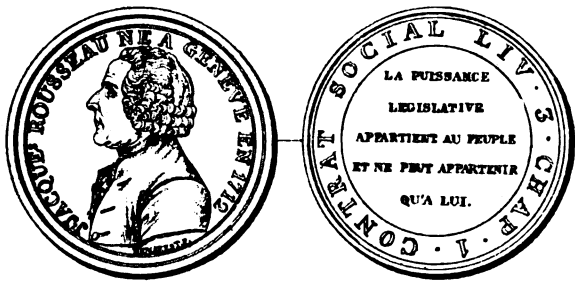


**DULSKI, JOHANN** (*Pol.*). Treasurer and Mint-master to the Polish Crown, 1583-1590, His initials I. D, appear on some coins.

**DUMARCHIS-SERVAAS** (*French*). Mint-master at Utrecht, under Napoleon I, from 1811 to 1814. His distinctive mark on the coins is a fish.

**DUMAREST, RAMBERT** (*French*). Medallist, born at Saint-Étienne (Loire), in 1760; died at Paris, on the 5<sup>th</sup> of April, 1806. He was first employed at a manufactory of arms, but came to Paris whilst quite young. Boulton, having noticed his talent, took him over to England, and the artist remained at Birmingham until after the Revolution. On his return to France, he obtained the Grand Prix for two medals of J.-J. Rousseau and the First Brutus. In 1800, he was elected a member of the Institute. The following medals are by him: Le Poussin; — Conservatoire de Musique; — Minerva; — Aesculapius; — Peace of Amiens; — Napoleon, King of Italy, 1805; — Paris School of Medicine; — Imperial Institute of France; etc.



J.-J. Rousseau, by Dumarest.

Death overtook him whilst beginning a series of medals of French celebrities; the only two medals done were those of Voltaire, and Rousseau (*illustrated*). The medal of Junius Brutus brought the artist the first prize at the competition opened in year III, and is illustrated in Marx, *Les Médailleurs français*.

There is a token of Taylor & Co, Southampton, 1791, bearing the signature of Dumarest; it was struck at the Soho Mint, under Matthew Boulton.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.* — Pye, *op. cit.*

**DUMAS, ERNEST** (*French*). Mint-master at Rouen, from 1853 to 1857, and at Bordeaux, from 1860 to 1867. Distinctive mark: pick-axe and club. In 1869 he published an interesting pamphlet entitled: *Notes sur l'émission en France des monnaies décimales de bronze*, 107 pages.

**DUMAS, alias JEAN DE MASIO** (*French*). Mint-master at Turin, circa 1418, under Louis of Achaia. Some of the coins he struck are known, amongst others a Half Gros, described in Promis.

BIBLIOGRAPHY. — Dr Ladé, *Contribution à la numismatique des ducs de Savoie*, Revue suisse de numismatique, 1896.

**DUMON** (*French*). Die-sinker of the Revolution period, end of last century.

**DUMOUTET, JEAN** (*French*). Sculptor and designer, born at Bourges (Cher); pupil of Dantan. At the Salon of 1851 he exhibited a number of portrait-medallions in clay, which are beautifully modelled. His works of sculpture are numerous.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

**DUNFLOWER, WALTER DE** (*Brit.*). Mint-master under Edward III.

**DUPATY, LOUIS-MARIE** (*French*), 1771-1825. Sculptor and Painter. He is the author of a large number of statues, busts, groups, bas-reliefs, and he also executed a few portrait-medallions in clay of friends and contemporary celebrities.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

**DUPÉAGE, AMPHELISE** (*French*), 1340-1359, wife of Péronnet L'Amoureux, inherited at the death of her relative, Jean de Rochetaillée, the office of Engraver of the coin-dies of the church of Lyons (*magisterium et prepositura, magisterium et scultura ferorum monete Lugdunensis*). She bequeathed the office to her son Guyonnet

L'Amoureux, who was confirmed in his post by the Archbishop and Chapter in 1359, 1366 and 1372.

BIBLIOGRAPHY. — Natalis Rondot, *Les graveurs de monnaie à Lyon, Mâcon, 1897*.

**DUPERRON, ÉMILE-AUGUSTE** (*French*). Medallist and Gem-engraver, born at Paris; pupil of M. J. Lambert. At the Salon of 1880, he exhibited a medal of Christine de Pisan and cameo with portrait of Voltaire; in 1881 and 1882, camei, Mater dolorosa; — Ecce Homo; — Agrippa, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

**DUPEYRAT, JEAN-BAPTISTE-BARTHÉLEMY** (*French*), "born at Paris, July 8<sup>th</sup>, 1759, made in 1804 several experiments in coining. A medal engraved by Brenet, with laureate head of Napoleon on obv. has on R. the inscription: MOYEN DE MULTIPLIER LES CARRÉS PAR DUPEYRAT PRÉSENTÉ A L'AD. DES MONNAIES. L'AN XII. "The object of these experiments was to obtain the four following advantages in the fabrication of coins and medals: 1<sup>st</sup>, Perfect similarity between all the dies produced by one original matrix; 2<sup>nd</sup>, Economy in the form of the dies; 3<sup>rd</sup>, Improvement in the dies, and 4<sup>th</sup>, A means of rendering the friction almost imperceptible. Dupeyrat presented to the National Institute the detail of his processes, with specimens of the pieces described above. A report made to the Class of Fine Arts by a special commission, on the 9<sup>th</sup> Nivôse, year XII. (31<sup>st</sup> December 1803), gives an account of the investigation which was instituted, and the Class, at the recommendation of the Committee, signified its approbation of the labours of Dupeyrat. To him we also owe the invention of the wet identic stamp, long used for the notes of the Bank of France; as well as of the dry identic stamp and the coincident identic stamp either wet or dry. Dupeyrat died in Paris on the 18<sup>th</sup> of October, 1834."

BIBLIOGRAPHY. — Edwards, *The Napoleon Medals*, London, 1837, p. 7.

**DUPIN, MICHEL** (*French*). Coin-engraver at the Mint of Saint-Lô, circa 1650.

**DUPLAT, JEAN-LOUIS** (*French*). Engraver, and Lapidary, born at Orange (Vaucluse), 28<sup>th</sup> January, 1757, died in Paris on the 28<sup>th</sup> May, 1833.

**DUPONT, ROBERT** (*French*). Coin-engraver at the Mint of Toulouse, 1567-1568.

**DUPRÉ, A.** (*French*). Goldsmith of Rouen, 1408, under Charles VI. His signature is found on a bronze plaque in the Cluny Museum.

**DUPRÉ, ABRAHAM** (*French*). Son of the celebrated Medallist, Guillaume Dupré; was born in 1604; succeeded his father as "Contrôleur général des Effigies des Monnaies" in 1639, and died in 1647, leaving a son, under age, from whose guardian Jean Warin purchased the office of Comptroller. Abraham Dupré is the author of a number of chased medallions, which have formerly been attributed to his father. One of his earliest productions, dating from 1624, is the portrait-medallion of J. Boiceau de la Barrauderie, Steward of the Buildings; it is so beautiful, that one is led to think that Guillaume Dupré had a hand in it. Abraham Dupré's other works are very inferior; such are: Charles Delorme, 1626; — Victor Amadeus, Duke of Savoy, and his consort, Christina of France; — Louis XIII; — Richelieu, 1641, &c.

The artist also filled the post of Commissoner of the castings of Artillery.

BIBLIOGRAPHY. — *Grande Encyclopédie*. — S. Lami, *Dictionnaire des Sculpteurs de l'École française*, Paris, 1898. — E. Fleury, *Guillaume Dupré de Sissonne*, 1882.

**DUPRÉ, AUGUSTIN** (*French*). Goldsmith, Medallist, and Engraver-general of the Coins under the First French Republic. He was born on the 6<sup>th</sup> of October, 1748, at St-Étienne, where he entered, quite young, the manufactory of arms, devoting his leisure hours to the study of chasing and sculpture. At the age of twenty, he left his native town and came to Paris, after making a short stay at Lyons. In the capital, he first worked for an armourer, and obtaining the patronage of the Spanish Ambassador, started business on his own account. From that time, the fortune of the young artist was on

it still more clearly visible pass some lead or coloured chalk lightly over it and then the impression will appear almost as clear as a photograph from the original.

43. Impressions in plaster. When one wants not merely an impression to be sent by letter, but a fac-simile which may be reproduced by photography, typogravure, or some other modern system, the best means is that of a plaster cast.

Indeed in preparing illustrations this means is indispensable, first to give one the means of reproducing at the same time both the Obverse and Reverse of a coin (which cannot be done with the coin itself) and also for the uniformity of colour, when coins of gold, silver, and bronze, or coins of different tints have to be placed on the same page or plate.

In order to make a *positive* reproduction in plaster one must necessarily begin by preparing a *negative* that is to say a concave mould for the purpose of casting the convex fac-simile of the actual coin.

In making a good negative various systems may be adopted according to the size and relief of the coin. If the coin to be reproduced is as small as silver denarii or aurei the negative may be made with tin-foil, working it in the same way as the paper impressions, but in this case it will be convenient to take a piece of tin-foil of a size sufficient for only one side of the coin; so as to make the two sides separately. When the negative has been made, the plaster should be carefully prepared. Take the finest powdered Plaster of Paris you can procure, put it in a glass, and pour on it enough water to make it into a paste rather more liquid than solid. Then fill in the prepared negative with a little brush taking great care to fill up all the little hollows therein so as to make sure that no air bubbles are formed, and then with a small spoon fill up the space to a depth of about an eighth of an inch or rather more. After about ten minutes the plaster will be hardened and may then be taken off the impression.

44. Negatives of small coins may easily be obtained even with sealing wax, we must note however that although we thus run no danger of spoiling gold, it is very different in regard to silver coins whenever there is any slight oxidation on their surface, and it is dangerous to bronze coins generally, for they many times leave a part of their surface adhering to the sealing wax, and so not only give an imperfect impression but at the same time are somewhat injured by the process.

45. For the treatment of medallions or of bronze coins in deep relief it is better to use (plastinila) Plaster of Paris. With a little strip of cardboard or better still of tin, form a little hoop of the required diameter and about  $\frac{3}{10}$  of an inch deep, and fill it with plastilina, smooth the surface and slightly cover it and the bronze coin with fuller's weed or endwort to prevent the coin adhering. Then place the coin on the plastilina and press it, take up the whole with the thumbs supporting the coin, and with the other fingers gradually press the plastilina on the type so as to make it sink into all the depressions on the coin, and a perfect model will be obtained. Then turning the model over let the coin drop out and pour liquid plaster into the negative thus obtained just as in the cases of the tin foil or sealing wax negatives. This method of making negatives with plastilina is probably the most convenient and best and while it is indispensable for coins of large dimensions or of great relief it is perhaps preferable to the other ways mentioned for small coins also. Experience has taught me that it is most to be recommended in all cases.

46. Impressions may be made in many other ways and with other preparations, as for example with gelatine or with sulphur, but those described above are the most practical and may suffice to meet all the needs of the collectors. Book-knowledge alone will certainly not be enough, a little practice will also be necessary.

47. *On the cleaning of coins.* — There is another practical subject of which we must treat because it is a difficult and intricate matter concerning which it is well to warn young collectors in order to restrain their exceeding zeal. The mania for cleaning coins is very often fatal because it is far more easy to spoil than to improve them. There is not much danger of spoiling gold coins, for there is generally no need for cleaning them, and if such need arises they may be cleaned in any kind of acid without suffering damage. Silver coins are much more delicate and therefore must be treated with much greater care. If one has to deal with the original earth of the deposit or with the dust accumulated during the course of years, washing

with soap and water will be found sufficient. If, on the other hand one has to deal with oxidation (and sometimes silver coins are covered with a green oxide produced either by copper coins which were mingled with them or else by the vessel in which the coins were buried), it will be best to place them in a solution of acid and leave them there some time. When the simple bath of solution proves insufficient, add to it a small piece of zinc, taking care that the zinc does not come in contact with the coins. The oxidation very rarely resists this treatment which however must sometimes be continued for several days. Instead of the acid bath which may be obtained with the natural juice of a lemon or a solution of oxalic or of citric acid, one may also very successfully use a solution of carbonate of potash. But the business of cleaning coins becomes very much more difficult when one takes the brass coins in hand. All acids are at once to be absolutely excluded, because they corrode the metal.

For removing earth or dust and dirt generally a bath in soap and water will be found sufficient as for the other metals, but when one has to deal with oxidation there is no chemical preparation which will remove it without also acting on the metal, hence it is necessary to resort to mechanical cleaning. If the oxidation is slight and not very hard it may be removed by rubbing with a pointed piece of wood, but if on the other hand it is hard and resists that treatment a metal tool must be employed but then the greatest caution will be necessary so as to run no risk of scratching and spoiling the coin, and one should be all the more on one's guard if underneath the oxidation there is a patina which ought to be preserved intact, as that is one of the greatest ornaments of bronze coins. The operation is always most delicate and if the hand of the operator is not very skilful it is sure to be dangerous, so much so that very often, if not always, it is advisable to let the coins alone, tolerating a little oxidation which is in fact only the natural consequence of the ages past, and of the material in which the coin has rested for so long a period. Thus the plants and mosses growing in the crevices of the Colosseum or on the ruins of the Baths of Caracalla do not take away from the beauty of those venerable ruins but according to my idea render them more attractive and interesting.

(To be continued.)

#### BIOGRAPHICAL NOTICES OF MEDALLISTS

Coin, Gem, and Seal Engravers, Ancient and Modern,  
with References to their Works.

B.C. 500 — A.D. 1899.

(Including the names of several hitherto unpublished Artists.)

Twenty-ninth Article.

(Continued from p. 4128.)

**DUBOIS, PAUL** (*Belg.*). Contemporary Medallist, residing at Brussels. At the Exhibition of Modern Medals at Frankfort <sup>o</sup>/M. (April 1900), he exhibited the following works :

MODELS: Théo Isaye; — Reading; — St Michael; — The Book; — Mother and Child; — St George; — International Exhibition at Brussels; — Repose; — Nymph; — Faith; — Portrait of a Lady.

MEDALS: Baron d'Erp; — Mother and Child; — International Exhibition at Brussels; — Association of Belgian Advocates.

We have also seen his signature on a Medal of E. and A. Solway, 1886.

**DU BOIS, RUDOLPH DAVID** (*Germ.*). Mint-master at Bremen, 1760-1797. He engraved the coins issued during that period, and executed also a number of medals of local interest, which are signed R. D. D. B.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

**DUBOY, PAUL** (*French*). Sculptor, born at Tours in 1830. He executed a number of very fine portrait medallions: 1865, M. Fouchet J<sup>r</sup>; — 1866, M. F.; — 1867, M<sup>me</sup> F.; — 1868, M<sup>me</sup> Héloïse Duboy; — 1869, M. Paul Fouchet; — 1870, M. J. Fouchet; — 1872, M<sup>me</sup> Fouchet; — 1873, M. J. M. Fouchet; — 1875, M<sup>lle</sup> V.



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