence by the dynastic families who ruled what was then the several city-states of Italy. The abundant wealth of these families enabled them to be generous patrons of literature, liberal thought and the arts.

Pisanello traveled extensively among these courts staying only long enough to complete a commission. He was asked to the court of Ferrera by the Este Lords; Venice, by the Doge to create new frescoes in the Palazzo Ducale; Rome, by Pope Martin V as well as to the courts of Milan, Rimini, Naples, Verona and Mantua where the Gonzaga, the reigning family summoned him again and again over a period of approximately thirty years.

Pisanello's commissions between 1430 and 1440 came predominately from the courts of the Gonzaga in Mantua and the Este in Ferrera. Although the patronage of the Gonzaga was both generous and plentiful it was the court of Leonelle d'Este that held a particular fascination for Pisanello. Leonelle d'Este, as well as being a humanist and an intellectual, was also a kind but just ruler. He provided a nurturing and stimulating environment for his court and Pisanello relished being a part of it. It was here in Ferrera in 1438 that Pisanello witnessed the ceremonious arrival of John VII Palaeologus and his entourage of 700 attendants for the Council of Ferrera and Florence. The Byzantine Emperor had come to meet with Pope Eugene IV to try to obtain Western (Roman Catholic) support for the Eastern (Orthodox) Church against the Otto-

man Turks and, if necessary, reunite the Eastern and Western Churches to accomplish this objective.

There is no one reliable source of information to tell us why Pisanello chose the Byzantine Emperor for the subject of his first medal. He was obviously taken with the variety and colours of their clothing as well as the pomp involved at the ceremony and having taken up residence at the court of Este he was, perhaps, at a point in his artistic and intellectual development that called for a change in his artistic expression. Having made several preliminary sketches Pisanello created a circular cast relief commemorating the Emperor's visit to Ferrera.

In placing a bust portrait of the Emperor circled by the legend "John, King and Emperor of the Romans, the Palaeologus" and creating a pictorial narrative on the reverse Pisanello created a formula for the medal that is still in use today.

The obverse depicts the Emperor as he would have arrived for the council of Ferrera and Florence. His bearing is regal and his grooming stylish. His open jacket over an open collared shirt is very fashionable, as is the conical crown with sharply pointed and high upturned brim. In creating the reverse Pisanello has incorporated several elements



Sketches of John VIII Palaiologos during his visit at the council of Florence in 1438 by Pisanello

of design. His understanding of the relatively new theory of perspective is obvious. The emperor is shown on horseback praying at a wayside cross in hunting garb and with bow and quiver. Foreshortened in the background, allowing the Emperor some privacy is his page on horseback waiting with his back to us. The landscape is rocky and barren, typically Pisanello.

This, Pisanello's first medal received widespread laudation from his wealthy patrons. So much so in fact that a constant stream of commissions followed the debut of the John VIII Palaeologus medal and kept Pisanello busy as a medallist until his death seventeen years later.

The John VII Palaeologus medal has a shroud of tantalizing mystery about it. We do know that it was by the hand of Pisanello. It bears all of his artistic

trademarks: the strength of his three dimensional modeling, his genius of composition and the delicate articulation of space. His use of tranquil yet haunting landscape as a canvas for the reverse is also a classic Pisanello trademark.

His signature on his medals evidences that Pisanello never abandoned his roots as a painter. He consistently signed his work "OPVS PISANI PICTORIS" (The work of Pisanello the painter). Pisanello's development from a multi-faceted International Gothic Style artist to Renaissance medallist was a natural one. Having been able to witness the Renaissance unfolding during his lifetime allowed Pisanello the opportunity to respond to his thirst for beauty and intellect in his work. Pisanello's medals had a profound influence on his contemporaries as well as those who followed, even six hundred years later

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John_VIII_Palaiologos,_Renaissance
(text around in Greek): "John the Palaiologos, basileus and autokrator of the Romans" / electrotype medal by_Filarete



Obverse: Emperor as he would have arrived for the council of Ferrera and Florence.

FIDEM XXXVII

Florence Italy, 2023

2023 is the convention year and it will be in Florence. Lynden Beesley and Susan Taylor attended the interim meeting and this is their feedback to-date.

Exhibit Location:
Bibliotheca Nazionale



Hotel Baglioni

Main venue for the Congress:



Garden Terrace on rooftop at night



Rooftop View from the Grand Hotel Baglioni where the opening ceremony and conference lectures will be held

The main venue for the Congress is the Hotel Baglioni which is situated in a wonderful location by the church of Santa Maria de Novella. Both the tram stop from the airport and the railway station are in the same square. door to door taxi from the airport is 22 Euro the tram is 1.75 Euro.

Bargello Museum: for the FIDEM reception:

<http://www.bargellomusei.beniculturali.it/musei/1/bargello/>



The Bargello Museum is where the reception will take place. The Bargello museum is the most important museum in Florence after the Uffizi Gallery. It is housed in the former Palazzo del Bargello, where Florence's city magistrate resided. It was built in 1255 by Di Cambio's father. The palace consists of several floors and a 54 meter high clock tower, which was to warn the Florentines in case of danger. In the 16th century, the building served as the seat of the council of justice and the police and as a prison until 1857. It features Donatello's David as well as other wonderful works by Michael Angelo, Cellini and Ghilberti

The Bibliotec National de Firenze will house the medal exhibition.

Medals

Space for medals is limited than in previous years. Confine your medals sizes to definitely under 150 mm in Diameter and under 75mm in depth. In fact the smaller the better.

Submission is limited to – 2 medal sides per member or one two-sided medal with two medals to show each side. For ease of unwrapping please use elastic instead of tape to secure the bubble wrap or medal protection material.

Photography will be done here in Canada and so there will be a charge levied to you for that. Medals must arrive by March 14 2023 at Lynden's home (address) for the photography. All the medals will be photographed by the same photographer so that the images are all as requested by the congress organizers. This will also ensure continuity in the catalogue. There is no theme for the medals.

Please contact Lynden if you are considering submitting medals. The proper submission forms are required to be electronically filled and sent by February 14th. If you have not received the forms please contact Lynden at lynbee@shaw.ca

Medals arrival deadline to Lynden's address is March 14th, 2023



Adrian DiMetriou, USA



Albena Zaharieva, Bulgaria



Amanullah Haiderzad, Afghanistan/USA



Anita Arsova, Bulgaria



António Louvado, Canada/Portugal



Atanas Borissov, Bulgaria



Bogomil Nikolov, Bulgaria



Tsvetan Panayotov, Bulgaria



Evgenia Ilkova, Bulgaria



Eva Harmadyová, Slovakia



Gyula Péterfia, Hungary



Emil Bachyski, Bulgaria



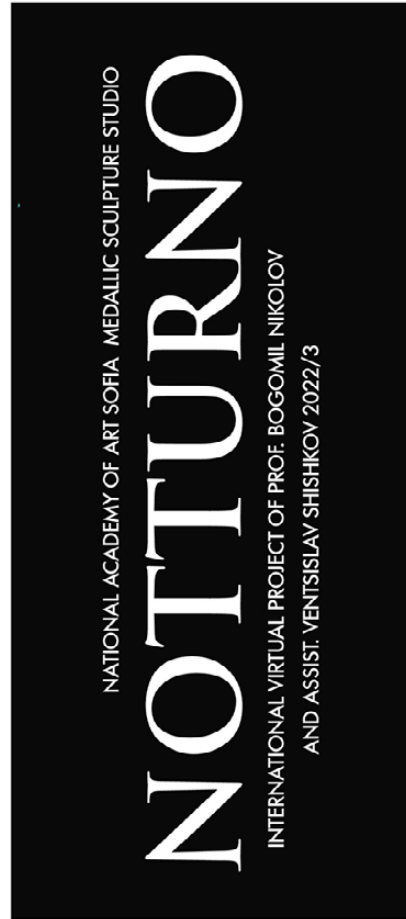
Linjie Li, China



Andreia Pereira, Portugal



João Duarte, Portugal



Hristina Tsonkova, Bulgaria



Douglas White, USA



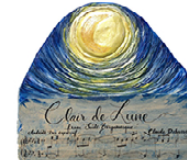
Miglena Aleksandrova, Bulgaria



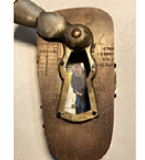
Melek Tokuyan, Turkey



Murat Duraki, Turkey



Lynden Beesley, Canada



James MaloneBeach, USA



Sebastian Mikołajczak, Poland



Mashiko, USA/Japan



Svetlana Saveljeva, Latvia



Māra Mickeviča, Latvia



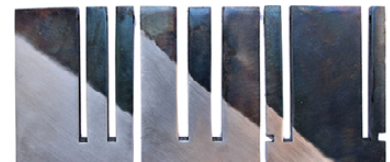
Valentina Kirilova, Russia



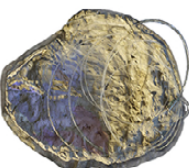
Claire Poulter, UK



Nikifs, Latvia



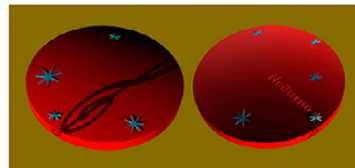
Ventsislav Shishkov, Bulgaria



Krassimira Drenska, Bulgaria



Vanya Dimitrova, Bulgaria



Vitor Santos, Portugal



Paul Huybrechts, Belgium



Teodossi Antonov, Bulgaria

THE MEDALLIC ART SOCIETY OF CANADA IS DEDICATED TO THE CREATION, PROMOTION, APPRECIATION, AND EDUCATION OF THE FINE ART OF THE MEDAL



THE MEDALLIC ART SOCIETY OF CANADA

Join MASC or renew membership for 2023

Membership dues are requested January 1st 2023, for membership in the 2023 calendar year.

Name:

Address:

Telephone:

Email:

MEMBERSHIP FEES FOR 2023

Business and Institutions	\$60.00 Canadian
Individual	\$40.00
Student	\$20.00 (enrolled in full time program)

INTERAC E-TRANSFER

can be made to the MASC Treasurer at treasurer@medallicart.ca

PAYPAL available at medallicart.ca Click on “Renew or Join MASC” OR

CHEQUE to: The Medallic Art Society Of Canada
412 Roncesvalles Ave. Suite 115
Toronto, ON M6R 2N2

MASC MISSION STATEMENT

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CREATION, PROMOTION, APPRECIATION, AND EDUCATION OF THE FINE ART OF THE MEDAL