

European Sculpture and Metalwork in the Robert Lehman Collection

FRITS SCHOLTEN



The Metropolitan Museum of Art

The Robert Lehman Collection

XII

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Preface and Acknowledgments

This volume of the Robert Lehman Collection Scholarly Catalogue describes, analyzes, and illustrates all the European works of art that are classified under the rubric “sculpture.” This category comprises not only sculptures in the traditional sense of the word, such as sculptures in the round, but also pieces that are quite different in appearance. For example, perfume burners and inkstands, embellished by sophisticated decorative features, at first do not look like sculptures, although they share the materials, bronze in particular, and the techniques—casting—applied to make functional objects.

The diversity of the collection, however, is due to the broad interests of father and son Lehman. Fundamental differences in the purposes of these sculptures, the materials used, the subject matter represented, and the style reflect cultures across Europe. Prime examples are the five remarkable Franco-Flemish sculpted figures of the fifteenth century (Nos. 35–39) and the two perfume burners made in Italy about 1530–50 (Nos. 16–17), all of which are objects of superior quality. That such dissimilar works should share the same collection is testimony to the Lehmans’ comprehensive approach to collecting.

As a group, the bronze statuettes dominate the collection. The variety in these figures is punctuated by a few marked points of emphasis, like signposts, made during the formation of the collection, as Frits Scholten recounts in his introduction to this volume. Philip Lehman is known to have acquired six of the seven aquamanilia between 1919 and 1928. These medieval and medieval-style bronzes were among the first sculptures he acquired. They instantly propagated his reputation as a collector of sculpture and remained the most widely admired feature of the collection. Robert Lehman’s acquisition of more than fifty medals at the auction of Henry Oppenheimer’s holdings in London in 1936 provided a similar accent. Furthermore, Robert Lehman’s preference for Italian sculpture of the sixteenth and seventeenth centuries has lent structure to the collection. The presence of a few high-quality Northern European and

French pieces contrasts with the preponderance of Italian objects and emphasizes the Italian character of the collection as a whole.

A small number of objects manufactured like sculpture—in brass, bronze, and similar materials—but in fact made as utensils, such as candlesticks and mortars, have been included toward the end of the volume. As in the other volumes of the Robert Lehman Collection Scholarly Catalogue, this one presents all of the pieces collected, without exception. The incorporation of some objects of documentary, rather than aesthetic, significance, and of a few imitations or copies that are usually omitted in other catalogues, are included here to establish the completeness of the collection’s history and to benefit future research. Furthermore, for the sake of the history of the circulation of works of art and the art market, pertinent financial records have been recorded in this volume, whenever they were available to the author.

The Metropolitan Museum of Art and The Robert Lehman Foundation are grateful to Frits Scholten, Senior Curator of Sculpture, Rijksmuseum, Amsterdam, for having applied his broad knowledge and high expertise in numerous aspects of sculpture to the reassessment of the present collection and for the writing of this volume. On behalf of the Robert Lehman Foundation, I extend my special appreciation to Jacquelyn Coutré for her administrative assistance, Elizabeth L. Block for her intelligent editing, and to Bruce Campbell for his elegant design.

Finally, I extend particular thanks to the Robert Lehman Foundation and its Board, especially its president Philip H. Isles, for advancing the study of art history through its continued support of this and other volumes of the Robert Lehman Collection Scholarly Catalogue.

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I also express my gratitude to the staff of the Robert Lehman Collection at The Metropolitan Museum of Art, especially Laurence B. Kanter, former curator in charge, and his successor Dita Amory, acting associate curator in charge and administrator. Moreover, Manus Gallagher, principal departmental technician, Lesley Cannady, former associate manager for administration, Debra Jackson, assistant administrator, and Margaret Black, associate museum librarian, have been exceptionally helpful during my research in New York. They never failed to answer my queries and requests concerning the objects, files, and archives. Richard E. Stone has always been extremely helpful with regard to my many questions on the material and technical aspects of the works of art, for which I thank him wholeheartedly. My sincere appreciation also goes to Philip H. Isles, president of the Robert Lehman Foundation.

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Finally, in the Editorial Department at The Metropolitan Museum of Art, I thank Elizabeth L. Block for her excellent editing and Jayne Kuchna for painstakingly verifying numerous bibliographic references and provenance details. I am grateful to Bruce Campbell for composing the handsome design and to Douglas Malicki for guiding the production. Schecter Lee created the lovely color photographs for the volume.

Frits Scholten
Senior Curator of Sculpture
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Introduction

“I think I have enough bronzes of importance.”

In contrast to most of the other collections owned by Philip and Robert Lehman, that of sculpture and metalwork does not initially seem to be based on any governing principle or specific preference.¹ It consists of well over two hundred remarkably varied objects dating from the Middle Ages through the twentieth century. Among them are unqualified artistic masterpieces, but also works with a purely decorative value and even several obvious fakes. Italy as well as the countries north of the Alps are amply represented. Many selections make the impression of having been acquired to decorate the period rooms of the Lehmans' home at 7 West Fifty-fourth Street in New York. Photographs demonstrate that the sculptures were, indeed, displayed as crowning elements for the furniture or as eye-catchers in the interiors (figs. A, B).

Nevertheless, within this great diversity are various groupings that reveal a more systematic approach to collecting. Philip Lehman (1861–1947) laid the foundation for several superb ensembles of sculpture and applied art in bronze with targeted acquisitions, the majority via Duveen Brothers. For example, between 1919 and 1928 he assembled a small yet distinctive group of aquamanilia, which is counted among the most important of its kind in the world.² In his 1928 review, Arsène Alexandre noted that Lehman owned even more of them than did the Musée Cluny, Paris.³

In addition, Philip Lehman regularly bought small Italian bronzes, both statuettes and utensils, and here, too, Duveen was his main supplier. The emphasis lay on works from Padua and Venice, and there arose, perhaps in part coincidentally, a cluster of bronzes that are currently attributed to Desiderio da Firenze but which were then still grouped under the name Riccio. When the dealer Gaston Bensimon sent photographs to Robert Lehman (1891–1969) in 1947 of a pair of “very rare bronze figures by Riccio,” the latter could respond without exaggeration: “I would like to see these bronzes although I do not think that I would be anxious to purchase them unless they are very reasonable in price as I already have a considerable number of bronzes of this type.”⁴ The highlight of these “Riccio” bronzes is the large, sixteenth-century perfume burner from Padua (No. 16). In a

serendipitous turn, this splendid object was joined by a companion piece from the works Robert Lehman inherited from his aunt, Mrs. Albert E. Goodhart (1865–1952) in August 1952 (No. 17).⁵ As a result, he owned two of the five known examples of this special type of bronze applied art.

Both perfume burners have illustrious and exceptional provenances. Although the one from the Goodhart collection is somewhat less refined than the pendant Philip Lehman bought from Duveen, already in 1719 the French antiquarian Bernard de Montfaucon had described and illustrated it in his *L'Antiquité expliquée*, considering it a work from Roman antiquity. Joseph Duveen disclosed the provenance of the other perfume burner in a lengthy letter he wrote to Philip Lehman in 1921.⁶ The art dealer recounted that he had acquired the piece directly from the British Royal Collection and had been charged by King George V to sell the bronze after it had been rid of “the most vulgar tone of gold. . . . In reply, His Majesty said to me, ‘Duveen, is my bronze worth as much as the one sold in New York?’ and I replied in the affirmative. He then asked ‘Can you get me as much for my bronze?’ I replied, ‘Yes, certainly,’ and with his permission, I brought the bronze to New York in my cabin.” If all the statements are true, the letter affords a remarkably lively and detailed pedigree for the bronze and is simultaneously a masterly self-portrait of the quick-witted and colorful Joseph Duveen, whose business and personal contacts spanned the world of New York *haute finance* as well as the British royal house.

Robert Lehman began collecting medals and plaquettes in the 1930s, and scored his greatest coup at the Henry Oppenheimer sale in London in 1936. With the art dealer John Hunt acting as intermediary he obtained a total of fifty-five medals and nine plaquettes.⁷ That Hunt was more than just a business associate emerges from the warm tone in his correspondence with Lehman.⁸ This remarkable acquisition, with objects from such renowned collections as those of Von Lanna, Gutekunst, and Heseltine, instantly established Lehman's significance in this area. Unfortunately, because the provenances of many of the other medals and plaquettes cannot be



Fig. A. Sculpture on display in the second-floor “Red Velvet Room” of the Lehman home, 7 West Fifty-fourth Street, New York

traced, his activities can only be examined piecemeal. For instance, he bought three works from the liquidation sale of the refugee Jewish art dealer A. S. Drey that was held in Berlin in June 1936 (Nos. 60, 117, 125). Curiously, the middleman at the auction for these purchases was his grandson Paul Drey, who meanwhile had established himself in New York. Now, the entire collection of medals and plaquettes—with 117 pieces—constitutes more than half of the holdings described in this catalogue. As can be expected, the emphasis lies on Italy, the cradle of the art of medal making, but a number of German, French, and Netherlandish works are also represented, lending a fine geographical and chronological breadth. Because these items were rarely on public view—they are not even mentioned in a small guide to 7 West Fifty-fourth Street from about 1960—the objects have remained virtually unnoticed since the Oppenheimer sale and have seldom been included in the later literature. This fascinating collection is fully disclosed here for the first time.

Robert Lehman also became interested in bronze sculpture beginning in the 1930s, and primarily after the Second World War, although this predilection was only partly manifested in actual purchases. Oddly, when it came to collecting sculptures he evinced a certain passivity. The art dealers assumed initiative and alerted him to

noteworthy pieces in upcoming sales or in their stock rooms. One of the first to seek contact with Lehman in this way was Arnold Seligmann, whose assistant, Paul M. Byk, in a letter of 24 May 1933, drew attention to twelve bronzes in the forthcoming sale by Mr. De Frey.⁹ They included works attributed to Sant’Agata, Bellano, Pollaiuolo, Pierino da Vinci, Sansovino, Giambologna, and Pietro Tacca. However, there is no indication that any of them appealed to Lehman, although at the end of the year he did authorize Seligmann to buy one medal and three plaquettes from the Hohenzollern collection at the famous Sigmaringen sale held in Frankfurt in December 1933 (Nos. 108, 124, 129, 139). Yet when Byk offered him another plaquette from the same collection on 5 January 1934, Lehman remained indifferent.¹⁰ Interestingly, the impact of the rise of Nazism in Germany on Jewish dealers can be read between the lines in Lehman’s correspondence with Byk, who wrote: “I explained you, when you gave me the orders for the Helbing sale over the phone that I give some to an antique dealer in Frankfurt, a great expert & friend of mine. He is a Jew and his only income are a few dollars he earns as commission. If I gave him the orders, my customers get better service, as he buys as cheap as possible. If I should give them to the auctioneer I am sure he buys it as high as possible.”¹¹

Fig. B. Sculpture on display in the second-floor hallway and stair landing of the Lehman home, 7 West Fifty-fourth Street, New York



Julius Goldschmidt, like Drey a Jewish art dealer in London who had fled from Germany, proved to be an important informant for Robert Lehman with respect to the London auctions, sending him detailed reports of the proceeds and buyers. Here again is the occasional sardonic comment about the repercussions of Hitler's rule: "Unfortunately I do not have any records over here, they are confiscated with all our other things by my dear former Government at Frankfurt."¹² After the war, Goldschmidt resumed his correspondence with Lehman and regularly offered him bronze sculptures for sale, but the latter proved difficult to tempt.¹³ Typical in this respect is the exchange of letters from 1954 regarding a copy of Giambologna's *Bull*, which Goldschmidt had found in a private collection in England: "This is the finest specimen of this model I have seen in 50 years. The modelling is magnificent and the black-brownish patina superb."¹⁴ Lehman, though, was reluctant; he seems to have been interested not only in quality, but also in having a personal affinity with the subject: "As to 'The Bull' by Giovanni da Bologna, it looks very nice indeed. The price is right also but I am wondering whether it is attractive enough as a subject. That was the only cause of my hesitation. I would like your views on the matter but it seems to me that Bronzes should be attractive as well as of fine quality."¹⁵ Goldschmidt made one last

attempt to interest Lehman by drawing attention away from the subject and placing the sculpture on a higher, symbolic level: "The Master's intention was, to create the prototype of power and strength, and he succeeded with absolute perfection. The small head on the heavily pleated neck, the strong body with the full haunches, the long undulated tail, the tremendous and impetuous forward movement of the animal, all combine with the most superb patina, to make this statuette one of the most attractive subjects of a bronze I have known."¹⁶ His efforts were in vain. On 19 October he received the collector's reaction by telegram: "PREFER NOT PURCHASE BULL THANKS REGARDS ROBERT LEHMAN."¹⁷

In the following years Goldschmidt repeatedly alerted Lehman to other bronzes, such as an allegorical group by Pierino da Vinci, a fifteenth-century Sienese bronze of a standing woman, and a seated Amphitrite attributed to Goujon, but once again with little success: "Thanks for your letter of October thirteenth [1956] and the enclosed photographs of the Goujon, which I must say look very fine indeed. Just now I am too busy with other things to be interested in bronzes of this type."¹⁸ The fifteenth-century Sienese sculpture left Lehman cold: "I don't pretend to be an expert in bronzes, nor in anything else for that matter, but it does not appeal to me."¹⁹ Goldschmidt received similar responses regarding a bronze relief of

the French King Henry II and a small fifteenth-century French statue of a kneeling Saint Hubert.²⁰ He had better luck with an elegant bronze of a leaping horse with Cupid by Fanelli (No. 27).

The acquisitions and extant letters with art dealers make clear that in the post-World War II years Robert Lehman purchased bronzes only sporadically, and then primarily with a decorative aim so they would blend with the style and atmosphere of his home.²¹ He wrote the following to Goldschmidt in 1956: “We are now in the midst of finishing some of the rooms in our apartment in French Louis XV and XVI style, and these bronzes are a little too early to look well in these rooms.”²²

The sculpture holdings received a boost in 1952 with the bequest of Mrs. Goodhart, Robert’s aunt. In keeping with the taste of her generation, the collection, which Lehman had been administrating since the 1940s, was oriented to medieval and Renaissance art.²³ It included several bronzes that fit seamlessly into Lehman’s own amassment, perhaps owing to Duveen’s influence. In addition to the aforementioned perfume burner by Desiderio, there was a sculpture of a satyress and her child by the workshop of Severo Calzetta da Ravenna (No. 13), of which Philip Lehman had once bought a related version (No. 12), and two Venetian candlesticks that were united with a virtually identical pair in Lehman’s possession (Nos. 180–83). The bequest also encompassed four fifteenth-century dinanderie saints (Nos. 8–11) and finally a few mortars of lesser importance.

In the years after World War II, Robert Lehman bought many pieces of period furniture and matching decorative objects from the New York firms of French & Company and Rosenberg & Stiebel. The former was closely involved in the outfitting of the residence at 7 West Fifty-fourth Street. The accounts indicate that, once again, the bronzes and other metal objects were destined to lend the rooms a distinct ambience. An invoice from November 1946 mentions in addition to a few Italian Renaissance pieces of furniture, including a “Savonarola chair” and a late seventeenth-century walnut table, “a pair of Renaissance bronze andirons with the arms of the Albicini family,” and “four wrought iron torchères with shades.”²⁴

In the course of the 1950s Lehman’s interest shifted from the by then démodé Italian palazzo style decoration in the spirit of Wilhelm Bode’s *Festräume* to the French

eighteenth century. Occasional bronzes were also purchased for the sake of embellishment. However, all the collecting and decorating seemed to come to an end at the close of the 1950s, as illustrated in Lehman’s answer to Hans Stiebel on 10 November 1958 regarding his offer of a pair of andirons: “I had the pleasure of seeing Mr. Rosenberg, and he undoubtedly will tell you of anything I may do with your firm in New York. It is kind of you to have written me, but I am a little disappointed not to have had notice of a few more interesting things—andirons seem pretty far down the line. Let me hear from you.”²⁵ In October 1959 he reserved a sixteenth-century German bronze of Neptune on a dolphin from Frank Partridge in London; ultimately, the sale did not go through.²⁶ Three years earlier Robert Lehman answered Julius Goldschmidt, who had offered him a bronze by Pierino da Vinci, among others, with the decisive, short, yet telling sentence: “I think I have enough bronzes of importance.”²⁷

Frits Scholten

NOTES

1. For the history of the Lehman firm and family, see Lehman Brothers 1950; Flade 1996.
2. On the collecting of aquamanilia, see Norbert 2008.
3. Alexandre 1928, esp. pp. 142–43.
4. Gaston Bensimon to Robert Lehman, 2 December 1947; Robert Lehman to Gaston Bensimon, 9 December 1947. These two letters and all other correspondence cited here are in the Robert Lehman Collection files.
5. Mrs. Albert E. Goodhart, née Sophie Lauer, was the sister of Robert Lehman’s mother, Carrie Lauer Lehman. She began collecting in the 1920s and bought primarily from Duveen Brothers. I thank Sarah Cartwright, former research associate in the Robert Lehman Collection, for information concerning the Goodhart collection.
6. Letter dated 17 June 1921 in the file for 1975.1.1396.
7. For Hunt, see Marks 1988, pp. 138–42.
8. For instance, a letter to Robert Lehman dated 11 June 1937 began “Dear Bobby.”
9. Paul M. Byk of Arnold Seligmann, Rey & Company, Paris and New York, to Robert Lehman, 24 May 1933; the sale was held at the Galerie Charpentier, Paris, on 12 and 13 June 1933.
10. Paul M. Byk of Arnold Seligmann, Rey & Company to Robert Lehman, 5 January 1934.
11. Handwritten, undated letter (27 May 1933[?]) from Paul M. Byk to Robert Lehman, sent from the SS *Ile de France*. At the bottom of his letter to Robert Lehman of 24 May 1933 (see note 9 above) is a handwritten note by Byk, stating: “I am . . . Saturday on the Ile de France.” This note suggests that this undated letter, written on a Saturday from

the SS *Ile de France* (as indicated on the letter), dates from 27 May or—less likely and depending on the length of the voyage—a Saturday in June 1933.

12. Julius Goldschmidt to Robert Lehman, 21 May 1938.
13. See, for example, a letter dated 13 June 1948, in which Goldschmidt introduces his son Herman, who wanted to show Lehman a small statue by Cellini; there was no resultant sale.
14. Julius Goldschmidt to Robert Lehman, 24 September 1954.
15. Robert Lehman to Julius Goldschmidt, 28 September 1954.
16. Julius Goldschmidt to Robert Lehman, 2 October 1954.
17. Robert Lehman to Julius Goldschmidt, telegram, 19 October 1954.
18. Robert Lehman to Julius Goldschmidt, 24 October 1956.
19. Robert Lehman to Julius Goldschmidt, 10 October 1956.
20. On 19 November 1954 and 15 April 1955, respectively. In November 1956 Goldschmidt tried to interest Lehman, to no avail, in ten bronzes at a Sotheby's sale on 4 December of that year (Julius Goldschmidt to Robert Lehman, 18 November 1956).
21. This intent emerges, for instance, in the comment by John Hunt in a letter to Robert Lehman dated 11 June 1937, in which he offers a cassone and also two Venetian bronzes that were on view surmounting the cassone: "The figures on top are interesting but of course they are 16th Century." Lehman's answer was succinct: "not interested."
22. Robert Lehman to Julius Goldschmidt, 24 October 1956.
23. I am indebted to Sarah Cartwright for this information.
24. French & Company invoice dated 14 November 1946. See also No. 210.
25. Robert Lehman to Hans Stiebel, 10 November 1958.
26. John A. Partridge of Frank Partridge & Sons, London, to Robert Lehman, 20 and 22 October 1959.
27. Robert Lehman to Julius Goldschmidt, 10 October 1956.

NOTE TO THE READER

Annotated catalogues in the libraries of The Metropolitan Museum of Art have been consulted for prices and names of buyers given for objects sold at auction. References to books and articles have been abbreviated to the author's name and the date of publication and references to exhibitions to city and year. The key to these abbreviations is found on pages 246–61. Medals and plaquettes reproduced at actual size are indicated by an asterisk (*).

CATALOGUE

Aquamanilia

Northern Germany (Lübeck?), ca. 1230 or early nineteenth century

1. Aquamanile in the form of a lion

1975.1.1410

H. 20.7 cm, w. 12.4 cm, l. 25.3 cm, wt. 2867 g. Binary copper alloy (approx. 88% copper, approx. 8% tin) hollow cast, chased, engraved, and gilded. The seated lion tramples with both feet upon a pair of stylized dragons. The handle is also in the form of a dragon. Apertures in the ears serve for filling, and openings in the nostrils as spouts.

PROVENANCE: O. Lembke, Wismar, by 1817; [sold by Lembke to an unidentified Dutch art dealer in 1882];¹ Baron Albert Freiherr von Oppenheim (1834–1912), Cologne, by 1897, until 1912; J. Pierpont Morgan, New York, 1912–13; [Duveen Brothers, New York]. Acquired by Philip Lehman through Duveen, along with No. 3 (1975.1.1412) and No. 6 (1975.1.1415), for \$35,000 in February 1925.²

LITERATURE: Schlie 1899, p. 219; Brinckmann 1903, p. 229; Molinier 1904, no. 123, pl. LXIV; Reifferscheid 1912, p. 49; Alexandre 1928, p. 148, ill. p. 146; Falke and Meyer 1935, pp. 61, 62, 110, no. 372, fig. 350; H. Swarzenski 1954, p. 85; Meyer 1960, pp. 12, 64, under no. 15; Szabo 1969, pp. 359, 360, fig. 9; Szabo 1975, p. 79, no. 121; Stuttgart 1977–79, vol. 1, p. 501, under no. 657; Bloch 1981, no. 5, pl. 5; Schrader 1986, p. 56, ill. p. 1 and cover; Metropolitan Museum of Art 1987, pp. 84, 85; Benton 1992, p. 120, fig. 105. See Wixom in “Recent Acquisitions” 1995, p. 26.

EXHIBITED: Buffalo 1937, no. 118; Colorado Springs 1951–52; Paris 1957, no. 182, pl. LXXXI; Cincinnati 1959, no. 464; New York 1968–69, no. 100, ill.; New York 1970, no. 120, ill.; Braunschweig 1985, no. 752, ill.; Oklahoma City 1985b, p. 22, fig. 2, and no. 42, ill.; Braunschweig 1995, vol. 1, no. F23b, ill., and p. 431, under no. F23a, vol. 2, p. 438; New York 2006, no. 28, ill.

An almost identical version of this small but impressive crouching lion exists in the Museum für Kunst und Gewerbe, Hamburg (fig. 1.1).³ Of the two, the Lehman bronze makes a more crisp and waxy impression, probably because it has suffered less from wear than the Hamburg piece. Both aquamanilia have long been considered Northern German products of the early thirteenth century, although Reifferscheid proposed a much later date.⁴ In 1960, Meyer posited a Lübeck origin for these exceptional vessels, suggesting that they represent the earliest products of bronze casting from that Hanseatic city.⁵ Technical examination and comparison of the Lehman lion with the Hamburg aquamanile, conducted by Mende and Dandridge after the Braunschweig exhibition in 1995, led to the conclusion that only the

latter is a genuine medieval work; they determined that the Lehman aquamanile must have been manufactured in the middle of the nineteenth century, and was modeled, not cast, after the Hamburg one. Their judgment was primarily based on differences in surface definition, as well as the alloy composition of the Lehman vessel, a makeup that is found less frequently in medieval bronzes.⁶ To these observations may be added the fact that the lion is not functional in its present state—it has a number of holes (casting faults) that cause leakage when the vessel is filled with water. Moreover, the absence of any signs of cold afterwork or of corrosion on the inside and outside of the lion is unusual for a medieval aquamanile.⁷



Fig. 1.1. Seated lion aquamanile. Northern Germany (Lübeck?), ca. 1230. Bronze. Museum für Kunst und Gewerbe, Hamburg, 1898.176



No. 1



Fig. 1.2. Seated lion aquamanile, nineteenth century. Bronze. Victoria and Albert Museum, London, M.509.1956

Recently, Barnet and Dandridge also questioned the authenticity of the Hamburg aquamanile.⁸

The provenance of the Lehman aquamanile, however, seems to contradict all of these observations. The piece had been in the possession of the family of Consul Lembke in Wismar from 1817 or earlier, to 1882, a time frame that nearly excludes a nineteenth-century manufacture.⁹ Brinckmann provided a detailed account of the next phase of the lion's pedigree: "A Dutch dealer, for example, had made in Hamburg several casts after an aquamanile, similar to the one which [is] a highlight of the Hamburg Museum, which he had acquired in Mecklenburg, before it entered the collection of a gentleman in Cologne."¹⁰ According to Brinckmann, then, the Lehman lion was purchased in Wismar (Mecklenburg) by an unknown Dutch art dealer who had copies cast after it in Hamburg and had sold the original vessel to "a gentleman from Cologne" (Von Oppenheim). Brinckmann noted that at least two of the copies were sold, at an auction in Berlin and through the notorious Munich art dealer Josef Petrij.¹¹ Two of the casts after the Lehman lion still exist: one is in the Victoria and Albert Museum, London, part of the Hildburgh bequest (fig. 1.2),¹² and the other was brought into Sotheby's, London, in June 1974¹³ and could be identical to the one in a private collection in New York.¹⁴ They display all the characteristics of copies: a heavier cast, cruder definition of details, dull and even patination with green oxidation in the deeper areas, and no obvious patterns of wear.

Moreover, the Victoria and Albert piece is about six millimeters shorter in length than the Lehman lion, after which it appears to have been cast. If the provenance of the Lehman aquamanile is correct—and it has never been doubted in the literature—it seems likely that it is a genuine medieval work of art. Further, Brinckmann evidently viewed the Lehman aquamanile while it was with the dealer in Hamburg. Particularly keen on the exposure of forgeries, he presumably would not have accepted it as a medieval piece if there had existed even the slightest doubt about authenticity or provenance.

From a technical point of view it is remarkable that the dimensions of the Hamburg and Lehman lions are nearly equal.¹⁵ If the Lehman aquamanile was modeled after the Hamburg one, as suggested by Mende and Dandridge, then the accuracy and quality of the modeling are impressive—even more so if one accounts for the percentage of bronze shrinkage during casting, which is about 2 percent. The only logical explanation seems, therefore, that both vessels were cast from a single prototype; minor differences in the surface were caused by corrections in the wax and by the chasing of the bronze. Although both aquamanilia are virtually identical in model, the Lehman lion seems to be the earlier of the two, its surface definition lacking the development of the Hamburg vessel.

Whereas several technical aspects of the aquamanile point to a postmedieval date, it remains difficult to establish a resolute period and place of origin. One could propose, for instance, that the lion is an early example of a medieval revival piece from Northern Germany, dating from the late eighteenth century or the first decades of the nineteenth century. If, however, a medieval date for the Lehman aquamanile and its Hamburg twin is accepted, both seem to represent an advanced, naturalistic phase of the development of lion aquamanilia and Samson-candleholders (*Simsonleuchter*) in Germany. Consequently, they should be dated well into the thirteenth century. Stylistically, the lion type may be related to a twelfth-century Samson-candleholder in Paris;¹⁶ even closer is one in Hamburg, which Meyer also attributed to Lübeck, about 1200.¹⁷ The latter displays the same compact and sturdily built animal with similarly stylized mane. Comparison of the two seated lions to a Samson-candleholder in Berlin, found in 1834 in Schaalsee (duchy of Lauenburg, north of Lübeck), is not as convincing.¹⁸

The crouching pose of the lion is without precedent among medieval aquamanilia—with the notable exception of a painted vessel on an altarpiece of 1503 attributed

to Hans Klocker in the Diocesan Museum, Graz¹⁹—as is the ingenious use of the ears and nose for filling and pouring. According to Szabo its unique shape and expression may have been influenced by seated Chinese lions or Fo-dogs from the Wei, Tang, or Song dynasties, rather than by Islamic bronzes or ceramics. Excavations of medieval settlements have revealed the presence of Chinese objects in the Baltic area.²⁰ Alternatively, Mende suggested that a ceramic vessel from Persia may have inspired the shape of the lion aquamanilia.²¹ Iconographically, the seated lion conquering two dragons may be interpreted as a symbol of Christ trampling the devil.

NOTES:

1. The dealer is reputed to have had aftercasts of his antiques made in Hamburg; see Brinckmann 1903, p. 229.
2. Duveen Brothers invoice dated 16 February 1925 (Robert Lehman Collection files).
3. Museum für Kunst und Gewerbe, Hamburg, 1898.176 (Falke and Meyer 1935, no. 373).
4. Reifferscheid 1912, p. 49; see also Falke and Meyer 1935, pp. 61, 62.
5. Meyer 1960, no. 15.
6. Reports by Pete Dandridge, conservator and administrator, Objects Conservation department, The Metropolitan Museum of Art, 27 July 1995, and Ursula Mende, 11 November 1995, in the Robert Lehman Collection files.
7. Information kindly provided by Richard E. Stone, conservator emeritus, and Pete Dandridge, conservator and administrator, Objects Conservation department, The Metropolitan Museum of Art, oral communication, 22 January 2009.
8. New York 2006, p. 168.
9. Schlie 1899, p. 219.
10. “Ein holländischer Händler hatte z. B. ein von ihm in Mecklenburg erworbenes Aquamanile, ähnlich demjenigen, das eine Zierde des Hamburgischen Museums, hier in Hamburg mehrfach nachgiessen lassen, ehe das Urbild in der Sammlung eines Kölner Herrn zur Ruhe kam.” Brinckmann 1903, p. 229.
11. *Ibid.*
12. Victoria and Albert Museum, M.509.1956.
13. Note in object file in the Victoria and Albert Museum, London. Information kindly provided by Norbert Jopek, curator at the Victoria and Albert Museum.
14. Photograph in the Robert Lehman Collection files.
15. The measurements of the Hamburg piece are: h. 20.3 cm (20.7 cm for the Lehman piece), w. 13.7 cm (12.4 cm for the Lehman piece), l. 21.5 cm (25.3 cm for the Lehman piece).
16. Falke and Meyer 1935, fig. 216.
17. Meyer 1960, no. 14.
18. Falke and Meyer 1935, fig. 227a.
19. New York 2006, fig. 1-2 and p. 170, n. 1.
20. Oklahoma City 1985b, no. 42.
21. Braunschweig 1995, vol. 1, p. 431.

Germany (Lower Saxony?), ca. 1350

2. Aquamanile in the form of a knight on horseback

1975.1.1409

H. 45.2 cm, w. 12.7 cm, l. 38 cm, wt. 5016 g. Quaternary copper alloy with a high content of zinc (approx. 73% copper, approx. 15% zinc, approx. 7% lead, approx. 3% tin) with natural patina, hollow cast; remnants of the clay core and iron armature in the legs.¹ The mounted knight is outfitted in plate and chain armor. The helmet is decorated with a large crest. In his left hand the knight holds reins; a lance is missing from the right. Engraved on the peytrel are heart-shaped pendants. A small spout in the forehead of the horse is for pouring, and there is a hinged, rectangular lid on the back of the animal's head. The handle takes the shape of a dragon. In the chest of the horse is a later opening that was made when a spigot (now missing) was added.

PROVENANCE: Baron Albert Freiherr von Oppenheim (1834–1912), Cologne, by 1899, until 1912; J. Pierpont Morgan, New York, 1912–13; [Duveen Brothers, New York]. Acquired by Philip Lehman through Duveen for \$16,000 in 1919.²

LITERATURE: Molinier and Marcou 1900, p. 16; Molinier 1904, no. 124, pl. LXVII; Reifferscheid 1912, p. 56, fig. 30; Alexandre 1928, p. 148, ill. p. 145; Walton 1928, p. 24; Falke and Meyer 1935, pp. 46, 108, no. 303, pl. 108, fig. 270; Szabo 1975, p. 49, no. 123; Bloch 1981, no. 31, pl. 31.

EXHIBITED: Paris 1900, no. 404; Colorado Springs 1951–52; Paris 1957, no. 183; Cincinnati 1959, no. 465, ill.; New York 2006, no. 17, ill.



No. 2, back

The mounted knight in full armor embodies one of the most popular and widespread ideals of the aristocracy in the Middle Ages; knights occur as champions of chivalry in courtly literature, illuminated medieval Romances, and in various depictions of jousting and warfare. The large body of aquamanilia representing armored knights on horseback can be directly connected to this chivalric type in art. Hütt considered these objects, given their basic function for washing hands, as “a demonstration of courtly perfection and ethical purity,” the act of cleaning the body implying a symbolic cleanliness of the mind.³ As such, these aquamanilia acted as images of the self (*Selbstbildnisse*) for the aristocracy, which could be personalized by the addition of a coat of arms on the shield of the rider. A mounted knight aquamanile in the Museo Nazionale del Bargello, Florence, even has small, identifiable coats of arms hanging from the horse’s peytrel.⁴ The horse of the Lehman piece has comparable pendants engraved in the body, but these bear no heraldic decoration. Their heart shape suggests that the anonymous rider was devoted to the ideal of romantic love.

Von Falke and Meyer describe three different classes of Northern European *Ritteraquamanilien* (knight aquamanilia) from the twelfth to the fourteenth century: a western group, one from Lower Saxony, and one possibly from Scandinavia.⁵ The Lehman aquamanile is generally considered a relatively late work from Lower Saxony, although Bloch attributed it more generally to Northern Germany.⁶ On the basis of the conical shape of the helmet, the aquamanile can be dated to the first half of the fourteenth century;⁷ a wall painting in the church of Kaliningrad (former Königsberg), built between 1333 and 1380, depicts Teutonic knights wearing similar armor.⁸ Comparable protective gear is also found on funerary effigies from this period.⁹ Crested helmets on knight aquamanilia are rare; the inclusion here could be explained by the unusually large size of the vessel.

NOTES:

1. See New York 2006, p. 128.
2. Duveen Brothers Records, 1876–1981, Department of European Paintings, The Metropolitan Museum of Art, Client Summary Book (microfilm, reel 421, Thomas J. Watson Library, The Metropolitan Museum of Art).
3. Hütt 1993, pp. 47–54.
4. Bloch 1981, no. 33; Hütt 1993, fig. 19.
5. Falke and Meyer 1935, p. 43; see also Bloch 1981, nos. 29–35.
6. Bloch 1981, no. 31.
7. Falke and Meyer 1935, p. 44.
8. New York 2006, p. 128.
9. *Ibid.*



No. 2

(Northern?) Germany, ca. 1380–1400

3. Aquamanile in the form of Samson and the Lion

1975.I.1412

H. 34.1 cm, w. 14 cm, l. 38 cm, wt. 5332 g. Quaternary copper alloy (approx. 78% copper, approx. 10% zinc, approx. 6% tin, approx. 5% lead) with natural patina. Remnants of the iron armature are in the lion's legs and the figure of Samson.¹ The bearded Samson kneels on the back of the lion, pulling apart its jaws. The lion's head is turned backward. The spout takes the form of an integrally cast animal head on the chest of the lion.

PROVENANCE: Count Sergei Alexandrovich Stroganoff, Saint Petersburg; J. Pierpont Morgan, New York, 1912–13; [Duveen Brothers, New York]. Acquired by Philip Lehman through Duveen, along with No. 1 (1975.I.1410) and No. 6 (1975.I.1415), for \$35,000 in February 1925.²

LITERATURE: Gay 1887, p. 46; Alexandre 1928, p. 148, ill. p. 143; Falke 1928, pp. 563–64; Falke and Meyer 1935, pp. 78, 115, no. 507, pl. 190, fig. 463; G. Swarzenski 1940, p. 74, ill. p. 73; Szabo 1975, p. 76, no. 125; Bloch 1981, no. 15, pl. 15; Mende 1981, p. 102; Metropolitan Museum of Art 1987, p. 129; Florence 1989, pp. 314–15, under no. 103; Benton 1992, pp. 127, 128, fig. 112.

EXHIBITED: Colorado Springs 1951–52; Paris 1957, no. 184, pl. LXXXII; Cincinnati 1959, no. 467; New York 2006, no. 18.

Aquamanilia with the theme of Samson killing the lion are rare. Apart from the Lehman work Von Falke and Meyer list only three other pieces, all of which differ in style and facture.³ The theme seems to derive from the more popular *Simsonleuchter* (Samson-candleholders), which survive in relatively large numbers.⁴

The iconography of the Samson-aquamanilia is rooted in stereotypical antique and Byzantine depictions of fights between men and animals, like Hercules and the Nemean Lion, or Mithras and the bull.⁵ Samson's pose of pushing down the lion with his bent knee was certainly inspired by such classical motifs, which were known during the Middle Ages. A thirteenth-century English source, for instance, describes "a stone on which is Hercules with knees bent, killing a lion or some other monster."⁶ Fine examples of the imagery are seen in reliefs decorating Romanesque church portals throughout western Europe.⁷ Given their origin from widespread antique topoi of men fighting wild animals, it is, strictly speaking, impossible to identify all the lion-killer aquamanilia with the biblical hero Samson. However, Hütt mentions a source of 1353 where an aquamanile in French royal possession is described as "aigüière en



Fig. 3.1. Master ES. *Samson Killing the Lion*, ca. 1460–65. Graphische Sammlung Albertina, Vienna

manière d'un Sanson Fortin" (ewer in the form of a strong Samson).⁸

The subject of Samson killing the lion (Judges 14) had both secular and religious connotations, as Samson was considered an exemplum of power and victory, and a typological prefiguration of Christ's dominating hell and evil. Therefore, the Samson aquamanilia could have functioned both in the profane context of court circles (as in the previously mentioned French reference) and in churches. Three engravings by the German Master ES from about 1460–65 directly connect the theme to the ideals of courtly love and Romances.⁹ One of them depicts Samson and the lion within a walled garden, being watched by an elegant lady (fig. 3.1). The widespread legs of the lion and the pose and costume of Samson suggest that the engraver was inspired by a Samson-aquamanile or a *Simsonleuchter*.

Stylistically the Lehman aquamanile bears a relation to the eight lions that support the baptismal font of the Nicolai church in Elbing (near Gdansk, Poland), a documented work from 1387 by the bronze founder Master Bernhuser from Königsberg (present-day Kaliningrad, Russia), and also to a lion aquamanile by the same founder from the city hall in Coesfeld (Westphalia), now in the Rijksmuseum, Amsterdam.¹⁰ The facial similarities between the Lehman lion and those by Master Bernhuser strongly suggest a Baltic origin (possibly Königsberg,



No. 3

Danzig) for this piece and a date of about 1400, although the works are certainly not by the same hand or from the same shop. The slender figure of Samson, dressed as a late fourteenth-century courtier in a formfitting jacket and hose with pointed shoes, has much in common with a kneeling figure, formerly in the collection Chabrières-Arlès, and with the Saint George aquamanile in the Bargello, which Von Falke and Meyer attribute to the same Northern German region and to the same period (late fourteenth century).¹¹ Recently the figure of Samson on the Lehman aquamanile was compared to a rider on horseback on an aquamanile in Nuremberg, believed to have been cast in that city.¹² Its relatively late date is underscored by the well-developed casting technique, with the use of numerous core pins (partly replaced by copper plugs) and cast-in repairs.

NOTES:

1. New York 2006, p. 134.
2. Duveen Brothers invoice dated 16 February 1925 (Robert Lehman Collection files). Falke and Meyer (1935, p. 115, no. 507) erroneously state that this aquamanile was formerly in the Chabrières-Arlès collection.
3. Falke and Meyer 1935, figs. 329, 330, 425; see also New York 2006, no. 16.
4. Falke and Meyer 1935, pp. 34–37.
5. Hütt 1993, figs. 11–13.
6. *Ibid.*, p. 44.
7. Künstle 1928, p. 297ff.
8. Hütt 1993, p. 19.
9. Bartsch 1980, nos. 4–6.
10. Ter Kuile 1986, no. 13.
11. Falke and Meyer 1935, figs. 527, 526a.
12. New York 2006, p. 134.

Southern Netherlands, late fourteenth or early fifteenth century

4. Aquamanile in the form of Aristotle and Phyllis

1975.I.1416

H. 32.5 cm, w. 17.9 cm, l. 39.3 cm, wt. 6062 g. Quaternary copper alloy (approx. 72% copper, approx. 17% zinc, approx. 6% lead, approx. 3% tin). The figure of Phyllis sits on that of Aristotle. Water entered through a hole in Phyllis's head and was poured from a spigot set in Aristotle's right shoulder. The turn-handle of the spigot is shaped as a cock.

PROVENANCE: Maurice Chabrières-Arlès, Oullins, until 1903; [Duveen Brothers, New York]. Acquired by Philip Lehman through Duveen for \$20,000 in 1919.¹

LITERATURE: Darcel 1877, p. 184; Giraud 1878, pl. 9; Giraud 1881, pl. XIII, no. 1; Gay 1887, p. 40; Havard 1896, p. 235; Migeon 1901, vol. 1, p. 8; Migeon 1903, pp. 7, 8; Reifferscheid 1912, p. 30; Alexandre 1928, p. 148, ill. p. 141; Falke 1928, pp. 563–64; Walton 1928, pp. 24, 27; Falke and Meyer 1935, pp. 90, 118, no. 599, pl. 220, fig. 547; Stammer 1937, col. 1033, fig. 2; Szabo 1969, p. 360, fig. 10; Szabo 1975, p. 62, no. 122; Glueck 1980; Bloch 1981, pp. 16, 19, no. 41, pl. 41; Mende 1981, p. 102; Marsilli 1984, p. 252, no. 59; Florence 1989, pp. 314–15, under no. 103; Lupia 1996, p. 238, ill. p. 237; Camille 1998, pp. 120, 148, fig. 106; Bleyerveld 2000, fig. 2; Paolozzi Strozzi 2004, p. 206; Bruges 2006–7, pp. 10, 11; Hildesheim 2008, pp. 87, 224, fig. 14-6.

EXHIBITED: Lyon 1877; Paris 1900, no. 411 *bis*; Colorado Springs 1951–52, ill.; Paris 1957, no. 185, pl. LXXXIII;

Cincinnati 1959, no. 468, ill.; New York 1968–69, no. 110, ill.; Lawrence, Kansas 1969, no. 96, colorpl. VI; New York 1975, no. 68, ill.; Ann Arbor 1975–76, no. 90, pl. XVIII; Athens 1979, no. 2, ill.; Oklahoma City 1985b, p. 24 and no. 55, colorpl. v; New York 1988; New York 2006, no. 19.

During the Late Middle Ages in western Europe, the fable of Aristotle and Phyllis (or Campaspe) became an exemplary tale of carnal love, female domination over man, and the triumph of Love over Wisdom. The story was imparted to the West from India in the thirteenth century and was popularized by an account of Jacques de Vitry (written between 1229 and 1240), followed by Henri d'Andeli's *Lai d'Aristote*, composed in the first half of the thirteenth century. Initially the subject may have been intended as a form of anti-Aristotelianism, but its meaning gradually shifted to a kind of dispute over the relative qualities of men—scholars, knights, and courtiers in particular—in favor of those of women. As such, the tale can be understood as a moralizing allegory on the power of women and the omnipotence of love.²



No. 4



Fig. 4.1. Master BR. *Phyllis and Aristotle*, ca. 1470.

In art the scene was often depicted on ivory caskets, tapestries, illuminated manuscripts, misericordias, and small private utensilia such as copper dishes, combs, knife handles, and erotic badges.³ Moreover, in public manifestations, like Shrovetide and Carnival processions, German *Fastnachtspiele*, or the making of snow statues,⁴ Phyllis and Aristotle formed a recurrent theme. Its relative popularity in late medieval society is also indicated by a number of fifteenth- and sixteenth-century engravings by the Housebook Master, Matthäus Zasinger, Master BR, and others, culminating in Lucas van Leyden's well-known woodcut.⁵ The similarity in pose between the crouching philosopher in the engraving of Master BR (active in the second half of the fifteenth century in the Lower Rhine area) and that of the Lehman aquamanile is remarkable and suggests a common source (fig. 4.1).

Given its impractical shape as a water container, the present aquamanile was probably meant as a luxury object to entertain an upperclass audience at a dinner table; its play with foolish love would have been highly appreciated in such circles. This interpretation is under-

scored by the subtle detail of the cock-shaped turn-handle of the spigot, which may be explained as an erotic visual play with the German word *Hahn*, or the French *coq*, both indicating the male member in late medieval vulgar language.⁶ The aquamanile seems, then, to belong to the same topsy-turvy realm of pun, ridicule, and even obscenity as the mocking images in the margins of illuminated manuscripts or the satirical comments carved on misericordias.⁷ Within the repertoire of aquamanilia the depiction of Phyllis sitting on the "lion of philosophers" Aristotle may have been developed as a witty variation on the popular theme of Samson and the lion.⁸ As a marginal illustration of the follies of wise men, the theme of Phyllis and her philosopher also occurs on a small number of fourteenth-century French ivory romance caskets, or *Minnekästchen*, often together with that of Pyramus and Thisbe.⁹ Such items probably functioned as playful wedding gifts or presents given to aristocratic ladies by their suitors. It is conceivable that the Lehman aquamanile served a similar secular purpose.

The use of aquamanilia for washing hands at the dinner table can be traced in medieval court literature and in ceremony books.¹⁰ These sources illustrate the importance of hygiene in relation to courtly manners in the Middle Ages. An apt example is the main character in Wolfram von Eschenbach's *Parzival*, who was taught how important it is for men, after returning from a tournament or a fight, to clean themselves properly before meeting a woman.¹¹ It is likely that the specific and satirical iconography of the Lehman aquamanile is best understood when considering the value that aristocratic women attached to male hygiene in the Middle Ages.

A few other aquamanilia of this type are known, among which the Lehman piece is the finest. A closely related work is held by the Musée Dobrée, Nantes,¹² whereas a somewhat smaller and less sophisticated version is in the Koninklijke Musea voor Kunst en Geschiedenis, Brussels,¹³ thought to be contemporary with the present work.¹⁴ A third version from the Basilewski collection in Paris¹⁵ is now in the State Hermitage Museum, Saint Petersburg, but takes an entirely different form and could in fact represent a knight on a centaur. There is no question that the Lehman aquamanile and the one in Nantes originated in a single workshop and were manufactured contemporaneously. Both appear to be based on the same model, with only minor variations in the application of the punched decorations of the costumes and in the absence of Phyllis's tippet in the Nantes piece. Moreover, the latter aquamanile is only slightly larger (approx. 2.5 cm) than the Lehman piece. The "circle and dot"

punch marks used on Phyllis's belt even appear identical to those on its French counterpart.

Von Falke and Meyer, followed by Bloch, implausibly attributed the Lehman aquamanile to an unidentified Northern German workshop, on account of the supposed correspondence in style between the face of Aristotle and that of a rider on an aquamanile in the Germanisches Nationalmuseum, Nuremberg,¹⁶ from the first half of the fifteenth century, and some of the supporting figures of the baptismal font in the Church of the Holy Cross at Hanover.¹⁷

Recently a more convincing origin of the Southern Netherlands has been proposed, based on the “softly rounded forms” and “extensive use of punched decoration.”¹⁸ Strong similarities between the facial types of Aristotle and Phyllis and four brass figures of saints, which derive from the Tournai region and which are also in the Robert Lehman Collection (see Nos. 8–11), support this attribution. Lead badges found in Ieper, Belgium, and Nieuwlande, The Netherlands, which date from the middle of the fourteenth century, further attest to the popularity of the Phyllis and Aristotle theme in the Low Countries.¹⁹ Such mass-produced decorations were sold during theater performances.

A general consensus exists regarding the dating of the aquamanile to the late fourteenth or early fifteenth century. Von Falke and Meyer and Bloch place the Lehman aquamanile about 1380–1400. This attribution may be confirmed by Parisian book illuminations and drawings from about 1400 that occasionally depict elegant ladies in poses and attire similar to those of Phyllis on the aquamanile.²⁰ It is also corroborated by the development and spreading of the theme of Phyllis and Aristotle in the decorative arts of the later Middle Ages.²¹

NOTES:

1. Duveen Brothers Records, 1876–1981, Department of European Paintings, The Metropolitan Museum of Art, Client Summary Book (microfilm, reel 421, Thomas J. Watson Library, The Metropolitan Museum of Art).
2. Hutchison 1966, p. 75.
3. New York 1968–69, no. 122; Marsilli 1984; Bleyerveld 2000, pp. 27–29; Bruges 2006–7, pp. 10–12; New York 2006, no. 56.
4. Pleij 1988, pp. 267–68; Bruges 2006–7, p. 10.
5. Lehrs 1927, p. 308, no. 13.
6. Lawrence, Kansas 1969, no. 96.
7. See Camille 1992.
8. See No. 3; Williamson 2006.
9. New York 1999, no. 156.
10. Hütt 1993, pp. 20–34.
11. *Ibid.*, p. 27.
12. Musée Dobrée, Nantes, 896-1-26 (Bruges 2006–7, p. 11, no. 08).
13. Koninklijke Musea voor Kunst en Geschiedenis, Brussels, 3145 (Falke and Meyer 1935, no. 600, fig. 548; Koninklijke Musea voor Kunst en Geschiedenis 1999, no. 58, as Mosan, first half of the fifteenth century; Bruges 2006–7, p. 11, fig. 0.7; New York 2006, p. 139, as “probably produced in Nuremberg”).
14. Lawrence, Kansas 1969, p. 79; Timmers 1980, p. 226, fig. 388.
15. Darcel 1874, no. 134; Falke and Meyer 1935, p. 118, no. 600.
16. Germanisches Nationalmuseum, Nuremberg, KG 712.
17. Falke and Meyer 1935, p. 90, figs. 546b, 559; Bloch 1981, no. 41.
18. New York 2006, p. 139.
19. Bruges 2006–7, p. 10, figs. 0.3, 0.4.
20. See Camille 1998, fig. 56; Paris 2004, nos. 161, 189A.
21. New York 1968–69, no. 122; Bloch 1981; Bruges 2006–7, pp. 10–12; New York 2006, p. 139.

Nuremberg, ca. 1425–50

5. Aquamanile in the form of a griffin

1975.1.1413

H. 31.9 cm, w. 12 cm (chest without wings), l. 32.3 cm (including spout), wt. 3588 g and 488 g (wings). Ternary copper alloy with a very high content of zinc (approx. 74% copper, approx. 22% zinc, approx. 2% lead) with natural patina, hollow cast. The impressive head has an oversize beak, extended tongue, and long, sharp ears. The wings, neck, and front part of the body are engraved with a regular pattern of large feathers. The griffin's front legs with large, widely spread talons are remarkably executed. A separately cast spigot is placed in its chest.

PROVENANCE: Maurice Chabrières-Arlès, Oullins, until 1903; [Duveen Brothers, New York]. Acquired by Philip Lehman through Duveen (as "Flemish Dinanderie") for \$6,500 in May 1928.¹

LITERATURE: Darcel 1877, p. 183; Giraud 1881, pl. XIII, no. 8; Gay 1887, p. 40; Reifferscheid 1912, p. 78; Alexandre 1928, p. 148, ill. p. 144; Falke 1928, p. 564; Falke and Meyer 1935, pp. 90, 118, no. 609, pl. 223, fig. 557; Mende 1974, pp. 20, 25, n. 48; Mende 1981, p. 120; Benton 1992, pp. 129, 131, fig. 114; Mende 2006, pp. 30–31.

EXHIBITED: Colorado Springs 1951–52; Paris 1957, no. 186; Cincinnati 1959, no. 469, ill.; New York–Nuremberg 1986, no. 22, ill.; New York 2006, no. 26, ill.

Griffins constitute a relatively small group among animal-shaped aquamanilia. They have been produced since the second half of the fourteenth century.² During the Middle Ages these fantastic hybrid animals—half lion, half eagle—were known through the accounts of Eastern travelers like Marco Polo. Church treasuries possessed large antelope horns, brought from the Holy Land by crusaders and pilgrims, that were believed to be griffin's claws. These were often mounted as drinking vessels, as in the famous work formerly in the cathedral of Braunschweig.³ As exotic animals, griffins are also related to the topsy-turvy world of marginal art and were sometimes found on the edges of illuminated manuscripts, or as apotropaic guardians and gargoyles on the exteriors of Northern European churches and other buildings.⁴ It is quite possible that griffin-shaped

aquamanilia were inspired by the drinking horns and gargoyles with which they share a function as water containers or water "producers." A relationship between griffin aquamanilia with heraldry, as was suggested by Hütt, seems less likely given the relative rarity of the animal in both genres.⁵

Two almost identical aquamanilia, both with detachable wings, are in the Louvre, Paris,⁶ and the Muzeum Narodowe, Cracow, the Princes Czartoryski Foundation.⁷ All three are likely from the same workshop, which scholars previously located in Northern Germany. Mende, however, convincingly attributed these objects to a Nuremberg workshop active in the first decades of the fifteenth century, chiefly on the basis of the characteristic *Flammschweif* (flame tail) that also occurs on lion-shaped aquamanilia from that city.⁸ The dating of the Nuremberg pieces to the first half of the fifteenth century is firmly supported by stylistically related door pulls like the one on the church of Tamsweg in Austria.⁹ A fourth griffin, in the Kunstgewerbemuseum, Berlin, clearly was produced by a different Nuremberg workshop.¹⁰ Remarkably, the Lehman griffin retains its original square-shaped spigot and turncock with openwork finial.

NOTES:

1. Duveen Brothers invoice dated 15 May 1928 (Robert Lehman Collection files).
2. Falke and Meyer 1935, figs. 503, 504, 518.
3. Schlosser 1978, p. 15, figs. 26a, b.
4. Camille 1992, p. 81 and fig. 58.
5. Hütt 1993, pp. 73–74.
6. Louvre, OA3049 (Bloch 1981, no. 27).
7. Muzeum Narodowe, Cracow, the Princes Czartoryski Foundation, XIII-1233 (Falke and Meyer 1935, nos. 607, 608, figs. 555, 556; Mende 2006, p. 31, n. 58).
8. Mende 1974; Mende 2006.
9. Mende 2006, p. 30 and fig. 2-17.
10. Falke and Meyer 1935, fig. 558; Mende 2006, p. 31, n. 58.



No. 5



No. 6

Germany or Paris, last quarter of the nineteenth century (in fourteenth-century Hildesheim style)

6. Aquamanile in the form of a human head

1975.I.1415

H. 22.1 cm, w. 18.6 cm, l. 18.5 cm, wt. 2514 g. Ternary copper alloy with a very high percentage of zinc (approx. 68% copper, approx. 26% zinc, approx. 4% tin), covered with a thin black lacquer patina; traces of cinnabar have been detected on the interior and exterior of the vessel. Inscribed *P.M. 536* in red paint; *244* in white paint; *9* in white paint; *1607* on white paper label. The aquamanile is shaped as a human head and rests on a short triangular base with three feet. A spout is placed in the middle of the forehead, and a hinged, rectangular lid is on the back of the head. The handle, in the form of a dragon, runs up the back of the head (see detail ill.).

PROVENANCE: Baron Albert Freiherr von Oppenheim (1834–1912), Cologne, until 1912; J. Pierpont Morgan, New York, 1912–13; [Duveen Brothers, New York]. Acquired by Philip Lehman through Duveen, along with No. 1 (1975.I.1410) and No. 3 (1975.I.1412), for \$35,000 in February 1925.¹

LITERATURE: Molinier 1904, no. 122, pl. LXVIII; Alexandre 1928, p. 148, ill. p. 147; Falke and Meyer 1935, p. 93, Fälschungstafel 11, fig. f; Hildesheim 2008, p. 96.

EXHIBITED: Paris 1900, no. 401; New York 2006, no. 30, ill.

Typologically this aquamanile is related to a small group of head-shaped utensilia that date from the thirteenth and fourteenth centuries.² All are supported by three small legs and feet. Von Falke and Meyer illustrate a fourteenth-century female head aquamanile from the Hildesheim region that bears the Gothic inscription *Ancilla bin ich genannt, Ze Hove wer ich gerne erkant* (Ancilla is my name, at court I am much appreciated).³ The text, if original, indicates that such head-aquamanilia



No. 6, back

were made for secular use at courts. Its male counterpart is in the Musée National du Moyen Âge in Paris, but the authenticity of that piece is doubted.⁴ Both are close in size and shape to the Lehman aquamanile, especially in the convex bottoms, small feet, and smooth modeling of the faces.

The Lehman aquamanile was exhibited in 1900 as a medieval object, and Molinier published it with this dating in his catalogue of the Oppenheim collection in 1904.⁵ Also Duveen, who sold the aquamanile in 1925 to Philip Lehman, described it as “an old Flemish XIII Century Dinanderie Ewer, or Aiguere, in the form of a Man’s bust.”⁶ Three years later Alexandre noticed “a remarkable analogy with Peruvian art,” but still considered the Lehman head aquamanile as a genuine object from the thirteenth century.⁷ Seven years later Von Falke and Meyer rightly included it in their section of nineteenth-century *Fälschungen* and cited several Moche stirrup vases as the origin of the form.⁸ Interestingly, an anonymous scholar (possibly a curator at the Metropolitan Museum) wrote on 2 January 1964: “Peruvian-like face on aquamanile not spurious in opinion of me and my colleagues. A good piece for our museum!”⁹

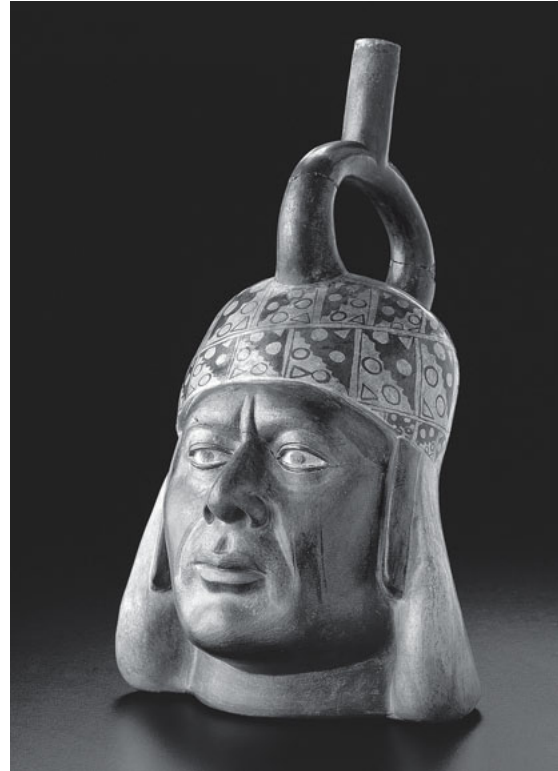


Fig. 6.1. Portrait vessel of a ruler. Moche North coast, Peru, 100 B.C./A.D. 500. The Art Institute of Chicago, 1955.2338



Fig. 6.2. Head-shaped aquamanile. Germany or Paris, nineteenth century. Musée National du Moyen Âge, Paris

Apart from the obvious link with a Peruvian model (fig. 6.1), the aquamanile displays other incongruities. The handle is a relatively simple and heavy variation of the characteristic dragon-shaped type usually found on Romanesque lion aquamanilia and is inconsistent with the suggested fourteenth-century date of the head; moreover, it is similar to that of the spurious bronze in the Musée National du Moyen Âge.¹⁰ Further evidence for the modern origin of the Lehman bronze is provided by the thin and unexpected lacquer patina, the absence of significant wear on the handle compared to other parts of the object, and the presence of some core material on the inside of the aquamanile.

Given the likenesses in size and facture, both the Lehman and the Musée National du Moyen Âge aquamanilia (fig. 6.2) should be attributed to the same nineteenth-century workshop, possibly located in Germany or Paris. It seems probable that their maker had access to the Ancilla aquamanile, which during the nineteenth century was in the collections of the Krefeld silk-manufacturer Floh and of Charles Stein in Paris. He would also have had knowledge of Peruvian Moche-style pottery, which was a rare *nouveauté* among collectors at the time. Acquisitions of such work, including stirrup vases, started in the second half of the nineteenth century, although the first pieces entered Europe at the beginning of the century. The first major compilations were formed

by individual travelers to Peru and as the result of archaeological expeditions. Important early collections were those of the Austrian consul in Lima, Christian Krüger (given to the Museum für Völkerkunde, Vienna, 1879–82), Wilhelm Eckhardt, an Austrian railway builder in Peru—now also in Vienna, and the French consul in Lima, Charles Wiener (1851–1919), in Paris.¹¹ The recent suggestion that the Lehman aquamanile and some related head-vessels could have been produced by the notorious art dealer Louis Marcy (1860–1945) deserves more attention.¹²

NOTES:

1. Duveen Brothers invoice dated 16 February 1925 (Robert Lehman Collection files).
2. J. Braun 1932, figs. 432, 441; Falke and Meyer 1935, figs. 313–17; Hildesheim 2008, no. 29.
3. Falke and Meyer 1935, fig. 317 (h. 23 cm).
4. *Ibid.*, figs. 288, 318 (h. 22 cm); Bloch 1981, no. 19 (as Lower Saxony, ca. 1320).
5. Paris 1900, no. 401; Molinier 1904, no. 122.
6. Duveen's invoice to Lehman dated 16 February 1925 (Robert Lehman Collection files).
7. Alexandre 1928, p. 148.
8. Falke and Meyer 1935, p. 93, n. 1.
9. Note in the Robert Lehman Collection file for No. 229.
10. See Falke and Meyer 1935, fig. 288.
11. See Vienna 1992, pp. 104–6.
12. New York 2006, p. 176.

Germany, nineteenth century

7. Aquamanile in the form of a gourd with a human head

1975.I.1414

H. 19.5 cm. Quaternary copper alloy (62.8% copper, 18.3% lead; 11.9% zinc, 7% tin); with a thin layer of dark patina. Inscribed on the face of the vessel: *DEVS ET LV MEN* (God and light) and the date *MDCXIV*. The upper part of the vessel is shaped as the head of a bearded satyr. On the forehead is a circular spout, and the crown of the head is covered by a hinged lid (see detail ill.).

PROVENANCE: Not established.

A similar aquamanile with the inscription *DEVS ET LV MIN* and the date *MCLXXV* was offered to The Metropolitan Museum of Art in 1963 or 1964 and

to the Cleveland Museum of Art in 1968 and was rejected by both museums.¹ Given their unusual form, low quality of casting, and illogical inscriptions, both seem to have been manufactured as forgeries with false dates. A candlesnuffer in the shape of a small bust in the Museum of Fine Arts, Boston, may be by the same maker (fig. 7.1).² A late medieval vessel of comparable shape is in the church of Oberwesel in Westphalia. These commensurate objects suggest a nineteenth-century attribution for the Lehman aquamanile.³



No. 7

NOTES:

1. William D. Wixom to George Szabo, 12 April 1968, and Szabo to Wixom, 16 April 1968 (Robert Lehman Collection files).
2. Museum of Fine Arts, Boston, 55.929 (Netzer 1991, no. A2).
3. See J. Braun 1932, fig. 434.



No. 7, detail of hinged lid



Fig. 7.1. Candlesnuffer in the shape of a bust. Northern Europe, nineteenth century(?). Museum of Fine Arts, Boston, 55.929

Bronze Sculpture

Tournai, third quarter of the fifteenth century

8. Saint Adrian

1975.1.1420

H. 30.8 cm. Brass (copper alloy with a high percentage of zinc) with natural olive green patina. A standing figure of the saint wears a long mantle over his armor, and a cap with a wide brim. He holds a sword in his right hand, and an anvil, symbol of his martyrdom, in his left.

PROVENANCE: Campe collection, Hamburg; J. Pierpont Morgan, New York; [Duveen Brothers, New York]; acquired by Mrs. Albert E. Goodhart, New York, through Duveen, along with Nos. 9–11 (1975.1.1417–1975.1.1419), for \$9,000 in 1929;¹ Mr. and Mrs. Albert E. Goodhart, New York. Bequeathed by Mrs. Goodhart to Robert Lehman in August 1952.²

LITERATURE: Bode 1910, vol. 2, no. 212, pl. CXLIX; Cleveland 1975, under no. 9; Szabo 1975, p. 79, no. 124.

EXHIBITED: Paris 1957, no. 187; Cincinnati 1959, no. 470, ill.; New Haven 1960, no. 219, ill.; Montreal 1965, no. 31, ill.; Lawrence, Kansas 1969, no. 99, pl. XLV; Oklahoma City 1985b, no. 31, ill.; New York 1991.

Before casting, the backs of Nos. 8–11 were hollowed out in the wax to fit them around the corners of a square stem. Block-shaped dovetail knobs extend out of their hollow backs as slide joints. On three of these are incised location marks—one horizontal line (Saint John), one vertical line (Saint Peter), and two vertical lines (Saint Stephen). These indicate that the four figures once formed part of an iconographic scheme, likely as adornments of a lectern or a baptismal font.³ The figures of Saints Adrian and Stephen differ slightly in execution from those of Saints John and Peter—the former are more hollowed out than the latter and their dovetail knobs are not the same size, but the dissimilarities do not seem strong enough to account for divergent hands of execution. Moreover, the nearly identical composition of the alloy of all the works underscores their origin from the same workshop.

Bode referred to these statuettes as Flemish, late fifteenth century. In 1957 the robust, vigorous rendering of these figures was compared to the execution of the latten statues of the tabernacle of the church at Bocholt in Belgium,⁴ which is dated toward 1500 and attributed to Aert van Tricht the Elder (active in Maastricht, The Netherlands).⁵ Other works by or associated with this *geelgieter* (brass founder) are the large signed baptismal

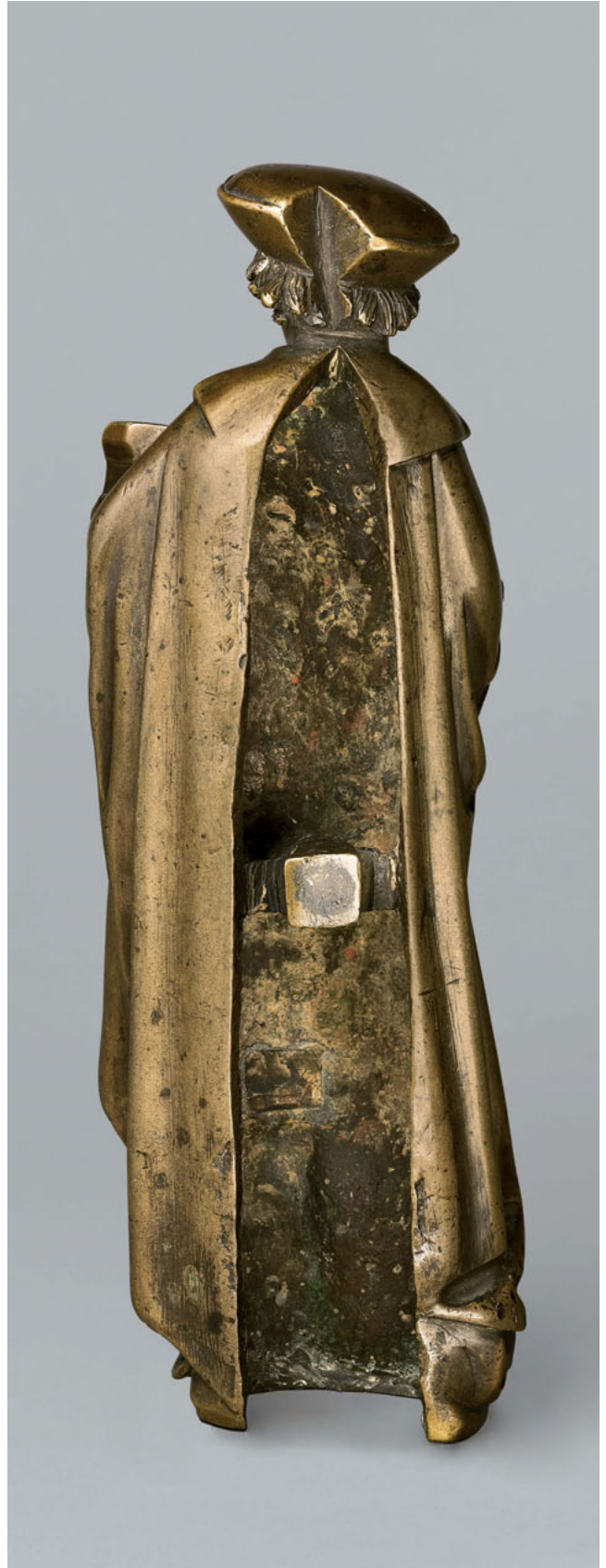
font in the cathedral of 's Hertogenbosch, The Netherlands; the choir screen in Xanten, Germany; and a number of lecterns, such as those in the churches of Venray, The Netherlands, and Vreeren, Belgium, and finally the impressive lectern from Leuven, Belgium, now at The Cloisters.⁶ However, none of the figures on these works from Van Tricht's workshop matches the style of the idiosyncratic Lehman figures. More recently a Brabantine origin for the statuettes was also proposed:⁷ Wixom compared them to a gilt-brass figure of Saint John the Evangelist of similar size,⁸ which he attributed to Mechelen and dated about 1460.⁹ His designation is not convincing either, as the Lehman figures clearly are the work of a more confident and individual hand; they lack the disproportions often present in brass figures from the period. Their flat faces with small mouths and wide hairstyles are expressive and distinctive, their clothes are composed of simple, vigorous folds alternating with large flat areas, and the poses display a subtle *débranchement*.

Similar traits are found in fifteenth-century wood sculptures from Northern France and Hainault, the region between Arras, Tournai, and Lille, which throughout the century was dominated artistically by the style of the Tournai sculptor Jean Delemer and the painter Rogier van der Weyden. Traces of their seminal influence are visible in various ways in a number of sculptures. Stylistic affinities with the four Lehman figures may be observed, for instance, in wood statues of Saint Michael, Saint Roch, and Saint Agnes from Tournai;¹⁰ in an impressive pair of alabaster figures of Saints Peter and Paul from Arras Cathedral;¹¹ and in a number of other sculptures.¹² The alabaster Christ and four apostles from the Robert Lehman Collection (Nos. 35–39), generally considered South Netherlandish or Northern French, also provide an interesting case for comparison, in particular regarding the sharp treatment of the hair and the facial types. Taken together, all these stylistic parallels offer strong arguments in favor of an origin of the Lehman figures from the same region.

Tournai seems to have emerged as a major center of casting brass sculptures in the late thirteenth century, after some founders from Dinant and Bouvignes who worked in that material settled in the town. Guillaume Lefebvre (active ca. 1431–76) is the first Tournai *geelgieter*



No. 8



No. 8, back



Fig. 8.1. Guillaume Lefèbvre. *Saint Catherine Trampling Emperor Maxentius*. Detail from the paschal candelabrum *cum* lectern for Saint-Ghislain, Tournai, 1442 (now in the Koninklijke Musea voor Kunst en Geschiedenis, Brussels)

whose output can be identified with certainty. His magnum opus is the baptismal font in the church of St. Martin in Halle (near Brussels), signed and dated 1446.¹³ Four years earlier he had made a paschal candelabrum *cum* lectern for Saint-Ghislain in Tournai (today in the Koninklijke Musea voor Kunst en Geschiedenis, Brussels). That piece is crowned by a statuette of Saint Catherine trampling Emperor Maxentius (fig. 8.1). Stylistically, the latter's face compares well with the features of the Lehman Saint Peter. The shapes of the mouths and noses are similar, as is the treatment of the hair, and the wide mustache of Emperor Maxentius. Moreover, the figure of Saint Catherine has a drapery style that is close to that of the four statuettes.

Tournai, third quarter of the fifteenth century

9. Saint Stephen

1975.1.1417

H. 31.2 cm. Brass (copper alloy with a high percentage of zinc) with natural olive green patina. A standing figure of the saint, clad in a deacon's dalmatic, holds an open book in his right hand, and the stones of his martyrdom in his left.

PROVENANCE: Campe collection, Hamburg; J. Pierpont Morgan, New York; [Duveen Brothers, New York]; acquired by Mrs. Albert E. Goodhart, New York, through Duveen,

The Lehman figures are certainly the work of a more advanced sculptor than Guillaume Lefèbvre. Although probably active a generation later, his manner clearly betrays the same artistic roots as the Halle and Brussels figures. A dating in the third quarter of the fifteenth century therefore seems most likely.

The presence of Saint Adrian among the four figures underscores the South Netherlandish origin; since 1175 the relics of this saint were kept in Saint Adrian's Abbey at Geraardsbergen, a town between Tournai and Brussels. After 1425 the veneration increased substantially and the abbey attracted thousands of pilgrims annually, as demonstrated by the large number of late medieval lead pilgrim's badges from Geraardsbergen that have been excavated in The Netherlands.¹⁴

NOTES:

1. Duveen Brothers Records, 1876–1981, Department of European Paintings, The Metropolitan Museum of Art, Client Summary Book (microfilm, reel 420, Thomas J. Watson Library, The Metropolitan Museum of Art).
2. Duveen Brothers Records, 1876–1981, Getty Research Institute, Los Angeles, series 11.1, Papers Regarding Major Art Collectors, box 478 (microfilm, reel 333, Thomas J. Watson Library).
3. See New York–Nuremberg 1986, p. 76, fig. 85.
4. See Paris 1957, no. 187.
5. Devigne 1932, p. 199 and figs. 350–52.
6. A. M. Koldewey 1983; Jansen 2005, pp. 198–99.
7. Lawrence, Kansas 1969, no. 99.
8. The Cleveland Museum of Art, 1951.315.
9. Cleveland 1975, no. 9.
10. Ghent 1994, no. 3.
11. *Ibid.*, no. 55.
12. *Ibid.*, nos. 7, 8, 11, 12, 62, 64, and fig. 65e.
13. *Ibid.*, no. 6; Ruetten 1996; Nys 2003, pp. 438–39 and fig. 588.
14. Van Beuningen and A. M. Koldewey 1993, pp. 117–21.

along with Nos. 8, 10–11 (1975.1.1420, 1975.1.1418–1975.1.1419), for \$9,000 in 1929;¹ Mr. and Mrs. Albert E. Goodhart, New York. Bequeathed by Mrs. Goodhart to Robert Lehman in August 1952.²

LITERATURE: Bode 1910, vol. 2, no. 213, pl. CI; Cleveland 1975, under no. 9; Szabo 1975, p. 79.



No. 9

EXHIBITED: Buffalo 1937, no. 122, ill.; Paris 1957, no. 187; Cincinnati 1959, no. 473, ill.; New Haven 1960, no. 220, ill.; New York 1991.

NOTES:

1. Duveen Brothers Records, 1876–1981, Department of European Paintings, The Metropolitan Museum of Art, Client Summary Book (microfilm, reel 420, Thomas J. Watson Library, The Metropolitan Museum of Art).
2. Duveen Brothers Records, 1876–1981, Getty Research Institute, Los Angeles, series 11.1, Papers Regarding Major Art Collectors, box 478 (microfilm, reel 333, Thomas J. Watson Library).



No. 9, back

Tournai, third quarter of the fifteenth century

10. Saint John the Evangelist

1975.1.1418

H. 31.2 cm. Brass (copper alloy with a high percentage of zinc) with natural olive green patina. A standing figure of the saint holds a chalice from which emerges the dove of the Holy Spirit.

PROVENANCE: Campe collection, Hamburg; J. Pierpont Morgan, New York; [Duveen Brothers, New York]; acquired by Mrs. Albert E. Goodhart, New York, through Duveen, along with Nos. 8-9, 11 (1975.1.1420, 1975.1.1417, 1975.1.1419), for \$9,000 in 1929;¹ Mr. and Mrs. Albert E. Goodhart, New York. Bequeathed by Mrs. Goodhart to Robert Lehman in August 1952.²

LITERATURE: Bode 1910, vol. 2, no. 211, pl. CXLVIII; Cleveland 1975, under no. 9; Szabo 1975, p. 79.

EXHIBITED: Paris 1957, no. 187; Cincinnati 1959, no. 471; New York 1991.

NOTES:

1. Duveen Brothers Records, 1876-1981, Department of European Paintings, The Metropolitan Museum of Art, Client Summary Book (microfilm, reel 420, Thomas J. Watson Library, The Metropolitan Museum of Art).
2. Duveen Brothers Records, 1876-1981, Getty Research Institute, Los Angeles, series 11.1, Papers Regarding Major Art Collectors, box 478 (microfilm, reel 333, Thomas J. Watson Library).



No. 10, back



No. 10

Tournai, third quarter of the fifteenth century

11. Saint Peter

1975.1.1419

H. 30.5 cm. Brass (copper alloy with a high percentage of zinc) with natural olive green patina. A standing figure of the saint, clad in long tunic and mantle holds a key in his right hand and a book in his left.

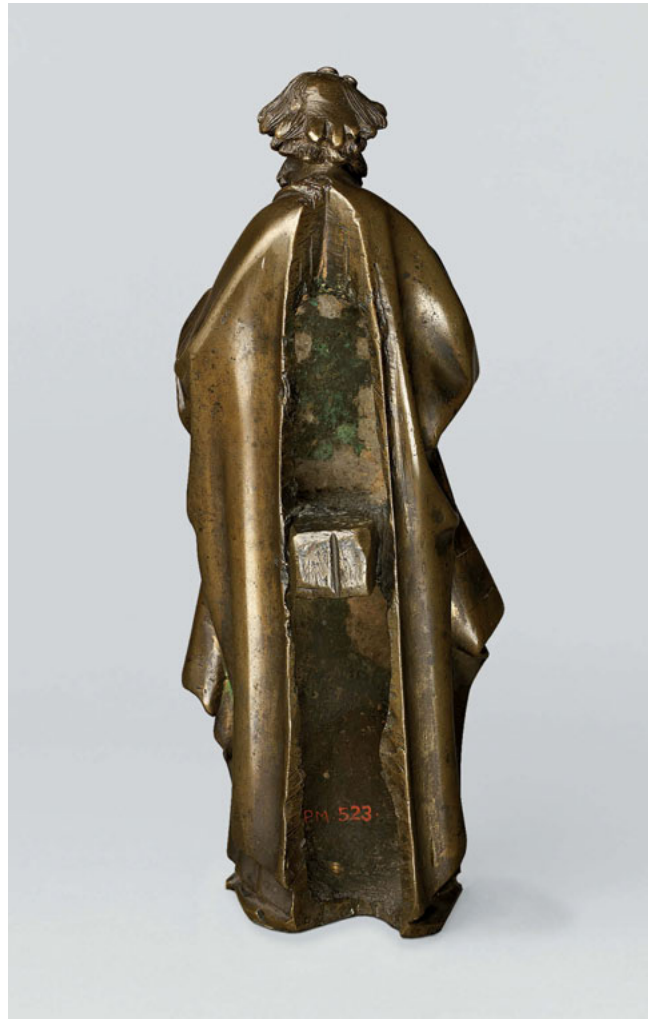
PROVENANCE: Campe collection, Hamburg; J. Pierpont Morgan, New York; [Duveen Brothers, New York]; acquired by Mrs. Albert E. Goodhart, New York, through Duveen, along with Nos. 8, 9–10 (1975.1.1420, 1975.1.1417–1975.1.1418), for \$9,000 in 1929;¹ Mr. and Mrs. Albert E. Goodhart, New York. Bequeathed by Mrs. Goodhart to Robert Lehman in August 1952.²

LITERATURE: Bode 1910, vol. 2, no. 210, pl. CXLVII; Cleveland 1975, under no. 9; Szabo 1975, p. 79.

EXHIBITED: Paris 1957, no. 187; Cincinnati 1959, no. 472; New York 1991.

NOTES:

1. Duveen Brothers Records, 1876–1981, Department of European Paintings, The Metropolitan Museum of Art, Client Summary Book (microfilm, reel 420, Thomas J. Watson Library, The Metropolitan Museum of Art).
2. Duveen Brothers Records, 1876–1981, Getty Research Institute, Los Angeles, series 11.1, Papers Regarding Major Art Collectors, box 478 (microfilm, reel 333, Thomas J. Watson Library).



No. 11, back



No. II

Workshop of Severo Calzetta da Ravenna
(active by 1496–died before 1543), Padua or
Ravenna, ca. 1520 or later

12. Satyress and her infant

1975.1.1393

H. 25.5 cm. Indirect cast; copper alloy, dark brown with areas of black patina. Marked “28477” on a white paper label. The satyress was seated on a stump that has been replaced by a nineteenth-century pole. She sets her left arm around the shoulder of the infant beside her and holds in her right hand a vase, serving as a candleholder. At her feet is a shell. The circular base is supported by three claw feet.

PROVENANCE: [Duveen Brothers, New York]. Acquired by Philip Lehman through Duveen, along with No. 18 (1975.1.1395), for \$18,000 in December 1926.¹

LITERATURE: Cleveland 1975, under no. 78; Szabo 1975, p. 77, no. 128.

EXHIBITED: Paris 1957, no. 191; Cincinnati 1959, no. 479, ill.; New Haven 1960, no. 222, ill.; Oklahoma City 1985a.

This is one of the more popular models from Severo's workshop, of which many versions and variants are found, among them: Rijksmuseum, Amsterdam;² Museo Cristiano, Brescia;³ Von Auspitz collection, Vienna; Museo Nazionale del Bargello, Florence;⁴ Bode Museum, Berlin;⁵ formerly Von Rhò collection, Vienna; formerly D'Este collection, Vienna; formerly Taylor collection, London; Wallace Collection, London;⁶ sale, Christie's, London, December 8, 1981, lot 195; Museo di Palazzo Venezia, Rome; Museo Poldi Pezzoli, Milan; Szépművészeti Múzeum, Budapest,⁷ and Heinz Schneider collection, United States.⁸ The subject of this type of bronze may have been inspired by a print by the Master IB that includes a bird.⁹ See also No. 13.

NOTES:

1. Duveen Brothers invoice dated 13 December 1926 (Robert Lehman Collection files). See also Duveen Brothers Records, 1876–1981, Department of European Paintings, The Metropolitan Museum of Art, Client Summary Book (microfilm, reel 421, Thomas J. Watson Library, The Metropolitan Museum of Art).
2. Leeuwenberg and Halsema-Kubes 1973, no. 647; Duisburg 1994–95, no. 66.
3. Leeuwenberg and Halsema-Kubes 1973, p. 383.
4. Fine cast, with the addition of a small seated satyr and a girdle of vine foliage around her hips (De Winter 1986, fig. 105).



No. 12

5. Frankfurt 1985–86, no. 156.
6. Mann 1931, no. 867, pl. 21.
7. Balogh 1975, no. 195; Frankfurt 1985–86, p. 455.
8. Cleveland 1975, no. 78.
9. Frankfurt 1985–86, p. 455; see also Hind 1948, vol. 5, p. 258, vol. 7, pl. 842.

Workshop of Severo Calzetta da Ravenna
(active by 1496–died before 1543), Padua or
Ravenna, ca. 1520 or later

13. Satyress and her infant

1975.1.1394

H. 23 cm. Bronze, light reddish brown patina. The satyress is seated on a stump with her left hand on the shoulder of the infant satyr beside her. A conch is held in her right hand. The hexagonal base is supported by ball feet.

PROVENANCE: Isaac Falcke, London; Falcke sale, Christie's, London, 19 April 1910, lot 44 (for £1,250 to [Charles Davis for Duveen Brothers]); [Duveen Brothers, New York]; William Salomon, New York; Salomon sale, American Art Association, American Art Galleries, New York, 5 April 1923, lot 417 (to [Duveen]); [Duveen Brothers]; acquired by Mrs. Albert E. Goodhart, New York, through Duveen for \$9,000 in 1927;¹ Mr. and Mrs. Albert E. Goodhart, New York. Bequeathed by Mrs. Goodhart to Robert Lehman in August 1952.²

LITERATURE: R. T. Davis 1937, p. 5 and cover ill.³

EXHIBITED: Buffalo 1937, no. 130; New York 1988.

This bronze was listed among the sculptures removed by Duveen Brothers from the apartment of Mrs. Albert E. Goodhart, Robert Lehman's aunt, after her death in 1952.⁴ See also No. 12.

NOTES:

1. Duveen Brothers Records, 1876–1981, Department of European Paintings, The Metropolitan Museum of Art, Client Summary Book (microfilm, reel 420, Thomas J. Watson Library, The Metropolitan Museum of Art).
2. The provenance of this piece was given to Robert Lehman by the art dealer Julius Goldschmidt in a letter of 13 September 1954 (Robert Lehman Collection files). It is confirmed by Duveen's Client Summary Book (see note 1 above).
3. A copy of the cover illustration inscribed by Lehman "Riccio Bronze belonging to me" is in the Robert Lehman Collection files.
4. See Duveen Brothers Records, 1876–1981, Getty Research Institute, Los Angeles, series 11.1, Papers Regarding Major Art Collectors, box 478 (microfilm, reel 333, Thomas J. Watson Library).



No. 13

Workshop of Severo Calzetta da Ravenna (active by 1496–died before 1543), Padua or Ravenna, first half of the sixteenth century or later

14. Inkwell in the form of Atlas holding a globe

1975.I.1399

H. 23.8 cm. Copper alloy; cast in twelve sections (base, three feet, two inkwells and one *sablier* with lids, Atlas, oil lamp); the number 60 is painted in white on the underside. Three parts (Atlas, the base, and the body of the *sablier*) were analyzed by X-ray fluorescence, demonstrating that the figure and base are similar in composition (lightly leaded bronzes with incidental amounts of zinc and the usual traces of copper impurities).¹ The *sablier* is cast in brass (copper zinc alloy, with nominal amounts of lead, tin, and the usual traces of copper impurities). Atlas kneels on his right knee. With his left hand he clasps his left knee, and he supports a small oil lamp in the form of a globe on his shoulder; the cover of the lamp (the upper half of the globe) is missing. His other hand is raised. He is mounted on a triangular base, adorned with friezes of gadroons and palmettes, and carried by three bulbous ornamented feet. Inkwells are placed on two corners of the base, and on the third is a *sablier*.

PROVENANCE: Not established.

LITERATURE: See Bode 1907–12, vol. 1, pp. 27–28; Planiscig 1927, p. 482, no. 95, fig. 368; Maclagan and Sitwell 1954, vol. 5, no. 27, pl. xxvii; Pope-Hennessy 1970, pp. 106–10; Duisburg 1994–95, nos. 56–58; Avery 1998, no. 52 (sixteen versions and variants listed).

EXHIBITED: Paris 1957, no. 192; Cincinnati 1959, no. 478; Tokyo 1977, no. 34, ill.; Oklahoma City 1985a.

The large scale of the base and the three holes pierced in its upper surface suggest that the base was not originally intended for this statuette. The work's composite character is underscored by the fact that one of the inkwells is different from the others, although its lid corresponds to that of the *sablier*. Moreover, the globe is not large enough to be carried by the raised right arm; originally Atlas would have supported a compositionally and iconographically more fitting large, globe-shaped oil lamp, as in the Frick Collection version.² In another work the globe is not supported by Atlas's shoulder but by a little protrusion in his back, a clumsy and unsuccessful attempt to adapt the composition to a smaller lamp.³

Two general variants of the Atlas figure exist, one with his left hand on his knee, as in the Lehman work, the other with the left hand placed on the ground. Other casts of the Lehman type are held in the Musée Jacquemart-André, Paris; the Museo di Palazzo Venezia, Rome;⁴ Museo Civico d'Arte Antica, Medievale e Moderna Amadeo Lia, La Spezia;⁵ and the Museo Lázaro Galdiano, Madrid.⁶

An Atlas with both arms raised to support the globe was sold in Cologne in 2006.⁷ Since Planiscig's attribution this type of Atlas has long been ascribed to the workshop of Andrea Riccio. It is, however, a representative product of the workshop of one of his Paduan contemporaries, Severo da Ravenna, dating from the first half of the sixteenth century or later. Confirmation is provided by the X-radiography of the statuette, which shows a typical Severo da Ravenna pattern.⁸ Moreover, the heterogeneous character of this inkwell, in terms of metallic composition, is not unusual for assembled works from the Severo da Ravenna workshop.

The designation of Severo is further underscored by Avery's observation that a famous prototype of the



No. 14, back



No. 14

Atlas was kept in Ravenna during Severo's lifetime: the so-called *Ercole Orario*, a well-known classical Roman statue of a kneeling Hercules carrying a sundial on his shoulders.⁹ According to De Winter, following Weihrauch, Severo was inspired by small antique bronzes of kneeling figures, like that of an Etruscan Silenus from Armento (Staatliche Antikensammlungen, Munich).¹⁰ The motif of a kneeling supporter was also included in the woodcut illustration of the Porticus Persica in Cesare Cesariano's edition of Vitruvius's *De Architectura* (Como, 1521).¹¹

A coarse cast of the Atlas with his left hand resting on the ground was sold in 1647 by the Augsburg art dealer Philipp Hainhofer (1578–1647) to Duke August the Younger of Braunschweig-Lüneburg (1579–1666) and is still in the collection of the Herzog Anton Ulrich-

Museum, Braunschweig.¹² It was described by Hainhofer in his correspondence with the duke as antique: "an antique inkstand and *sablier*, supported by the Atlas, all made of bronze."¹³

The iconography of Atlas carrying a globe-shaped oil lamp can be related to the *impresa* on a portrait medal of the Italian astronomer Luca Gaurico (1476–1558).¹⁴ The reverse of the medal depicts a standing nude figure of Atlas with globe and the personal motto of Gaurico: *Deus lux mea de labiis tuis vox mea* (God is my light. My voice [stems from] your lips).¹⁵ As the source of light, Atlas and God have been merged into one, an example of a pagan contamination that Erasmus repeatedly criticized, but which found a willing audience among the humanist scholars in Padua and elsewhere.¹⁶

NOTES:

1. The X-ray fluorescence analysis was conducted by Richard E. Stone, conservator emeritus, Objects Conservation department, The Metropolitan Museum of Art, in March 2009.
2. Maclagan and Sitwell 1954, vol. 5, no. 27, pl. xxvii.
3. Museo Civico d'Arte Antica, Medievale e Moderna Amadeo Lia, La Spezia (Avery 1998, no. 52).
4. Museo di Palazzo Venezia, Rome, PV9246 (Frankfurt 1985–86, no. 103; Duisburg 1994–95, no. 56).
5. Avery 1998, no. 52.
6. See Camón Aznar 1973 for two versions on typical Severo bases. For examples of the other type, see Weihrauch 1967, fig. 63; Pope-Hennessy 1970, pp. 106–8; Van Binnebeke 1994, no. 42 (as after Riccio); Duisburg 1994–95, no. 57; sale, Christie's, London, 4 December 2008, lot 47.

7. Sale, Lempertz, Cologne, 17 November 2006, lot 624.
8. Oral communication, Richard E. Stone, 28 February 2006.
9. Avery 1998, p. 92 and fig. a, under no. 52.
10. See Weihrauch 1967, p. 58 and figs. 62, 63; De Winter 1986, pp. 111–15 and fig. 100.
11. Kavalier 1995, p. 31 and fig. 19.
12. Berger and Krahn 1994, no. 14.
13. "Ain antichischer schreibzeug vnd streebüchss, die der atlass trägt, alles von brunzo." Gobiet 1984, p. 810.
14. Hill 1930, no. 262.
15. Duisburg 1994–95, p. 145, with an incorrect reference to Micah 7:8.
16. New York 2008–9, p. 139.

Attributed to Desiderio da Firenze (active 1532–45), Venice or Padua, ca. 1540

15. Warrior on horseback

1975.1.1391

H. 25.8 cm (excluding the modern, green marble base). Ternary alloy of copper, zinc and tin, with small traces of lead, iron, nickel, silver, and antimony (both horse and rider); a black lacquer patina under a chocolate brown patina (on both horse and rider); the eyes of the horse are inlaid with silver. X-radiography revealed that both horse and rider are fine, thin-walled casts.¹ Clad in classical armor without a helmet, the figure is mounted on the pacing horse without stirrups or saddle. In his right arm, which is raised above his head, he holds the hilt of a sword or the handle of a whip or a spear, the other hand seems to have been clenched around the (now absent) reins.

PROVENANCE: Isaac Falcke, London; Falcke sale, Christie's, London, 19 April 1910, lot 60 (for £3,700 to [Duveen]); [Duveen Brothers, New York]. Acquired by Philip Lehman through Duveen for \$20,000 in March 1912.²

LITERATURE: See Bode 1907–12, vol. 1, pl. xxxv; Carrington 1984, p. 109; Frankfurt 1985–86, no. 229; Washington, D.C. –Los Angeles–Chicago 1986–87, p. 104; Berlin 1995–96, nos. 30, 31.

EXHIBITED: Paris 1913, no. 47; Paris 1957, no. 190; Cincinnati 1959, no. 476; Tokyo 1977, no. 32, ill.

Horse and rider were cast separately and originally were not intended as a pair, although the composition of the alloys of both pieces shows no significant differences. The horseman is disproportionately small, and the animal has no original fixing hole in its back for mounting a figure. The lack of a dark patina on the back of the



Fig. 15.1. *Horse and Rider Startled by a Snake*. Northern Italy (Padua), early sixteenth century. The Metropolitan Museum of Art, New York, Gift of Irwin Untermyer, 1964 (64.101.1419)



No. 15

horse under the rider indicates that the dark lacquer was applied after the rider was mounted on the horse.

The left flank of the horse shows a large repair, which has partly come loose. Other reparations are found in the horse's head, raised front leg, and right hind leg. The founder must have been a skilled craftsman, as such fixes, especially on the face, are difficult to make. The mouth and nostrils of the horse are open; the back of the tail is open from top to bottom and contains remains of a pinkish investment clay. On the animal's underside is a circular cast-in repair. Both the horse and the rider display a considerable amount of detailing in the wax, like the veins on the horse's head and belly, for example. Given the relatively poor quality of the cast of the horse it is remarkable that its eyes are inlaid in silver.

This statuette may be considered a variant of Riccio's *Shouting Horseman* in the Victoria and Albert Museum, London, arguably one of the most famous Renaissance bronzes.³ Riccio's invention was copied and altered by other Paduan or Venetian sculptors in the sixteenth century—the number of remaining versions, excluding the nineteenth-century aftercasts,⁴ indicates that the composition enjoyed a certain popularity in the early cinquecento. Part of this early reputation may be explained by the clever use of antique motifs. On a work from the former collection of Alfred and Otto Beit,⁵ the shouting rider was mounted on a horse identical to that of the Lehman bronze, a reduced derivation of one of the four horses on the facade of San Marco Cathedral in Venice. Recently, the Beit bronze was tentatively attributed to Desiderio da Firenze or to a close follower of Riccio.⁶

The prototype of the Lehman rider may be found in a representation of a rearing horse and snake, formerly attributed by Draper to the Paduan artist Francesco Sant'Agata (active 1498–1520).⁷ In this original composition the gesture of the rider with his right arm raised to kill the serpent is a functional one (fig. 15.1). His pose seems to echo that of another well-known Paduan bronze representing Europa's abduction by the bull, often attributed to Riccio or to Bellano (Szépművészeti Múzeum, Budapest).⁸ Draper's ascription of the rider and rearing horse to Sant'Agata did not receive much support.

Leithe-Jasper's suggestion that a rider of the same type in the Kunsthistorisches Museum, Vienna, should be attributed to Desiderio da Firenze deserves more attention.⁹ This designation was based on stylistic similarities between the Vienna rider and the fettered satyrs on a number of perfume burners and related objects traditionally given to Desiderio. As a bronze founder with superb technical skills but more limited inventive capacities, who relied much on Riccio and on antique prototypes that he cleverly combined, Desiderio fits the artistic profile well.¹⁰ Moreover, the inkstand called *Pan Listening to Echo* (Ashmolean Museum, Oxford), which has been given to Desiderio, has silver eyes like the Lehman horse.¹¹ In a recent discussion of Desiderio's life and work, however, Leithe-Jasper did not repeat his earlier attribution.¹²

Other variants of the warrior on horseback are found in the Frick Collection, New York,¹³ at Klosterneuburg,¹⁴ and in the collection of the Prince of Liechtenstein, Vienna.¹⁵ The Lehman bronze is one of the finer examples of the "warrior without helmet" type.

NOTES:

1. X-ray fluorescence analysis was conducted by Richard E. Stone, conservator emeritus, Objects Conservation department, The Metropolitan Museum of Art, 28 February 2006 and March 2009.
2. Duveen Brothers invoice dated 6 March 1912 (Robert Lehman Collection files).
3. Berlin 1995–96, no. 30; New York 2008–9, no. 19.
4. New York 2008–9, p. 218.
5. Sale, Christie's, London, 7 December 2006, lot 159; New York 2008–9, p. 74, fig. IV.12.
6. London 2007, pp. 16, 17; New York 2008–9, p. 218.
7. Metropolitan Museum, 64.101.1419. Draper 1978, pp. 176–78; Berlin 1995–96, no. 31; Draper 2010, pp. 130–31; Wardropper 2011, no. 11).
8. See Trent 2008, no. 37.
9. Washington, D.C.–Los Angeles–Chicago 1986–87, p. 106.
10. See Warren 2001a; Jestaz 2005.
11. London 1999, no. 26; Warren 2001a, p. 83; New York 2008–9, no. 23.
12. Leithe-Jasper 2008.
13. Ex coll. J. Pierpont Morgan, New York (Bode 1907–12, vol. 1, pl. xxxv; Maclagan and Sitwell 1954, vol. 5, no. 28, pl. xxviii; Pope-Hennessy 1970, pp. 114–16).
14. Augustiner Chorherrenstift, Klosterneuburg, KG.4 (Planiscig 1927, p. 208, as by Riccio; Trent 2008, no. 42).
15. Frankfurt 1985–86, no. 57.

Workshop of Desiderio da Firenze (active 1532–45), Padua, ca. 1530–40

16. Perfume burner surmounted by satyr

1975.I.1396

H. overall 50 cm, h. of base 10.5 cm; h. of middle section, including bajonet joint, 15.5 cm; h. of cover, including the bajonet joint 26.4 cm. Binary alloy (copper, tin, with traces of zinc, iron, nickel, silver, and antimony); a brown to olive green patina and minor traces of gilding. The perfume burner consists of three detachable sections held together by bajonet joints (see detail ill.). The copper bottom has been set in separately. It is an indirect cast. The lower base section, supported by three putti growing out of acanthus leaves, consists of a frieze of acanthus leaves with holes in between and a frieze of satyr's masks between garlands and shells interspersed with small arch-shaped openings against a ground of circular punch marks. The middle section is decorated with three nude figures—Neptune, Jupiter, and Vulcan (or Mars)—flanked by satyr masks with open mouths, garlands, and eagles, all set against a background of circular punch marks. On top of this section are two bands, one adorned with acanthus leaves and the other with scaling. There are small holes between the leaves. The depressed spherical cover is supported by three crouching winged putti alternating with three ram's heads with open mouths. On the sphere, against a punched ground, are three Medusa masks with open mouths, connected by garlands and shells. The cover is surmounted by a seated satyr, perhaps Pan, holding a syrinx and a bunch of grapes and gazing upward. His mouth, ears, and bottom are open to pass the vapors.

PROVENANCE: Royal Collection, Buckingham Palace; sold by King George V (1865–1936) to Joseph Duveen in 1920. Acquired by Philip Lehman through Duveen Brothers for \$52,000 in 1923.¹

LITERATURE: Planiscig 1927, pp. 349–50, no. 193, fig. 421 (erroneously as the version formerly in the collection of Julius Wernher, Luton Hoo [now in the Ashmolean Museum, Oxford]); Szabo 1975, pp. 59, 60, no. 126; Szabo 1983, p. 26, ill. no. 32; Rearick 1992, p. 151, fig. 16; National Gallery of Art 1994, p. 236; Warren 2001a, p. 93 (as by the workshop of Desiderio da Firenze, ca. 1540–50); New York 2002, p. 37, under no. 6; Jestaz 2005, pp. 134–45; Warren 2011, under no. 49.

EXHIBITED: New York 1923, no. 62, ill.; Paris 1957, no. 189 (as by Riccio), fig. 84; Cincinnati 1959, no. 477; New York 1973, no. 36; Oklahoma City 1985a.

Perfume burners of this exceptional size and quality are rare domestic objects used to give the living quarters of wealthy Renaissance houses a sweet scent. The perfumed odors issued through the openings in the burners by heating scented pastilles were believed to create a healthy and stimulating atmosphere for body and mind and to ward off illness.² The *all'antica* shape and decoration of the Lehman perfume burner were inspired by classic

models, like the one represented on a Roman marble relief from the first or second century A.D., after a Greek original, showing two women near an incense burner of cylindrical shape decorated with garlands and bucrania (fig. 16.1).

The Robert Lehman Collection holds two of the seven documented perfume burners, all showing slight variations on this extraordinary model (see also No. 17). Others are in the Ashmolean Museum, Oxford;³ National Gallery of Art, Washington, D.C.;⁴ and Galerie Ratton-Ladrière, Paris, since 2002.⁵ The fourth version, heretofore



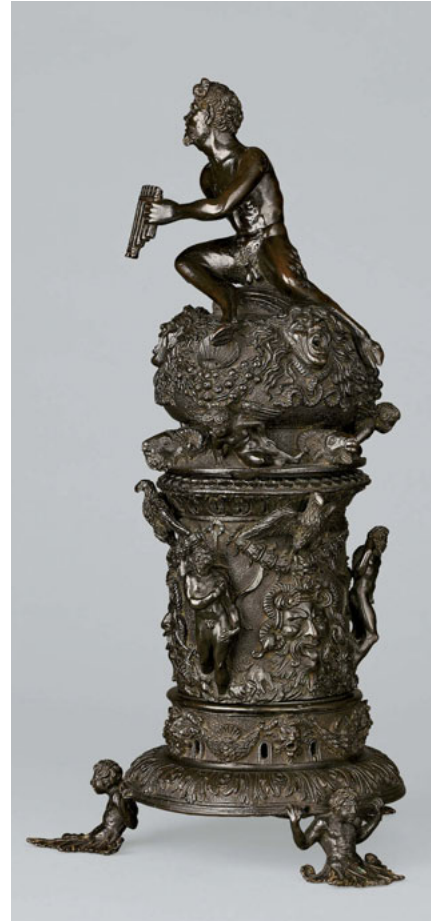
Fig. 16.1. Lower part of a marble relief with two goddesses. Roman, first–second century A.D. The Metropolitan Museum of Art, New York, Fletcher Fund, 1924 (24.97.99)



No. 16, *side*



No. 16, *back*



No. 16, *side*

unpublished, is known only from an archival photograph (fig. 16.2).⁶ It has a simplified base supported by three winged sphinxes and an upper section similar to No. 17. The final known version is documented by a drawing of 1718.⁷ It has a markedly different base and upper section, crowned by a pair of lovemaking satyrs surmounting a large phallus.

This perfume burner for the most part follows the design of the Oxford and Washington versions. According to Joseph Duveen in a letter to Philip Lehman of 17 June 1921, the present perfume burner “was covered with the most vulgar tone of gold,” possibly added in the first half of the nineteenth century.⁸ The gilding was removed by Duveen with permission of King George V of England, who owned the piece at the time. Minor remains of a lacquered gilding are still visible on the satyr’s arm. Interestingly, the Ashmolean version displays similar traces of gilding, indicating that the bronzes could have shared a common history.⁹

Notably, the Lehman piece has three pairs of small, cast holes flanking the supporting putti, probably meant to fix a bottom plate or an internal structure to hold the stove, as on the Oxford work. There are no signs of use as a perfume burner, which either suggests that the object served only a decorative purpose or that the present bottom plate is a replacement. The appearance of the original stove is suggested by a drawing of 1718, published by Jestaz.¹⁰

Bode attributed the perfume burners to Riccio, and this piece was sold as such to Philip Lehman by Duveen in 1923. Planiscig considered them, referring specifically to the Lehman object, as late products from the workshop of Riccio after the master’s death.¹¹ Both ascriptions have long been abandoned. More recently Draper, in his revision of Bode, ascribed the Wernher piece to Agostino Zoppo, based on comparison with his “Mountain of Hell” perfume burners,¹² whereas in 1998 Avery proposed its authorship as Camelio,¹³ but neither



No. 16



Fig. 16.2. Workshop of Desiderio da Firenze. Padua, ca. 1540–50. Incense burner supported by winged sphinxes. Whereabouts unknown



No. 16,
detail of
bajonet joint

designation has met with general approval. Leithe-Jasper associated elements on the burners with the oeuvres of Tiziano Minio, Agostino Zoppo, and even the early Francesco Segala, but he concluded that without further evidence “it seems prudent to refrain from assigning them unequivocally.”¹⁴

Warren’s and Jestaz’s more convincing attribution of the burners to the Paduan workshop of Desiderio da Firenze is followed here, with a dating to the second quarter of the sixteenth century. The designation as the Desiderio group is supported by several stylistic features, including the faun heads that also appear on the lower sections and feet of two small perfume burners in the Metropolitan Museum.¹⁵ The style of the nude male gods on the central section of all five objects is reminiscent of Tiziano Minio, with whom Desiderio collaborated in 1545 on the cover of the baptismal font of San Marco in Venice. Finally, the crowned sitting satyr closely follows the style and crisp facture of No. 18 and similar works.¹⁶

Leithe-Jasper’s suggestion that the sitting satyrs on the burners are close in form and style to a kneeling satyr in the Quentin collection cannot be corroborated. Comparison of their faces shows marked differences in modeling, for instance. Its more elaborate definition of the head, eyes, eye sockets, eyebrows, and the less pronounced form of the mouth clearly indicate that the Quentin bronze represents a reworked version of the Desiderio type and consequently a later step in the development of the “Paduan satyr.” Finally, it is worth noting the suggestion that the pose of the sitting satyr could have derived from a design by Titian, such as his drawing of a pastoral landscape dating from about 1511.¹⁷

NOTES:

1. Duveen Brothers Records, 1876–1981, Department of European Paintings, The Metropolitan Museum of Art, Client Summary Book (microfilm, reel 421, Thomas J. Watson Library, The Metropolitan Museum of Art).
2. For an early model in the Islamo-Venetian style, see Padua 2004–5, no. 9.
3. Ashmolean Museum, Oxford, WA2004-1 (ex coll. Julius Wernher, Luton Hoo; sale, Christie’s, London, 5 July 2000, lot 65; sold through Daniel Katz in 2004 to the Ashmolean Museum; Bode 1907–12, vol. 1, pl. LX; Warren 2011, no. 49).
4. National Gallery of Art, Washington, D.C., Widener collection, 1942.9.139 (ex coll. Marquis del Bagno, Mantua; Elia Volpi collection, Davanzati Palace, Florence; sold by Volpi to J. Pierpont Morgan, New York, for \$120,000; as Morgan died a week later, the burner was resold, at the Davanzati Palace sale of Volpi’s estate by the American Art Association, New York, 21 November 1916, lot 85, for \$66,500 to Duveen Brothers, who sold it to Joseph E. Widener



No. 16, detail of faun

[Duveen to Philip Lehman, 17 June 1921, Robert Lehman Collection files]; given by Joseph E. Widener to the National Gallery of Art, 1942).

5. This late, silver aftercast from the collection of the Dukes of Arenberg is identical in model to No. 16; see Jestaz 2005, pp. 141, 142, and figs. 44–46.
6. Rijksmuseum, Amsterdam, documentation and object file for BK-1957-3.
7. Jestaz 2005, pp. 134–36, figs. 38, 39.
8. Letter in the Robert Lehman Collection files.
9. Oral communication from Dr. Jeremy Warren, curator of

sculpture at the Wallace Collection, London, 26 November 2005.

10. Jestaz 2005, fig. 39.
11. Planiscig 1927, pp. 344–49.
12. Bode and Draper 1907–12/1980, p. 93, pl. LX; Frankfurt 1985–86, no. 229.
13. Avery 1998, p. 96.
14. New York 2004–5, pp. 92–94.
15. Metropolitan Museum, 41.100.78a–d, 1982.60.108.
16. Jestaz 2005, pp. 124, 125, and figs. 22–24.
17. See Rearick 1992, p. 151 and figs. 15, 16.

Workshop of Desiderio da Firenze (active 1532–45), Padua, ca. 1540–50

17. Perfume burner surmounted by satyr

1975.I.1397

H. overall 46.5 cm, h. of base 6.9 cm, h. of middle section, including bajonet joint 15.1 cm, h. of cover 25.7 cm. The perfume burner consists of three detachable sections, the lower two held together by a bajonet joint and the upper fastened by a bolt and nut threaded through straps spanning the width of the interior (see detail ill.). The cover and body are binary bronze (copper and tin, with traces of zinc, iron, nickel, silver, and antimony); the foot is cast in brass (copper-zinc alloy with very minor amounts of tin, lead, and the usual copper impurities of iron, nickel, silver, and antimony). All sections have consistently higher levels of nickel than any of No. 16.¹ The piece has a warm, dark brown patina; there is gray core material in the cover. Remains of corroded metal core pins are on the inside of the cover. The openings for the bajonet joints are square (w. .9–1 cm).

PROVENANCE: Monsieur de Chézelles, Montluçon, until 1719; Daigremont collection, Paris; Daigremont sale, Paris, 11–18 March 1861, lot 867 (for 2,305 francs to Broet);² [Jacques Seligmann & Company, Paris and New York

(sold to Salomon)]; William Salomon, New York; Salomon sale, American Art Association, New York, 5 April 1923, lot 421; Mr. and Mrs. Albert E. Goodhart, New York, from 1923. Bequeathed by Mrs. Goodhart to Robert Lehman in August 1952.³

LITERATURE: Montfaucon 1719, vol. 5, pt. 1, p. 57 and pl. XXIII.

This exceptional bronze has a well-documented early history, as it can be identified with the perfume burner that was described and illustrated in 1719 by the French antiquarian Bernard de Montfaucon in his *L'Antiquité expliquée et représentée en figures* (fig. 17.1):⁴

The urn that follows is quite extraordinary: the base is triangular, & the urn that it supports is round.



No. 17, side



No. 17, back



No. 17, side



No. 17

The original is almost twice as large as the illustration. M. de Chezelles, lieutenant general of Montluçon, to whom it belongs, has sent me the drawing of it, & he considers it without doubt ancient: as he is knowledgeable in all that concerns antiquity, we can trust his word. The god Pan on top of the urn is without horns; we have seen it ourselves when we talked about him: he has goat's feet, & holds what one calls Pan's flute. Under the god Pan is a kind of globe decorated with figures and heads resembling masks. Under this globe are three winged genii, in good taste. The lower part of the urn above the base is decorated with figures of nude men & heads similar to the ones mentioned above. The rest of the ornaments are also remarkable to the eye. M. de Chezelles believes that it is a funerary urn; I see nothing which should prevent us from believing as he does.⁵

Moreover, two years before Montfaucon's publication the burner was extensively delineated to him in two letters by the owner at the time—Monsieur de Chézelles, a lieutenant general of police in Montluçon.⁶ Both De Chézelles and Montfaucon considered the bronze an antique, although an unnamed English antiquarian—possibly Matthew Prior—had expressed his doubts. As De Chézelles remarked: “I believe that if the English antiquarian had seen the original of my bronze urn, of

which he believes the design to be modern, he would probably change his opinion; at least the curious who have seen it have all judged it to be an ancient funerary urn.”⁷ Montfaucon, however, did not publish the perfume burner as an *urne mortuaire* (funerary urn).

Although basically of the same design as No. 16, this bronze is slightly inferior in modeling and finishing, with cruder working of the surface and a poorer definition of the decorative elements. A number of differences are noteworthy, such as the absence of a frieze with garlands and porch-shaped openings between the base and the middle section, and the decoration of the base with a combination of satyr's masks, garlands, and acanthus leaves. The upper rim of the middle section was cut away in the wax. The lower section of the lid bears the crouching putti, but lacks the ram's heads found on No. 16. The absence of openings in the mouth and ears of the satyr, as in No. 16, is compensated by piercing of the cover to allow the release of the perfume vapors. The entire surface of the burner is finely punched. The inside of the cover contains traces of grayish core material. The satyr's arm holding the syrinx and a break in one of the acanthus leaves of the supporting putti have been repaired.

Given the lesser quality of this burner, compared to No. 16 and the ones in Washington and Oxford, a somewhat later date of about 1540–50 is suggested here.⁸



No. 17, detail of bajonet joint that fastens lower two sections



Fig. 17.1. Bernard de Montfaucon. *L'Antiquité expliquée et représentée en figures* (Paris, 1719), vol. 5, pl. XXIII

NOTES:

1. X-ray fluorescence analysis by Richard E. Stone, conservator emeritus, Objects Conservation department, The Metropolitan Museum of Art, March 2009.
2. *Jestaz* 2005, p. 141, n. 107.
3. This bronze was listed among the sculptures removed by Duveen Brothers from the apartment of Mrs. Albert E. Goodhart, Robert Lehman's aunt, after her death in 1952. See Duveen Brothers Records, 1876–1981, Getty Research Institute, Los Angeles, series 11.1, Papers Regarding Major Art Collectors, box 478 (microfilm, reel 333, Thomas J. Watson Library, The Metropolitan Museum of Art).
4. *Jestaz* 2005, p. 144 and figs. 42, 43.
5. "L'urne qui vient ensuite est fort extraordinaire: le pied en est triangulaire, & l'urne qu'il soutient est ronde. L'original est à peu près le double plus grand que cette image. M. de Chezelles Lieutenant General de Montluçon, à qui elle appartient, m'en a envoyé le dessein, & la soutient indubitablement antique: comme il est habile dans tout ce qui regarde l'antiquité, nous l'en pouvons croire sur sa parole. Le dieu Pan sur le haut de l'urne, est sans cornes; nous l'avons vu de même lorsque nous parlions de lui: il a les pieds de chevre, & tient ce qu'on appelle la flute de Pan. Sous le dieu Pan est une espede de globe orné de figures & de têtes qui ressemblent à des masques: sous le globe sont trois genies ailez de bon goût. Le bas de l'urne au dessus du pied est orné de figures d'hommes nus & de têtes semblables aux précédentes. Le reste des ornemens se remarque assez à l'oeil. M. de Chezelles croit que c'est une urne cineraire; je ne vois rien qui nous doive empêcher de le croire comme lui." Montfaucon 1719, vol. 5, pt. 1, p. 57 and pl. XXIII.
6. *Jestaz* 2005, pp. 144, 169, 170.
7. "Je crois que si l'antiquaire anglois avoit vû en original mon urne de bronze dont il trouve le dessein moderne, il changeroit peut être de sentiment, du moins tous les curieux qui l'ont vüe l'ont tous jugée urne mortuaire antique." Monsieur de Chézelles to Bernard de Montfaucon, 8 October 1717; quoted in *Jestaz* 2005, p. 144.
8. The suggestion was confirmed by Jeremy Warren in a lecture on perfume burners at the Wallace Collection, London, 26 November 2005.

Workshop of Desiderio da Firenze (active 1532–45) (satyr); workshop of Severo da Ravenna (base), Padua, ca. 1530

18. Satyr

1975.1.1395

H. 25 cm. Copper alloy with a reddish brown patina; the base and shell with a dark brown patina. The kneeling satyr holds a torch in his right hand. Beside him is a snail shell serving as a receptacle for ink. Satyr and shell are mounted on a circular base, supported by three claw-shaped feet.

PROVENANCE: [Duveen Brothers, New York]. Acquired by Philip Lehman through Duveen, along with No. 12 (1975.1.1393), for \$18,000 in December 1926.¹

LITERATURE: Szabo 1975, p. 77, no. 127; Szabo 1983, p. 25, ill. no. 31; Jestaz 2005, p. 124, fig. 22.

EXHIBITED: Paris 1957, no. 188; Cincinnati 1959, no. 475; New York 1973, no. 32; Tokyo 1977, no. 33, ill.; Oklahoma City 1985a.

The satyr is finely and crisply cast with a carefully chased and hammered surface. Although the model is based on a popular type produced in the workshop of Severo da Ravenna from about 1500 onward,² the Lehman satyr belongs to a small group of different facture that Warren and Jestaz convincingly attributed to the workshop of Desiderio da Firenze. The bronze shares all the characteristics associated with Desiderio's products, including the facial type and modeling of the body.³ As such it compares well to the seated satyrs in Nos. 16–17. The small, well-delineated garlands on the torch are similar to those on perfume burners of various sizes from Desiderio's workshop. In 1998 Avery proposed an attribution to Vittore Gambello, named *Camelio* (ca. 1455/60–1537), based on comparison of the satyr with the style of the two bronze reliefs by *Camelio* for his own tomb and that of his brother in the *Ca' d'Oro*, Venice.⁴ This suggestion, however, did not meet with general approval.

The circular base and the snail shell are nineteenth-century copies of a common Severo da Ravenna-type of base, given their neat and stiff facture and the lack of wear. This determination was confirmed by X-ray fluorescence measurements, which show that the shell and base have identical alloy compositions typical of nineteenth-century and later bronzes.⁵ The snail shell has a cast screw underneath that is typical of Severo's workshop. The fig leaf was added to the satyr in the same period. It is comparable to the *cache-sexe* on Desiderio's satyr on the large perfume burner at the Ashmolean Museum, Oxford, and on a satyr of slightly

different modeling and style in the Quentin collection, New York.⁶ On the satyr's head the remains of an eight-millimeter diameter hole are visible, containing a rectangular plug. Such holes occur on many satyrs from Desiderio's workshop, although not exclusively. An old break in the left leg of the satyr was repaired.

Other recorded versions of this type of satyr are in the Germain Seligman collection, Paris;⁷ the Frick Collection, New York;⁸ Victoria and Albert Museum, London;⁹ Louvre, Paris (two bronzes);¹⁰ Museo Civico d'Arte Antica, Medievale e Moderna Amadeo Lia, La Spezia;¹¹ the E. Weinberger collection, Vienna; the Barsanti collection, Rome; a private collection, Amsterdam;¹² Galerie J. Kugel (Paris);¹³ Daniel Katz Ltd. (London);¹⁴ and a private collection.¹⁵

One of the Louvre satyrs of this type has a belt of vine leaves around the waist and a surface that is not as well delineated. It belonged to the French royal collection and was first mentioned in the inventory of Louis XIV in 1684, which provides a *terminus ante quem* for the type.¹⁶ Another, possibly even earlier reference is found in the 1616 and 1719 inventories of the collection of Paulus Praun in Nuremberg: *Ein faunus mit einer leichte* (A faun with a light).¹⁷ The Lehman bronze ranks among the finest of all the versions and was compared by Raggio to the one from the Seligman collection, where the satyr places his hand on an urn at his left.¹⁸

NOTES:

1. Duveen Brothers invoice dated 13 December 1926 (Robert Lehman Collection files). See also Duveen Brothers Records, 1876–1981, Department of European Paintings, The Metropolitan Museum of Art, Client Summary Book (microfilm, reel 421, Thomas J. Watson Library, The Metropolitan Museum of Art).
2. See Frankfurt 1985–86, nos. 148–55, for a signed bronze of this type; see also Padua 2001, no. 34.
3. Jestaz 1983, p. 51; Warren 2001a, pp. 92, 93; Jestaz 2005, p. 124. See also New York 2004–5, p. 92, for arguments against Warren's attribution.
4. See Avery 1998, no. 54.
5. Information kindly provided by Richard E. Stone, conservator emeritus, Objects Conservation department, The Metropolitan Museum of Art, oral communication, 2 March 2006.



No. 18

6. New York 2004–5, no. 5 (as Padua, ca. 1550, and formerly attributed to Francesco Segala).
7. See Planiscig 1927, no. 118, fig. 419.
8. The Frick Collection, New York (ex coll. J. Pierpont Morgan, New York; Maclagan and Sitwell 1954, vol. 5, no. 19, pl. XIX).
9. Jestaz 2005, p. 124, n. 67.
10. One is ex coll. Davillier (Planiscig 1927, no. 118, fig. 418; Jestaz 2005, p. 124, n. 67). For the other, see Paris 1999, no. 93.
11. Avery 1998, no. 54.
12. Sale, Sotheby's, London, 6 July 2007, lot 61.
13. Galerie J. Kugel, Paris, 2003–6 (New York 2004–5, p. 94, fig. 2; Jestaz 2005, p. 124).
14. Warren 2001a, fig. 17.
15. *Ibid.*, p. 92.
16. Avery 1998, no. 54; Paris 1999, no. 93; Jestaz 2005, fig. 24.
17. Achilles-Syndram 1994, p. 251, no. 420.
18. Note in the Robert Lehman Collection files.

Attributed to Pietro Simoni da Barga (active 1571–88), Rome or Florence, ca. 1580

19. Neptune

1975.1.1401

H. 28.3 cm. Copper alloy with light brown patina under a verdigris patina. The bearded figure of Neptune is nude and stands in a striding position with the right leg forward. Radiography revealed that both arms are solid, were cast separately, and soldered to the torso (see fig. 19.1); the left arm has been broken off and repaired. The right arm is raised, possibly intended to hold a trident, and the left hand is outstretched.

PROVENANCE: [Julius Goldschmidt, London]. Acquired by Robert Lehman through Goldschmidt for £440 in October 1959.¹

EXHIBITED: Oklahoma City 1985a.

The attribution of the Lehman Neptune to Pietro da Barga was made by John Pope-Hennessy in 1963 and still holds.² Typical of Da Barga's bronzes is their *all'antica* character, which is enhanced by the verdigris patina. Although the present patination may not be entirely original—it contains chlorides and was probably applied after the left arm was repaired³—it reflects an original sixteenth-century green patina.

Da Barga's reputation as a sculptor rests mainly on the twenty-four statuettes after the antique that he made for a large cabinet, or *stipo*, commissioned by Cardinal Ferdinando de' Medici in Rome from the painter Jacopo Zucchi about 1576. The *stipo* was dismantled in the eighteenth century, and the twelve remaining statuettes were transferred to Florence and entered the collection of the Bargello in 1769.⁴ The elegance of the slender body and legs, its posture, the sharp almond-shaped eyes, and the facial type of this classical god—likely representing Neptune or Jupiter holding a now missing trident—compare well with Da Barga's documented bronzes in the Bargello and with some statuettes that have been attributed to him. Examples include a gilt-bronze Hercules Farnese, in The Metropolitan Museum of Art,⁵ a dancing faun⁶ on loan to the Metropolitan, and a figure of Jason in the Bargello.⁷ Several of these bronzes share the same verdigris patina as the Lehman Neptune. The source of inspiration for the Neptune must have been a Hellenistic Greek or a Roman bronze, like a twenty-five-centimeter-high figure of Jupiter in Berlin.⁸ Among the twenty-four bronzes made for Ferdinando de' Medici's *stipo* was another Neptune, holding a branch of coral. The possibility that the Lehman bronze reflects the original model of this lost work cannot be excluded.



Fig. 19.1. Radiograph of No. 19.
By Richard E. Stone

NOTES:

1. Julius Goldschmidt to Robert Lehman, 16 October 1959 (Robert Lehman Collection files).
2. Postcard dated 5 April 1963 (Robert Lehman Collection files).
3. This information was kindly provided by Richard E. Stone, conservator emeritus, Objects Conservation department, The Metropolitan Museum of Art, oral communication, 8 February 2008.
4. Massinelli 1987, pp. 57, 58.
5. Metropolitan Museum, 64.101.1462.
6. Michael Hall collection, New York, on loan to The Metropolitan Museum of Art, L.2003.56.3.
7. Florence 1997–98, no. 115.
8. Staatliche Museen, Berlin, 10581 (Neugebauer 1951, no. 33).



No. 19

Lodovico del Duca (possibly active in 1551–died after 1603), Rome, ca. 1590–1600

20. Angel

1975.1.1402

H. 13.5 cm (excluding green marble base). Copper alloy, with brown patina under a grayish lacquer and various spots of bright green corrosion. The angel stands on a circular plinth, with right foot raised on three *monti*, and blows a horn held in the right hand. The angel's left hand points downward.

PROVENANCE: Isaac Falcke, London; Falcke sale, Christie's, London, 19 April 1910, lot 52.

LITERATURE: See Montagu 1996, fig. 47.

In the catalogue of the Falcke sale of 1910 this bronze was described as “School of Donatello,” and upon entering the Robert Lehman Collection it was associated with Roccatagliata’s group of music-making angels in the Estensische Kunstsammlung, Vienna. However, its true origin lies in late cinquecento Rome: identical horn-blowing putti can be found around the dome of the *tempietta* of the tabernacle in Santa Maria Maggiore (fig. 20.1).¹ The gilt-bronze tabernacle was constructed in 1587–89, possibly after a design by Domenico Fontana. The work was executed by two bronze founders, Sebastiano Torrigiani, who produced the four supporting angels, and Lodovico del Duca, who was responsible for the casting of the tabernacle with ornaments and figures.² Although a number of the small horn-blowers on the tabernacle are replacements added by Alberto Galli during his restoration of the *tempietta* in 1870,³ there is no reason to assume that the Lehman statuette dates from the nineteenth century. Most likely it was cast in connection with the execution of the tabernacle, possibly by Lodovico del Duca himself.

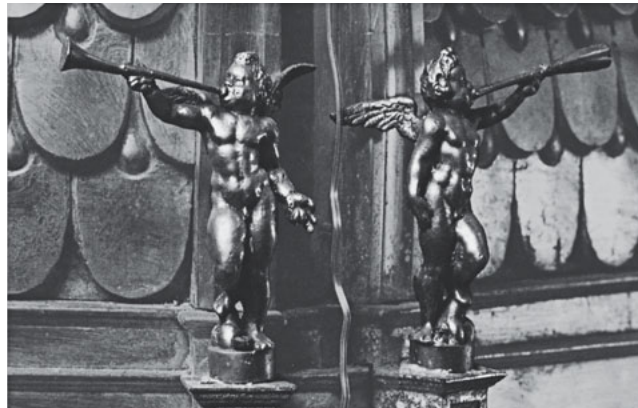


Fig. 20.1. Lodovico del Duca. Horn-blowing putti around the dome of the *tempietta* of the tabernacle in Santa Maria Maggiore, Rome

The three *monti* under the angel’s right foot refer to the arms of Cardinal Felice Peretti Montalto (later Pope Sixtus V), who commissioned the tabernacle. As an independent statuette the little angel may well have served as a personal gift from the cardinal. As such it would convey a more secular meaning, for instance as an allegory of the triumph of Love, inspired by Petrarch’s *Trionfi*.

NOTES:

1. Montagu 1996, fig. 47 and pl. vi.
2. Hernad 1988; Montagu 1996, pp. 19–32.
3. Montagu 1996, p. 30.



No. 20

Close collaborator of Giambologna (Hans Reichle?), Florence, ca. 1590–1600, after Silvio Cosini (1495–1549)

21–22. Pair of candlesticks in the form of kneeling angels

1975.1.1389, 1390

Each: H. 27.5 cm, 10.5 x 6.4 cm (plinth 1975.1.1389), 10.2 x 6.2 cm (plinth 1975.1.1390). Reddish copper alloy covered with a natural, warm brown patina. The remains of a pink-colored clay core and iron armature are visible inside both bronzes. The wings and one tree stump were cast separately and connected to the statuettes by fine and barely visible dovetail joints. Both angels, leaning on their knees on rectangular plinths, firmly hold candle prickets in the form of tree stumps in their hands. The modeling of the figures is remarkably angular and smooth, with detailed punchwork along the edges of the tunic of No. 21, whereas the stumps, wings, and hair are freely modeled in the wax.

PROVENANCE: Lord Swansea, Singleton Abbey, Wales.

EXHIBITED: Paris 1957, no. 193, pl. LXXXV; Cincinnati 1959, no. 480; Tokyo 1977, no. 37, ill.; Edinburgh–London–Vienna 1978–79, no. 117; Oklahoma City 1985a (1975.1.1389); New York 1989; New York 1991.

These two angels, apparently unique casts, have for some time been associated with the work of Francesco di Giorgio (1439–1501), probably on account of the unusually sketchy modeling of the tree stumps and on comparison with his large bronze angels in the Duomo of Siena (ca. 1490). Raggio suggested a far more convincing attribution to the circle of Giambologna,¹ which was furthered when the two angels were included in the exhibition of that artist's work in London in 1978. Since then, however, the bronzes have not received additional attention in the literature. The affiliation with Giambologna or his circle is supported by the facial types, drapery style, and tree stumps, which imitate life casts of wood branches; several animals by the artist display a similar loose and lifelike treatment. Comparison to Giambologna's large bronze candle-bearing angels made in 1601 for the Duomo in Pisa² is less convincing. By their positioning—they energetically move forward or even upward—the Pisan angels clearly reflect a more advanced typological development than the Lehman pair.

In 1955, Keutner published a series of eleven bronze statuettes that Giambologna and Antonio Susini made for the tabernacle of the Certosa Galluzzo near Florence in summer 1596.³ The ensemble originally consisted of a Risen Christ, the four evangelists, and six angels, of which three are missing and one is known from an



Fig. 21.1. Silvio Cosini. Kneeling angel, originally holding wood candelabra (now missing). Victoria and Albert Museum, London, 89-1882

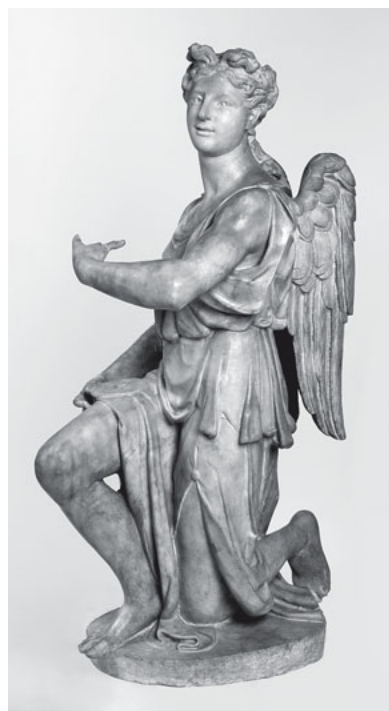
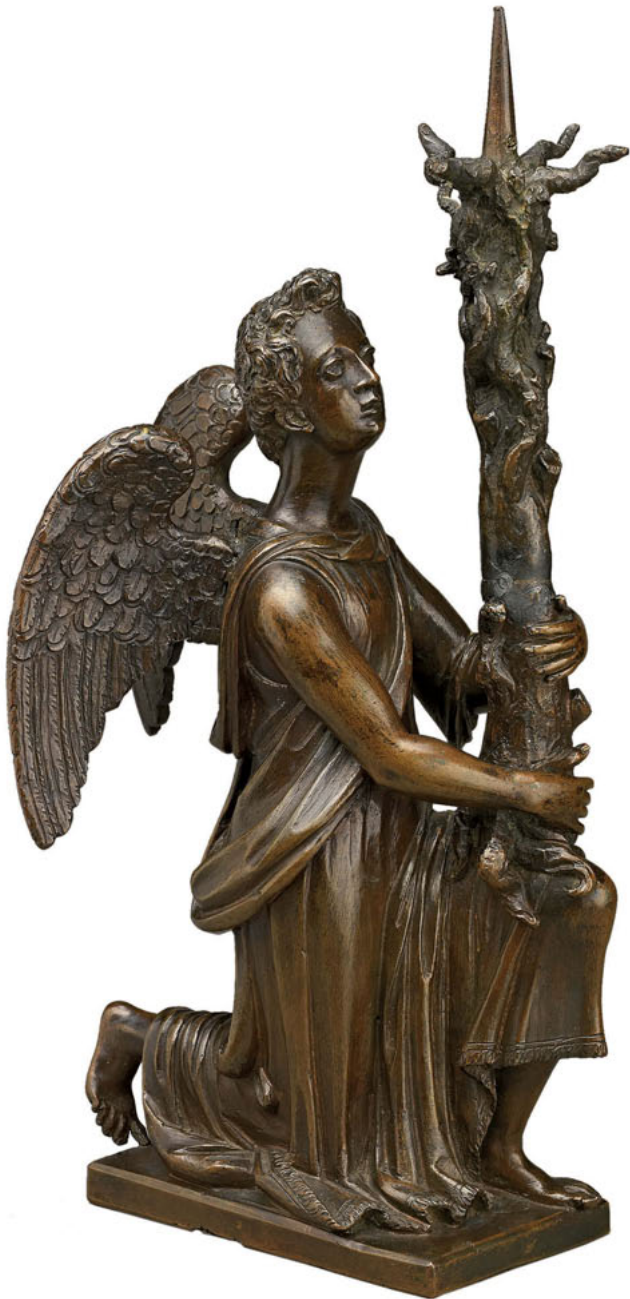


Fig. 21.2. Silvio Cosini. Kneeling angel, originally holding wood candelabra (now missing). Victoria and Albert Museum, London, 89A-1882



No. 21



No. 22

old photograph.⁴ Although it is assumed that all six angels were of the same hovering type, it is possible that the remaining two were in fact kneeling. If that were the case, the Lehman angels could reflect the models of this missing pair: they relate closely in style, subject, and size to the known bronzes from the Certosa Galluzzo. Is it conceivable that they served as candle-bearers on the altar in front of the tabernacle? Although speculative,

the proposition furthers the possible context of the two Lehman bronzes.

Stylistically the two angels come close to Antonio Susini's *Virgin and Child*, of which at least three versions exist.⁵ The bronzes share with the *Virgin* a similar, angular treatment of the draperies and the long and sharp facial type. They lack, however, the superb surface finish and the meticulous afterwork that is a hallmark of Susini's

casts. With their close dependence on Giambologna's style of the 1580s and 1590s it is likely that the Lehman angels were made by one of the master's collaborators in this period. A good candidate is the South German sculptor Hans Reichle (ca. 1570–1642), who is documented as a member of Giambologna's workshop from 1588 to 1594/95 and in 1601/2. Comparison of the angels to a bronze statuette of Christ at the column, attributed to Reichle and now in the Peter Marino collection, New York, is useful in this respect, as this bronze displays a similar relationship to Giambologna's style and, at the same time, a certain artistic freedom of composition.⁶

A Florentine derivation of the kneeling angels is corroborated by the striking resemblance to a pair of large marble angels, originally holding wood candelabra (now missing) in the Victoria and Albert Museum, London (figs. 21.1, 21.2).⁷ The general poses are identical, but the draperies differ in form and degree of angularity; the likenesses strongly suggest that the Lehman bronzes were directly inspired by these larger marble angels. The latter have been attributed to the Pisan sculptor

Silvio Cosini (1495–1549) and are said to have come from the *guardaroba* of the Palazzo Strozzi in Florence and “probably originally brought from a church or chapel of the Strozzi family.”⁸ Cosini worked on the monument of Antonio Strozzi in Santa Maria Novella in Florence in 1524, and it cannot be ruled out that the marble angels may have adorned an altar in that church.⁹ If that were the case, they would easily have been accessible to Giambologna or a sculptor from his circle, like Reichle, in late sixteenth-century Florence.

NOTES:

1. Paris 1957, no. 193.
2. Dhanens 1956, pp. 292–94 and figs. 207, 208; Avery 1987, no. 46, pl. 32.
3. Keutner 1955; see also Berlin 1995–96, nos. 126, 127.
4. Keutner 1955, fig. 10.
5. Edinburgh–London–Vienna 1978–79, no. 92.
6. Warren 2010, no. 4.
7. Pope-Hennessy 1964, vol. 2, nos. 477, 478.
8. *Ibid.*; see also Dalli Regoli 1991, p. 55.
9. Pope-Hennessy 1964, vol. 2, p. 447; Campigli 2008.

After a model by or in the style of Tiziano Aspetti
(1559/1565–1607), Venice or Padua, ca. 1600

23. Mars

1975.1.1387a

H. 55 cm. Copper alloy covered with a dark brown lacquer and wax patina. The figure of Mars, in the guise of a late sixteenth-century musketeer, stands on a solid circular base and wears an *all'antica* decorated cuirass, plumed helmet, powder horn, and sword. He is loading his musket. The bronze is extensively chiseled, filed, and punched.

PROVENANCE: Baron Nathaniel von Rothschild (1840–1915), Vienna; [Rosenberg & Stiebel, New York]. Acquired by Robert Lehman through Rosenberg & Stiebel, along with Nos. 24 (1975.1.1388a) and 163–64 (1975.1.1387b, 1975.1.1388b), for \$3,000 in February 1956.¹

LITERATURE: Szabo 1975, pp. 63–64, no. 130; Kryza-Gersch 2001, p. 156, n. 30. See Planiscig 1921, pp. 566–72; Schloss Schallaburg 1976, no. 101; Padua 2004–5, no. 28.

EXHIBITED: Paris 1957, no. 194.

In 1921 Planiscig attributed a group of Venetian helmeted warriors to Tiziano Aspetti on the basis of similarities in style with the documented bronze reliefs for the altar in the crypt of the cathedral at Padua (ca. 1592).² More recently a number of his designations have been rightly questioned in light of the complex mass-production of *bronzetti* in Venice about 1600. Most of the pieces are now considered replicas of late cinquecento models of various sculptors. Kryza-Gersch accepted only one of the warriors from Planiscig's group as a work by Aspetti—a nude helmeted figure in the Frick Collection, New York.³ As a result, a small number of related statuettes of musketeers in *all'antica* dress, including the Lehman Mars, are no longer associated directly with Aspetti, despite their close facial resemblances to the Padua reliefs and Frick warrior. According to Kryza-Gersch they “do not fit Aspetti's artistic profile,” because of their attention to decorative detail and their overly



No. 23



No. 23, back

grand poses that do not match the martial character of the subject.⁴

It should be noted, however, that these decorative qualities also could have been the result of a more idealized, domestic, and peaceful approach to the subject, meeting an increasing demand for ornateness in the home. Mars is no longer shown as a warrior but has become the ideal, “civilized” soldier. As such he has much in common with the elegant military types that were promoted by the print series of soldiers and officers by Hendrik Goltzius⁵ or the illustrations in Jacques de Gheyn’s *Wapenhandelinghe* of 1608 that evoked a sense of “military sprezzatura” (fig. 23.1).⁶ Whether these effects reflect new decorative tendencies in Venetian sculpture for household use, possibly inspired by Florentine bronzes,⁷ or the individual artistic development of Aspetti in his later years is not yet clear. The high artistic and technical aspects of the Lehman Mars and of some closely related figures, as well as their facial affinity to the Frick and Padua warriors, suggest that they are products of a first-class Venetian or Paduan foundry and that they are likely based on Aspetti prototypes.⁸

At least six variants of the Mars exist: a bronze in different dress and with an extraordinarily elaborate surface in the Metropolitan Museum (fig. 23.2);⁹ a similar one in Budapest;¹⁰ one in the Kunsthistorisches Museum, Vienna;¹¹ a fourth version in the Vok collection;¹² a fifth wearing a different cuirass, formerly in the collection of William Salomon;¹³ and a sixth version, without the gun, that was in the London art market together with its accompanying Minerva.¹⁴ Another work, also lacking his musket, from the Carlo de Carlo collection, recently has also been ascribed to Aspetti.¹⁵

On the underside of the base, near the front foot, are two incised lines, most probably a location mark suggesting that the figure originally was mounted on a fire-dog (see detail ill.). The free hanging end of the musketeer’s sash is connected to the back of his body by a small strut (max. diam. 7.8 cm), a remnant of the casting system. A similar but smaller strut is visible between the tip of his sword and his skirt. Mars was coupled with a statuette of Minerva (No. 24), and at a later date both were mounted on a pair of Venetian fire-dogs from the workshop of Roccatagliata (Nos. 163–64). The top of the stick that Mars uses to fill his musket is missing—the threaded hole remains.



Fig. 23.1. Jacques de Gheyn. *Wapenhandelinghe*, 1608, pl. 28

NOTES:

1. Rosenberg & Stibel invoice dated 17 February 1956 (Robert Lehman Collection files).
2. Planiscig 1921, pp. 566–72.
3. Kryza-Gersch 2001, p. 144.
4. Ibid.
5. Amsterdam 1993–94, no. 16.
6. Walker 2007–8, pp. 149–59.
7. Padua 2004–5, p. 84.
8. See *ibid.*
9. Metropolitan Museum, 1970.314.
10. Planiscig 1921, fig. 620.
11. *Ibid.*, fig. 618; Schloss Schallaburg 1976, no. 101; Kryza-Gersch 2001, fig. 16.
12. Padua 2004–5, no. 28.
13. Sale, American Art Association, New York, 6 April 1923, lot 425.
14. Sale, Christie's, London, 6 July 1999, lot 83.
15. Blumka Gallery, New York, in 2007.



Fig. 23.2. Tiziano Aspetti. *Mars as Contemporary Warrior*, ca. 1590–1600. The Metropolitan Museum of Art, New York, Gift of Irwin Untermyer, 1970 (1970.314)



No. 23, underside of base

After a model by Girolamo Campagna
(1549–after 1617), Venice, ca. 1600

24. Minerva

1975.1.1388a

H. 57.3 cm, max. diam. 12 cm. Copper alloy covered with thick layers of black lacquer and olive green-to-brown paint. The figure of Minerva stands on a triangular base with cut-off angles and a hole in the center. She is flanked by a small helmeted sphinx holding a scrollwork cartouche with an oval shield. The goddess wears a lion's skin over her chiton, and a plumed helmet. In her left arm she carries an oval shield with a Medusa's mask; the lance in her upheld right arm is missing.

PROVENANCE: Baron Nathaniel von Rothschild (1840–1915), Vienna; [Rosenberg & Stiebel, New York]. Acquired by Robert Lehman through Rosenberg & Stiebel, along with Nos. 23 (1975.1.1387a) and 163–64 (1975.1.1387b, 1975.1.1388b), for \$3,000 in February 1956.¹

LITERATURE: Szabo 1975, pp. 63–64, no. 130; McTavish 2004, p. 340. See Bode 1910, vol. 2, no. 193, pl. CXXXIII; Planiscig 1921, fig. 521; Mariacher 1971, fig. 168; Kryzagersch 2001, p. 156, n. 30; Padua 2004–5, no. 28.

EXHIBITED: Paris 1957, no. 194.

Bode and Planiscig attributed a statuette of Minerva on a firedog in the former J. Pierpont Morgan collection, and similar to the Lehman Minerva, to Alessandro Vittoria.²



No. 24, detail of underside of base

Moreover, an almost identical bronze in Budapest was ascribed to Aspetti by Planiscig.³ Compared to Vittoria's signed bronze Minerva in the former collection of Robert H. Smith and now in the National Gallery of Art in Washington, D.C.,⁴ the Lehman Minerva with its quiet classicism and Mannerist proportions, does not uphold the attribution to Vittoria. Although probably inspired by a Vittoria model,⁵ seen especially in the *all'antica* treatment of the armor, the Lehman Minerva displays a much more Baroque sense of movement. Minerva's face and her waving draperies closely relate to a Mercury in Berlin, which recently has been ascribed to Girolamo Campagna (1549–after 1617).⁶ Other stylistic parallels are found in Campagna's terracotta Virgin with Christ, Saint John the Baptist, and two angels in Los Angeles,⁷ as well as in the face of his signed bronze Saint Agnes (Santa Maria Gloriosa dei Frari, Venice).⁸ The *all'antica* shoes decorated with lion's masks are almost identical to those on a seated Minerva in the Rijksmuseum, Amsterdam, which also has been rightly given to Campagna.⁹ Finally, Mariacher attributed a Minerva of identical model as the



Fig. 24.1. Archival photographs showing Nos. 23–24 mounted on Nos. 163–64.



No. 24



No. 24, back

Lehman bronze (Museo Civico, Padua) to Campagna.¹⁰ It has been suggested that the pose of Minerva was inspired by a composition by Giuseppe Salviati, known today only through a drawing.¹¹

The Lehman figure's right arm was broken during or shortly after casting and was repaired. The underside of the base bears an incised, V-shaped location mark (see detail ill.). The Minerva was matched with a Mars, and both were, at a later date, mounted on two andirons from the workshop of Roccatagliata (Nos. 163–64) to form an allegory of War and Peace (fig. 24.1). Their different bases and variations in style indicate, however, that they were not originally conceived as a pair.

Veneto (Verona?), late sixteenth century

25. Inkwell

1975.1.1372

H. 13.3 cm. Copper alloy with light reddish brown patina and remains of a black lacquer patina. The bowl-shaped receptacle for an inkwell is held by a seated mermaid with twin tails. The nude figure wears a dolphin-shaped helmet; in her left hand is a book inscribed PROTOCOLL⁵. H.A. In her right hand she holds a quill. On the front of the bowl, which is decorated with strapwork, an escutcheon with a coat of arms surmounted by a helmet is held by the woman's tails. The hinged lid of the bowl is formed as the head of Hercules surmounted with a lion's skin and a lion's head. The bowl and mermaid rest on an oval base with four strapwork feet. The serpentine marble base (not shown) is of a later date.

PROVENANCE: Sir George Donaldson, London; sold by Donaldson to S. E. Kennedy; [Duveen Brothers, New York (sold to Salomon)]; William Salomon, New York; Salomon sale, American Art Association, New York, 5 April 1923, lot 416 (for \$1,700). Acquired by Philip Lehman from the Salomon sale.¹

LITERATURE: See Bode 1910, vol. 2, no. 188, pl. CXXIX; Mann 1931, no. 87; Penny 1992, no. 233.

EXHIBITED: Oklahoma City 1985a.

At least ten other versions of this inkwell are known, none of which has the mermaid carrying a book and quill as in the Lehman bronze. They are: Metropolitan Museum (mermaid playing a cittern);² Philadelphia Museum of Art (mermaid playing a cittern; unidentified arms);³ Victoria and Albert Museum, London (mermaid playing a cittern);⁴ Ashmolean Museum, Oxford (mermaid holding ink bowl with both hands; arms of the Malatesta family, possibly added at a later date);⁵

NOTES:

1. Rosenberg & Stiebel invoice dated 17 February 1956 (Robert Lehman Collection files).
2. Bode 1910, vol. 2, no. 193, pl. CXXXIII; Planiscig 1921, fig. 521.
3. Planiscig 1921, fig. 622.
4. Radcliffe and Penny 2004, no. 15.
5. See Planiscig 1921, figs. 518, 519.
6. Berlin–Vienna–Venice 2003–4, no. 37.
7. J. Paul Getty Museum, Los Angeles, 85.S.C.59 (Trent 1999, no. 90).
8. Trent 1999, no. 94.
9. London–Vienna 2005–6, no. 17.
10. Mariacher 1971, p. 40 and fig. 168.
11. Ibid.

the Wallace Collection, London (mermaid holding bowl with both hands);⁶ collection of Baron and Baroness Schröder;⁷ collection of Mr. and Mrs. Lipmann;⁸ Museo Civico di Bologna (two versions); private collection, Berlin;⁹ and Abbott Guggenheim collection, New York¹⁰ (without lid, with a reddish alloy, mermaid holding the bowl; coat of arms of the Vacchelli family).

Bode ascribed this type of inkwell to the “School of Sansovino” in 1910, an attribution that he had given as “Venetian, ca. 1575,” in 1907.¹¹ This was revised by Draper in 1980 as “probably North Italian, late 16th century.”¹² Penny, discussing the Oxford inkwell, pointed to the Venetian character of the ornament resembling stucco ceilings and cassoni wood carving, and to the musical instruments held by several of the mermaids on similar inkwells that are likely inspired by a Northern Italian *lira da gamba* or *cithhara*.¹³ Similar but less refined mermaids are found on Venetian andirons.¹⁴

The coat of arms on the inkwell in the Abbott Guggenheim collection has been identified as that of the Vacchelli family of Verona, a point that supports the arguments in favor of an origin in the Veneto.¹⁵ An earlier identification of the coat of arms on the Lehman inkwell with that of the Trevisan family of Venice proved incorrect. The Malatesta arms on the Ashmolean bronze have been associated with the Bologna branch of this family, but there are doubts about their authenticity.¹⁶



No. 25

The mermaid stylistically relates to the Three Graces on a large inkstand by Giuseppe de Levis and Angelus de Rubeis from Verona, dated 1599,¹⁷ a point that could suggest a Veronese origin for these inkwells. Also associated in style and conception is an inkwell of a man opening a monster's jaw.¹⁸ Finally, Penny noted the similarities in ornament on the base of an inkwell representing Orlando and the Orc, which he attributes to Ferdinando Tacca, about 1650.¹⁹

The Lehman inkwell is a finely cast and chased bronze. The hinge of the lid (possibly a later replacement) was repaired, as is evident from the presence of two holes on both sides. The meaning of the inscription *PROTOCOLLLS H.A.* on the mermaid's book has not been clarified.

NOTES:

1. American Art Association receipt dated 5 April 1923 (Robert Lehman Collection files).
2. Metropolitan Museum, 32.100.191(ex coll. J. Pierpont Morgan, New York; Bode 1910, vol. 2, no. 188, pl. CXXIX).
3. Philadelphia Museum of Art, 1930-1-32 (ex coll. Edmond Foulc, Paris; Bode 1907-12, vol. 2, pl. CLXIX, as Venetian, ca. 1575).
4. Victoria and Albert Museum, Salting Bequest, M. 693-1910.
5. Fortnum collection (Penny 1992, no. 233).
6. Mann 1931, no. 587.
7. See Penny 1992, p. 299.
8. *Ibid.*
9. Sale, Hugo Helbing, Frankfurt am Main, 23 June 1936, lot 100.
10. Schwartz 2008, no. 16.
11. Bode 1910, vol. 2, no. 188, pl. CXXIX; Bode 1907-12, vol. 2, pl. CLXIX.
12. Bode and Draper 1907-12/1980, p. 103, pl. CLXIX, no. 3.
13. Penny 1992, no. 233.
14. Kryza-Gersch 2001, figs. 3, 10, 11, 13, 14, 19.
15. Schwartz 2008, no. 16.
16. Penny 1992, p. 300.
17. Avery 1973/1981, p. 59, figs. 11, 12.
18. Sale, Sotheby's, New York, 10 January 1995, part 1, lot 17, from Cyril Humphris, London, and formerly in the Adda collection (as North Italian, ca. 1560).
19. Penny 1992, pp. 140-41; see also London 1999, no. 43.

Veneto (Venice?), possibly nineteenth century

26. Inkwell

1975.1.1373

H. 19.1 cm. This circular inkwell, with a brown glass ink receptacle, is supported by three winged seahorse-men and covered by a domed lid with a relief of palmettes on a punched ground. Copper alloy with a reddish patina and remains of a dark brown lacquer patina; the inkwell is of a lighter, less reddish patina. The knob handle, fixed to the inside of the lid with a small bronze pineapple, is a later replacement.

PROVENANCE: William Salomon, New York; Salomon sale, American Art Association, New York, 5 April 1923, lot 411; Mr. and Mrs. Albert E. Goodhart, New York. Bequeathed by Mrs. Goodhart to Robert Lehman in August 1952.¹

The poor casting and chasing and the illogical iconography with winged seahorse-men or tritons suggest a nineteenth-century date. A similar inkwell with winged putti was sold by Sotheby's, New York, in 1991 as workshop of Roccatagliata, about 1600.² The tritons are related to figures on some candlesticks formerly in the J. Pierpont Morgan collection.³

NOTES:

1. This inkwell was listed among the objects that were removed by Duveen Brothers from the apartment of Mrs. Goodhart, Robert Lehman's aunt, after her death in 1952. See Duveen Brothers Records, 1876–1981, Getty Research Institute, Los Angeles, series 11.1, Papers Regarding Major Art Collectors, box 478 (microfilm, reel 333, Thomas J. Watson Library, The Metropolitan Museum of Art).



No. 26

2. Sotheby's, New York, 12–15 January 1991, lot 64.
3. Bode 1910, vol. 2, no. 200 (as by Alessandro Vittoria), pl. CXXXVII.

Francesco Fanelli (1577–1661/1664),
London, before 1639 (model), 1640–64 (cast)

27. Cupid on horseback

1975.1.1400

H. 15.3 cm, l. 20.4 cm. Copper alloy, covered with a dark brown lacquer patina. The figure of Cupid, mounted on a galloping horse, was originally engaged in shooting. The bow and arrow are now lost. A lion's skin serves as a saddle.

PROVENANCE: [Julius Goldschmidt, London]. Acquired by Robert Lehman through Goldschmidt and also Frank Partridge & Sons, London, for £250 in April 1955.¹

LITERATURE: See Pope-Hennessy 1953, fig. 15; London 2002, no. 22; New York 2004–5, no. 20.

EXHIBITED: New York 1983–84; Oklahoma City 1985a.

Francesco Fanelli traveled to England about 1632. Two years later he formally entered into the service of King Charles I and was entitled to describe himself as *Scultore del re della Gran Bretagna*.² The inventory of the royal collections at Whitehall (by Abraham van der Doort, 1639) makes reference to a similar bronze: “. . . a little runing horse Cupid sitting on and another Cupid runing by w^{ch} was made by ffrancisco the one eyed Italian,” with a note in the margin: “Don by francisco ffanello”;³ this notation provides a secure terminus ante quem of 1639 for Fanelli's model.



No. 27

The fine casting of the Lehman bronze is somewhat obscured by thick layers of black lacquer and wax, a characteristic of several other Fanelli bronzes that were produced when the sculptor was in royal service. It is therefore likely that the bronze was cast in England between about 1640 and 1664, the year when Fanelli was recorded as deceased.⁴ Given the quality of the cast it is not likely that the Lehman bronze is an aftercast by Fanelli's son Giovanni Battista, who is known to have produced bronzes after models of his late father. Additional versions of this model are: Victoria and Albert Museum, London;⁵ Walters Art Museum, Baltimore; Fitzwilliam Museum, Cambridge, England;⁶ Royal Collection, Windsor Castle;⁷ Grünes Gewölbe, Dresden; and Christie's, London, 7 July 1992, lot 125. A Longton Hall porcelain version of about 1750 now in the British Museum testifies to the enduring popularity

of the model in England. A possible source of inspiration for Fanelli is a bronze horse and rider from Padua of about 1510, which exists in several casts.⁸

NOTES:

1. See Goldschmidt to Lehman, 10 November 1954; Lehman to Goldschmidt, 17 December 1954; Goldschmidt to Lehman, 11 March 1955; Frank Partridge & Sons invoice dated 17 March 1955; Lehman to Frank Partridge & Sons, 21 April 1955 (Robert Lehman Collection files).
2. Wengraf 2004, p. 50, n. 27.
3. London 2002, p. 166; New York 2004–5, p. 210 (with the date of 1640 for Van der Doort's inventory).
4. Wengraf 2004, p. 48 and n. 105.
5. Victoria and Albert Museum, A 37-1952 (Pope-Hennessy 1953, pp. 159–62).
6. Fitzwilliam Museum, Cambridge, England, M.1-1962 (London 2002, no. 22).
7. Royal Collection, Windsor Castle, RCIN 2167.
8. Cleveland 1975, no. 77.



No. 28

Florence, follower of Pietro Tacca
(1577–1640), late seventeenth or early
eighteenth century

28. Crouching boar (*il Porcellino*)

1975.I.1386

H. 16.5 cm. Bronze, dark patina and black varnish.

PROVENANCE: [Frank Partridge & Sons, London]. Acquired by Robert Lehman through Frank Partridge & Sons for £120 in September 1954.¹

EXHIBITED: Paris 1957, no. 196; Cincinnati 1959, no. 482, ill.; New Haven 1960, no. 232, ill.; Oklahoma City 1985a; New York 1989.

This statuette is a small-scale copy of Pietro Tacca's life-size bronze boar, which was modeled in 1621 and cast about 1633 (Museo Bardini, Florence). In turn, Tacca's bronze was based on an antique marble statue found in Rome before 1556 and transferred to Florence in 1568 as a gift from Pope Pius IV to Cosimo de' Medici.² Giorgio Vasari described the marble soon after its arrival

in Florence, when it was displayed in the Sala delle Nicchie at Palazzo Pitti, as a *porco cignale in atto di sospetto* (wild boar in act of suspicion).³ Three archival documents exist, dating from September 1633 to June 1634, which concern Tacca's wax model and bronze cast of the *cinghiale*.⁴ The bronze was cast by Gianfrancesco Susini.

Although the Lehman bronze is of good quality, it lacks the refinement and finish of casts from the Susini workshop. It therefore most likely belongs to the large group of late seventeenth- and eighteenth-century copies that were produced as luxury Grand Tour souvenirs, such as the *Sanglier de Florence* that the Roman bronze founder Francesco Righetti (1749–1819) offered for sale in his printed catalogue of 1794.⁵ A leaping boar of

comparable facture, associated with Giovan Battista Foggini (1652–1725), surfaced at the London art market in 2009.⁶ A larger version with the inscription IVLIVS PORCELLINVS F C and the date 1600 was sold at Sotheby's, Monte Carlo, in 1981.⁷

NOTES:

1. Frank Partridge & Sons invoice dated 9 September 1954 (Robert Lehman Collection files).
2. Haskell and Penny 1982, no. 13.
3. Carrara 2007, no. 7.
4. *Ibid.*, p. 215.
5. Haskell and Penny 1982, p. 343.
6. Sale, Christie's, London, 10 December 2009, lot 847.
7. Sale, Sotheby's, Monte Carlo, 14–15 June 1981, lot 26.

Italy, eighteenth or nineteenth century

29. Winged sphinx

1975.1.1392

H. 13 cm (excluding marble base). Copper alloy with light brown natural patina. The squatting winged sphinx has four pairs of breasts. This piece has four attachment holes, two of which are on the back, one on top of the head, and one in the right breast, suggesting that the sphinx was part of a larger composition. It could have functioned as the support of a candelabrum or lamp together with two or more similar sphinxes. Remnants of sawn-off sprues are visible under both wings, and under the legs and tail.

PROVENANCE: Alphonse Kann, Paris; Kann sale, American Art Association, New York, part 1, 6–8 January 1927, lot 366.

Pope-Hennessy considered this sphinx to be from the “Riccio area,” but according to Jeremy Warren, it could be a product of the circle of Desiderio da Firenze.¹ The face is somewhat similar to those of two figures of Abundantia in the Frick Collection, New York, which have been loosely associated with Desiderio da Firenze,² and to the faces of sphinxes on the upper part of Riccio's paschal candlestick.³

However, this doglike sphinx does not correspond to any known model from the Renaissance. It was clearly derived from Greek or Hellenistic works rather than from the more common Egyptian prototypes. Closest in style and posture are the large stone sphinxes outside the Upper Belvedere Palace in Vienna, which was built in the early eighteenth century, a date that supports an eighteenth- or even nineteenth-century assignation for the Lehman bronze. This proposition is confirmed by the stiff and poor quality of the modeling, lack of patina (only deposits of dust and wax have been found on the surface), and afterwork (even the sprue ends were not removed). These characteristics strongly suggest that the Lehman sphinx was deliberately conceived to look like an antique or Renaissance bronze.



No. 29

NOTES:

1. Notes in the Robert Lehman Collection files.
2. Jestaz 2005, fig. 16.
3. Planiscig 1927, fig. 372.

Sculptures Other Than Metal

Northern France(?), ca. 1275–1300

30. Tabernacle polyptych

1975.1.1553

H. 9.7 cm, w. 13.1 cm (with open wings). Ivory with traces of original gilding and polychromy; silver hinges. This tabernacle polyptych displays the Virgin and Child enthroned under a Gothic canopy with trefoil arches and a transverse roof that is supported by two freestanding colonnettes. Its pointed gables have crocket borders. The crowned Virgin is seated on a bench and holds a globe, while the Christ Child sits on her lap, handling an apple and making a blessing gesture. Both are carved in the round. The double-hinged wings, which completely enclose the front and sides of the shrine, are decorated on the inside with scenes from the lives of Mary and Christ, divided over eight compartments. Each is deeply undercut and set in a trefoil-arched niche with a pointed gable and crocket borders. From left to right are the Annunciation, the Visitation, the Nativity with Joseph in a separate niche (top), the Three Magi accompanied by two horses and the Presentation in the Temple (bottom).

PROVENANCE: Count Schuwaloff, Saint Petersburg; [Jacques Seligmann & Company, Paris and New York]; Mrs. Henry Walters, Baltimore; Walters sale, Parke-Bernet Galleries, New York, 1 May 1941, lot 1051 (for \$1,250). Acquired by Robert Lehman from the Walters sale.

EXHIBITED: Oklahoma City 1985b, no. 90, ill.; New York 1988.

The reliefs of the wings of this polyptych follow a standard medieval iconography, but the quality and depth of their carving are exceptional. Polyptychs of this mode generally are dated to the first decade of the fourteenth century, but the style of the Virgin and Child here recalls earlier, late Romanesque prototypes. Wilhelm von Bode suggested the early date of about 1300 for the present work.¹ Unlike the more dynamic and lively fourteenth-century Madonna and Child type commonly found in such polyptychs, the Lehman version has a static, hieratic, and frontal composition. As such it may be compared with a seated Madonna and Child in the

Louvre, Paris, from about 1250.² However, in its treatment of folds the Lehman ivory is more fluent and differs from the angular style of thirteenth-century ivories.³ The faces of Mary and her child with small eyes and pupils are unusual; they do not correspond to the majority of ivories of this type, customarily ascribed to workshops in Paris or Île-de-France. It is therefore likely that this polyptych was made in a more provincial workshop, possibly in Northern France about 1275–1300.

Richard Randall, following critical notes on the present work made by Marvin Ross in a copy of the Parke-Bernet sale catalogue, expressed doubts about the authenticity. In a letter of 6 March 1987 to George Szabo, he wrote, “more than the left wing might be suspect. It is quite stiff, and the foliation on the pinnacles seems too good to be true. However,”⁴ Randall based his judgment on a photograph and did not study the actual ivory. Recent close inspection of the polyptych did not bring forth grounds to support his view.

Originally the polyptych would have had four pinnacles on top, the bases of which remain visible, and a larger one crowning the center of the roof. Also lacking is the oblong base, as indicated by the roughened underside of the canopy. It may have been used to store a small relic.⁵ The right colonnette is an early replacement.

NOTES:

1. See the catalogue of the Walters sale, Parke-Bernet Galleries, New York, 1 May 1941, lot 1051.
2. Gaborit-Chopin 2003, no. 94.
3. See Randall 1993, no. 7.
4. The letter is in the Robert Lehman Collection files.
5. See Randall 1993, no. 33.



No. 30

Northeastern France(?), ca. 1325–50

31. Section of a polyptych

1975.1.1554

H. 11.6 cm, w. 2.8 cm, d. .7 cm. Ivory with traces of original red polychromy; the lower right corner was broken and repaired. Two small holes for hinges are on the left side.

Section of the right wing of a polyptych, decorated with the Presentation in the Temple, supported by two crouching animals, possibly two of the apocalyptic beasts associated with the evangelists Mark and Luke (lion and ox), and with a censuring angel hovering above.

Label on the back: 76 (typed); and 27 (written).

PROVENANCE: Alphonse Kann, Paris; Kann sale, American Art Association, New York, part 1, 6–8 January 1927, lot 450.

This panel is unusual in its design and style, suggesting an origin outside the French ivory-carving centers of Paris and Île-de-France, possibly in Northeastern France. Generally wings of this format are horizontally divided into two sections, containing compact figures with naturalistic proportions, rather than the high stylization seen here. Similarly elongated figures may be found on an ivory wing with the Annunciation and two Magi in the Metropolitan Museum, on the wings of an ivory polyptych in the Victoria and Albert Museum, London, and on the side panel of a choir stall in the Cleveland Museum of Art.¹ The figures in the lower sections of the wings of a Parisian, late thirteenth-century polyptych now in Berlin do not relate as closely to the Lehman ivory.²

NOTES:

1. Metropolitan Museum, 1979.521.4 (New York 1999, no. 158 [as Northern French, ca. 1350]); Victoria and Albert Museum, London (Koechlin 1924, vol. 2, no. 171); Cleveland Museum of Art, 71.270 (Wixom 1979, pp. 105–10, figs. 48, 51, 52).

2. Braunschweig–Darmstadt–Munich 1999–2000, no. 38.



No. 31

Pacio and Giovanni Bertini da Firenze (active 1325–ca. 1351) or another follower of Tino di Camaino, Naples or Florence, ca. 1340–55

32. *Vultus trifrons* or an allegory of Prudence

1975.1.1491

H. 22.5 cm. White marble. This fragment of a statue has three heads, each with a triangular diadem, or eye, in the forehead.

PROVENANCE: Acquired by Robert Lehman in Florence, ca. 1930.

LITERATURE: Castelnovo-Tedesco and Soutanian 2010, no. 38; Scholten 2011. See E. Panofsky and Saxl 1926; E. Panofsky 1955 (iconography of Prudence).

EXHIBITED: Oklahoma City 1985b, no. 21, ill.; New York 2006–7, no. 69, ill.

In 1985 Szabo attributed this fragment of a triple-headed personification of the cardinal virtue Prudence to a sculptor from the circle of Giovanni di Balduccio (documented 1317–49, active in Pisa and Lombardy), pointing to similarities with a Prudence by Balduccio on the tomb of Saint Peter the Martyr at Sant'Eustorgio, Milan.¹ Although this designation has not been contested, it is not entirely convincing, as the figures by Balduccio and his Lombard colleagues generally have more angular facial characteristics with sharp linear eyes.² Closer stylistic parallels are found in Tuscany, particularly among the followers of Arnolfo di Cambio (ca. 1232–1300), Nicola Pisano (1220–ca. 1278), and in the late Neapolitan works of the Sienese artist Tino di Camaino (ca. 1280–1337). The classicizing tendencies in those works, as well as similar facial traits, are present in the Lehman fragment.³ Moreover, unlike the Lombard works of Balduccio and his circle, trecento sculpture from Tuscany also offers various examples of the use of decorative borders on the draperies that relate to the zigzag pattern on the collar of the Lehman piece.⁴

Among the sculptors of this generation, the brothers Pacio and Giovanni Bertini da Firenze emerge as the most serious candidates for the authorship of the Lehman fragment. Following Tino di Camaino to Naples after 1323, they adopted his courtly manner and became the main representatives of his style after his death in 1337. Their only documented work is the large tomb of Robert the Wise of Anjou, king of Naples (r. 1309–43), erected in the church of Santa Chiara, Naples, between 1343 and 1345. In or shortly before 1351 and soon after the death of Pacio, Giovanni Bertini returned to his native Florence.



No. 32

Parallels between the style of the Bertini brothers and the Lehman marble fragment are seen in the strong feeling for simple, plastic forms, the oval-shaped heads, full lips and cheeks, the shape of the eyes, and the simple but effective treatment of the hair. Convincing comparisons also may be made with a number of figures from the tomb of Robert of Anjou, including the Virtues around the two supporting columns beneath the sarcophagus, as

well as with figures from other tombs in Naples attributed to the Bertinis, or the bottega of Tino di Camaino.⁵

The unusual iconography of the fragment, with its three heads protruding from one body, represents a merger of two separate pictorial traditions: that of the three Ages of Man and of the *vultus trifrons*, or triple-headed figure. Each of the three faces has a distinctive age, respectively representing youth, maturity, and elderliness, while at the same time personifying past, present, and future. Along with a miniature of about 1340, showing Robert the Wise of Anjou, the Lehman piece belongs to the earliest known examples of this new iconography of Prudence.⁶ Interestingly, a two-headed personification of Prudence (or Faith) is found on the tomb of Charles of Calabria (church of Santa Chiara, Naples) and is attributed to the bottega of Tino di Camaino or to his anonymous assistant, the Maestro della Dama con l'ermellino.⁷

The occurrence of the *vultus trifrons*–Prudence iconography in the artistic milieu of the Naples court about 1350 corroborates the ascription of the Lehman marble to the Bertini brothers. The fragment may have formed part of the decorative program, perhaps a capital, of a tomb or pulpit. The unusual triangular diadem worn by the three heads may indicate their noble or regal status.

NOTES:

1. Oklahoma City 1985b, no. 21. See also Baroni 1944, p. 70; Cipriani and Dell'Acqua 1963, figs. 10, 11.
2. Seidel 1979/2005.
3. See Florence 2005–6, nos. 1.6, 2.9; Baldelli 2007, figs. 336–41, 371–76.
4. Florence 2005–6, no. 1.12.
5. Chelazzi Dini 1996, figs. 10–15, 17, 19, 61; Baldelli 2007, figs. 371–76.
6. Seidel 1978/2005, p. 285, fig. 17; Verzar and Castelnovo-Tedesco in New York 2006–7, no. 69.
7. Chelazzi Dini 1996, fig. 102; Baldelli 2007, fig. 287.

Workshop of Giovanni della Robbia (1469–1529/30), Florence, ca. 1500–20

33. Tondo

1975.I.2039

Diam. 57.5 cm. Tin-glazed terracotta. This tondo bears the emblem of the church of San Lorenzo in San Marco Vecchio near Florence—a cross and two ears of wheat above a grid-iron, set in a white-glazed egg-and-dart frame, surrounded by a wreath of fruit, pinecones, and leaves bound with ribbons.

PROVENANCE: Stefano Bardini, Florence; Bardini sale, American Art Association, New York, 23–27 April 1918, lot 362.

LITERATURE: Marquand 1919, no. 96, fig. 85. See Gentilini 1992, vol. 2, p. 307 (two stemma with similar borders).

EXHIBITED: New York 1990, no. 56, ill.

Benedetto Buglioni (1459/60–1521), Florence, ca. 1500

34. Tondo

1975.I.2398

Diam. 53 cm. Tin-glazed terracotta. This tondo with the stemma of the noble Tuscan family of Firodolfi is set on a blue plate within a wreath of fruit and wheat.

PROVENANCE: Stefano Bardini, Florence; Bardini sale, American Art Association, New York, 23–27 April 1918, lot 361.

LITERATURE: Marquand 1919, no. 100, fig. 88. See Fiesole 1998, no. VI.2 (tondo by Buglioni with comparable border).

The attribution to Benedetto Buglioni is based on similarities with other fruit borders from his workshop, in particular the arrangement of the ears of corn on the leaves and the less distinct contrast between the colors of the glazes than on products from the Della Robbia workshop. The bend of the stemma could not have been “or,” which would be setting a metal on metal. Nor could it have been intended to be buff. Possibly the intention was to make the bend gules, in which case it would represent the Firodolfi arms.¹

NOTE:

1. Marquand 1919, p. 88.



No. 33



No. 34

Southern Netherlands or Northern France, ca. 1450–70

35. Christ

1975.1.1484

H. 34.1 cm (excluding base), h. 6.4 cm (base). Alabaster. The figure of Christ is shown holding a globe in his left hand and raising a book in the right.

PROVENANCE: Walter S. Morgan, New York; Morgan sale, Plaza Art Galleries, New York, 26 January 1935; [Joseph Brummer, New York]; Brummer sale, Parke-Bernet Galleries, New York, part 1, 20–23 April 1949, lot 564.

LITERATURE: Maek-Gérard 1981, pp. 148–74; Schenkluhn 1987, under nos. 13, 14; New York 1999, under no. 219, fig. 20. See G. Swarzenski 1921, p. 188; sale cat., Joseph Brummer collection, New York, Parke-Bernet Galleries, New York, part 1, 20–23 April 1949, lot 565.

EXHIBITED: New York 1968–69, no. 47, ill.; Oklahoma City 1985b, no. 22, ill.

Nos. 35–39 originally belonged to a series of Christ and the twelve apostles that stood in a retable or altarpiece. Five more statuettes from the same ensemble are preserved, four in the Metropolitan Museum (Saints Peter, Andrew, James the Greater, and James the Lesser),¹ and one in the Philadelphia Museum of Art (probably Saint Judas Thaddeus) (figs. 35.1, 35.2).² In 1949, at the time of the Joseph Brummer sale, nine of the works seem to have remained together, although the incorrect identifications in the catalogue are misleading.³ An earlier but similar alabaster set of Christ and the apostles is in the famous so-called Rimini altar (Liebieghaus, Frankfurt am Main).⁴

The origin of these statuettes should be located in the Southern Netherlands or Northern France, particularly in the towns of Lille and Tournai, which were important centers for alabaster sculpture during the fifteenth century.⁵ Whereas in the first half of the century the production of alabaster figures was still dominated by the *Schöner Stil* of the Master of the Rimini Altar, the next generation of sculptors developed a smoother and less stylized idiom, under the influence of painters like Jan van Eyck, the Master of Flémalle, and Rogier van der Weyden. The Lehman statuettes seem to belong to this second phase, despite earlier attributions to the direct artistic ambiente of the Rimini Master.⁶ The sculptor or sculptors who carved these figures excelled in heavy and voluminous draperies, somewhat neglecting the overall proportions of the statuettes—possibly a reflection of Burgundian influence through models by or in the style of Claus Sluter and Claus de Werve. A number of apostle statuettes resembling the style of the Rimini Master and with simi-



Fig. 35.1. *Four Apostles: Saints Peter, Andrew, James the Greater, and James the Lesser*. Southern Lowlands, or north-eastern France, ca. 1450–60. The Metropolitan Museum of Art, New York. (Saints Peter, Andrew, and James the Greater): Gift of Mrs. Ernst Payer, 1991 (1991.416.1–3); (Saint James the Lesser): Anonymous Gift in memory of Elke von Lera-Schloss, 1994 (1994.217)

larly shaped bases as the Lehman figures, may be their direct precursors.⁷ The closest parallel is a pair of alabaster apostles in the Liebieghaus, Frankfurt am Main.⁸

An interesting formal and stylistic comparison may be made between the statuettes and a drawing of a standing Saint Paul, also in the Robert Lehman Collection and attributed to the circle of Jan van Eyck (fig. 35.3).⁹ Like the alabasters, the drawing originally belonged to a series of the twelve apostles; it displays a remarkable sculptural quality in the treatment of the extensive draperies, which could indicate that it was made after a sculpture or served as a model for alabaster or wood statuettes, as Baldass suggested.¹⁰

NOTES:

1. Metropolitan Museum, 1991.416.1–3; 1994.217 (New York 1968–69, nos. 49–51; New York 1999, no. 219).
2. Philadelphia Museum of Art, 1999.131.1.
3. Sale, Parke-Bernet Galleries, New York, part 1, 20–23 April 1949, lots 564, 565.
4. Liebieghaus, Frankfurt am Main, 400–418, from the church of Santa Marie delle Grazie near Rimini (Legner 1969, pp. 101–68).
5. Paatz 1956.
6. Oklahoma City 1985b, no. 22.
7. Schnütgen Museum, Cologne, κ 264a, b.
8. Schenkluhn 1987, nos. 13, 14.
9. Haverkamp-Begemann et al. 1999, no. 22.
10. Baldass 1952, p. 284; see also Haverkamp-Begemann et al. 1999, p. 106, n. 4.



Fig. 35.2. *Apostle: probably Saint Judas Thaddeus*. Southern Lowlands, or north-eastern France, ca. 1450–60. Philadelphia Museum of Art, 1999.131.1



Fig. 35.3. Circle of Jan van Eyck. *Saint Paul*, ca. 1430. The Metropolitan Museum of Art, New York, Robert Lehman Collection, 1975 (1975.1.841)





No. 36

Southern Netherlands or Northern France,
ca. 1450–70

36. Saint Matthew

1975.1.1488

H. 34.1 cm (excluding base), h. 6.4 cm (base). Alabaster. The figure of Saint Matthew holds an ax on a long handle in his right hand and a book in his left.

PROVENANCE: Walter S. Morgan, New York; Morgan sale, Plaza Art Galleries, New York, 26 January 1935; [Joseph Brummer, New York]; Brummer sale, Parke-Bernet Galleries, New York, part 1, 20–23 April 1949, lot 564.

LITERATURE: Maek-Gérard 1981, pp. 148–74; Oklahoma City 1985b, under no. 22; Schenkluhn 1987, under nos. 13, 14; New York 1999, under no. 219, fig. 20. See G. Swarzenski 1921, p. 188; sale cat., Joseph Brummer collection, New York, Parke-Bernet Galleries, New York, part 1, 20–23 April 1949, lot 565.



No. 37

Southern Netherlands or Northern France,
ca. 1450–70

37. Saint John the Evangelist

1975.1.1485

H. 35 cm (excluding base), h. 6.4 cm (base). Alabaster. The standing figure of Saint John the Evangelist wears long robes and dips bread into a large chalice.

PROVENANCE: Walter S. Morgan, New York; Morgan sale, Plaza Art Galleries, New York, 26 January 1935; [Joseph Brummer, New York]; Brummer sale, Parke-Bernet Galleries, New York, part 1, 20–23 April 1949, lot 564.

LITERATURE: Maek-Gérard 1981, pp. 148–74; Oklahoma City 1985b, under no. 22; Schenkluhn 1987, under nos. 13, 14; New York 1999, under no. 219, fig. 20. See G. Swarzenski 1921, p. 188 and fig. 133; sale cat., Joseph Brummer collection, New York, Parke-Bernet Galleries, New York, part 1, 20–23 April 1949, lot 565.

EXHIBITED: New York 1968–69, no. 48, ill.

Southern Netherlands or Northern France,
ca. 1450–70

38. Saint Paul

1975.I.1486

H. 34.1 cm (excluding base), h. 6.4 cm (base). Alabaster. The figure of Saint Paul wears a long, divided beard and holds a sword, the blade of which is missing.

PROVENANCE: Walter S. Morgan, New York; Morgan sale, Plaza Art Galleries, New York, 26 January 1935; [Joseph Brummer, New York]; Brummer sale, Parke-Bernet Galleries, New York, part 1, 20–23 April 1949, lot 564.

LITERATURE: Maek-Gérard 1981, pp. 148–74; Oklahoma City 1985b, under no. 22; Schenkluhn 1987, under nos. 13, 14; New York 1999, under no. 219, fig. 20. See G. Swarzenski 1921, p. 188; sale cat., Joseph Brummer collection, New York, Parke-Bernet Galleries, New York, part 1, 20–23 April 1949, lot 565.



No. 38, back



No. 38

Southern Netherlands or Northern France,
ca. 1450–70

39. Saint Simon

1975.1.1487

H. 34.1 cm (excluding base), h. 6.4 cm (base). Alabaster. The figure of Saint Simon holds the blade of a saw in his right hand, and a book in his left.

PROVENANCE: Walter S. Morgan, New York; Morgan sale, Plaza Art Galleries, New York, 26 January 1935; [Joseph Brummer, New York]; Brummer sale, Parke-Bernet Galleries, New York, part 1, 20–23 April 1949, lot 564.

LITERATURE: Maek-Gérard 1981, pp. 148–74; Oklahoma City 1985b, under no. 22; Schenkluhn 1987, under nos. 13, 14; New York 1999, under no. 219, fig. 20. See G. Swarzenski 1921, p. 188; sale cat., Joseph Brummer collection, New York, Parke-Bernet Galleries, New York, part 1, 20–23 April 1949, lot 565.



No. 39

Brabant (Diest or Leuven?), ca. 1470

40. Saint Matthew

1975.I.1492

H. 67.3 cm. Walnut (solid) with later polychromy and gilding.
Annotated: 3914 SCNRR on an old paper label.

PROVENANCE: [Dikran Kelekian]. Acquired through Kelekian about 1917.¹

LITERATURE: See Leuven 1971, nos. LB-34, NB-13; Engelen 1993, p. 184.

EXHIBITED: New York 1968–69, no. 58, ill.; New York 1985.

This figure may be identified with Saint Matthew, because he is standing barefoot, holding an open book, and prominently wearing a purse on his belt, the attribute of his work as publican. Comparable sculptures are in the church of Saint Léonard, Zoutleeuw (Belgium), notably the Saint Joseph with the Infant Christ in a group of the Holy Family.² Engelen demonstrated that the Saint Joseph and a number of related pieces were made in the town of Diest, possibly by the sculptor Ard van Diest, in the third quarter of the fifteenth century.³ The Saint Matthew shares the same vertical drapery style, attention to detail, and use of solid walnut or fruitwood with the statues from Zoutleeuw. Although the Zoutleeuw pieces are larger and clearly the work of a more accomplished sculptor, the technical and stylistic similarities justify a Brabantine origin for the Saint Matthew. A stylistically related but less refined statue of Saint Matthew is attributed to the Master of the Apostle of Meensel from Leuven, about 1500.⁴ Originally the Lehman statue would have formed part of a series of the four evangelists or of the twelve apostles. The polychromy and gilding are not original; the console on which the apostle stands is of much later, possibly nineteenth-century, date.

NOTES:

1. The work was acquired with another wood statue that was returned to the dealer in 1917 (note in the Robert Lehman Collection files).
2. Engelen 1993, p. 184.
3. *Ibid.*, pp. 95–97, 178–85.
4. Leuven 1971, no. LB-34.



No. 40

Joseph-Charles Marin (1759–1834), ca. 1795

41–42. Pair of *all'antica* female busts

1975.1.1489, 1490

No. 41: H. 14.9 cm; No. 42: H. 15.9 cm (without pedestals). Terracotta, on green marble pedestals. Signed on the back of both sculptures: *Marin*

PROVENANCE: [Bensimon, New York]. Acquired by Robert Lehman through Bensimon for \$1,100 in April 1955.¹

LITERATURE: Draper 1991–92, p. 46. See Lami 1910–11, vol. 2, p. 110 (three comparable pairs of bacchantes); Paris 1992, nos. 5, 6, 23, 25, 26.

EXHIBITED: New York 1980; New York 1988.

All'antica busts of young females were favorite subjects of Marin throughout his career.² The bust of the female with vine leaves in her loose hair can be qualified as a bacchante, as Draper remarked.³ No doubt, her more introverted counterpart was added by Marin to create a contrasting effect; such dissimilar pairs can be found in the sculptor's oeuvre, like *La Douceur* and *Une Bacchante: Têtes d'Etudes en Terre cuite*, which were shown at the Salon of 1795.⁴ Draper believed this pair characteristic of Marin's earlier work.⁵ Here, too, a date of about 1795 is favored, based on the sensuality, liveliness, crisp modeling, and *frivolité* of the subject, for which the sculptor was known in these years.⁶ In his later works, made after several long sojourns in Italy, the sculptor abandoned the lighthearted style and adopted, albeit less successfully, a more restrained Neoclassicism owing much to the guidance of Canova.

NOTES:

1. Bensimon invoice dated 25 April 1955 (Robert Lehman Collection files).
2. For a comparable pair of bacchantes on contemporary marble pedestals, signed and dated *Marin fecit Roma 1796*, see sale, Sotheby's, London, 8 July 1998, lot 109.
3. James David Draper, Henry R. Kravis Curator, Department of European Sculpture and Decorative Arts, The Metropolitan Museum of Art, curatorial report.
4. Paris 1795, no. 1058.
5. Draper 1991–92, p. 46.
6. See Paris 1992, nos. 5, 6.



No. 41, back



No. 42, back



No. 41

No. 42

Medals

ITALY, FIFTEENTH AND EARLY SIXTEENTH CENTURY

PISANELLO

Pisanello (Antonio di Puccio Pisano, ca. 1395–1455), Ferrara or Florence, model 1439 (possibly cast seventeenth century)

43. John VIII Palaeologus

1975.1.1305

Diam. 10 cm, wt. 308.9 g. Copper alloy with warm brown patina and dark wax. Inscribed on the obverse: *ΙΩΑΝΝΗΣ· ΒΑΣΙΛΕΥΣ· ΚΑΙ· ΑΥΤΟ· ΚΡΑΤΩΡ· ΡΩΜΑΙΩΝ· Ο· ΠΑΛΑΙΟΛΟΓΟΣ*; inscribed on the reverse: *ΟΡΥΣ· ΠΙΣΑΝΙ· ΠΙΚΤΟΡΙΣ* and *ΕΡΓΟΝ· ΤΟΥ· ΠΙΣΑΝΟΥ· ΖΩΓΡΑΦΟΥ*.

PROVENANCE: Not established.

LITERATURE: See Armand 1883–87, vol. 1, p. 7, no. 20; Hill 1930, no. 19; Fasanelli 1965; Weiss 1966; Pollard 1967, no. 1; Pollard 1984–85, vol. 1, no. 2; Washington, D.C.—New York—Edinburgh 1994, no. 4; Syson 1998; Pollard 2007, no. 1.

EXHIBITED: Tokyo 1977, no. 44, ill.; Oklahoma City 1985a.

On the obverse, the bearded Byzantine emperor John VIII Palaeologus (1392–1448) is depicted wearing a tall hat with conical crown and upturned brim. The reverse shows the emperor riding in a rocky landscape, accompanied by a mounted page. This heavily worn aftercast possibly dates to the seventeenth century. See also No. 44.



No. 43

NOTE TO THE READER

Medals and plaquettes reproduced at actual size are indicated by an asterisk (*).

Pisanello (Antonio di Puccio Pisano, ca. 1395–1455), Ferrara or Florence, model 1439 (possibly cast seventeenth century)

44. John VIII Palaeologus

1975.1.1306

Diam. 9.1 cm, wt. 380.05 g. Lead. Inscribed on the obverse: *ΙΩΑΝΝΗΣ ΒΑΣΙΛΕΥΣ ΚΑΙ ΑΥΤΟ ΚΡΑΤΩΡ ΡΩΜΑΙΩΝ Ο ΠΑΛΑΙΟΛΟΓΟΣ*; annotated in ink on the reverse: 407 and [illegible].

PROVENANCE: Charles Butler, Warren Wood, Hatfield; Butler sale, Sotheby's, London, 3–11 July 1911, lot 910; Henry Oppenheimer, London; Oppenheimer sale, Christie's, London, 27 July 1936, lot 9, including No. 47 (1975.1.1309) (for £38 to [John Hunt, London]). Acquired by Robert Lehman through Hunt from the Oppenheimer sale.

LITERATURE: See Armand 1883–87, vol. 1, p. 7, no. 20; Hill 1930, no. 19; Fasanelli 1965; Weiss 1966; Pollard 1967, no. 1; Pollard 1984–85, vol. 1, no. 2; Washington, D.C.—New York—Edinburgh 1994, no. 4; Syson 1998; Pollard 2007, no. 1.

EXHIBITED: Oklahoma City 1985a.

On the obverse, the bearded Byzantine emperor John VIII Palaeologus (1392–1448) is shown wearing a tall hat with a conical crown and upturned brim. The reverse is undecorated. This old aftercast may date from the seventeenth century. See also No. 43.



No. 44

Pisanello (Antonio di Puccio Pisano, ca. 1395–1455), Perugia or Milan, model 1440–41 (possibly cast sixteenth century)

45. Niccolò Piccinino

1975.1.1304

Diam. 8.7 cm, wt. 255.97 g. Copper alloy with reddish brown patina and traces of dark wax. Inscribed on the obverse: *NICOLAVS·PICININVS·VICECOMES·MARCHIO·CAPITANEVS·MAX[imus]·AC·MARS·ALTER*; inscribed on the reverse: *BRACCIVS·PISANI·P[ictoris]·OPVS·N[icolaus]·PICININVS*, and *PERVSIA* on the collar of the griffin. The *E* in *VICECOMES* is damaged.

PROVENANCE: Not established.

LITERATURE: See Armand 1883–87, vol. 1, p. 7, no. 21; Hill 1905, pp. 127–28, pls. 33, 34; Hill 1930, no. 22; Pollard 1967, no. 4; Goffen 1995, pp. 50–51; London 2001–2, nos. 71, 72.

The obverse shows Niccolò Piccinino (1380–1444/1445), a Perugian condottiere. The she-griffin of Perugia suckling two children decorates the reverse. This aftercast possibly dates from the sixteenth century. See also No. 46.



No. 45

Pisanello (Antonio di Puccio Pisano, ca. 1395–1455), Perugia or Milan, model 1440–41 (possibly cast nineteenth century)

46. Niccolò Piccinino

1975.1.1303

Diam. 8.7 cm, wt. 200.6 g. Copper alloy with reddish brown patina and traces of dark wax; pierced. Inscribed on the obverse: *NICOLAVS·PICININVS·VICECOMES·MARCHIO·CAPITANEVS·MAX[imus]·AC·MARS·ALTER*; inscribed on the reverse: *BRACCIVS·PISANI·P[ictoris]·OPVS·N[icolaus]·PICININVS*, and *PERVSI* on the collar of the griffin.

PROVENANCE: Henry Oppenheimer, London, by 1912; Oppenheimer sale, Christie's, London, 27 July 1936, lot 3 (as "A fine original"; for £135 to [John Hunt, London]). Acquired by Robert Lehman through Hunt from the Oppenheimer sale.

LITERATURE: See Armand 1883–87, vol. 1, p. 7, no. 21; Hill 1905, pp. 127–28, pls. 33, 34; Hill 1930, no. 22; Pollard 1967, no. 4; Goffen 1995, pp. 50–51; London 2001–2, nos. 71, 72; Pollard 2007, no. 4.

EXHIBITED: London 1912, p. 90, no. 2; New York 1973, no. 46; Oklahoma City 1985a.

The obverse shows Niccolò Piccinino (1380–1444/1445), a Perugian condottiere. The she-griffin of Perugia suckling two children decorates the reverse. The course after-cast may date to the nineteenth century. See also No. 45.



No. 46

Pisanello (Antonio di Puccio Pisano,
ca. 1395–1455), Ferrara, model ca. 1441–44
(possibly cast sixteenth century)

47. Leonello d'Este

1975.1.1309

*Diam. 6.5 cm, wt. 127.71 g. Yellowish copper alloy with dark brown patina. Inscribed on the obverse: *LEONELLVS·MARCHIO·ESTENSIS*; inscribed on the reverse: *OPVS·PISANI·PICTORIS*

PROVENANCE: Charles Butler, Warren Wood, Hatfield; Butler sale, Sotheby's, London, 3–11 July 1911, lot 910; Henry Oppenheimer, London; Oppenheimer sale, Christie's, London, 27 July 1936, lot 9, including No. 44 (1975.1.1306) (for £38 to [John Hunt, London]). Acquired by Robert Lehman through Hunt from the Oppenheimer sale.

LITERATURE: See Armand 1883–87, vol. 1, p. 3, no. 4; Hill 1930, no. 24; Pollard 1967, no. 6; Pollard 1984–85, vol. 1, no. 7; Pollard 2007, no. 6.

The obverse depicts Leonello d'Este (1407–1450), marquis of Ferrara. The reverse shows a triple-faced infant symbolizing Prudentia, flanked by pieces of armor hanging from olive branches. There are deliberate mutilations in the metal on the obverse, made with standard types of metalsmith's punches.¹ The aftercast possibly dates from the sixteenth century.

NOTE:

1. Information kindly provided by Richard E. Stone, conservator emeritus, Objects Conservation department, The Metropolitan Museum of Art, email, 11 October 2007.



No. 47

Pisanello (Antonio di Puccio Pisano, ca. 1395–1455), Mantua, model ca. 1445–47 (old aftercast)

48. Gianfrancesco I Gonzaga

1975.1.1308

Diam. 9.9 cm, wt. 311.17 g. Copper alloy with dark patina and dark layer of wax; the top and lower edge are damaged. Inscribed on the obverse: *IOHANNES FRANCISCVS DE GONZAGA PRIMVS MARCHIO MANTVE CAPIT MAX ARMIGERORVM*; inscribed on the reverse: *OPVS PISANI PICTORIS*

PROVENANCE: J. P. Heseltine, London; Henry Oppenheimer, London, by 1912; Oppenheimer sale, Christie's, London, 27 July 1936, lot 2 (for £220 to [John Hunt, London]). Acquired by Robert Lehman through Hunt from the Oppenheimer sale.

LITERATURE: See Armand 1883–87, vol. 1, p. 4, no. 11; Hill 1930, no. 20; Pollard 1967, no. 2; Paccagnini 1973, p. 250, n. 113; Pollard 1984–85, vol. 1, no. 3; Pollard 2007, no. 16.

EXHIBITED: London 1912, p. 89, no. 1; Tokyo 1977, no. 45; Oklahoma City 1985a.

The obverse presents a portrait of Gianfrancesco I Gonzaga, marquess of Mantua (1394/95–1444). He is shown on the reverse mounted in armor and riding in a rocky landscape with a dwarf squire on horseback in the background. To his left hangs a door knocker. This is an old aftercast, possibly after a lead original, with some bruises.



No. 48

Pisanello (Antonio di Puccio Pisano,
ca. 1395–1455), Mantua, model 1446–47
(possibly cast fifteenth or sixteenth century)

49. Vittorino Rambaldoni da Feltre

1975.1.1302

*Diam. 6.5 cm, wt. 107.27 g. Yellowish copper alloy with brown patina and traces of black lacquer or wax; pierced and plugged. Inscribed on the obverse: *VICTORINVS· FELTRENIS· SVMMVS*; inscribed on the reverse: *MATHEMATICVS· ET· OMNIS· HVMANITATIS· PATER* and *OPVS· PISANI· PICTORIS*.

PROVENANCE: J. P. Heseltine, London; Henry Oppenheimer, London, by 1920; Oppenheimer sale, Christie's, London, 27 July 1936, lot 5 (as "very fine"; for £210 to [John Hunt, London]). Acquired by Robert Lehman through Hunt from the Oppenheimer sale.

LITERATURE: Hill 1920b, pl. III, no. 8. See Armand 1883–87, vol. 1, p. 8, no. 24; Hill 1930, no. 38; Pollard 1967, no. 18; Washington, D.C.–New York–Edinburgh 1994, no. 8; Pollard 2007, nos. 18, 19.

EXHIBITED: Paris 1957, no. 197; Cincinnati 1959, no. 485, ill.; New York 1973, no. 44; Tokyo 1977, no. 46; Oklahoma City 1985a.

On the obverse is a representation of the humanist Vittorino Rambaldoni da Feltre (1378/79–1446), and on the reverse is a pelican with extended wings on her nest, feeding her three young. The aftercast possibly dates from the fifteenth or sixteenth century.



No. 49

Pisanello (Antonio di Puccio Pisano, ca. 1395–1455), Mantua, model 1447 (old aftercast)

50. Cecilia Gonzaga

1975.1.1307

Diam. 8.4 cm, wt. 142.55 g. Copper alloy with warm brown patina under a worn layer of black wax; pierced. Inscribed on the obverse: *CICILIA· VIRGO· FILIA· IOHANNIS· FRANCISCI· PRIMI· MARCHIONIS· MANTVE*; inscribed on the reverse: *OPVS· PISANI· PICTORIS· · M· CCCC· XLVII*

PROVENANCE: J. P. Heseltine, London; Henry Oppenheimer, London, by 1912; Oppenheimer sale, Christie's, London, 27 July 1936, lot 1 (as "original cast of great beauty; fine patina, pierced"; for £300 to [John Hunt, London]). Acquired by Robert Lehman through Hunt from the Oppenheimer sale.

LITERATURE: See Armand 1883–87, vol. 1, p. 5, no. 12; Hill 1930, no. 37; Pollard 1967, no. 17; Washington, D.C.–New York–Edinburgh 1994, no. 7; Pollard 2007, no. 20.

EXHIBITED: London 1912, p. 90, no. 3, pl. LXI; Paris 1957, no. 198; Cincinnati 1959, no. 483, ill.; Oklahoma City 1985a.

On the obverse is a portrait of Cecilia Gonzaga, and on the reverse is a personification of Innocence with a unicorn in a moonlit mountainous landscape. This is a fine old aftercast.



No. 50

Pisanello (Antonio di Puccio Pisano,
ca. 1395–1455), Naples, ca. 1449–50

51. Don Iñigo d'Avalos

1975.1.1301

Diam. 7.9 cm, wt. 161.43 g. Copper alloy with warm brown patina under a worn layer of black wax. Inscribed on the obverse: · DON · INIGO · DE · DAVALOS ·; inscribed on the reverse: · PER VVI SEFA · OPVS · PISANI · PICTORIS ·.

PROVENANCE: J. P. Heseltine, London; Henry Oppenheimer, London, by 1912; Oppenheimer sale, Christie's, London, 27 July 1936, lot 6, including No. 53 (1975.1.1300) (as a "very fine original"; for £520 to [John Hunt, London]). Acquired by Robert Lehman through Hunt from the Oppenheimer sale.

LITERATURE: See Armand 1883–87, vol. 1, p. 2, no. 1; Migeon 1908, p. 3, no. 11; Hill 1930, no. 44; Hill 1931, no. 22; Pollard 1967, no. 22; Chiarelli 1972, no. 125; Florence 1983, no. 17; Wilson 1983, pp. 20–21, no. 15; Pollard 1984–85, vol. 1, no. 19; Washington, D.C.—New York—Edinburgh 1994, no. 9; Pollard 2007, no. 24.

EXHIBITED: London 1912, p. 90, no. 4, pl. LXI; Paris 1957, no. 199; Cincinnati 1959, no. 484, ill.; New York 1973, no. 45; Oklahoma City 1985a.

The obverse presents a portrait of Don Iñigo d'Avalos (died 1484), grand chamberlain of Naples (from 1442). The back shows the universe represented as a sphere with the earth, sea, and a starry sky, crowned by the Avalos arms. This enigmatic scene has been interpreted as a derivation of Achilles' shield, following Homer's description. Pollard recently suggested an astrological or biblical meaning, referring to the creation of the world or to the influence of the stars on the earth. The motto *Per vvi se fa* could either mean "For you it is made" or "By you it is made."¹ This medal fetched the extraordinary price of 520 pounds at the Oppenheimer sale in 1936, reflecting the fineness of the cast. In quality and sharpness it comes close to the work in the Samuel H. Kress Collection, National Gallery of Art, Washington, D.C.,² which is slightly smaller, with a diameter of 7.81 centimeters, but heavier, at 168.68 grams. See also Nos. 52, 53.

NOTES:

1. Pollard 2007, p. 39.
2. National Gallery of Art, Washington, D.C., 1957.14.614.a (ex coll. Samuel H. Kress, A-758.22A; *ibid.*, no. 24).



No. 51

Pisanello (Antonio di Puccio Pisano, ca. 1395–1455), Naples, model ca. 1449–50 (old aftercast)

52. Don Iñigo d'Avalos

1975.1.1299

Diam. 7.7 cm, wt. 145.88 g. Copper alloy with light brown patina; pierced. Inscribed on the obverse: *DON· INIGO· DE· DAVALOS*; inscribed on the reverse: *· PER VVI SE FA·* and *· OPVS· PISANI· PICTORIS·*

PROVENANCE: Not established.

LITERATURE: See Armand 1883–87, vol. 1, p. 2, no. 1; Migeon 1908, p. 3, no. 11; Hill 1930, no. 44; Hill 1931, no. 22; Pollard 1967, no. 22; Chiarelli 1972, no. 125; Florence 1983, no. 17; Wilson 1983, pp. 20–21, no. 15; Pollard 1984–85, vol. 1, no. 19; Washington, D.C.–New York–Edinburgh 1994, no. 9; Pollard 2007, no. 24.

The obverse bears a portrait of Don Iñigo d'Avalos (died 1484), grand chamberlain of Naples (from 1442). On the back the universe is represented as a sphere, with the earth, sea, and a starry sky, crowned by the Avalos arms. This old aftercast has much wear, and the lower edge is missing. See also Nos. 51, 53.



No. 52

Pisanello (Antonio di Puccio Pisano, ca. 1395–1455), Naples, model ca. 1449–50 (possibly cast nineteenth or twentieth century)

53. Don Iñigo d'Avalos

1975.1.1300

Diam. 8 cm, wt. 98.82 g. Copper alloy with a dark brown patina. Inscribed on the obverse: · DON · INIGO · DE · DAVALOS ·; inscribed on the reverse: · PER VVI SEFA · OPVS · PISANI · PICTORIS ·

PROVENANCE: Henry Oppenheimer, London; Oppenheimer sale, Christie's, London, 27 July 1936, lot 6, including No. 51 (1975.1.1301) (for £520 to [John Hunt, London]). Acquired by Robert Lehman through Hunt from the Oppenheimer sale.

LITERATURE: See Armand 1883–87, vol. 1, p. 2, no. 1; Migeon 1908, p. 3, no. 11; Hill 1930, no. 44; Hill 1931, no. 22; Pollard 1967, no. 22; Chiarelli 1972, no. 125; Florence 1983, no. 17; Wilson 1983, pp. 20–21, no. 15; Pollard 1984–85, vol. 1, no. 19; Washington, D.C.—New York—Edinburgh 1994, no. 9; Pollard 2007, no. 24.

The obverse bears a portrait of Don Iñigo d'Avalos (died 1484), grand chamberlain of Naples (from 1442). On the back the universe is represented as a sphere with the earth, sea, and a starry sky, crowned by the Avalos arms. This aftercast is from the nineteenth or twentieth century, possibly made by Miss Casella, a member of the Royal Numismatic Society in the 1880s and a medalist in her own right.¹ See also Nos. 51, 52.

NOTE:

1. As noted in the catalogue of the Henry Oppenheimer sale, Christie's, London, 27 July 1936, lot 6.



No. 53

MATTEO DE' PASTI

Matteo de' Pasti (ca. 1420–1467/68), Rimini, model 1446 or later (possibly cast sixteenth century)

54. Isotta degli Atti

1975.1.1284

Diam. 8.5 cm, wt. 275.79 g. Copper alloy with a brown patina under a worn layer of dark brown wax; pierced. Inscribed on the obverse: *ISOTE·ARIMINENSI·FORMA·ET·VIRTUTE·ITALIE·DECORI*; inscribed on the reverse: *OPVS·MATHEI·DE·PASTIS·V[eronensis]·and·M·CCCC·XLVI*

PROVENANCE: Mrs. Chauncey Blair, New York; Blair sale, American Art Association, Anderson Galleries, 16 January 1932, lot 364 (for \$110).

LITERATURE: See Armand 1883–87, vol. 1, p. 21, no. 20; Hill 1905, pp. 229–30; Hill 1930, no. 167; Pollard 1967, no. 59; Washington, D.C.–New York–Edinburgh 1994, nos. 12, 12a, 13; Pollard 2007, nos. 31, 32.

EXHIBITED: Tokyo 1977, no. 48; Oklahoma City 1985a.

The obverse presents a portrait of Isotta degli Atti (1432/33–1474), the mistress and then third wife of Sigismondo Pandolfo Malatesta, who was the love of his life. On the reverse is a representation of an elephant, which is associated with magnanimity and fame, as well as piety and chastity. It also refers to the motto of the Malatesta family: *Elephas indus culices non timet* (the Indian elephant is not afraid of insects). This old after-cast possibly dates from the sixteenth century.



No. 54

Matteo de' Pasti (ca. 1420–1467/68), Rimini,
model 1447 (possibly cast fifteenth or
sixteenth century)

55. Sigismondo Pandolfo Malatesta

1975.1.1283

Diam. 8.4 cm, wt. 294.21 g. Copper alloy with a warm
brown patina. Inscribed on the obverse: *SIGISMONDVS·
PANDVLFVS· DE· MALATESTIS· S· RO· ECLESIE·
CAPITANEVS· G*; incised on the reverse: *ISOTE·
ARIMINENSI· FORMA· ET· VIRTUTE· ITALIE·
DECORI· 1447*

PROVENANCE: Adalbert von Lanna, Prague; Lanna sale,
Rudolph Lepke, Berlin, 13–15 May 1911, lot 18; Henry
Oppenheimer, London, by 1912; Oppenheimer sale, Christie's,
London, 27 July 1936, lot 16 (as "fine"; for £98 to [John
Hunt, London]). Acquired by Robert Lehman through Hunt
from the Oppenheimer sale.

LITERATURE: See Armand 1883–87, vol. 1, p. 7, no. 20;
Hill 1905, pp. 226, 228–29; Hill 1930, no. 173; Pollard
1967, no. 61; Washington, D.C.–New York–Edinburgh 1994,
nos. 12–14; Pollard 2007, nos. 27–32.

EXHIBITED: London 1912, p. 92, no. 8, pl. LXII.

The obverse shows a portrait of Sigismondo Pandolfo
Malatesta (1417–1468), lord of Rimini, condottiere, and
patron of the arts. On the reverse is a portrait of Isotta
degli Atti (1432/33–1474), Sigismondo's third wife and
the love of his life. This work unites the obverse of a
Sigismondo medal with the reverse taken from a medal
with Isotta's portrait, an unusual combination (see also
No. 54).¹ This is an early aftercast, possibly of the fifteenth
or sixteenth century.

NOTE:

1. For another example with the incised date of 1447 (National
Gallery of Australia, Canberra), see Hill 1930, no. 169.



No. 55

Matteo de' Pasti (ca. 1420–1467/68), Rimini, model ca. 1453–55 (possibly cast nineteenth century)

56. Isotta degli Atti

1975.1.1285

Diam. 8.4 cm, wt. 226.8 g. Copper alloy with olive green patina; pierced and partly broken. Inscribed on the obverse: · D · ISOTTAE · ARIMINENSI ·; inscribed on the reverse: M · CCCC · XLVI ·; painted on the reverse: 3

PROVENANCE: Not established.

LITERATURE: See Pollard 1967, no. 63; Pollard 2007, no. 33.

The obverse bears the portrait of Isotta degli Atti, and the reverse shows an elephant. This medal is derived from Matteo's original model, but lacks the artist's signature on the reverse. It was produced by an unknown Riminese workshop, possibly for use as foundation deposit;¹ this work is a coarse and late aftercast, possibly from the nineteenth century. See also Nos. 54, 55.

NOTE:

1. Pollard 2007, p. 50.



No. 56

Matteo de' Pasti (ca. 1420–1467/68), Verona, model ca. 1453–56 (possibly cast sixteenth century)

57. Benedetto de' Pasti

1975.1.1287

Diam. 9 cm, wt. 192.32 g. Copper alloy with brown to reddish patina under a layer of black wax. Inscribed on the obverse: *BENEDICTVS DE PASTIS C(anon) V(eronensis)*; inscribed on the reverse: *MATTHEVS DE PASTIS*

PROVENANCE: Bronson Winthrop, New York; Winthrop sale, Parke-Bernet Galleries, New York, 20 January 1945, lot 258 (for \$50). Acquired by Robert Lehman from the Winthrop sale.

LITERATURE: See Armand 1883–87, vol. 1, p. 23, no. 27; Hill 1930, no. 160; Pasini 1987, pp. 150–56.

EXHIBITED: Oklahoma City 1985a.

The obverse presents a portrait of Benedetto de' Pasti, canon of Verona and brother of the medalist, and the reverse shows an archer shooting arrows at a rock. Pasini assigned this medal and four others to Matteo's mature phase and dated them about 1453–56. The piece is probably an old aftercast, possibly from the sixteenth century.



No. 57

Matteo de' Pasti (ca. 1420–1467/68), Rimini,
model 1454–60 (cast nineteenth century)

58. Sigismondo Pandolfo Malatesta

1975.1.1286

Diam. 8.6 cm, wt. 189.22 g. Copper alloy with dark brown patina. Inscribed on the obverse: *SIGISMVNDVS · PANDVLFVS · MALATESTA · PAN · F*; inscribed on the reverse: *CASTELLVM · SISMVNDVM · ARIMINENSE · M · CCCC · XLVI*

PROVENANCE: Not established.

LITERATURE: See Hill 1930, no. 184; sale cat., Henry Oppenheimer collection, London, Christie's, London, 27 July 1936, lot 18; Pollard 2007, no. 29.

EXHIBITED: Tokyo 1977, no. 49; Oklahoma City 1985a.

On the obverse is a portrait of Sigismondo Pandolfo Malatesta (1417–1468), and on the reverse is a representation of the castle of Rimini. This specimen differs from the more usual type in the rosettes on the collar of Sigismondo.¹ Pollard dates this variation to 1454–60.² The poor quality suggests a late aftercast of the nineteenth century.

NOTES:

1. Hill 1930, no. 184.
2. Pollard 2007, p. 45.



No. 58

Sperandio di Bartolommeo Savelli (ca. 1425/28–ca. 1504), Ferrara, model 1473 (possibly cast sixteenth century)

59. Pellegrino Prisciani

1975.I.1318

Diam. 10 cm, wt. 248.57 g. Copper alloy with reddish brown patina under worn layer of dark wax; pierced. Inscribed on the obverse: · PRISCIANVS · FERRARIENSIS · EQVESTRE[i] · DECORATVS · AVRO · DVCIBVS · SVIS · AC MERCVRIO · GRATISSIMVS · and · SVPER[is] · GRAT[us] · ET · IMIS·; inscribed on the reverse: SPERANDEVS · MANTVANVS · DEDIT · ANNO · LEGIS · GRATIAE · MCCCCLXXIII · INPERFECTO·.

PROVENANCE: Eissler collection, Vienna; Czeczowitzka collection, Vienna; [A. S. Drey, Munich]; Drey sale, Paul Graupe, Berlin, 17–18 June 1936, lot 166 (for 828 marks, including the auctioneer's fee of 108 marks).¹

LITERATURE: See Armand 1883–87, vol. 1, p. 72, no. 35; Hill 1930, no. 374; Pollard 1967, no. 121; Pollard 2007, no. 88.

On the obverse is a portrait of Pellegrino Prisciani (ca. 1435–1518), and on the reverse Prisciani is shown as *alter* Prometheus standing on a dead eagle and holding a flame and an arrow. The piece is an old aftercast, possibly from the sixteenth century. See also No. 60.

NOTE:

1. Paul Drey of A. S. Drey, New York, to Robert Lehman, 9 November 1936 (Robert Lehman Collection files).



No. 59

Sperandio di Bartolommeo Savelli (ca. 1425/28–ca. 1504), Ferrara, model 1473 (possibly cast nineteenth century)

60. Pellegrino Prisciani

1975.1.1317

Diam. 9.2 cm, wt. 154.78 g. Copper alloy with reddish brown patina under a worn layer of black wax or lacquer; pierced. Inscribed on the obverse: · PRISCIANVS · FERRARIENSIS · EQVESTR[i] · DECORATVS · AVRO · DVCIBVS · SVIS · AC MERCVRIO · GRATISSIMVS · and · SVPER[is] · GRAT[us] · ET · IMIS; inscribed on the reverse: SPERANDEVS · MANTVANVS · DEDIT · ANNO · LEGIS · GRATIAE · MCCCCLXXIII · INPERFECTO:

PROVENANCE: Not established.

LITERATURE: See Armand 1883–87, vol. 1, p. 72, no. 35; Hill 1930, no. 374; Pollard 1967, no. 121; Pollard 2007, no. 88.

EXHIBITED: Oklahoma City 1985a.

On the obverse is a portrait of Pellegrino Prisciani (ca. 1435–1518), and on the reverse Prisciani is shown as *alter* Prometheus standing on a dead eagle and holding a flame and an arrow. Prisciani was counselor to the dukes Borso and Ercole d'Este; he designed the iconographical program of the decoration of Palazzo Schifanoia. The piece is a late aftercast, possibly from the nineteenth century, after a lead original. See also No. 59.



No. 60

FERRARA/MANTUA

Sperandio di Bartolommeo Savelli (ca. 1425/28–ca. 1504), Ferrara or Mantua, model 1472 (possibly cast seventeenth or eighteenth century)

61. Pietro Albano

1975.I.1319

Diam. 8.5 cm, wt. 178.82 g. Copper alloy with reddish patina, containing cuprite, under a worn layer of black wax or lacquer. Inscribed on the obverse: ·PETRVS·ALBANVS·DE·VENETVS·; inscribed on the reverse: ·OPVS·SPERANDEI· and ·MCCCCLXXII· and ·MA RCURI·

PROVENANCE: Bronson Winthrop, New York; Winthrop sale, Parke-Bernet Galleries, New York, 20 January 1945, lot 259 (for \$40). Acquired by Robert Lehman from the Winthrop sale.

LITERATURE: See Armand 1883–87, vol. 1, p. 64, no. 2; Hill 1930, no. 368.

The obverse presents a portrait of Pietro Albano (dates unknown), and the reverse shows a pensive Mercury sitting on a bale. The piece was possibly cast after a lead original in the seventeenth or eighteenth century.



No. 61

Sperandio di Bartolommeo Savelli (ca. 1425/28–ca. 1504), Mantua or Ferrara, model ca. 1482 (possibly cast eighteenth or nineteenth century)

62. Federigo da Montefeltro

1975.1.1316

Diam. 8.7 cm, wt. 186.26 g. Copper alloy with reddish brown patina under a worn layer of black wax; pierced. Inscribed on the obverse: *DiVi· FE· VRB· DuCi· MoTE· AC· DuR· CoM· REG· CaP· GE· AC· S· RO· ECCL· CoN· INVICT[i]*; inscribed on the reverse: *· OPVS· SPERANDEI ·*

PROVENANCE: J. P. Heseltine, London; Henry Oppenheimer, London; Oppenheimer sale, Christie's, London, 27 July 1936, lot 42 (as "an early casting"; for £13 to [Jones]). Acquired by Robert Lehman, possibly through [John Hunt, London].

LITERATURE: See Armand 1883–87, vol. 1, p. 71, no. 29; Hill 1930, no. 389; Pollard 1984–85, vol. 1, no. 108; Lloyd 1987; Washington, D.C.–New York–Edinburgh 1994, no. 25a.

EXHIBITED: Oklahoma City 1985a.

The obverse bears a portrait of Federigo da Montefeltro, duke of Urbino (1422–1482), and the reverse shows Federigo on horseback. Goethe, who owned a medal of this type, praised Sperandio over Pisanello, on the basis of comparison with Pisanello's medals of Sigismondo Malatesta.¹ The piece, which is a late aftercast, possibly from the eighteenth or nineteenth century, may be after a lead original of about 1482. See also No. 76.

NOTE:

1. Lloyd 1987.



No. 62

Costanzo da Ferrara (ca. 1450–after 1524),
Constantinople, model 1481 (old aftercast)

63. Sultan Mehmed II

1975.1.1269

Diam. 11.5 cm, wt. 450.64 g. Copper alloy with reddish brown patina and remnants of black wax; pierced.

Inscribed on the obverse: *SVLTANI· MOHAMMETH· OCHTHOMANI· VG· VLI· BIZANTII· INPERATORIS· 1481*; inscribed on the reverse: *MOHAMMETH· ASIE· ETERETIE· INPERATORIS· YMAGO· EQVESTRIS· IN EXERCITVS* and *OPVS CONSTANTII*

PROVENANCE: Adalbert von Lanna, Prague; Lanna sale, Rudolph Lepke, Berlin, 13–15 May 1911, lot 71; Henry Oppenheimer, London, by 1912; Oppenheimer sale, Christie's, London, 27 July 1936, lot 37 (as "a fine original casting"; for £155 to [John Hunt, London]). Acquired by Robert Lehman through Hunt from the Oppenheimer sale.

LITERATURE: Hill 1930, no. 322. See Armand 1883–87, vol. 1, p. 78, no. 1; Pollard 1967, no. 102; Pollard 1984–85, vol. 1, no. 85; Raby 1987, pp. 176–78, figs. 5, 6; Vermeule 1987, pp. 267–68, fig. 5; Pollard 2007, no. 145.

EXHIBITED: London 1912, p. 96, no. 19; New York 1973, no. 47; Tokyo 1977, no. 50, ill.; Oklahoma City 1985a.

The obverse presents a portrait of Sultan Mehmed II of Turkey (1430–1481), the Conqueror, and the reverse shows the subject on horseback. The work is a fine old aftercast of the 1481 version of Costanzo's original medal of 1477–80; it was possibly cast after a reworked and polished lead original. Note the unusual spelling of *ETERETIE*, which should be *ET GRETIE*. See also Nos. 69, 70.



No. 63

Bartolommeo di Virgilio Melioli (1448–1514), Mantua, model ca. 1480 or 1484 (cast sixteenth or seventeenth century)

64. Francesco II Gonzaga

1975.1.1288

*Diam. 6.9 cm, wt. 116.28 g. Copper alloy with brown patina; pierced. Inscribed on the obverse: *D[ivus]·FRANCISCVS·GON[zaga]·D[ivi]]·FRE[d]]erici·III·M[archionis]·MANTVAE·F[ilius]·SPES·PVB[lica]·SALVSQ[ue]·P[ublica]·REDIVI[va]*; inscribed on the reverse: *ADOLESCENTIAE·AVGVSTAE MELIOLVS·DICAVIT* and on the scroll over the basket: *CAVTIVS*

PROVENANCE: Adalbert von Lanna, Prague; Lanna sale, Rudolph Lepke, Berlin, 13–15 May 1911, lot 71; Henry Oppenheimer, London, by 1912; Oppenheimer sale, Christie's, London, 27 July 1936, lot 24 (as a "fine old casting"; for £100 to [John Hunt, London]). Acquired by Robert Lehman through Hunt from the Oppenheimer sale.

LITERATURE: See Armand 1883–87, vol. 1, p. 80, no. 4; Hill 1930, no. 196; Hill 1931, no. 69; Pollard 1967, no. 69; London 1981–82, no. 84; Wilson 1983, p. 49, no. 3; Pollard 1984–85, vol. 1, no. 52; Pollard 2007, no. 107.

EXHIBITED: London 1912, p. 97, no. 20; Oklahoma City 1985a.

The obverse bears a portrait of Francesco II Gonzaga (1466–1519), fourth marquess of Mantua. On the reverse is a standing female holding a basket with a scroll and staff, and flanked by water and fire. Dora and Erwin Panofsky considered her the personification of Health, possibly a reference to Francesco's recovery from a life-threatening illness in 1484.¹ Martineau,² followed by Pollard,³ identified her as Prudence or Good Government. The aftercast may date from the sixteenth or seventeenth century.

NOTES:

1. D. Panofsky and E. Panofsky 1956, pp. 22, 23; see also Hill 1930, p. 48.
2. London 1981–82, no. 84.
3. Pollard 2007, p. 126.



No. 64

BOLOGNA

Bologna(?), model ca. 1445 (old aftercast)

65. Annibale Bentivoglio

1975.I.1250

Diam. 9.3 cm, wt. 253.83 g. Yellow copper alloy with chocolate brown patina under a worn layer of black wax; pierced. Inscribed on the obverse: *PATRIA·DECVS·HANNIBAL·BENTIVOLIVS·BONONIENSIS*.

PROVENANCE: Henry Oppenheimer, London; Oppenheimer sale, Christie's, London, 27 July 1936, lot 68 (for £2 to [John Hunt, London]). Acquired by Robert Lehman through Hunt from the Oppenheimer sale.

LITERATURE: See Armand 1883–87, vol. 2, p. 20, no. 5; Hill 1930, no. 628.

EXHIBITED: Oklahoma City 1985a.

The obverse shows a portrait of Annibale Bentivoglio (died 1445), leader of the Republic of Bologna in 1442; the reverse depicts two angels holding the coat of arms of the Bentivoglio family, surrounded by garlands. This old, crude aftercast was possibly made after a lead original; the word *PATRIA* is unusual, as it should be *PATRIAE*. Hill refers to another medal with the same characteristic from the former collection of King George III (now in the British Museum, London).



No. 65

VENICE

Marco Giudiziani (active 1454–62), Venice,
model 1455 or later (possibly cast nineteenth
century)

66. Bartolomeo Colleoni

1975.1.1276

Diam. 8 cm, wt. 138.62 g. Copper alloy with a brown patina under a layer of dark brown to black wax. Inscribed on the obverse: · BARTHOL[omeus]· CAPVT· LEONIS· MA[gnus]· C[apitaneus]· VE[neti]· SE[natus]·; inscribed on the reverse: · IVSTIZIA· AVGVSTA· ET[.] BENIGNITAS· PVBLICA· and · OPVS· M[arci]· GVIDIZANI

PROVENANCE: Bronson Winthrop, New York; Winthrop sale, Parke-Bernet Galleries, New York, 20 January 1945, lot 270 (for \$50). Acquired by Robert Lehman, probably from the Winthrop sale.

LITERATURE: See Armand 1883–87, vol. 1, p. 34, no. 1; Hill 1930, no. 412; Pollard 1967, no. 138; Pollard 2007, no. 159.

EXHIBITED: Oklahoma City 1985a.

A portrait of Bartolomeo Colleoni (1400–1476), a celebrated condottiere is on the obverse, and a nude man sitting on a cuirass and holding a plumb line is on the reverse. A terminus post quem for this medal is given by Colleoni's appointment as commander of the Venetian forces in 1455; this specimen is a late aftercast, possibly from the nineteenth century.



No. 66

Fra Antonio da Brescia (active ca. 1485–1515),
Venice, ca. 1500

67. Niccolò Michiel

1975.1.1263

*Diam. 7 cm, wt. 138.73 g. Gilt copper alloy; pierced, and plugged (gilding after plugging). Inscribed on the obverse: *AC·S·MARci Procv·NICOL·MICHAEL DOC ET EQS*; inscribed under the bust: *OP F A B*; inscribed on the reverse: *VXOR EIVS DEA CONTARENA*

PROVENANCE: Henry Oppenheimer, London; Oppenheimer sale, Christie's, London, 27 July 1936, lot 53, including No. 68 (1975.1.1262) (for £12 to [John Hunt, London]). Acquired by Robert Lehman through Hunt from the Oppenheimer sale.

LITERATURE: See Armand 1883–87, vol. 1, p. 102, no. 2; Hill 1930, no. 471; Pollard 2007, no. 188 (medal of Simone Michiel, Niccolò's son).

EXHIBITED: Oklahoma City 1985a.

On the obverse is a portrait of Niccolò Michiel (1440–1518); on the reverse is his wife, Dea Contarini. The medal was cast on the occasion of Michiel's appointment as procurator of San Marco in 1500.



No. 67

Fra Antonio da Brescia (active ca. 1485–1515),
Venice, model shortly after 1514 (cast
nineteenth century)

68. Girolamo Savorgnan or Savorniano

1975.1.1262

*Diam. 4.8 cm, wt. 47.72 g. Copper alloy with a brown patina over a greenish patina. Inscribed on the obverse: *HIERONYMVS . SAORNIANVS . OSOPI . D .*; inscribed on the reverse: *OSOPVM IN IESV DEFENSVM*

PROVENANCE: [A. S. Drey, Munich, probably until 1909]; Henry Oppenheimer, London; Oppenheimer sale, Christie's, London, 27 July 1936, lot 53, including No. 67 (1975.1.1263) (for £12 to [John Hunt, London]). Acquired by Robert Lehman through Hunt from the Oppenheimer sale.

LITERATURE: Hill 1930, no. 479, e. See Armand 1883–87, vol. 1, p. 103, no. 7.

A portrait of Girolamo Savorgnan or Savorniano (1466–1529), defender of the city of Osopo for Venice against Emperor Maximilian I in 1513–14, decorates the obverse. On the reverse is a seated man holding a model of the city Osopo in his hand and being crowned by Victory. This specimen is a nineteenth-century after-cast of poor quality.



No. 68

FLORENCE

Bertoldo di Giovanni (ca. 1435–1491),
 Florence, model 1480 (old aftercast)

69. Sultan Mehmed II

1975.1.1264

Diam. 9.4 cm, wt. 321.66 g. Copper alloy with reddish brown patina under a worn layer of dark wax; pierced. Inscribed on the obverse: *MAVMbET ASIE AC TRAPESVNZIS MAGNEQVE GREITIE IMPERAT[or] ;*; inscribed on the reverse: *GREITIE TRAPESVNTV ASIE OPVS bERTOLDI· FLORENTIN[i] SCVLTORIS*. The chariot bears the “siege perilous” device of Alfonso V.

PROVENANCE: Adalbert von Lanna, Prague; Lanna sale, Rudolph Lepke, Berlin, 13–15 May 1911, lot 77; Henry Oppenheimer, London, by 1912; Oppenheimer sale, Christie’s, London, 27 July 1936, lot 84 (as “A fine original”; for £280 to [John Hunt, London]). Acquired by Robert Lehman through Hunt from the Oppenheimer sale.

LITERATURE: See Armand 1883–87, vol. 1, p. 76, no. 1; Jacobs 1927; Hill 1930, no. 911; Pollard 2007, no. 282.

EXHIBITED: London 1912, p. 96, no. 18, pl. LXIII; Oklahoma City 1985a.

A portrait of Sultan Mehmed II of Turkey (1430–1481), the Conqueror, is on the obverse, and a chariot drawn by two horses and led by Mars, abducting Greece, Trebizond, and Asia, decorates the reverse. The medal was possibly commissioned by Lorenzo de’ Medici and designed by Bertoldo early in 1480. The reverse alludes to the preparations for an attack by Mehmed II on Southern Italy, which greatly interested Lorenzo de’ Medici. This is a fine old cast possibly of the sixteenth or seventeenth centuries, although the letters *ERAT* in *IMPERAT* are ill-cast. See also Nos. 63, 70.



No. 69

Bertoldo di Giovanni (ca. 1435–1491),
Florence, model 1480 (old aftercast)

70. Sultan Mehmed II

1975.1.1265

Diam. 9 cm, wt. 270.79 g. Copper alloy with brown patina; pierced. Inscribed on the obverse: *MAVMbET ASIE AC TRAPESVNZIS MAGNEQVE GRE TIE IMPERAT[or]* · ; inscribed on the reverse: *GRE TIE TRAPESVNTV ASIE OPVS bERTOLDI· FLORENTIN[i] SCVLTORIS*. The chariot bears the “siege perilous” device of Alfonso V.

PROVENANCE: Not established.

LITERATURE: See Armand 1883–87, vol. 1, pp. 76–77, no. 1; London 1912, p. 96, no. 18; Jacobs 1927; Hill 1930, no. 911.

EXHIBITED: Tokyo 1977, no. 47; Oklahoma City 1985a.

Sultan Mehmed II of Turkey (1430–1481), the Conqueror, is shown on the obverse, and a chariot drawn by two horses and led by Mars, abducting Greece, Trebizond, and Asia, is on the reverse. This old aftercast is possibly from a lead original with much wear; see No. 69 for a similar medal. See also No. 63.



No. 70

Style of Niccolò Fiorentino (1430–1514),
Florence, model ca. 1490 (possibly cast
sixteenth or seventeenth century)

71. Camilla Buondelmonti Salviati

1975.1.1272

Diam. 8.7 cm; wt. 239.52 g. Copper alloy with warm brown patina. Inscribed on the obverse: *CHAMILLA· BVONDELMOTI· DONA· DIGIANOZO· SALVIATI*; inscribed on the reverse: *· ISPERO· IN DEO·*

PROVENANCE: J. P. Heseltine, London; Henry Oppenheimer, London; Oppenheimer sale, Christie's, London, 27 July 1936, lot 91 (for £111 to [John Hunt, London]). Acquired by Robert Lehman through Hunt from the Oppenheimer sale.

LITERATURE: See Armand 1883–87, vol. 1, p. 95, no. 10; Hill 1930, no. 1012.

EXHIBITED: Paris 1957, no. 200; Cincinnati 1959, no. 486; Oklahoma City 1985a.

On the obverse is a portrait of Camilla Buondelmonti Salviati, and on the reverse is a personification of Hope with clasped hands looking toward the sun. The crude aftercast is possibly from the seventeenth century, and may be taken from a lead original. In 1490, Camilla Buondelmonti married Giannozzo di Bernardo Salviati, who became controller of the Opera del Duomo in Florence in 1504. A unique medal of him is in the National Gallery of Art, Washington, D.C.¹

NOTE:

1. Pollard 2007, no. 331.



No. 71

Style of Niccolò Fiorentino (1430–1514),
Florence or Rome, model late fifteenth
century (possibly cast sixteenth or seventeenth
century)

72. Giovanni Antonio de' Conti

1975.1.1273

Diam. 9.8 cm, wt. 273.08 g. Copper alloy with brown to green patina; pierced. Inscribed on the obverse: · IOHANNES· ANTONIVS· DE· CONTIGVIDIS· DE· MVTLIANA· VRBEC· COMES·; inscribed on the reverse: PROT· M·

PROVENANCE: Arthur Löbbecke, Braunschweig; Löbbecke sale, Emil & Jacob Hirsch, Munich, 26 November 1908, lot 17 (for 3,450 marks); Henry Oppenheimer, London; Oppenheimer sale, Christie's, London, 27 July 1936, lot 87 (as "a masterpiece of fine work"; for £95 to [John Hunt, London]). Acquired by Robert Lehman through Hunt from the Oppenheimer sale.

LITERATURE: See Armand 1883–87, vol. 1, p. 97, no. 3; Hill 1930, no. 978.

The obverse bears a bust of Giovanni Antonio de' Conti, count of Urbecche and Modigliana (1459–1501), and the reverse shows an eagle perched on a branch with the coat of arms of the Guidi family of Romagna. The surface is worn but shows sharp details; the old cast may date from the sixteenth or seventeenth century.



No. 72

ROME

Lysippus Junior (active ca. 1470–84),
Rome, 1471

73. Pope Sixtus IV

1975.1.1279

Diam. 4.1 cm, wt. 36.38 g. Copper alloy with warm brown patina and remnants of black wax or lacquer; pierced in top. Inscribed on the obverse: *SIXTVS· IIII· PONT[ifex]· MAX[imus]· SACRI· CVLT[or]*; inscribed on the reverse: *+ HE[a]C DAMVS IN TERRIS· AETERNA DABVNTVR OLIM[p]O*

PROVENANCE: Henry Oppenheimer, London; Oppenheimer sale, Christie's, London, 27 July 1936, lot 78, including No. 74 (1975.1.1280) and four other medals (for £21 to [John Hunt, London]). Acquired by Robert Lehman through Hunt from the Oppenheimer sale.

LITERATURE: See Armand 1883–87, vol. 2, p. 62, no. 1; Hill 1930, no. 807; Pollard 1967, no. 219; Pollard 1984–85, vol. 1, nos. 175, 175a; Pollard 2007, no. 250.

EXHIBITED: Oklahoma City 1985a.

The obverse depicts Pope Sixtus IV (Francesco d'Albescola della Rovere, 1414–1484; r. 1471–84), and the reverse shows the seated Sixtus IV being crowned by Saint Francis and Saint Anthony of Padua. The medal was made upon the occasion of the election of the pope in 1471; it is identical to No. 74.



No. 73

No. 74

Lysippus Junior (active ca. 1470–84), Rome,
ca. 1471

74. Pope Sixtus IV

1975.1.1280

Diam. 4 cm, wt. 30.13 g. Silver. Inscribed on the obverse: *SIXTVS· IIII· PONT[ifex]· MAX[imus]· SACRI· CVLT[or]*; inscribed on the reverse: *+ HE[a]C DAMVS IN TERRIS· AETERNA DABVNTVR OLIMPO*

PROVENANCE: Henry Oppenheimer, London; Oppenheimer sale, Christie's, London, 27 July 1936, lot 78, including No. 73 (1975.1.1279) and four other medals (for £21 to [John Hunt, London]). Acquired by Robert Lehman through Hunt from the Oppenheimer sale.

LITERATURE: See Armand 1883–87, vol. 2, p. 62, no. 1; Hill 1930, no. 807; Pollard 1967, no. 219; Pollard 1984–85, vol. 1, nos. 175, 175a; Pollard 2007, no. 250.

The obverse presents a portrait of Pope Sixtus IV (Francesco d'Albescola della Rovere, 1414–1484; r. 1471–84), and the reverse shows the coronation of the seated pope by Saints Francis and Anthony. This medal in silver is a slightly less worn version of No. 73.

Lysippus Junior (active ca. 1470–84), Rome, model ca. 1475 (possibly cast early sixteenth century)

75. Giovanni Alvise Toscani

1975.1.1281

*Diam. 7.3 cm, wt. 107.3 g. Copper alloy with a warm brown patina. Inscribed on the obverse: *IOHANNES ALOISIVS TVSCANVS ADVOCATVS*; inscribed on the reverse: *PREVENIT AETATEM INGENIVM PRECOX*

PROVENANCE: Arthur Löbbecke, Braunschweig; Löbbecke sale, Emil & Jacob Hirsch, Munich, 26 November 1908, lot 54; Adalbert von Lanna, Prague; Lanna sale, Rudolph Lepke, Berlin, 13–15 May 1911, lot 93; Henry Oppenheimer, London; Oppenheimer sale, Christie's, London, 27 July 1936, lot 76 (for £42 to [John Hunt, London]). Acquired by Robert Lehman through Hunt from the Oppenheimer sale.

LITERATURE: See Armand 1883–87, vol. 2, p. 28, no. 11; Hill 1930, no. 812; Pollard 1967, no. 221; Pollard 2007, no. 254.

On the obverse is a portrait of Giovanni Alvise Toscani (ca. 1450–1478), and on the reverse is text in a laurel wreath. Toscani was a Milanese lawyer who worked in Rome under Pope Sixtus IV as consistorial advocate and auditor general.¹ This crisp and early aftercast is possibly from the early sixteenth century.

NOTE:

1. Pollard 1967, p. 43.



No. 75

Follower of Antonio Averlino, called Filarete (ca. 1400–1469), Rome or Urbino, model ca. 1474 (possibly cast nineteenth or twentieth century)

76. Federigo da Montefeltro

1975.1.1270

Diam. 11.2 cm, wt. 513.38 g. Copper alloy with brown to green patina with traces of black wax. Inscribed in Gothic script on the obverse: *HONY·SOYT·QY·MAL·Y·PENSE*; inscribed on the reverse: *FE[dericus] DVX*

PROVENANCE: Not established.

LITERATURE: See Armand 1883–87, vol. 2, p. 36, no. 30; Hill 1930, no. 1118; Pollard 2007, no. 342.

EXHIBITED: Tokyo 1977, no. 51, ill.; Oklahoma City 1985a.

The obverse bears a portrait of Federigo da Montefeltro, duke of Urbino (1422–1482). On the reverse are five putti bearing a shield on which rest a globe, two cornucopias, and an eagle with the Montefeltro arms. The medal commemorates Federigo's election as knight of the Garter in 1474. The medal has been attributed to Pietro Torrigiani (1472–1528) on account of similarities with the bronze portrait medallion of Sir Thomas Lovell in Westminster Abbey, London. However, the poor Gothic lettering suggests an artist who was not familiar with this kind of script and argues against Torrigiani's involvement.¹ This late aftercast may be from the nineteenth or twentieth century. See also No. 62.

NOTE:

1. Pollard 2007, p. 361.



No. 76

Adriano di Giovanni de' Maestri, called Fiorentino (ca. 1450/1460–1499), Rome or Naples(?), model last quarter of the fifteenth century (cast sixteenth century)

77. Giovanni Gioviano Pontano

1975.1.1271

Diam. 8.4 cm, wt. 219.38 g. Copper alloy with brown patina and remnants of black lacquer or wax; pierced. Inscribed on the obverse: · IOANNES · IOVIANVS · PONTANVS; inscribed on the reverse: VRANIA

PROVENANCE: Not established.

LITERATURE: See Armand 1883–87, vol. 2, pp. 30–31, no. 10; Hill 1930, no. 340; Pollard 1967, no. 106; Pollard 2007, no. 148.

The obverse presents a portrait *all'antica* of Giovanni Gioviano Pontano. On the reverse is a personification of Urania holding a lyre and a starry globe. Giovanni Pontano (1426–1503) was a humanist man of letters and secretary to King Alfonso I of Naples. The reverse shows the muse of astronomy and alludes to Pontano's poem *Urania*. The piece is probably a sixteenth-century aftercast.



No. 77

Italy or France, model 1485–95 (possibly cast nineteenth century)

78. Charles VIII

1975.1.1247

*Diam. 5.7 cm, wt. 65.28 g. Copper alloy with warm brown patina. Inscribed on the obverse: *CAROLVS VIII REX·FRANCORVM*; inscribed on the reverse: *PACATOR·PROVINCIARVM* and two empty scrolls.

PROVENANCE: Goethals collection, Courtrai, or Van Dyck collection, Brussels, until 1909; sale, Maison Dupriez, Brussels, 28–29 October 1909, lot 557; Henry Oppenheimer, London; Oppenheimer sale, Christie's, London, 28 July 1936, lot 189, including another medal (for £31 to [John Hunt, London]). Acquired by Robert Lehman through Hunt from the Oppenheimer sale.

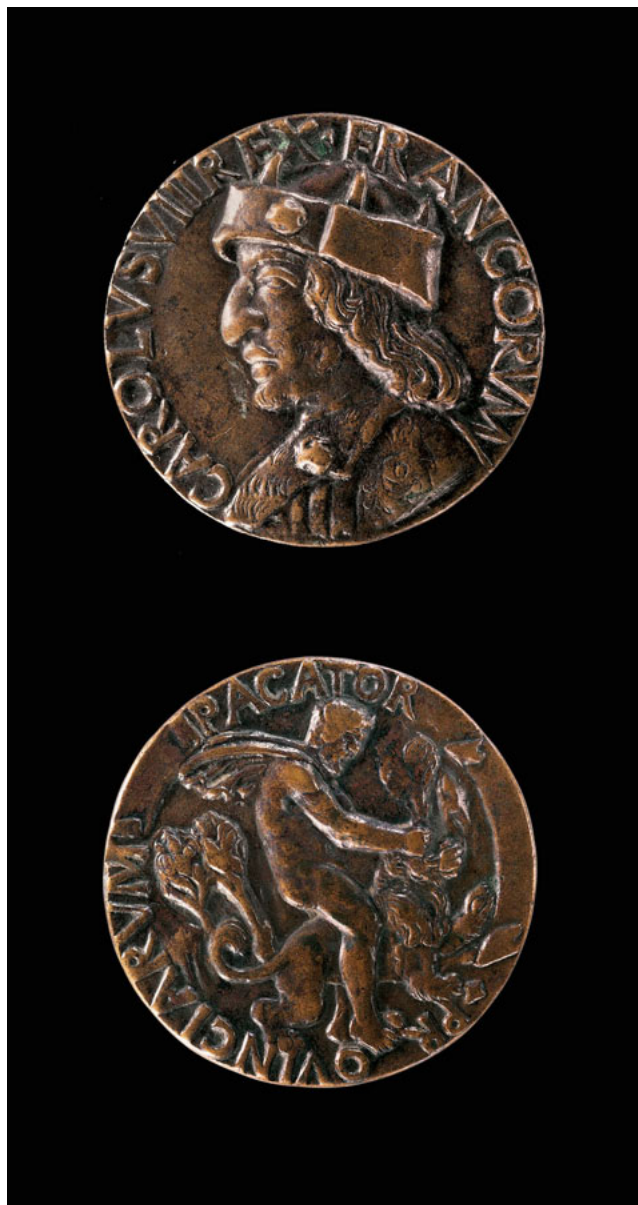
LITERATURE: See Armand 1883–87, vol. 2, p. 84, no. 1; Supino 1899, no. 213 (medal of Charles VIII in the Museo Nazionale del Bargello, Florence); Hill 1930, no. 1128.

EXHIBITED: Tokyo 1977, no. 52, ill.; Oklahoma City 1985a.

Depicted on the obverse is Charles VIII (1470–1498), king of France (1483–98); on the reverse is Hercules wrestling the Nemean Lion. The medal is possibly a nineteenth-century aftercast, given the even and dull wear on the surface of both sides.¹ According to Hill,² the medal could have been made in 1485–91, referring to the wars that ended the union between France and Brittany. A more plausible occasion was the invasion of Italy by the French troops in 1495, as the reverse presents the king as *alter* Hercules, fighting the Nemean Lion, and with the text *Pacator* (peacemaker).

NOTES:

1. See Pollard 1967, no. 529, for a medal of Louis XII by the same unidentified artist.
2. Hill 1930, no. 1128.



No. 78

ITALY, SIXTEENTH CENTURY OR LATER

MILAN

Leone Leoni (ca. 1509–1590), Milan, model
1551 (possibly cast nineteenth century)

79. Ippolita Gonzaga

1975.1.1278

*Diam. 6.6 cm, wt. 75.96 g. Copper alloy with worn, dark brown patina; pierced. Inscribed on the obverse: *HIPPOLYTA·GONZAGA·FERDINANDI·FIL[ia]·AN[no]·XV[i]* and *AEON APETINO*; inscribed on the reverse: *PAR·UBIQ[ue]·POTESTAS*.

PROVENANCE: Bronson Winthrop, New York; Winthrop sale, Parke-Bernet Galleries, New York, 20 January 1945, lot 271, including No. 118 (1975.1.1321) (for \$35). Acquired by Robert Lehman from the Winthrop sale.

LITERATURE: See Armand 1883–87, vol. 1, p. 163, no. 7; Pollard 1967, no. 432; Pollard 2007, no. 494.

On the obverse is a portrait of Ippolita Gonzaga (1535–1563), wife of Antonio Gonzaga. On the reverse is Diana, blowing a conch shell and holding a large arrow. She is accompanied by two of her dogs. Behind her is Pluto, abducting Proserpina with Cerberus at his feet. This late aftercast may be from the nineteenth century.



No. 79

Attributed to Leone Leoni (ca. 1509–1590),
Milan or Rome, ca. 1540

80. Antonio de Ferraris (Il Galateo)

1975.1.1277

*Diam. 7.1 cm. Wax on slate. Inscribed on the obverse:
ANTONIVS GALATEVS

PROVENANCE: Henry Oppenheimer, London, by 1909;
Oppenheimer sale, Christie's, London, 28 July 1936, lot 230
(for £16 to [John Hunt, London]). Acquired by Robert
Lehman through Hunt from the Oppenheimer sale.

LITERATURE: Hill 1909, pp. 32, 35, ill. p. 33, no. 3;
Attwood 2003, p. 42 and no. 149. See Armand 1883–87,
vol. 2, p. 109, no. 15; Pollard 1984–85, vol. 3, no. 841;
Pyke 1973, p. 79 (for Leone Leoni).

EXHIBITED: London 1912, p. 137, no. 3, pl. LXVIII.

Since the Oppenheimer sale of 1936 this wax-on-slate *modello* for a medal had entirely disappeared from the literature. The subject is generally considered to be Antonio de Ferraris (Il Galateo) (1444–1517), a famous physician and writer in Lecce. Hill suggested that the portrait was done from life and consequently represents a much younger namesake, possibly a son. He believed the medal was close in style to Leone Leoni.¹ The reverse is blank.

NOTE:

1. Hill 1909, p. 32. For bronze medals after this *modello*, see Pollard 1984–85, vol. 3, no. 841 (uniface); Attwood 2003, no. 149.



No. 80

Jacopo Nizzola da Trezzo (ca. 1515/1519–1589), Milan(?), 1546–55

81. Isabella di Capua

1975.1.1295

*Diam. 7 cm, wt. 58.84 g. Copper alloy with honey-colored patina under a worn layer of black lacquer or wax; pierced. Inscribed on the obverse: *ISABELLA CAPVA PRINC[eps] MALFICT[i] FERDIN[andi] GONZ[agae] VXOR*; inscribed under the bust: *IAC[obus]·TREZ[z]O*

PROVENANCE: T. Whitcombe Greene, Bath; Greene sale, Sotheby's, London, 31 October 1932, lot 108; Henry Oppenheimer, London; Oppenheimer sale, Christie's, London, 28 July 1936, lot 178, including No. 84 (1975.1.1296) (for £17 to [John Hunt, London]). Acquired by Robert Lehman through Hunt from the Oppenheimer sale.

LITERATURE: See Armand 1883–87, vol. 1, p. 242, no. 7; Pollard 1967, no. 439; Attwood 2003, no. 69; Pollard 2007, no. 502.

The obverse bears a portrait of Isabella di Capua; the reverse is incused. Isabella di Capua (1509–1559) was the princess of Molfetta and wife of Ferrante Gonzaga, governor of Milan from 1546 to 1555. This specimen is a uniface variant of the medal that bears on the reverse Isabella dressed as a vestal near a classical Roman altar.¹

NOTE:

1. Attwood 2003, no. 65; Pollard 2007, no. 439.



No. 81

Jacopo Nizzola da Trezzo (ca. 1515/1519–1589), London, model 1554 (contemporary cast)

82. Mary Tudor

1975.1.1293

*Diam. 6.7 cm; wt. 69.11 g. Copper alloy with honey-colored patina. Inscribed on the obverse: *MARIA·I·REG[ina]·ANGL[iae]·FRANC[iae]·ET·HIB[erniae]·FIDEI·DEFENSATRIX*; [i]AC[obus]·TREZ[zo]; inscribed on the reverse: *CECIS·VISVS·TIMIDIS·QVEIS*

PROVENANCE: Henry Oppenheimer, London; Oppenheimer sale, Christie's, London, 28 July 1936, lot 172, including No. 83 (1975.1.1294) (as "very fine"; for £17 to [John Hunt, London]). Acquired by Robert Lehman through Hunt from the Oppenheimer sale.

LITERATURE: See Armand 1883–87, vol. 1 (1883), pp. 241–42, no. 3; Hawkins 1885, vol. 1, pp. 72–73, no. 20; Pollard 1984–85, vol. 3, no. 725; Washington, D.C.–New York–Edinburgh 1994, no. 54; Attwood 2003, no. 80; Pollard 2007, no. 504.

EXHIBITED: Oklahoma City 1985a.

The obverse presents a portrait of Mary Tudor (1516–1558), queen of England, and the reverse shows her as the personification of Pax, setting fire to a pile of arms. The medal was made to commemorate the marriage between Mary Tudor and the Spanish King Philip II (1527–1598) on 25 July 1554. The king commissioned the medal from Da Trezzo, who belonged to Philip's retinue. The portrait of Mary Tudor was likely modeled after a painting by Anthonis Mor from the same year. The reverse is an allegory on the regained tranquillity of the kingdom under Mary Tudor, herself represented as the personification of Peace. The contemporary cast is fine and sharp. See also No. 83.



No. 82

Jacopo Nizzola da Trezzo (ca. 1515/1519–1589), Madrid, 1555

83. The future King Philip II

1975.1.1294

*Diam. 6.6 cm, wt. 98.96 g. Silver/copper alloy with traces of lead. Inscribed on the obverse: *PHILIPPVS· REX· PRINC[eps]· HISP[aniae]· ET[at]is· S[uae]· AN[no]· XXVIII*; inscribed below the truncation of the body: *IAC[obus]· TREZZO· F[ecit]· 1555*; inscribed on the reverse: *MARIA· I· REG[ina]· ANGL[iae]· FRANC[iae]· ET· HIB[erniae]· FIDEI· DEFENSATRIX*

PROVENANCE: Henry Oppenheimer, London; Oppenheimer sale, Christie's, London, 28 July 1936, lot 172, including No. 82 (1975.1.1293) (as a "later cast"; for £17 to [John Hunt, London]). Acquired by Robert Lehman through Hunt from the Oppenheimer sale.

LITERATURE: See Armand 1883–87, vol. 1, p. 241, no. 2; Pollard 1984–85, vol. 3, no. 724; Attwood 2003, no. 88; Pollard 2007, no. 505.

EXHIBITED: Tokyo 1977, no. 55; Oklahoma City 1985a.

The obverse bears a portrait of the future Philip II, king of Spain (1527–1598; r. 1566–98), and the reverse has a portrait of Mary Tudor (1516–1558), queen of England.

The medal is an unusual combination and recast of two earlier independent medals.¹ It dates from the second half of 1555, shortly after Philip's twenty-eighth birthday on 21 May. It was conceived as the pendant of Da Trezzo's medal of Mary Tudor (1554), whose portrait has been used here on the reverse (see No. 82). Philip and Mary were married on 25 July 1554. The traces of lead in the alloy suggest that this is not likely an electrotyped medal.²

NOTES:

1. Attwood 2003, nos. 80, 85.
2. Information kindly provided by Richard E. Stone, conservator emeritus, Objects Conservation department, The Metropolitan Museum of Art, email, 11 October 2007.



No. 83

Jacopo Nizzola da Trezzo (ca. 1515/1519–1589), Milan, model ca. 1533 (contemporary cast)

84. Christine of Denmark

1975.1.1296

*Diam 5 cm, wt. 12.18 g. Copper alloy with honey-colored patina; pierced. Inscribed on the obverse: ·CHRISTIERNNA·DVC·MED·

PROVENANCE: T. Whitcombe Greene, Bath;¹ Henry Oppenheimer, London; Oppenheimer sale, Christie's, London, 28 July 1936, lot 178, including No. 81 (1975.1.1295) (for £17 to [John Hunt, London]). Acquired by Robert Lehman through Hunt from the Oppenheimer sale.

LITERATURE: See Armand 1883–87, vol. 2, p. 159, no. 6.

Christine of Denmark (1521–1590) was the youngest daughter of the Danish king Christian II. It is possible that this medal was made on the occasion of her marriage to Francesco II Sforza, duke of Milan, in 1533. It is a sharp contemporary cast.

NOTE:

1. As noted in the catalogue of the Henry Oppenheimer sale (Christie's, London, 28 July 1936, lot 178). The medal is not mentioned in the catalogues of the Greene sales (Sotheby's, London, 31 October 1932 and 30 October 1933). For the T. Whitcombe Greene collection, see Hill 1934.



No. 84

Antonio Abondio (1538–1591), Northern Italy (Milan or Trent?), model 1561 (possibly contemporary cast)

85. Jacopo Antonio Sorra

1975.1.1261

*Diam. 4.9 cm, wt. 32.07 g. Copper alloy with a worn, dark brown patina over a light brown patina; pierced. Inscribed on the obverse: *I A C[obus]·ANT[onius]·SORRA 1561*; inscribed on the reverse: *NON SEMPER*

PROVENANCE: Adalbert von Lanna, Prague; Lanna sale, Rudolph Lepke, Berlin, 13–15 May 1911, lot 1075; Henry Oppenheimer, London; Oppenheimer sale, Christie's, London, 28 July 1936, lot 183 (for £33 to [John Hunt, London]). Acquired by Robert Lehman through Hunt from the Oppenheimer sale.

LITERATURE: Habich 1929–34, vol. 2, pt. 2, no. 3339 (erroneously as in the Lanna collection). See Armand 1883–87, vol. 2, p. 233, no. 22; Washington, D.C. 1951, p. 193; Dworschak 1958, p. 50; Pollard 1967, no. 468; Attwood 2003, p. 448; Pollard 2007, no. 534.

EXHIBITED: Oklahoma City 1985a.

The obverse bears a portrait of Jacopo Antonio Sorra; the reverse shows a nude man (Sorra) shooting arrows at a mark. This is probably Abondio's earliest dated medal; it is a fine and possibly contemporary cast.



No. 85

Antonio Abondio (1538–1591), Vienna,
model 1572 (cast sixteenth century)

86. Sebastian Zäh

1975.1.1259

*Diam. 3.8 cm, wt. 22.79 g. Copper alloy, with remains of gilding; the reverse partly silvered; pierced twice and plugged. Inscribed on the obverse: *SEBASTIAN · ZÄH · [an]NO · AET · XXXXV 1572*; inscribed on the reverse: *[su]SANNA · SCHLECHTIN · SEIN HAVSFRAW · IRS · ALTERS · IM XXXI·I*

PROVENANCE: Adalbert von Lanna, Prague; Lanna sale, Rudolph Lepke, Berlin, 13–15 May 1911, lot 1080; Henry Oppenheimer, London; Oppenheimer sale, Christie's, London, 28 July 1936, lot 184, including No. 87 (1975.1.1260) and another medal (for £9 to [John Hunt, London]). Acquired by Robert Lehman through Hunt from the Oppenheimer sale.

LITERATURE: See Armand 1883–87, vol. 1, pp. 273–74, no. 33; Habich 1929–34, vol. 2, pt. 2, no. 3366; Pollard 1967, no. 469; Attwood 2003, no. 1127; Pollard 2007, no. 537.

EXHIBITED: Oklahoma City 1985a.

The obverse presents a portrait of Sebastian Zäh (1527–1598), and on the reverse is his wife, Susanna Schlecht (born 1541). Sebastian Zäh or Zäch was an Augsburg merchant who had studied in Pisa and later worked as an agent for the firm of the Fugger family. In 1581 he was knighted by Emperor Maximilian II. Zäh was an early collector of the sculptures of Giambologna; his *album amicorum* contains the autographs of Giambologna (1592), Pietro Francavilla (1590), and Bernardo Vecchietti (1590).¹ This medal is a sixteenth-century cast.

NOTE:

1. See Vienna 2006, pp. 41, 174, 175.



No. 86

Antonio Abondio (1538–1591), Milan(?),
model ca. 1560 (probably cast seventeenth
century)

87. Marco Sicco

1975.1.1260

*Diam. 4.5 cm, wt. 36.21 g. Copper alloy with dark brown patina over a warm brown patina. Inscribed on the obverse:
D· MARCVS· SICCVS· CANO· REG· A[e]T· AN·XXX

PROVENANCE: Adalbert von Lanna, Prague; Lanna sale, Rudolph Lepke, Berlin, 13–15 May 1911, lot 328; Henry Oppenheimer, London; Oppenheimer sale, Christie's, London, 28 July 1936, lot 184, including No. 86 (1975.1.1259) and another medal (for £9 to [John Hunt, London]). Acquired by Robert Lehman through Hunt from the Oppenheimer sale.

LITERATURE: See Armand 1883–87, vol. 2, p. 179, no. 10.

On the obverse is a portrait of Marco Sicco, and on the reverse is his coat of arms. Note that the *E* from *AET* is missing. The work is probably a seventeenth-century aftercast.



No. 87

Milan(?), model early sixteenth century
(cast in the sixteenth century)

88. Niccolò Puzolo

1975.I.1254

*Diam. 6.9 cm, wt. 133.32 g. Lead. Inscribed on the obverse: *NICOLAVS PVZZOLVS*; inscribed on the reverse: *NOVI SERVATORI PATRIAE*.

PROVENANCE: J. P. Heseltine, London; Henry Oppenheimer, London; Oppenheimer sale, Christie's, London, 28 July 1936, lot 222, including No. 92 (1975.I.1252) (as "very fine"; for £11 to [John Hunt, London]). Acquired by Robert Lehman through Hunt from the Oppenheimer sale.

LITERATURE: See Armand 1883–87, vol. 2, pp. 56–57, no. 15.

On the obverse is a portrait of Niccolò Puzolo (dates unknown), and on the reverse is the fortress of Novi. The fine cast is from the sixteenth century.



No. 88

Milan, model ca. 1517, certainly before 1527
(old cast)

89. Scaramuccia Trivulzio

1975.1.1253

*Diam. 5.6 cm, wt. 56.84 g. Copper alloy with a honey-colored patina. Inscribed on the obverse: *SCARAMVTIA·TRIVVL[tius]·CAR[dinalis]·COMEN[sis]·IO[annis]·FIRMI·PRIMI·F[i]lius*; inscribed on the reverse: *HAEC·SOLA·DOMINATVR*

PROVENANCE: T. Whitcombe Greene, Bath;¹ Henry Oppenheimer, London; Oppenheimer sale, Christie's, London, 27 July 1936, lot 113 (for £42 to [John Hunt, London]). Acquired by Robert Lehman through Hunt from the Oppenheimer sale.

LITERATURE: Hill 1910, p. 14, pl. 1, c; see Washington, D.C.–New York–Edinburgh 1994, nos. 48, 48a.

EXHIBITED: Oklahoma City 1985a.

The obverse presents a portrait of Scaramuccia Trivulzio (died 1527), count of Melzo, bishop of Como (until January 1518), and cardinal of San Cyriaco (from July 1517); the reverse shows Prudentia holding a mirror and dividers, with a dragon at her feet. This fine old cast bears the corrected word *COMEN* for *COMENSis* instead of *COMIH*, as on an earlier version.² The medal has been attributed to an unknown Milanese medalist working in the middle of the sixteenth century. Habich grouped it with a number of stylistically related works under the name of Master of Cardinal Bembo, whom he situated in Milan or Venice.³ Close similarities with the style of Leone Leoni and the identities of most of the sitters on these medals strongly point to a Milanese origin for this anonymous medalist.⁴

NOTES:

1. As noted in the catalogue of the Henry Oppenheimer sale, Christie's, London, 27 July 1936, lot 113. The medal was not included in the Greene sales held at Sotheby's, London, 31 October 1932 and 30 October 1933. For the T. Whitcombe Greene collection, see Hill 1934.
2. See Pollard 2007, no. 223.
3. Habich 1924, p. 121.
4. Attwood 2003, p. 124.



No. 89

Milan(?), model ca. 1600 (possibly cast in the nineteenth century)

90. Carlo Borromeo

1975.1.1255

*Diam. 4.9 cm, wt. 46.2 g. Copper alloy with dull yellowish natural patina and remains of an abraded black patina; remnant of a casting sprue on top(?). Inscribed on the obverse: CAR[olus] BORROMEVS CARD[inal]ARCHIEP[iscopu]s MEDI[olanensis]; inscribed on the reverse: SOLA GAVDET HV[mil(illegible)]ITATE DEVS

PROVENANCE: Not established.

LITERATURE: See Armand 1883–87, vol. 2, p. 263, no. 5; Pollard 1984–85, vol. 3, no. 821; Attwood 2003, no. 199 (as unattributed Lombard medal).

On the obverse is a portrait of Carlo Borromeo (1538–1584), cardinal and archbishop of Milan (1560–1584), and on the reverse is his impresa, a lamb on an altar. This is possibly a nineteenth-century aftercast taken from an old, worn medal.



No. 90

REGGIO NELL'EMILIA/MODENA/ FERRARA

Alfonso Ruspagliari (1521–1576), Reggio nell'Emilia, model ca. 1571 or ca. 1566 (cast eighteenth or nineteenth century)

91. Self-portrait

1975.1.1313

Diam. 7.8 cm, wt. 119.31 g. Copper alloy with chocolate brown patina. Inscribed on the obverse: *ALF[onsi]·RVSPAGIARI·REGIEN[sis]* and (illegible: *IDEM A[[fonso] R[uspagliari]*); painted on the reverse: 27

PROVENANCE: Not established.

LITERATURE: See Armand 1883–87, vol. 1, p. 216, no. 3; Pollard 1967, no. 448; Wilson 1983, p. 171, no. 3; Washington, D.C.–New York–Edinburgh 1994, no. 74; Attwood 2003, no. 642; Pollard 2007, no. 517.

EXHIBITED: Oklahoma City 1985a.

The obverse shows a half-length, frontal self-portrait with the sitter's head turned left and holding a syrinx in his right hand; the reverse is incised. This very painterly medal could have been made at the occasion of Ruspagliari's appointment as superintendent of the mint at Reggio nell'Emilia in 1571. Pollard, however, believes that the age of the sitter is about forty-five and consequently dates the medal at about 1566.¹ The composition was based on a drawing of a female bust attributed to Lelio Orsi (Galleria Estense, Modena), which Ruspagliari could have transformed into a self-portrait.² By doing so he deliberately played with his sexual identity, possibly intending himself to be seen as an *uomo universale* shaped after Plato's androgyne.³ Pollard believed the drawing to have been made by Orsi after the medal.⁴ The weak after-cast may date to the eighteenth or nineteenth century.

NOTES:

1. Pollard 2007, p. 522.
2. See Washington, D.C.–New York–Edinburgh 1994, p. 189.
3. Attwood 2003, no. 642.
4. Pollard 2007, p. 522.



No. 91

Modena or Venice(?), ca. 1550

92. Beatrice Roverella Rangoni

1975.I.1252

*6.1 x 5.7 cm, wt. 192.34 g. Copper alloy. Inscribed on the obverse: *BEATRIX RANGONA ROVORELLA*; inscribed on the reverse: *FIDE· ET· PIETATE· EGREDIAR*

PROVENANCE: Henry Oppenheimer, London; Oppenheimer sale, Christie's, London, 28 July 1936, lot 222, including No. 88 (1975.I.1254) (for £11 to [John Hunt, London]). Acquired by Robert Lehman through Hunt from the Oppenheimer sale.

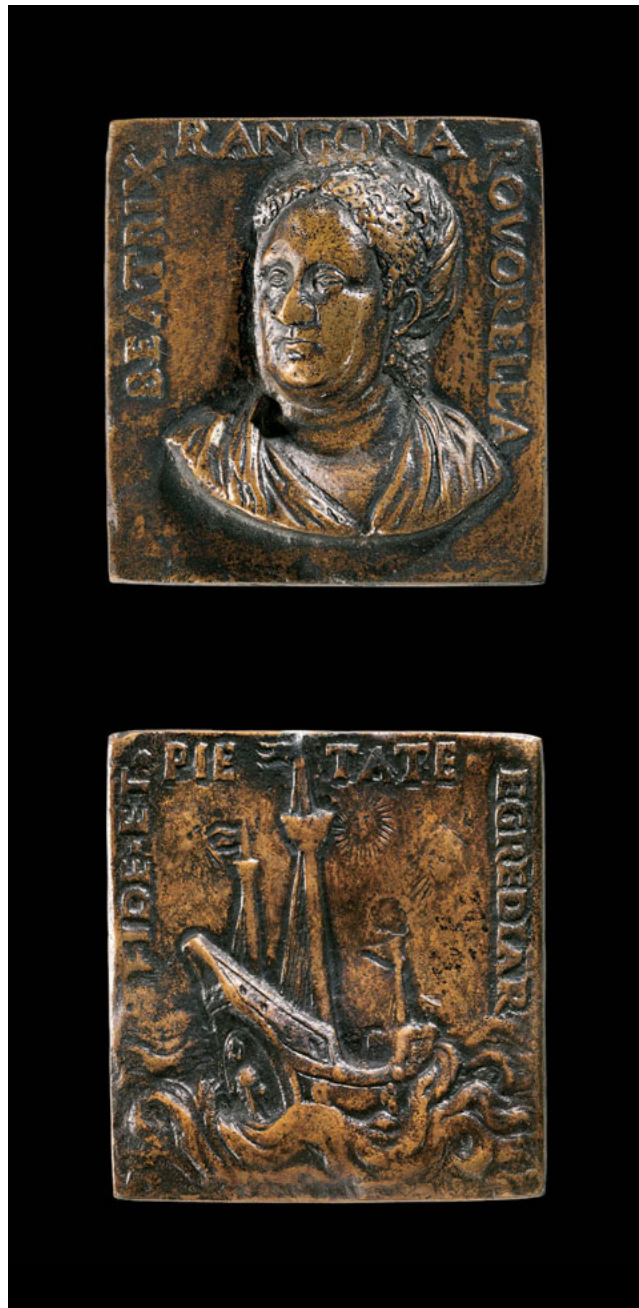
LITERATURE: See Armand 1883–87, vol. 2, p. 196, no. 17; Washington, D.C. 1951, p. 194; Pollard 1967, no. 499; Attwood 2003, no. 419; Pollard 2007, no. 576.

EXHIBITED: Tokyo 1977, no. 56; Oklahoma City 1985a.

The obverse pictures Beatrice Roverella, and the reverse shows a three-masted ship without sails in a stormy sea. Beatrice Roverella (ca. 1510–1576) was the daughter of Gerolamo Roverella, count of Montenovo and Monteleone, and she was the wife of Ercole Rangoni (ca. 1505–1573) from Modena. Ercole Rangoni was the count of Borgofranco; Beatrice was first married to Paolo Giulio Manfroni. The rectangular form of the medal is unusual, but is also found in some early sixteenth-century medals from Venice.¹ Attwood attributed the piece to an unknown medalist working in the Veneto. The text on the reverse refers to the faith and piety of the sitter.

NOTE:

1. Attwood 2003, no. 419.



No. 92

Ferrara, model ca. 1520–30 (possibly cast in the seventeenth century)

93. Alfonso de Brandeligi Trotti

1975.1.1248

*Diam. 6.8 cm, wt. 92.75 g. Copper alloy with brown patina under a worn layer of black lacquer or wax. Inscribed on the obverse: *ALFONSVS BR DE TROTT . DVC . FISCII*[f?] *GVB*.

Old number painted on the reverse: 12

PROVENANCE: Not established.

LITERATURE: See Armand 1883–87, vol. 2, p. 47, no. 21, vol. 3, pp. 217–18, no. E; Hill 1930, no. 157.

EXHIBITED: Oklahoma City 1985a.

On the obverse is a portrait of Alfonso de Brandeligi Trotti; the reverse is blank. Trotti was a composer from a distinguished Ferrarese family. In 1514 he sent a motet (“In Te Speravi”) to Pope Leo X. Trotti’s epitaph is in San Bernardino Church in Ferrara. This old aftercast is possibly from the seventeenth century.



No. 93

VENETO

Giovanni dal Cavino (1500–1570), Padua,
model 1549 (cast sixteenth century)

94. Tiberio Deciani

1975.1.1267

*Diam. 3.7 cm, wt. 27.23 g. Copper alloy with warm brown patina. Inscribed on the obverse: *TIBERIVS DECIANV IVR·CON·VTINENSIS·AN·XL*; inscribed on the reverse: *HONESTE VIVAS ALTERV[m] NON LAEDAS IVS SVV C[al]VI[n]O TRIBVAS* and *IVRI PRVDENCIA*

PROVENANCE: Henry Oppenheimer, London; Oppenheimer sale, Christie's, London, 27 July 1936, lot 108, including six other medals (as "all extremely fine"; for £4 to [John Hunt, London]). Acquired by Robert Lehman through Hunt from the Oppenheimer sale.

LITERATURE: See Armand 1883–87, vol. 1, pp. 180–81, no. 13; Attwood 2003, no. 287.

On the obverse is a portrait of the lawyer Tiberio Deciani (1509–1582) from Udine. The reverse depicts him kneeling in front of a seated woman (Prudence?), offering her a book. She is crowned with a laurel wreath by Justice, holding a sword and a pair of scales, and by an unidentified woman with a petasos staff. Deciani became professor of law at Padua in 1549, which was the likely occasion for commissioning this medal. This piece is a worn, sixteenth-century cast.



No. 94

Venice or Padua(?), model ca. 1510
(late aftercast)

95. Baptista Vigo da Rapallo or Baptista Romanus

1975.1.1258

*Diam. 6.4 cm, wt. 119.59 g. Copper alloy with light brown patina and remnants of black wax or lacquer. Inscribed on the obverse: *M. BABTISTA RO. CHIRVRGICVS*

PROVENANCE: Gaetano Avignone, Genoa, by 1872, until 1895; Adalbert von Lanna, Prague; Lanna sale, Rudolph Lepke, Berlin, 13–15 May 1911, lot 339; Henry Oppenheimer, London; Oppenheimer sale, Christie's, London, 28 July 1936, lot 226 (for £29 to [John Hunt, London]). Acquired by Robert Lehman through Hunt from the Oppenheimer sale.

LITERATURE: Avignone 1872, no. 147. See Armand 1883–87, vol. 3, p. 175, no. E; Attwood 2003, no. 403.

EXHIBITED: Oklahoma City 1985a.

The obverse presents a bust of Baptista Vigo da Rapallo or Baptista Romanus; on the reverse is a device of a hand holding a vine branch and a surgical instrument. Gaetano Avignone, who possessed this medal and published it in 1872, identified the sitter as Baptista Vigo da Rapallo, assuming that the *RO* in the inscription was a mistake for *RA*.¹ This reading was not accepted by Hill and later authors, who suggested that *RO* may indicate a Roman origin for the sitter.² The surgical instrument has not been identified satisfactorily and could have been reproduced inadequately by the medalist.³ The medal is possibly a late aftercast.

NOTES:

1. Avignone 1872, no. 147.
2. See Attwood 2003, no. 403.
3. *Ibid.*



No. 95

Giovanni Maria Pomedello (1478/79–1537),
Verona, first quarter of the sixteenth century

96. Unknown lady

1975.1.1310

*Diam. 5.3 cm, wt. 54.18 g. Copper alloy with a light brown patina under a worn reddish brown layer of wax or lacquer; pierced. Inscribed on the obverse: *F· B· ET· LONGIVS· VIVAT· SERVATA· FIDE·*; *IOANNES MARIA· POMEDELLVS· VERONE[ⁿ]SI[^s]· F[^{icit}]*; inscribed on the globe: *A[mor] S[uperat] O[mnia]*

PROVENANCE: J. P. Heseltine, London; Henry Oppenheimer, London; Oppenheimer sale, Christie's, London, 28 July 1936, lot 164, including another medal (for £10 to [John Hunt, London]). Acquired by Robert Lehman through Hunt from the Oppenheimer sale.

LITERATURE: Hill 1930, no. 594, h. See Armand 1883–87, vol. 1, p. 129, no. 13; Pollard 2007, no. 204.

On the obverse is a portrait of an unknown lady. The reverse depicts a kneeling nude man carrying a basket of grapes on his head, flanked by a caduceus and a winged putto (Cupid) on a globe. Hill considered this object, then in the Oppenheimer collection, an aftercast, an opinion with which Oppenheimer disagreed. However, the medal is indeed an aftercast, as evidenced by the remnants of an old small piercing that belongs to the original from which this cast was taken.



No. 96

BOLOGNA

Francesco Francia (ca. 1447–1517),
Bologna, 1505–10

97. Cardinal Francesco degl'Alidossi

1975.1.1274

*Diam. 6 cm, wt. 72.9 g. Copper alloy with a honey-colored patina. Inscribed on the obverse: · ALIDOXIVS · CAR[dinalis] · PAPIEN[sis] · BON[oniae] · ROMANDIOLAE · Q[ue] C · LEGAT · FR; inscribed on the reverse: HISAVIBVS CVRRVQ[ue] CITO DVCERIS AD ASTRA

PROVENANCE: Henry Oppenheimer, London; Oppenheimer sale, Christie's, London, 27 July 1936, lot 67, including No. 98 (1975.1.1275) and another medal (for £19 to [John Hunt, London]). Acquired by Robert Lehman through Hunt from the Oppenheimer sale.

LITERATURE: See Armand 1883–87, vol. 2, pp. 116–17, no. 45; Hill 1930, no. 610; Pollard 1967, no. 186; Pollard 2007, no. 211.

The obverse bears a portrait of Cardinal Francesco degl'Alidossi (died 1511), cardinal legate of Bologna and Romagna; the reverse shows Jupiter in a chariot drawn by two eagles. In the exergue are the symbols of Pisces and Sagittarius, the astrological signs of the planet Jupiter. This is the only secure medal by Francia;¹ it was possibly cast to commemorate Alidossi's election as cardinal of Pavia in 1505 or his election as legate to Bologna and Romagna in 1508/9. In 1510 he was appointed bishop of Bologna.

NOTE:

1. Warren 1999.



No. 97

Follower of Francesco Francia (ca. 1447–1517), Bologna, model ca. 1520 (possibly cast seventeenth century)

98. Bernardo de' Rossi

1975.1.1275

*Diam. 6.5 cm, wt. 127.96 g. Copper alloy with an olive green to brown patina. Inscribed on the obverse: BER[nardus]·RV[beus]·CO[mes]·B[ereti]·EP[iscopu]S·TAR[visinus]·LE[gatus]·BO[noniae]·VIC[arius]·GV[bernator]·ET·PRAE[fectus]; inscribed on the reverse: OB VIRTUTES IN FLAMINIAM RESTITVTAS

PROVENANCE: Henry Oppenheimer, London; Oppenheimer sale, Christie's, London, 27 July 1936, lot 67, including No. 97 (1975.1.1274) and another medal (for £19 to [John Hunt, London]). Acquired by Robert Lehman through Hunt from the Oppenheimer sale.

LITERATURE: See Armand 1883–87, vol. 2, p. 105, no. 19; Hill 1930, no. 612; Pollard 1967, no. 187; Pollard 2007, no. 209.

On the obverse is a portrait of Bernardo de' Rossi (1468–1527), bishop of Treviso in 1499 and governor of Bologna from 1519 to 1523. The reverse shows a female figure (Victory or Liberty?) in a chariot drawn by an eagle and a dragon. This old aftercast, possibly from the seventeenth century, is pierced on the top and underside.



No. 98

Northern Italy (Bologna or Veneto?), model
ca. 1500 (possibly cast sixteenth century)

99. Bernardo Nasi

1975.1.1251

Diam. 9.5 cm, wt. 361.96 g. Copper alloy with brown to green patina; pierced. Inscribed on the obverse: *BERNARDVS·NASIVS·VIRTUTE·PREDITVS*; inscribed on the reverse: *VENIT·VIDIT·ET·VICIT* +

PROVENANCE: Unidentified sale, London, shortly before or in 1911 (to Henry Oppenheimer);¹ Henry Oppenheimer, London; Oppenheimer sale, Christie's, London, 28 July 1936, lot 213 (as "A unique medal. In very fine state"; for £90 to [John Hunt, London]). Acquired by Robert Lehman through Hunt from the Oppenheimer sale.

LITERATURE: Hill 1911, p. 143, no. 3, pl. 1, A; Hill 1930, no. 1181.

EXHIBITED: Oklahoma City 1985a.

On the obverse is a portrait of Bernardo Nasi, and on the reverse are three armored men in conversation, sitting on an *all'antica* pedestal or platform, with army tents and flags in the background. According to the Oppenheimer sale catalogue this medal is unique.² The reverse seems to refer to a successful, unknown diplomacy by Nasi between two generals, possibly Charles VIII and Piero de' Medici.³ This specimen is heavy; it has a severe casting fault in the cap of Nasi. The sharp, old aftercast may date to the sixteenth century.

NOTES:

1. Hill 1911, p. 143, no. 3.
2. Sale, Christie's, London, 28 July 1936, lot 213.
3. Hill 1911, p. 143, no. 3.



No. 99

Northern Italy, ca. 1525

100. Sultan Süleyman I

1975.1.1249

Diam. 12.8 cm, wt. 554.77 g. Reddish copper alloy with traces of a dark wax layer. Inscribed on the obverse: · SOLIMANVS · TVR · IMP ·.

PROVENANCE: Adalbert von Lanna, Prague; Lanna sale, Rudolph Lepke, Berlin, 13–15 May 1911, lot 329; Henry Oppenheimer, London; Oppenheimer sale, Christie's, London, 28 July 1936, lot 223 (for £50 to [John Hunt, London]). Acquired by Robert Lehman through Hunt from the Oppenheimer sale.

LITERATURE: Pollard 1967, under no. 515. See Armand 1883–87, vol. 2, pp. 180–81, no. 2; Hill 1926; Suida 1936, p. 281; Pollard 2007, no. 584.

EXHIBITED: Oklahoma City 1985a.

The obverse presents a portrait of the Turkish Sultan Süleyman I, “the Magnificent” (1496–1566). The reverse has been turned down on the lathe, which is somewhat uncommon;¹ the youthful appearance of the sultan suggests an early date for this medallion. Armand dates it about 1521, at the time of the first invasion of Hungary, whereas Suida places it at about 1529, at the time of Süleyman’s attack on Vienna.² The medal is closely related to a print by Monogrammist AA, dated 1526, with a mirror-reversed profile of Süleyman.³

Two versions of this medal exist, one with an extra swag of drapery at the crown of the turban, and one without. The first version probably provided Titian with the model for his profile portrait of the sultan, as mentioned in a letter of 23 August 1538 by Benedetto Agnello to Duke Federico Gonzaga.⁴

NOTES:

1. This observation was kindly confirmed by Richard E. Stone, conservator emeritus, Objects Conservation department, The Metropolitan Museum of Art, email, 11 October 2007.
2. Armand 1883–87, vol. 2, p. 180; Suida 1936, p. 281. See also Hill 1926.
3. Vienna 2003, no. v.2.
4. Wethey 1969–75, vol. 2, p. 204, no. L-27.1; see also Vienna 2003, no. v.22 and p. 108, fig. 1.



No. 100

FLORENCE

Francesco da Sangallo (1494–1576), Florence, model 1522 or ca. 1570 (cast sixteenth century)

101. Giovanni de' Medici delle Bande Nere

1975.1.1315

Diam. 9.2 cm, wt. 271.49 g. Lead. Inscribed on the obverse: *IOHANNES·MEDICES·DVX·FORTISS[imus]·MDXXII*; inscribed on the truncation: *FRANC SANGALLIVS FACIEB[at]*; inscribed on the reverse: *·NIHIL HOC FORTIVS*

PROVENANCE: Henry Oppenheimer, London; Oppenheimer sale, Christie's, London, 28 July 1936, lot 169 (as "an early cast"; for £13 to [John Hunt, London]). Acquired by Robert Lehman through Hunt from the Oppenheimer sale.

LITERATURE: See Armand 1883–87, vol. 1, p. 157, no. 2; Attwood 2003, no. 797.

EXHIBITED: Paris 1957, no. 202; Cincinnati 1959, no. 488; Oklahoma City 1985a.

On the obverse is a portrait of the condottiere Giovanni de' Medici delle Bande Nere (1498–1526), and on the reverse is his impresa of a winged thunderbolt. Attwood proposed to date this medal about 1570 on the basis of striking similarities in style and composition with two other Medici medals, representing Gian Giacomo de' Medici (inscribed 1555 for his year of death) and Cosimo de' Medici, the son of Giovanni de' Medici delle Bande Nere (inscribed 1570). He suggested that all three medals could have formed part of a propaganda series, planned by Cosimo in or about 1570 to honor his family.¹ The significance of the inscribed date 1522 remains unclear. The year does not seem to commemorate any specific moment in Giovanni's career. Sangallo's undated marble bust of Giovanni is in the Museo Nazionale del Bargello, Florence. This sixteenth-century cast is sharp and well defined.

NOTE:

1. Attwood 2003, no. 797.



No. 101

Francesco de Sangallo (1494–1576), Florence,
model ca. 1552 (possibly contemporary cast)

102. Paolo Giovio

1975.1.1314

Diam. 9.5 cm, wt. 308.61 g. Copper alloy with brown patina under a layer of dark wax. Inscribed on the obverse: · PAVLVS IOVIVS COMENSIS EPISCOPVS NVCKERINVS· A[nn]o· D[omi]ni· N· S· M· D· LII; inscribed on the reverse: NVNC DENIQVE VIVES

PROVENANCE: J. P. Heseltine, London; Henry Oppenheimer, London, by 1912; Oppenheimer sale, Christie's, London, 28 July 1936, lot 168 (as "a fine early casting"; for £82 to [John Hunt, London]). Acquired by Robert Lehman through Hunt from the Oppenheimer sale.

LITERATURE: See Armand 1883–87, vol. 1, pp. 156–57, no. 1; Attwood 2003, no. 795.

EXHIBITED: London 1912, p. 104, no. 39; Paris 1957, no. 201; Cincinnati 1959, no. 487, ill.; Tokyo 1977, no. 54, ill.; Oklahoma City 1985a.

On the obverse is a depiction of Paolo Giovio (1483–1552). The reverse shows Giovio assisting a nude man from the grave. The writer, historian, and collector Paolo Giovio is best known for the group of portraits of famous men that he assembled in his villa near Lake Como.¹ A selection was published posthumously as *Elogia Virorum bellica virtute illustrium* (Basel, 1575) and *Elogia Virorum literis illustrium* (Basel, 1577). The reverse of the medal alludes to Giovio as historian, who, through his studies, brings the dead to life again. In 1528, Giovio was appointed bishop of Nocera. Sangallo also executed Giovio's marble funerary monument in 1560, which was erected in the cloister of San Lorenzo in Florence in 1574. The medal is a fine old cast, an early edition.

NOTE:

1. Haskell 1993, pp. 43–51.



No. 102

Pietro Paolo Galeotti, “Il Romano”
(ca. 1520–1584), Florence, model ca. 1555
(contemporary cast)

103. Cristoforo Madruzzo

1975.1.1311

Diam. 7.2 cm, wt. 103.7 g. Copper alloy with reddish brown cuprite patina; pierced. Inscribed on the obverse: *CHRISTOPHORUS·MADR[ucius]·EP[iscopu]S·CAR[dinalis]·PRIN[ceps]·Q[ue]·TRID[entinus]*

PROVENANCE: H. G. Gutekunst, Stuttgart; Gutekunst sale, Munich, 7–8 November 1910; Henry Oppenheimer, London; Oppenheimer sale, Christie's, London, 27 July 1936, lot 123 (for £10 to [John Hunt, London]). Acquired by Robert Lehman through Hunt from the Oppenheimer sale.

LITERATURE: See Armand 1883–87, vol. 1, p. 236, no. 43; Pollard 1967, no. 352; Attwood 2003, nos. 832, 833.

The obverse bears a portrait of Cristoforo Madruzzo (1512–1578). The reverse has an allegorical representation of a classical woman on a pedestal pointing to the radiant sun and its reflection in the water. Madruzzo was prince-bishop of Trent in 1539 and cardinal of Brixen from 1543 to 1578. Madruzzo commissioned six medals of himself from Galeotti.¹ This work is a fine contemporary cast.

NOTE:

1. For another, smaller medal of Madruzzo by Galeotti, see Attwood 2003, nos. 830–33; Pollard 2007, no. 402.



No. 103

Pastorino de' Pastorini (ca. 1508–1592),
Siena or Reggio Emilia, model ca. 1550
(contemporary cast)

104. Gianfrancesco Boniperti

1975.1.1297

Diam. 3.9 cm, wt. 26.02 g. Copper alloy with reddish brown patina over a yellowish patina. Inscribed on the obverse: ·IO·FRANC·BONIPERTIS·; inscribed below the truncation of the bust: ·P·; inscribed on the reverse: ·NEQUE·VNQVAM·ALITER·

PROVENANCE: H. G. Gutekunst, Stuttgart; Gutekunst sale, Munich, 7–8 November 1910; Henry Oppenheimer, London; Oppenheimer sale, Christie's, London, 28 July 1936, lot 157, including No. 105 (1975.1.1298) (for £5 to [John Hunt, London]). Acquired by Robert Lehman through Hunt from the Oppenheimer sale.

LITERATURE: See Armand 1883–87, vol. 1, p. 190, no. 12; Attwood 2003, no. 545 (uniface version).

On the obverse is a portrait of Gianfrancesco Boniperti; the reverse shows an apple on a branch. This specimen is a fine contemporary cast.



No. 104

Pastorino de' Pastorini (ca. 1508–1592),
Reggio Emilia(?), model ca. 1554
(contemporary cast)

105. Massimilano Gonzaga

1975.1.1298

Diam. 2.7 cm, wt. 23.24 g. Copper alloy with brown patina over a yellow patina; pierced. Inscribed on the obverse:
· MAXIMIANVS GONZAG· MAR· L·

PROVENANCE: Henry Oppenheimer, London; Oppenheimer sale, Christie's, London, 28 July 1936, lot 157, including No. 104 (1975.1.1297) (for £5 to [John Hunt, London]). Acquired by Robert Lehman through Hunt from the Oppenheimer sale.

LITERATURE: See Armand 1883–87, vol. 2, p. 203, no. 7; Attwood 2003, no. 496.

The obverse presents a portrait of Massimilano Gonzaga, marquess of Luzzara (before 1524–78) in armor. It is a contemporary cast.



No. 105

Massimiliano Soldani (1658–1740),
Florence, 1677

106. Francesco Redi

1975.1.1320a, b

*(a): Diam. 6.6 cm; (b): Diam. 6.7 cm. Wax on slate.
Inscribed on the obverse: *FRANCISCVS RE DI .*
MDCLXXVII; inscribed on the reverse: *SONo. E. [I?] MIO.*
SEGNIO. E. L MIO. CONFORTO. SOLO

PROVENANCE: Henry Oppenheimer, London; Oppenheimer sale, Christie's, London, 28 July 1936, lot 231 (for £21 to [John Hunt, London]). Acquired by Robert Lehman through Hunt from the Oppenheimer sale.

LITERATURE: Pyke 1973, p. 140. See Lankheit 1962, p. 115; Vannel Toderi and Toderi 2005, nos. 130, 131.

On the obverse is a portrait of Francesco Redi (1626–1698). The reverse shows a galley at sea surrounded by tritons and mermaids, and the “Medici stars” in the sky. Wax-on-slate models for medals are relatively rare (see also No. 80). Pyke records only a few extant wax *modelli* by Soldani.¹ A *modello* dated 1685 for an unexecuted medal of Vincenzo Viviani (1622–1703), Florentine scientist and mathematician and assistant to Galileo Galilei, and its reverse, both in their original frames, are kept in the Royal Ontario Museum, Toronto.²

The subject of the Lehman *modello* is Francesco Redi, who played a central role in the scientific and cultural world of late seventeenth-century Florence. He was chief court physician to the grand dukes of Tuscany, Ferdinando II and Cosimo III, but was also a poet, philosopher, and naturalist. In 1657 he had been one of the founders of the Accademia del Cimento, together with Galileo. The reverse of the *modello* shows the so-called Medici stars (the four moons of Jupiter), which were discovered and named by Galileo. Soldani produced a number of medals of Redi, the earliest one, for which these preparatory models in wax were made, dates from 1677. Three more medals followed in 1684, personally commissioned by Grand Duke Cosimo III.³ Together they attest to the great esteem in which Redi was held at the Tuscan court.

Soldani produced more than fifty medals in a span of almost sixty years. The Redi medal, of which the Lehman wax-on-slate designs are the *modello*, is one of the earliest by the artist, predating his intensive training as a

medalist and sculptor in Rome. In his autobiographical letter of 18 September 1718, Soldani recalled how he was sent to Rome in 1680 by Cosimo III de' Medici to improve his skills under Ciro Ferri and Ercole Ferrata.⁴ The Lehman *modelli* provide a good demonstration of Soldani's early competence in the field of wax modeling, even though they lack the anatomical and proportional qualities of his later work.⁵ In a letter of 1679, Soldani's initial phases as a medalist are confirmed by the grand-ducal secretary, Bassetti, mentioning “a young man [Soldani], whom we have already introduced to [the art of] sculpting medals and coins and their stamps and dies.”⁶ These two designs are arguably the earliest extant *modelli* for a medal by Soldani and belong to the small group of designs that the grand duke ordered from the artist before his Roman sojourn. As Prospero Maria Conti noted in his vita of Soldani: “Who [Cosimo], after having seen some of his drawings, as well as models of bas reliefs full of elegance, and a terracotta putto one *braccio* high made from life, immediately ordered from him a number of designs for medals, and for portraits to be later executed in bronze.”⁷

NOTES:

1. Pyke 1973, pp. 139, 140; Pyke 1981, p. 38.
2. Royal Ontario Museum, Toronto, ROM 972.446 a,b (Toronto 1975, pp. 68–70). For a late example—a model for the reverse of the medal of Pope Clement XII from 1731—see Victoria and Albert Museum, A.39-1932 (Trusted 2007, fig. 117).
3. Toronto 1975, pp. 66, 67; Spike 1984; Avery 1988, nos. 31–34.
4. Lankheit 1962, pp. 112, 232–33, doc. no. 47.
5. *Ibid.*, p. 115.
6. “Un giovane [Soldani], che habbiamo già introdotto nella Scultura delle Medaglie e delle Monete e loro Ponzoni.” *Ibid.*, p. 276, doc. no. 299.
7. “Il quale [Cosimo III] avendo veduto alcuni suoi disegni, e modelli di Bassirilievi ripieni d'eleganza, ed un Putto alto un Braccio di terracotta fatto dal naturale, gli ordinò tosto vari disegni di medaglie, e di ritratti da doversi poscia esprimere in bronzo.” Prospero Maria Conti's vita of Soldani, ca. 1745, in Lankheit 1962, pp. 240–43, doc. no. 51 (quotation on p. 241).



No. 106

Florence, nineteenth century

107. Pesello Peselli

1975.1.1246

*Diam. 7.2 cm, wt. 117.25 g. Copper alloy with dark brown patina. Incised in the wax model: *PESELLO·PESELLI·PITTORE·FIORENTINO*. Old number painted on the reverse: 22

PROVENANCE: Not established.

EXHIBITED: Oklahoma City 1985a.

This medal is an obvious fake, given the wrong type of lettering and the “modern” facial type. Pesello Peselli could be identified with the Florentine painter Francesco di Stefano (1422–1457), nicknamed Pesellino. He would have been called Pesello Peselli in the Tuscan manner.¹ The painter was considered one of the champions of the nineteenth-century revival of taste for the Italian quattrocento, which is underscored by the nineteenth-century date of this medal.

NOTE:

1. I thank Laurence Kanter for providing this information to me and for his remarks about Peselli.



No. 107

ROME

Alessandro Cesati (“il Greco” or “il Grechetto”) (active 1532–after 1564),
Rome, ca. 1550

108. Dido

1975.1.1268

*Diam. 4.2 cm, wt. 33.95 g. Copper alloy with light brown patina. Inscribed on the obverse: ΔΙΔΩ (leaf) ΒΑΣΙΛΙΣΣΑ (leaf); inscribed on the reverse: ΚΑΡΧΗΔΩΝ

PROVENANCE: Fürstlich Hohenzollernsche Sammlung, Sigmaringen; Sigmaringen sale, Hugo Helbing, Frankfurt, 4 December 1933, lot 176; [Arnold Seligmann, Rey & Company, Paris and New York]. Acquired by Robert Lehman through Arnold Seligmann, Rey & Company.

LITERATURE: See Pollard 1967, no. 368; Attwood 2003, no. 942; Pollard 2007, no. 419.

On the obverse is a portrait of Dido, the legendary queen of Carthage, with her hair in an elaborate swathe. The reverse depicts a view of the walled Carthage, with three galleys lying in harbor in front of the city.



No. 108

Giovanni Antonio de' Rossi (ca. 1513–after 1575), Rome, model 1555 (possibly cast seventeenth or eighteenth century)

109. Pope Marcellus II

1975.I.1312

*Diam. 7.8 cm, wt. 174.67 g. Copper alloy with brown patina. Inscribed on the obverse: · MARCELLVS · II · PONT[ifex] · MAX[imus]; inscribed on the truncation of the bust: IO[annes] · ANT[onius] (illegible: RVB[eus] MEDIOL[anensis]); old number painted on the reverse: 24

PROVENANCE: Not established.

LITERATURE: See Armand 1883–87, vol. 1, p. 244, no. 5; Pollard 1967, no. 370; Attwood 2003, pp. 130–31 and fig. 32; Pollard 2007, no. 422.

The obverse shows a portrait of Pope Marcellus II; on the reverse is a depiction of Ecclesia, represented as a seated woman reading the Gospels and holding a rudder. Marcellus II (Marcello Cervini, 1501–1555), was pope for only twenty-two days in 1555. Armand identified the woman on the reverse as Prudence. According to Pollard she is a personification of the Church ruling the world with the rudder and reading the Gospels.¹ This is a dull cast after a worn original, possibly from the seventeenth or eighteenth century.

NOTE:

1. Pollard 1967, no. 370; Pollard 2007, no. 422.



No. 109

Giovanni (Vincenzo) Melon (active 1571–89),
Rome, 1571

110. Antoine Perrenot

1975.I.1289

*Diam. 4.4 cm, wt. 32.71 g. Copper alloy with orange-brown, mottled cuprite patina. Inscribed on the obverse: *ANT· S· R· E· PBR· CARD· GRANVELANUS*; inscribed on the truncation of the bust: *MELON . . F.*; inscribed on the reverse: *IN HOC VINCES*

PROVENANCE: Dr. Paul Charles Stroehlin, president of the Société Suisse Numismatique, Geneva; Stroehlin sale, Sotheby's, London, 30 May 1910, lot 853; Henry Oppenheimer, London; Oppenheimer sale, Christie's, London, 28 July 1936, lot 148, including No. 111 (1975.I.1290), another medal, and a box formed of two medals (for £6 to [John Hunt, London]). Acquired by Robert Lehman through Hunt from the Oppenheimer sale.

LITERATURE: See Armand 1883–87, vol. 1, p. 265, no. 12; Pollard 1984–85, vol. 3, no. 748; Smolderen 2000, no. XXV; Attwood 2003, no. 985; Pollard 2007, no. 432 (medal with similar obverse).

The obverse presents a portrait of Antoine Perrenot, Cardinal Granvelle (1517–1586), and on the reverse is Don Juan of Austria receiving the standard from Granvelle. This medal was made in Rome. It commemorates the moment when Don Juan of Austria received from Granvelle the standard as commander of the fleet of the Holy League (Venice, Spain, and the Papal States) against the Turks. Another medal by Melon, dating from the same year, celebrates the Holy League's glorious victory at Lepanto on 7 October 1571.¹ The obverse of this medal is also known with two different reverses.²

NOTES:

1. Pollard 2007, no. 828.
2. Smolderen 2000, nos. XXVII–XXIX; Attwood 2003, no. 986.



No. 110

Giovanni (Vincenzo) Melon (active 1571–89),
Rome, 1575

III. Cardinal Alessandro Farnese

1975.1.1290

*Diam. 4.7 cm, wt. 34.51 g. Copper alloy with a warm brown patina; pierced. Inscribed on the obverse: *ALEXANDER CAR[d] FARN· S· R· E· VIC[e]CAN*; inscribed on the truncation: *IO· V· MILON· E*; inscribed on the reverse: *FECIT ANNO SAL· MDLXXV ROMAE*

PROVENANCE: Henry Oppenheimer, London; Oppenheimer sale, Christie's, London, 28 July 1936, lot 148, including No. 110 (1975.1.1289), another medal, and a box formed of two medals (for £6 to [John Hunt, London]). Acquired by Robert Lehman through Hunt from the Oppenheimer sale.

LITERATURE: See Armand 1883–87, vol. 1, p. 264, no. 3; Attwood 2003, no. 992.

The obverse bears a portrait of Cardinal Alessandro Farnese, and the reverse shows the facade of the church of Il Gesù in Rome. The medal was issued in the Holy Year 1575. Il Gesù, a building project largely financed by Cardinal Farnese, was almost finished in that year and played a major role in the festivities.



No. III

Rome, late fifteenth or early sixteenth century

112. Gianbattista Orsini

1975.1.1256

*Diam. 4.1 cm, wt. 40.47 g. Copper alloy with warm brown patina. Inscribed on the obverse: *ION[annus]·BAPT[istus]·VRSINVS*; inscribed on the reverse: *EXPERIOR*.

PROVENANCE: J. P. Heseltine, London; Henry Oppenheimer, London; Oppenheimer sale, Christie's, London, 28 July 1936, lot 217 (as "A very fine example"; for £16 to [John Hunt, London]). Acquired by Robert Lehman through Hunt from the Oppenheimer sale.

LITERATURE: Hill 1930, no. 1133, g (as a "fine" cast). See Armand 1883–87, vol. 2, p. 116, no. 42.

On the obverse is a portrait of Gianbattista Orsini. On the reverse is a landscape with a unicorn dipping his horn in a fountain, and a cartouche with the Orsini arms hanging on a tree in the background. Orsini was probably the son of Lorenzo Orsini. Still a boy, he was made canon of the Lateran church in Rome and became cardinal-deacon in 1483.¹

NOTE:

1. Hill 1930, no. 1133.



No. 112

Rome, model ca. 1500 (old aftercast)

113. Head of Christ

1975.I.1257

Diam. 8.5 cm, wt. 130.88 g. Copper alloy, partly painted in red and flesh tones; pierced. Inscribed on the obverse: *JHS·XPC·SALVATOR·MUNDI*; inscribed on the reverse: *PRESENTES·FIGVRE·AD·SIMILITVDINEM·DOMINI·IHESV·SALVATORIS·NOSTRI·ET·APOSTOLI·PAVLI·IN·AMIRALDO·IMPRESSE·PER·MAONI·THEVCRI·PREDECESSORES·ANTIA·SINGVLARITER·OBSERVATE·MISSE·SVNT·AB·IPSO·MAONO·THEVCRO·S·D·N·PAPE·INNOCENCIO·OCTAVO·PRO·SINGVLARI·CLENODIO·ADHVNC·FINEM·UT·SVVM·FRATREM·CAPTIVVM·RETINERET·*

PROVENANCE: Mrs. Chauncey Blair, New York; Blair sale, American Art Association, Anderson Galleries, New York, 16 January 1932, lot 365 (for \$25).

LITERATURE: See Armand 1883–87, vol. 2, p. 7, no. 1; Hill 1920a, pp. 20–22, fig. 9 (with punching of the nimbus); Hill 1930, no. 898; Pollard 1967, no. 243.

EXHIBITED: Tokyo 1977, no. 53; Oklahoma City 1985a.

The obverse of this fine old aftercast depicts the head of Christ; on the reverse is text within a wreath. The word *FINEM* (instead of the usual *EINEM*) occurs only on this work and on one in the former collection of King George III (now in the British Museum, London).¹ Pollard suggested a Flemish painting as the model for this type of medal,² however, according to the reverse inscription, it derives from an ancient cameo with the portrait of Christ and the apostle Paul, which was sent to Pope Innocent VIII by the sultan, from Constantinople in 1492. A monumental marble version of the same composition was carved for Guillaume Goffier, lord of Bonnavet and admiral of France, for his Castle Poitou, about 1520 (now in the Musée Sainte-Croix, Poitiers).³

NOTES:

1. Hill 1930, no. 898.
2. Pollard 1967, no. 243.
3. Champion 1998, no. 378.



No. 113

VARIOUS

Mario d'Aluigi ("Marius") (died 1612),
Turin, ca. 1566

114. Jean Parisot de la Vallette

1975.1.1282

*Diam. 5.9 cm, wt. 103.48 g. Copper alloy with a deep brown patina. Inscribed on the obverse: · F[rater]· IOANNES· DE· VALLETE· M[agister]· HOSP[it]alis· HIE[rusale]m[ensis]; on the truncation: MARIVS; on the reverse: · HABEO·TE·

PROVENANCE: Henry Oppenheimer, London; Oppenheimer sale, Christie's, London, 28 July 1936, lot 146 (as "a very fine example"; for £16 to [John Hunt, London]). Acquired by Robert Lehman through Hunt from the Oppenheimer sale.

LITERATURE: See Armand 1883–87, vol. 1, p. 220, no. 1; Pollard 1984–85, vol. 3, no. 796; Attwood 2003, no. 747; Pollard 2007, no. 433 (medal depicting Jean Parisot by Federico Cocciaola).

The obverse bears a portrait of Jean Parisot de la Vallette (1494–1568), Grand Master of the Order of Saint John at Malta (1557–68). On the reverse is a fleet of galleys attacking an elephant with a female rider, and a fortified town, possibly La Valletta, in the background. Jean de la Vallette was the founder of the Maltese capital of La Valletta, which was named after him. The medal commemorates the building of the fortified city as an important stronghold against the Turks. The elephant either represents Africa, welcoming the knights of Saint John,¹ or the Turkish invasion from the sea.²

NOTES:

1. Pollard 1984–85, vol. 3, no. 796.
2. Attwood 2003, no. 747.



No. 114

Emilio Monti (1901–1981) and Stabilimento
Stefano Johnson, Milan, 1936

115. Soldier

1975.1.1291

*Diam. 4.4 cm, wt. 35.69 g. Struck medal of copper alloy with reddish brown patina. Inscribed on the obverse: *JOHNSON and E MONTI*; inscribed on the reverse: *PER LA CIVILTÀ DEL MONDO PER LA MAGGIOR GRANDEZZA D'ITALIA A· XIII· C· F·*

PROVENANCE: Not established.

LITERATURE: See V. Johnson 1966; M. Johnson 1982; *Medaglie Johnson* 1986.

The obverse shows a soldier breaking the chains of a kneeling female nude; the reverse depicts the Roman she-wolf standing on a fasces and suckling the twins Remus and Romulus, with flags and standards in the background. This medal was minted by the firm of Stefano Johnson in Milan. It commemorates the Italian invasion of Ethiopia by Mussolini's Fascist forces between October 1935 and May 1936. The year XIII (1935) refers to the Fascist chronology. The medalist Emilio Monti was born in Milan and trained at the Accademia di Belle Arti di Brera under Giannino Castiglioni, Giuseppe Graziosi, and the painter Ambrogio Alciati. As a sculptor and medal maker, he collaborated for about forty years with the Stefano Johnson company. This unrecorded medal belongs to a series of eight or nine, all designed by Monti in 1936 to memorialize various battles during the Italian invasion in Ethiopia.¹ Among Monti's best-known works are a medal dedicated to Enrico Forlanini (1937), one commemorating the Holocaust in Italy (1946), and the 1950 jubilee medal with the portrait of Pope Pius XII. In 1969 Monti designed a series of medals illustrating scenes from the Bible issued by the Franklin Mint.

NOTE:

1. *Medaglie Johnson* 1986, nos. 210–18.



No. 115

Emilio Monti (1901–1981) and Stabilimento
Stefano Johnson, Milan, 1936

116. Shield and boats

1975.1.1292

*Diam. 4.4 cm, wt. 41.09 g. Struck medal of copper alloy with reddish brown patina. Inscribed on the obverse: A· XIV GONDAR 2 APRILE LAGO TANA 12 APRILE; inscribed on the reverse: HARRAR 29 MARZO XIV E MONTI and JOHNSON

PROVENANCE: Not established.

LITERATURE: See *Medaglie Johnson* 1986, no. 211.

The obverse depicts a shield with swords and spears in front of Gondar castle in Ethiopia, and boats at the shore of Lake Tana, Ethiopia. On the reverse is a stylized bird's wing with three groups of airplanes dropping bombs. This medal was minted by the firm of Stefano Johnson in Milan. It commemorates three battles during the Italian invasion of Ethiopia by Mussolini's Fascist forces in the first half of 1936: at Harrar (29 March), at Gondar (2 April), and at Lake Tana (12 April). The year XIV (1936) refers to the Fascist chronology. For a discussion about Emilio Monti, see No. 115.



No. 116

FRANCE

Follower of Giovanni Filangieri Candida
(ca. 1445/50–ca. 1498/99), France, model
1503 (possibly cast nineteenth century)

117. Thomas Bohier

1975.1.1266

*Diam. 6 cm, wt. 47.64 g. Copper alloy with chocolate brown patina and traces of black lacquer or wax. Inscribed on the obverse: THOMAS · BOHIER · GENERAL · DE · NORMANDIE M · CCCCIII; inscribed on the reverse: · SIL · VIENT · APOINT ·

PROVENANCE: [A. S. Drey, Munich]; Drey sale, Paul Graupe, Berlin, 17–18 June 1936, lot 169 (for 120.75 marks, including the auctioneer's fee of 15.75 marks). Acquired by Robert Lehman from the Drey sale.¹

LITERATURE: See Armand 1883–87, vol. 2, p. 142, no. 17; Hill 1930, no. 845; Pollard 1967, no. 231; Pollard 2007, no. 605.

EXHIBITED: Oklahoma City 1985a.

On the obverse is a portrait of Thomas Bohier (died 1524), *général des finances* of Normandy to François I in 1496; on the reverse is a shield with his coat of arms. This late, possibly nineteenth-century, aftercast has lettering that is bolder and slightly different from that on the Washington version.² The inscription on the reverse is the first part of Bohier's motto "s'il vient à point m'en souviendra."

NOTES:

1. Paul Drey of A. S. Drey, New York, to Robert Lehman, 9 November 1936 (Robert Lehman Collection files).
2. Pollard 2007, no. 605.



No. 117

Abraham Dupré (1604–1647), Paris, model
1624 (contemporary cast)

118. Jacques Boyceau

1975.1.1321

*Diam. 7.2 cm, wt. 81.31 g. Copper alloy with reddish brown cuprite patina. Inscribed on the obverse: *IACQVES·BOICEAV·SR·DE·LA·BARRAVDERIE·*; inscribed under the truncation of the bust: *AB[rahamus]·DUPRE·F[ecit]·1624*; inscribed on the reverse: *NATVS·HVMI·POST·OPVS·ASTRA·PETO*

PROVENANCE: Henry Oppenheimer, London; Oppenheimer sale, Christie's, London, 29 July 1936, lot 321, including three other medals (for £14 to [Spero]); Bronson Winthrop, New York; Winthrop sale, Parke-Bernet Galleries, New York, 20 January 1945, lot 271, including No. 79 (1975.1.1278) (for \$35). Acquired by Robert Lehman from the Winthrop sale.

LITERATURE: See De Bie 1636, pt. 3, p. 212, no. 1; Pollard 2007, no. 654.

EXHIBITED: Oklahoma City 1985a.

The obverse presents a portrait of Jacques Boyceau (ca. 1562–1633/38), and the reverse shows a landscape with caterpillars and butterflies.¹ Boyceau was *intendant des jardins* for King Louis XIII and a friend of the Dupré family. This is a fine contemporary cast.

NOTE:

1. For the symbolism of the reverse, referring to the life cycle and spiritual rebirth, see De Bie 1636, pt. 3, p. 212, no. 1: "Le sens mystereux, qui se tire de là, est; Que l'homme naissant nud & vil ici bas, par le temps se fortifie le corps, se forme le jugement & se rend capable de servir son Dieu, son Roy, & sa Patrie; jusques à ce qu'ayant parachevé le cours de sa vie en actions pieuses, & quittant le sejour de ce Monde, qui est de peu de durée, il s'éleve en une habitation beaucoup plus heureuse & permanente, que Dieu a promise & preparée à ceux qui l'auront aimé, servi & honore."



No. 118

GERMANY

Attributed to Peter Flötner (1486/1495–1546),
Nuremberg, 1537

119. George the Bearded (duke of Saxony)

1975.1.1322

*Diam. 4.3 cm, wt. 43.39 g. Silver. Inscribed on the obverse:
SEMPER LAVS EIVS IN ORE MEO ÆTA LXV;
inscribed on the reverse: *GEORGIVS DEI GRACIA DVX
SAXONIE ANNO MDXXXVII*

PROVENANCE: Hofrath Dr. Richard Julius Erbstein, director
of the Königliches Münzcabinet, Berlin; Erbstein sale,
Frankfurt, sale 1, 18 May 1908, lot 292; Henry Oppenheimer,
London; Oppenheimer sale, Christie's, London, 29 July 1936,
lot 351 (for £50 to [John Hunt, London]). Acquired by
Robert Lehman through Hunt from the Oppenheimer sale.

LITERATURE: Habich 1929–34, vol. 2, pt. 1, no. 1845 (as
from the “Gruppe des Kardinal Albrecht”).

EXHIBITED: Oklahoma City 1985a.

On the obverse is a portrait of George the Bearded (duke
of Saxony), and on the reverse is his coat of arms. The
porosity of the cast on the crown of the sitter's head
indicates that this piece is unlikely an electrotyped
medal.¹

NOTE:

1. Information kindly provided by Richard E. Stone, con-
servator emeritus, Objects Conservation department,
The Metropolitan Museum of Art, email, 11 October 2007.



No. 119

Unknown South German medalist, circle of Hans Kels senior (ca. 1480/85–ca. 1559) or Hans Kels junior (ca. 1508/1510–1565)(?), Augsburg, model ca. 1537 (contemporary cast)

120. Laux Kreler

1975.1.1324

*Diam. 5.9 cm, wt. 102 g. Lead. Inscribed on the obverse:
LAVX . KRELER . WAS . ALT . LI . M.DXX

PROVENANCE: Henry Oppenheimer, London; Oppenheimer sale, Christie's, London, 29 July 1936, lot 337, including No. 121 (1975.1.1323) (for £14 to [John Hunt, London]). Acquired by Robert Lehman through Hunt from the Oppenheimer sale.

LITERATURE: Habich 1929–34, vol. 1, pt. 1, no. 781. See Washington, D.C.–New York–Edinburgh 1994, no. 103; Pollard 2007, no. 714.

EXHIBITED: Oklahoma City 1985a.

On the obverse is a portrait of the goldsmith Laux Kreler (ca. 1486–1552); the reverse is blank. The hardwood models for this medal and its pendant of Kreler's wife Elisabeth are preserved in the Bayerisches Nationalmuseum in Munich.¹ Curiously, the date 1520 on the medal (and on the model) is inconsistent with the age of Kreler and seems to have been altered in the model.² Lucas ("Laux") Kreler was an Augsburg goldsmith. The medal has been ascribed to Hans Kels junior, but more recently this attribution has been abandoned in favor of one to an anonymous master working in the Upper Rhine area.³ This is a sharp contemporary cast.

NOTES:

1. Habich 1903, fig. 22; Washington, D.C.–New York–Edinburgh 1994, nos. 103, 103a.
2. Washington, D.C.–New York–Edinburgh 1994, p. 245; Pollard 2007, p. 714.
3. Washington, D.C.–New York–Edinburgh 1994, no. 103.



No. 120

Friedrich Hagenauer (active 1525–46),
Cologne, model 1543 (possibly cast
sixteenth century)

121. Philip Melanchthon

1975.1.1323

*Diam. 4.6 cm, wt. 41.54 g. Copper alloy with warm brown patina. Inscribed on the obverse: *PHILIPPVS MELAN[th]THON: A[nn]o. ÆTATIS SVÆ XLVII*; inscribed on the reverse: *PSAL[m]. 36. SVBDITVS ESTO DEO E[t] ORA EVM. ANNO. M.D.XLIII.*

PROVENANCE: Unidentified sale, Rome; Henry Oppenheimer, London; Oppenheimer sale, Christie's, London, 29 July 1936, lot 337, including No. 120 (1975.1.1324) (for £14 to [John Hunt, London]). Acquired by Robert Lehman through Hunt from the Oppenheimer sale.

LITERATURE: See Habich 1929–34, vol. 1, pt. 1, no. 652; Pollard 1967, no. 594; Washington, D.C.–New York–Edinburgh 1994, no. 99; Pollard 2007, no. 708.

EXHIBITED: Oklahoma City 1985a.

On the obverse is a portrait of the scholar and religious reformer Philip Melanchthon (1497–1560); there is text on the reverse. This is the second type of two medals that Hagenauer made of Melanchthon. Both are dated 1543, but the first has an “I” added under the year “XLVI” of the reformer’s age.¹ This annotation indicates that the model for the medal was probably carved in Melanchthon’s forty-sixth year and cast after his forty-seventh birthday on 16 February 1543. On the second type, probably dating from later that year, the lettering was rearranged to “XLVII.” Melanchthon sat for Hagenauer in Cologne during a convention organized by Archbishop Hermann von Wied, which was attended by the Lutheran reformer to mediate between Catholics and Protestants. The piece is possibly a sixteenth-century aftercast.

NOTE:

1. Washington, D.C.–New York–Edinburgh 1994, no. 99.



No. 121

Tobias Wolff (documented 1561–1606),
Silesia (Breslau) or Saxony (Dresden?), 1575

122. Augustus, elector of Saxony

1975.1.1326

*Diam. 2.9 cm. Honey-stone. Inscribed on the obverse:
AVGVSTVS D G SAXONIAE ET ELECTOR. Signed on the
shoulders of the subject: *TW 1575*

PROVENANCE: Hofrath Dr. Richard Julius Erbstein, director
of the Königliches Münzcabinet, Berlin; Erbstein sale,
Frankfurt, sale 1, 18 May 1908, lot 602; Henry Oppenheimer,
London; Oppenheimer sale, Christie's, London, 29 July 1936,
lot 371 (as "very fine and very rare"; for £7 to [John Hunt,
London]). Acquired by Robert Lehman through Hunt from
the Oppenheimer sale.

LITERATURE: Habich 1929–34, vol. 2, pt. 1, no. 2052.

The obverse bears a portrait of Augustus, elector of
Saxony (1526–1586). Tobias Wolff, a rather elusive per-
sonality, probably worked in Breslau (present-day
Wrocław, Poland) before moving to Saxony where he
was employed by the elector. In 1576 he was called "por-
trait carver from Breslau." There are indications that he
was also active in Augsburg in a later phase of his career.¹
In the Erbstein collection, the present piece was paired
with the honey-stone *modello* for the companion medal
of Augustus's wife Electrix Anna.²

NOTES:

1. Washington, D.C.–New York–Edinburgh 1994, pp. 289,
299. For a medal after this honey-stone *modello*, see
Habich 1929–34, vol. 2, pt. 1, no. 2052, pl. CCXVIII, 6.
2. Habich 1929–34, vol. 2, pt. 1, no. 2053.



No. 122

Follower of Hans Reinhart senior (ca. 1510–1581), Germany (Leipzig?, Rhineland?), ca. 1580–1600

123. Adoration of the Magi

1975.1.1325

Diam. 4.7 cm (excluding mount); total L. 16.5 cm, wt. 71.24 g. (including mount). Silver, partially mercury-gilded. Inscribed on the obverse: *MAGI. AB. ORIENTE. CHRISTO. MVNERA. DEFERVNT. AVRVM. THVS. Z. MYRRHAM. MA. II;* inscribed on the reverse: *PASTORES. IN. INVENIVNT. MARIA. IOSEPH. Z. INFANTEM. IESVN. POSITV. IN. PRAE. LVC.*

PROVENANCE: Not established.

The obverse depicts the Adoration of the Magi, and the reverse shows the Adoration of the Shepherds. The medal, loosely based on Reinhart's reverse composition of his Trinity medal,¹ seems to have been made about 1580–1600, based on the ornamental pattern under the Adoration scenes. Its composition may also be compared with a medal by the Monogrammist HR who was active in the second half of the sixteenth century and, according to Habich, was situated in the Rhineland.² The medal is set in a contemporary (Augsburg?) mount to be used as a pendant. X-ray fluorescence analysis revealed only a minor amount of copper, which excludes the possibility that the piece is an electrotype.³

NOTES:

1. Habich 1929–34, vol. 2, pt. 1, nos. 1967, 1971.
2. See Habich 1916, p. 168 and pl. IX, 13.
3. X-ray fluorescence analysis was conducted by Richard E. Stone, conservator emeritus, Objects Conservation department, The Metropolitan Museum of Art, in March 2009.



No. 123, reverse



No. 123

Plaquettes

ITALY

Cristoforo di Geremia (active 1456–76),
Mantua or Rome, model ca. 1470 (possibly
cast sixteenth or seventeenth century)

124. Sacrifice to Priapus

1975.1.1343

*9.1 x 5.7 cm, wt. 47.22 g. Copper alloy with dull brown patina. Inscribed in the exergue: *L.C.I.*; inscribed on the reverse: 7330

PROVENANCE: Fürstlich Hohenzollernsche Sammlung, Sigmaringen; Sigmaringen sale, Hugo Helbing, Frankfurt, 4 December 1933, lot 171; [Arnold Seligmann, Rey & Company, Paris and New York]. Acquired by Robert Lehman through Arnold Seligmann, Rey & Company.

LITERATURE: Molinier 1886, vol. 1, no. 118. See Radcliffe 1989; Mantua 2006–7, no. 40.

This plaquette is in the form of the cover of an *all'antica* oil lamp, decorated with three women offering sacrifices to an ithyphallic Priapus herm statue on a tripod altar.

Radcliffe convincingly attributed this work and the closely related *Sacrifice to Cupid* to the Mantuan medalist Cristoforo di Geremia, who was active in Rome.¹ Originally both plaquettes were often combined with *all'antica* oil lamps, and in the antiquarian literature were confused with authentic Roman bronze lamps. Radcliffe tentatively read the inscription *L.C.I.* as “*Lucerna Continui Ignis*” (the eternally burning lamp), following a seventeenth-century interpretation by Fortunius Licetus, who related this type of plaquette and its accompanying lamp to legendary ancient Roman lamps that were found burning after 1,500 years or more.² The Lehman plaquette appears to be an old after-cast with some loss of detail, possibly dating from the sixteenth or seventeenth century.

NOTES:

1. Radcliffe 1989, pp. 93–98.
2. *Ibid.*, p. 101.



No. 124



No. 124, reverse

Master of the Martelli Mirror/Master IO.F.F.
(Tommaso di Lanfranco de' Caletis da
Rivarolo?), Mantua, model ca. 1480–1500
(possibly cast early sixteenth century)

125. Bacchante

1975.1.1342

* 10.9 x 8.5 cm, wt. 212.72 g. Copper alloy with warm brown patina; pierced at the top; casting fault on lower edge.

PROVENANCE: [A. S. Drey, Munich]; Drey sale, Paul Graupe, Berlin, 17–18 June 1936, lot 174 (for 460 marks, including the auctioneer's fee of 60 marks). Acquired by Robert Lehman from the Drey sale.¹

LITERATURE: See Molinier 1886, vol. 1, no. 29; Bange 1922, no. 294, pl. 32; Ricci 1931, no. 5; Pope-Hennessy 1965, no. 116; Toderi and Vannel Toderi 1996, nos. 134–36; Mantua 2006–7, no. 49; Mantua 2008–9, no. 11.7.

EXHIBITED: Oklahoma City 1985a.

The plaquette depicts a bacchante squeezing her breast in front of a rhyton. The work, of which numerous copies exist, is a cast of the right-side figure on the so-called *Patera Martelli* (Victoria and Albert Museum, London). Its counterpart is a relief of a satyr. Both could have been copied from antique gems from the Medici collection, but the bacchante is also closely related to Mantegna's engraving of a battle of sea gods.² The Martelli mirror itself is now considered to be a North Italian product, possibly from Milan.³ Casts after the mirror relief, like the Lehman plaquette, have been associated stylistically with the enigmatic medalist Master IO.F.F., who is thought to have worked in Mantua in the circle of Antico or in Padua in the late fifteenth century.⁴ Recently the name "Master of the Martelli Mirror" was introduced for this anonymous artist.⁵ In 2008 Gasparotto pointed to the close resemblance of this plaquette to one signed and dated "Tomas Cal'stus 1482,"⁶ which Bode had associated with an otherwise unknown artist Tommaso Callisto. This name was more convincingly identified by Lewis and Ceriana with the Mantuan goldsmith Tommaso di Lanfranco de' Caletis da Rivarolo, whose activity is documented between the 1460s and early 1480s.⁷

The reliefs have a *terminus ante quem* of 1513 because two of them bear the Della Rovere arms of



No. 125

Pope Sixtus IV (1471–84) or Julius II (1503–13).⁸ Contemporary casts, like the Lehman version, always appear somewhat coarse, as Pope-Hennessy has pointed out.⁹ The fine old cast is possibly from the early sixteenth century.

NOTES:

1. Paul Drey of A. S. Drey, New York, to Robert Lehman, 9 November 1936 (Robert Lehman Collection files).
2. Mantua 2006–7, p. 68.
3. Pope-Hennessy 1989, pp. 27–28.
4. Fulton 1989, p. 158, n. 3; Collareta 1997.
5. Mantua 2006–7, p. 66.
6. Mantua 2008–9, no. 11.7.
7. *Ibid.*, pp. 156, 160.
8. Pope-Hennessy 1989, p. 28.
9. *Ibid.*, p. 27.



No. 126

Galeazzo Mondella (1467–1528) called
Moderno, Verona, model ca. 1488–89
(probably cast sixteenth century)

126. Hercules and Antaeus

1975.1.1346

*7.5 x 5.9 cm, wt. 63.26 g. Copper alloy with a brown natural patina under a dark layer of wax; pierced at the top.

PROVENANCE: Not established.

LITERATURE: See Molinier 1886, vol. 1, no. 202; Pope-Hennessy 1965, no. 162; Lewis 1989, fig. 8; Toderi and Vannel Toderi 1996, no. 153; Mantua 2006–7, no. 27.

EXHIBITED: Oklahoma City 1985a.

Hercules and Antaeus are shown between four broken *all'antica* pillars. According to Bange, this plaquette may have been part of the same series as the Mars and Victory plaquette (No. 130).¹ A variant by Moderno exists with identical figures placed under a vault.² The fine and crisp cast probably dates from the sixteenth century.

NOTES:

1. Bange 1922, nos. 466, 474, 475.
2. Pope-Hennessy 1965, no. 163.



No. 127

Galeazzo Mondella (1467–1528) called
Moderno, Verona, model ca. 1490 (possibly
cast sixteenth century)

127. Saint Jerome in the Wilderness

1975.1.1344

*7.5 x 5.7 cm, wt. 76.32 g. Copper alloy, with reddish brown natural patina; pierced at the top. Painted on the reverse: 36; modern label on the reverse annotated: *C/No 164*.

PROVENANCE: Not established.

LITERATURE: See Molinier 1886, vol. 1, no. 183; Bange 1922, nos. 434, 463, pl. 46; Pope-Hennessy 1965, no. 156; Lewis 1989, pp. 116–17, fig. 13.

EXHIBITED: Tokyo 1977, no. 63; Oklahoma City 1985a.

Lewis dates the model of this plaquette to about 1490, relating it in style to Moderno's Pietà. A more accomplished and probably later variant exists in two very rare casts (National Gallery of Art, Washington, D.C.; Musei Civici d'Arte e Storia, Brescia).¹ Here the pose of Saint Jerome has been changed, the lion removed, the background extended, and the crucifix placed more to the right of the scene. The Lehman piece is a worn old after-cast with some loss of details, possibly dating from the sixteenth century.

NOTE:

1. Pope-Hennessy 1965, no. 183; Lewis 1989, fig. 14.

Galeazzo Mondella (1467–1528) called
Moderno, Verona, model ca. 1495 (possibly
cast sixteenth or seventeenth century)

128. The Presentation of Christ in the Temple

1975.1.1347

10 x 6.4 cm, wt. 135.54 g. Copper alloy with greenish brown
natural patina. On the reverse: painted in red: 7200; inscribed
in ink: *Moderno*; a label with *L 545*; and a label printed 545

PROVENANCE: Not established.

LITERATURE: See Molinier 1886, vol. 1, no. 169; Bange
1922, no. 452, pl. 48; Pope-Hennessy 1965, no. 145; Lewis
1989, pp. 119–20, fig. 17; Toderi and Vannel Toderi 1996,
no. 158.

This plaque represents the second in a series of four,
all devoted to the Life of Christ, which *Moderno* pro-
duced beginning in the early 1490s. The Lehman version
is an old aftercast with some loss of detail, possibly dat-
ing from the sixteenth or seventeenth century. In facture
and color it is close to No. 139.



No. 128



No. 128, reverse

Galeazzo Mondella (1467–1528) called
Moderno, Verona, model ca. 1498–1500
(possibly cast seventeenth century)

129. Entombment of Christ

1975.1.1349

9.7 x 6.2 cm, wt. 117.2 g. Copper alloy with warm brown
patina. Label on the reverse annotated: *L (J?) 522*.

PROVENANCE: Fürstlich Hohenzollernsche Sammlung,
Sigmaringen; Sigmaringen sale, Hugo Helbing, Frankfurt,
4 December 1933, lot 168; [Arnold Seligmann, Rey &
Company, Paris and New York]. Acquired by Robert Lehman
through Arnold Seligmann, Rey & Company.

LITERATURE: See Molinier 1886, vol. 1, no. 172; Bange
1922, no. 456, pl. 48; Lewis 1989, pp. 120–21, fig. 18;
Toderi and Vannel Toderi 1996, no. 159.

The composition, in particular the body of Christ, is
derived from a gilt-bronze Entombment relief from
Mantua, possibly after a design by Mantegna.¹ This
piece is an old aftercast with considerable loss of detail,
possibly from the seventeenth century.

NOTE:

1. Lewis 1989, p. 121.



No. 129



No. 129, reverse



No. 130

Galeazzo Mondella (1467–1528) called *Moderno*, Verona, model ca. 1504–5 (possibly cast sixteenth century)

130. Mars and Victory

1975.1.1345

*7.2 x 5.6 cm, wt. 81.96 g. Copper alloy, with light brown patina. Modern label on the reverse annotated: *C/No 1 63*.

PROVENANCE: Not established.

LITERATURE: See Molinier 1886, vol. 1, no. 186; Bange 1922, no. 466, pl. 44; Pope-Hennessy 1965, no. 159; Lewis 1989, p. 123, fig. 27; Toderi and Vannel Toderi 1996, no. 170; Mantua 2006–7, no. 22.

EXHIBITED: Tokyo 1977, no. 62; Oklahoma City 1985a.



No. 131

Master of the Labours of Hercules, Verona(?), model after 1506 (possibly cast nineteenth century)

131. The Infant Hercules Strangling the Serpents

1975.1.1348

8.9 x 7.6 cm, wt. 114.77 g. Copper alloy covered with a layer of tin or another soldering material. Painted in red in the right upper corner on obverse: *M.17*

PROVENANCE: Henry Oppenheimer, London; Oppenheimer sale, Christie's, London, 28 July 1936, lot 245 (as "very fine"; for £40 to [John Hunt, London]). Acquired by Robert Lehman through Hunt from the Oppenheimer sale.

LITERATURE: See Molinier 1886, vol. 1, no. 193; Pope-Hennessy 1965, no. 177; Mantua 2006–7, no. 46 (as by the *Maestro delle Fatiche di Ercole*).

Lewis attributed this plaque and two related ones to the anonymous follower of *Moderno*, whom he named "Master of the Labours of Hercules."¹ The composition is linked to antique medals from Samos,² but the medalist also seems to have been influenced by the *Laocoön* group. The year of its discovery in Rome (1506), provides a *terminus post quem* for the plaque. The unusual tin patina and the striations on the blank reverse strongly suggest a late date for this object, possibly in the nineteenth century.

NOTES:

1. Lewis 1989, p. 141.

2. Pope-Hennessy 1965, p. 54.

Attributed to Andrea Briosco (1470–1532)
called Riccio, Padua, ca. 1520

132. Allegory of Triumph and Sacrifice

1975.I.1341

7.6 x 10.3 cm, wt. 188.24 g. Copper alloy with reddish brown natural patina under a worn black lacquer or wax. Label annotated on the reverse: *C/No 1 61*.

PROVENANCE: Henry Oppenheimer, London; Oppenheimer sale, Christie's, London, 28 July 1936, lot 237 (as "in excellent state"; for £40 to [John Hunt, London]). Acquired by Robert Lehman through Hunt from the Oppenheimer sale.

LITERATURE: See Molinier 1886, vol. 1, no. 233; Bode 1904, no. 701; Bange 1922, no. 368, pl. 36; Planiscig 1927, p. 301 and fig. 344 (as by Andrea Riccio); Ricci 1931, no. 140; Pope-Hennessy 1965, no. 232 (as by Riccio[?]); Sturman and Berrie 1989, p. 187, figs. 16a, b; Toderi and Vannel Toderi 1996, no. 206 (as by Riccio, late fifteenth–early sixteenth century); Mantua 2006–7, no. 35 (as by Riccio).

EXHIBITED: Tokyo 1977, no. 58; Oklahoma City 1985a.

The plaquette depicts an allegory of Triumph and Sacrifice, with a nude youth standing on a podium in the center, flanked by a winged Victory and two female attendants; to his right are two men slaying an ox. Two men in the background play flutes, a third carries a laurel branch. The reverse has a rarely observed surface of radiating lines in a herringbone pattern. It is a feature that this plaquette has in common with at least four others by or attributed to Riccio.¹ Two of these also represent the allegory of Triumph and Sacrifice (National Gallery of Art, Washington, D.C.),² and the mutual subject strongly points to an origin of all three from the same workshop. No satisfactory explanation has been given for the presence and purpose of the pattern; although it seems unlikely that it formed part of the casting system of vents and runners, there is a vague resemblance with the spruing pattern of Ghiberti's panels for the *Gates of Paradise*.³

NOTES:

1. Sturman and Berrie 1989, p. 187.
2. National Gallery of Art, Washington, D.C. (ex coll. Samuel H. Kress; *ibid.*, figs. 16a, 16b); "L" collection (Avery 1985, no. 28).
3. Siano et al. 2007, pp. 146, 147, fig. 7.6.



No. 132



No. 132, reverse

Andrea Briosco (1470–1532) called Riccio,
Padua, model ca. 1516–21 (late cast)

133. Entombment

1975.I.1340

11.5 x 16.2 cm, wt. 779.85 g. Copper alloy with a warm, reddish brown patina. Painted on the reverse: *L.56.57.7*; label on the reverse annotated: *C/No 1 65*

PROVENANCE: Henry Oppenheimer, London; Oppenheimer sale, Christie's, London, 28 July 1936, lot 239 (as "very fine"; for £16 to [John Hunt, London]). Acquired by Robert Lehman through Hunt from the Oppenheimer sale.

LITERATURE: See Molinier 1886, vol. 1, no. 221; Bange 1922, no. 358, pl. 37; Cotton and Walker 1935, p. 144; Bologna 1960, no. 192, pl. 29; Pope-Hennessy 1965, no. 207; New York 2008–9, no. 28.

EXHIBITED: Tokyo 1977, no. 59, ill.; Oklahoma City 1985a.

The plaque is a small-scale adaptation for private devotion of Riccio's Entombment relief on his Paschal candelabrum (Basilica del Santo, Padua), which he completed in 1516. Two versions of that work are known, either with or without an inscription on the panel of the sarcophagus.¹ The inscription, absent in the Lehman version, reads *QVEM.TOTVS.NON CAP[it].ORB[is].IN.HAC TVMBA.CLAVDIT[ur]* (He whom the whole world could not contain is enclosed within this tomb), derived from a famous line by Saint Bonaventura.² Pope-Hennessy, following Bange, rightly connected this relief with Riccio's Della Torre monument reliefs from Verona, dating from the late 1510s (Musée du Louvre, Paris).³ Thus, a secure date for the plaque is about 1516–21. The Lehman version belongs to the large group of crude and late aftercasts that exist of this composition.

NOTES:

1. Pope-Hennessy 1965, p. 62.
2. New York 2008–9, p. 276. The saint's words are: *Quem totus non capit orbis, in tua se clausit viscera factus homo* (He whom the whole world could not contain enclosed himself within your womb and became man).
3. Pope-Hennessy 1965, no. 207; Bange 1922, no. 358.



No. 133

Italy, model attributed to Severo Calzetta da Ravenna (active by 1496–died before 1543) (cast sixteenth century)

134–36. Front and side panels of a writing box

1975.I.1332–34

6.5 x 20.5 cm (front) and 6.5 x 10.5 cm (sides). Copper alloy with warm brown patina and areas of a worn black patina on top. Remnants of solder on the reverse. Old label on the reverse: inscribed *KK.121*.

PROVENANCE: No. 134 (1975.I.1332): [Frédéric Spitzer, Paris]; Spitzer sale, Paris, 17 April–16 June 1893, lot 1599 (apparently unsold), pl. XLIII; Spitzer sale, Anderson Galleries, New York, 9 January 1929, lot 272. Acquired from the 1929 Spitzer sale. Nos. 135–36 (1975.I.1333–1975.I.1334): [Frédéric Spitzer, Paris]; Spitzer Legacies; Spitzer sale, Anderson Galleries, New York, 9 January 1929, lot 272. Acquired from the 1929 Spitzer sale.

LITERATURE: No. 134 (1975.I.1332): Molinier 1886, vol. 2, no. 412; *La collection Spitzer* 1890–92, vol. 4, p. 153, no. 104. Nos. 135–36 (1975.I.1333–1975.I.1334): See Bode 1907–12, vol. 1 (1907), pl. CXXXI (version in the Museo Nazionale del Bargello, Florence); Venturi 1908, p. 931; Valentiner 1926, no. 25; sale cat., Dr. Albert Figdor collection, Vienna, Paul Cassirer, Berlin, 29–30 September 1930, part v, lot 369; Maclagan and Sitwell 1954, vol. 5, no. 35 (ex. coll. J. Pierpont Morgan, New York); Pechstein 1968, no. 83 (as by Severo da Ravenna; 27 versions listed); Leeuwenberg and Halsema-Kubes 1973, no. 651; Cleveland 1975, no. 76; Münster–Saarbrücken–Hanover 1983, no. 66 (as by Severo; version with stepped base); Florence 1989, no. 38; Radcliffe, Baker, and Maek-Gérard 1992, no. 31; Eberle 1996, p. 90; Toderi and Vannel Toderi 1996, no. 210; Avery 1998, pp. 104–7, no. 60 (19 versions listed); Trent 2008, nos. 71, 72.

The front panel of this writing box is decorated with a pair of centaurs carrying nymphs on their backs and flanking two cornucopias that form a circular empty cartouche; the side panels each show a Medusa mask. The type of box from which these panels originate has often been associated with the workshop of Riccio in Padua, but attributions to Caradosso in Milan (Venturi), Bramante in Florence (Bode), and Desiderio da Firenze (by Planiscig and others, Figdor version) have been made over the years. The motif of the centaur with nymph could have been taken from the monument to Pliny the Younger at Como, dating from 1498 and given to Tommaso and Bernardino Rodari.¹ However, Radcliffe believed that the Como relief was inspired by the decoration of this type of bronze writing box, which seems plausible given the popularity of the casket about 1500.²

The dissemination of the casket during the sixteenth century is confirmed by a Spanish table from about 1600 in the Rijksmuseum, Amsterdam. Its embossed silver top

contains reliefs after various sixteenth-century sources (Raimondi, among others), including a frieze of centaurs based on those on the caskets.³ Weihrauch observed the stylistic roots of the casket in Florence.⁴ Pope-Hennessy was the first to propose an attribution to Severo da Ravenna, which has been accepted by most authors since.⁵ He associated these caskets with a basin in Vienna⁶ and one in Munich as products of one workshop, and noted similarities with Severo's signed inkstand.⁷ This designation was refuted by Wixom, who catalogued the casket from the Heinz Schneider collection, which has four herm-shaped feet, as Paduan, about 1500;⁸ his attribution was accepted by Gallo.⁹

A related bronze writing casket of which only two versions seem to exist underscores the ascription to the workshop of Severo da Ravenna. The one in the Victoria and Albert Museum, London,¹⁰ bears the coat of arms of the Rasponi family of Ravenna, while the version formerly in the Beit collection has an integrally cast inscription *FEDERICVS RAVENNAS* on the underside of the lid.¹¹ Bode considered it the signature of the otherwise unrecorded "Federigo da Ravenna,"¹² but it more likely refers to the first owner of the piece.¹³

In total, more than fifty-four versions and variations of this type of box appear extant, the majority dating to the nineteenth or twentieth century.¹⁴ The work in Washington, D.C. (Kress collection), is generally considered one of the finest and oldest casts,¹⁵ whereas that in the Kunstgewerbemuseum, Berlin, has an early provenance from the Prussian *Kunstammer*.¹⁶ Although the basic decoration of all versions is the same, some boxes have an empty wreath, while others contain an *all'antica* bust of a man or a woman,¹⁷ or a coat of arms, as in the Figdor version (Della Rovere arms). Variations occur in the presence and shape of the feet. The relief also appears on a triangular box in the Bargello.¹⁸

These fragments of a dismantled writing box seem old and were possibly cast in the sixteenth century; they retain crisp details and signs of authentic wear. Comparison with No. 222 confirms this early date, given the relative refinement and sharpness of the casts and their size—they are up to eight millimeters wider than No. 222.¹⁹



No. 134



No. 135



No. 136

NOTES:

1. See Molinier 1886, vol. 2, p. 48, no. 412, followed by Maclagan and Sitwell 1954, vol. 5, no. 35, and Toderi and Vannel Toderi 1996, p. 117.
2. Radcliffe, Baker, and Maek-Gérard 1992, p. 200.
3. Versailles 2007-8, p. 188 and fig. 182.
4. Weihrauch 1960.
5. Pope-Hennessy 1965, no. 491.
6. See Trent 2008, no. 76.
7. Ex coll. Ruth Blumka, New York (Avery and Radcliffe 1983).
8. Cleveland 1975, under no. 76.
9. Florence 1989, no. 38.
10. Victoria and Albert Museum, 4673-1858.
11. Sale, Christie's, London, 7 December 2006, lot 152.
12. Bode 1913, no. 283.
13. See Warren 2001b, p. 140.
14. Radcliffe, Baker, and Maek-Gérard 1992, p. 202.
15. Frankfurt 1985-86, no. 238.
16. Pechstein 1968, no. 83; Münster-Saarbrücken-Hanover 1983, p. 130, under no. 66.
17. Frankfurt 1985-86, nos. 237-39.
18. Toderi and Vannel Toderi 1996, no. 211.
19. For similar panels, see Münster-Saarbrücken-Hanover 1983, no. 66.



No. 137

Pseudo-Melioli group, Northern Italy, model early sixteenth century (possibly cast seventeenth century)

137. Meleager hunting the boar

1975.I.1327

Diam. 9.1 cm, wt. 172.65 g. Copper alloy with dull brown patina; pierced at the top; remnants of solder on the reverse. Old label on the reverse: inscribed *B.F.A.C. H. Oppenheimer 1912* (Burlington Fine Arts Club); painted in white on the reverse: 547; written in red: 37

PROVENANCE: Henry Oppenheimer, London, by 1912; Oppenheimer sale, Christie's, London, 28 July 1936, lot 268 (as "very fine"; for £12 to [John Hunt, London]). Acquired by Robert Lehman through Hunt from the Oppenheimer sale.

LITERATURE: See Molinier 1886, vol. 1, no. 112 (as attributed to Melioli); Bange 1922, no. 135, pl. 23; Pope-Hennessy 1965, no. 377; Toderi and Vannel Toderi 1996, no. 291.

EXHIBITED: London 1912, p. 133, no. 37.



No. 137, reverse

The plaquette depicts Meleager on horseback hunting the Calydonian Boar. Other versions are in the Bode Museum, Berlin, the Louvre, Paris, and the National Gallery of Art, Washington, D.C.; the figure of Meleager has been derived from an antique sarcophagus relief. This work is an aftercast, possibly from the seventeenth century.



No. 138

Milan, early sixteenth century

138. Risen Christ

1975.1.1337

*9.7 x 6.5 cm, wt. 152.36 g. Copper alloy with gilt obverse and the reverse with a brown natural patina; pierced in each corner. Painted in ink on the reverse: 66 and 327 78 46 2561 4100 6130

PROVENANCE: Not established.

LITERATURE: See Molinier 1886, vol. 2, no. 438; Pope-Hennessy 1965, no. 312 (as by Bramantino); Toderi and Vannel Toderi 1996, no. 285.

The Risen Christ stands under a classical arch, appearing to the apostles in this fine cast. A related gilt-bronze pax in The Metropolitan Museum of Art is attributed to Guglielmo della Porta.¹

NOTE:

1. Metropolitan Museum, 32.100.168 (ex coll. Michael Friedsam).



No. 139

Ferrara, model ca. 1475–1500 (cast sixteenth century)

139. Pax with the Virgin and Child

1975.1.1330

13.2 x 8.7 cm, wt. 220.84 g. Copper alloy with olive green patina. Label on reverse: inscribed *C/No 1 62*, and 74 in ink.

PROVENANCE: Fürstlich Hohenzollernsche Sammlung, Sigmaringen; Sigmaringen sale, Hugo Helbing, Frankfurt, 4 December 1933, lot 170; [Arnold Seligmann, Rey & Company, Paris and New York]. Acquired by Robert Lehman through Arnold Seligmann, Rey & Company.

LITERATURE: See Molinier 1886, vol. 2, no. 381 (as Paduan); Bange 1922, no. 568, pl. 54 (as Paduan, ca. 1520); Pope-Hennessy 1965, no. 303 (as Ferrarese, influenced by Cosmè Tura, ca. 1475); Toderi and Vannel Toderi 1996, no. 238 (as Ferrarese, 1475–1500).

EXHIBITED: Tokyo 1977, no. 61; Oklahoma City 1985a.

This pax is decorated with the Virgin and Child surrounded by four angels and eleven amorini holding garlands in an *all'antica* architectural structure. Many versions are known (works are in the Victoria and Albert Museum, London; the National Gallery of Art, Washington, D.C.; and the Diocesan Museum, Pienza [mounted as a pax]). Pope-Hennessy ascribed this plaquette to a Ferrarese artist, influenced by Cosmè Tura, after earlier attributions to Padua¹ and Siena. This aftercast has some loss of detail and traces of wear.

NOTE:

1. Molinier 1886, vol. 2, no. 381; Bange 1922.



No. 140

Florence, model ca. 1475, in the style of Antonio Rossellino (1427–1479) (cast nineteenth century)

140. Virgin and Child

1975.1.1331

14.6 x 9 cm, wt. 358.65 g. Copper alloy with warm brown natural patina; hollow reverse. Painted on the reverse: 90.

PROVENANCE: Not established.

LITERATURE: See Pope-Hennessy 1965, no. 233.

EXHIBITED: Tokyo 1977, no. 57; Oklahoma City 1985a.

The plaquette is decorated with the Virgin and Child, crowned by angels. For a simpler version of the same composition, see No. 141. Another variant is in the Museo Nazionale del Bargello, Florence.¹ The form is taken from a composition by Antonio Rossellino; the stepped edge suggests that it was meant to be framed. This coarse aftercast is from the nineteenth century.

NOTE:

1. Toderi and Vannel Toderi 1996, no. 217 (as Florentine, second half of the fifteenth century).



No. 141

Florence, model ca. 1475, in the style of Antonio Rossellino (1427–1479) (cast nineteenth century)

141. Virgin and Child

1975.1.1350

14.9 x 10.2 cm, wt. 447.98 g. Copper alloy with gilding; the reverse is hollow; pierced at the top. Painted on the reverse: 89.

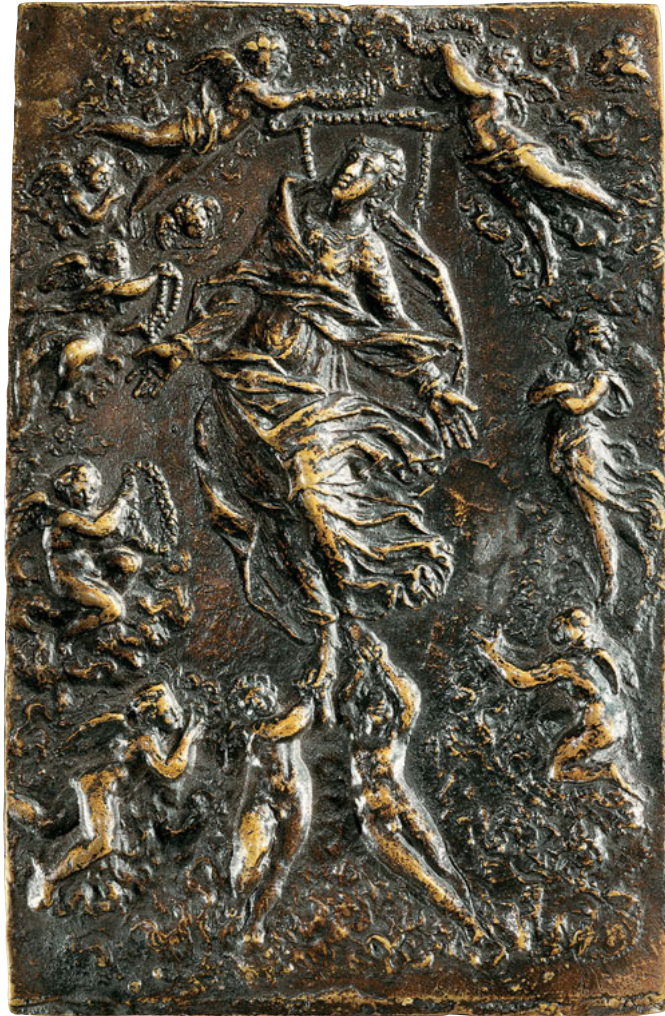
PROVENANCE: Not established.

LITERATURE: See Molinier 1886, vol. 2, no. 530; Pope-Hennessy 1965, no. 233.

This crude aftercast is a simpler variant of No. 140; other versions are in the Museo Nazionale del Bargello, Florence,¹ and the National Gallery of Art, Washington, D.C.² Given the coarseness of this cast, like that of the Washington piece,³ it is likely that it was made in the nineteenth century.

NOTES:

1. Toderi and Vannel Toderi 1996, no. 217 (as Florentine, second half of the fifteenth century).
2. Pope-Hennessy 1965, no. 233, with rounded top.
3. Ibid.



No. 142

Follower of Jacopo Tatti, called Sansovino
(1486–1570), Venice(?), ca. 1560

142. Assumption of the Virgin

1975.1.1351

13.4 x 8.5 cm, wt. 599.76 g. Copper alloy with a warm light brown patina under a dark brown lacquer or wax. Painted on the reverse: 49; label with inscription: *C/No 1 67*

PROVENANCE: Not established.

EXHIBITED: Tokyo 1977, no. 61; Oklahoma City 1985a.

A comparable plaque was formerly in the Gutekunst collection in Stuttgart.¹ The Lehman work is a thick and heavy cast.

NOTE:

1. Sale, Munich, 7–8 November 1910, lot 368, pl. 10.



No. 143

Style of Jacopo Tatti, called Sansovino (1486–1570), Rome(?), model second quarter of the sixteenth century (nineteenth-century silvering)

143. Pietà

1975.1.1329

11.1 x 10.2 cm, wt. 580.98 g. Silvered copper alloy. Old number painted on the reverse: 82

PROVENANCE: Not established.

EXHIBITED: Oklahoma City 1985a.

The composition of this unique cast relies heavily on Michelangelo's Pietà, whereas the classical face of Mary is clearly influenced by Jacopo Sansovino's *Madonna del Parto* (Martelli altar, ca. 1518, Sant'Agostino, Rome).¹ The unknown modeler, then, must have been situated in Rome in the second quarter of the sixteenth century. The empty and coarse background suggests that the plaque was cast from a damaged or unfinished model. The bronze has an unusually high content, about 30 percent, of nickel. The silvering was done in the nineteenth century by electrotype.²

NOTES:

1. Boucher 1991, vol. 2, no. 10, figs. 66, 68.
2. Examination by Richard E. Stone, conservator emeritus, Objects Conservation department, The Metropolitan Museum of Art, oral communication, 8 February 2008.

Rome(?), third quarter of the sixteenth century (model); last quarter of the sixteenth century (cast)

144. Pax with the Virgin and Child and young Saint John

1975.1.1338

13.3 x 8.8 cm (plaque), 17.8 x 12.4 cm (frame), pierced at the top, wt. 781.38 g. Copper alloy; obverse gilt, reverse with a reddish brown patina; the frame was cast in four separate parts and riveted in each corner. Inscribed on the frame in ink: *Sansovino Bode 1271 Molinier 431*

PROVENANCE: Henry Oppenheimer, London; Oppenheimer sale, Christie's, London, 28 July 1936, lot 263 (as "very fine and of very great interest"; for £27 to [John Hunt, London]). Acquired by Robert Lehman through Hunt from the Oppenheimer sale.

LITERATURE: Cleveland 1975, under no. 103. See Molinier 1886, vol. 2, no. 431; Bange 1922, no. 946, pl. 77; Ducati 1923, p. 244; Rossi 1974, p. 98; Cleveland 1975, no. 103; Bekker 1998, no. 179.

EXHIBITED: Paris 1957, no. 203; Cincinnati 1959, no. 489, ill.; Tokyo 1977, no. 65, ill.; Oklahoma City 1985a; New York 1990, no. 49, ill.

This pax is decorated with the seated Virgin and Child and young Saint John in an architectural setting with a ruined arch and two churches. The plaquette is set in its original elaborate scrollwork frame with cherubs and garlands, and with a handle for using it as a pax. At least twelve versions are known, with minor differences in the rendering of the background.¹ Molinier attributed the plaquette to Venice ("school of Sansovino"), and more recently Rossi proposed the Venetian sculptor Tommaso da Lugano (active 1537–ca. 1561) as maker of the model.² This designation has not met with much support, however.

Identical frames are known with similar or stylistically related plaquettes,³ suggesting that both elements originated in the same workshop that specialized in the manufacture of bronze paxes or reliefs for private devotion. This proposition is underscored by the existence of a closely related type of plaquette with the Pietà, which occasionally is also combined with this frame.⁴ As the Pietà plaquette certainly has a Roman origin, given its compositional connection to a Michelangelo drawing, both plaquettes could well have been products of a common, Roman workshop. Although the frame is usually considered Northern Italian—it is of the so-called Sansovino type, which was developed and



No. 144

popularized in Venice since the middle of the sixteenth century⁵—certain elements could also point to a central Italian origin of about 1550–60.⁶ If a similar origin for both frame and plaque is assumed, a Roman workshop seems a more likely place of manufacture for this pax and for the Pietà than Venice, and the style suggests a date for the model in the third quarter of the sixteenth century. An example of the plaque in the Louvre, Paris, bearing the inscribed date 1607 demonstrates its ongoing popularity into the seventeenth century. The Lehman piece has a repaired old crack in the upper left corner.

NOTES:

1. Cleveland 1975, no. 103.
2. Molinier 1886, vol. 2, no. 431; Rossi 1974, p. 98.
3. See National Gallery of Art, Washington, D.C., 1942.9.224 (ex coll. Widener); Princeton University Art Museum (Tolnay 1953, fig. 17 and cover ill.); Musei Civici, Padua (Banzato and Pellegrini 1989, no. 56); sale, Stefano Bardini collection, Christie's, London, 27 May 1902, lot 266, pl. 10; sale, John R. Gaines collection, Morton & Eden, London, 8 December 2005, lot 61.
4. Sale, John R. Gaines collection, Morton & Eden, London, 8 December 2005, lot 61.
5. See C. Davis 1989, pp. 283–84.
6. New York 1990, no. 49.



No. 145

Giovanni Bernardi da Castelbolognese (1494–1553), Rome, model ca. 1540 (cast sixteenth or seventeenth century)

145. Battle scene

1975.I.1339

5.5 x 6.6 cm, wt. 84.35 g. Copper alloy with light brown patina. Painted on the reverse: 69

PROVENANCE: Not established.

LITERATURE: See Molinier 1886, vol. 2, no. 338.

Other versions of this plaquette exist in the Bode Museum, Berlin (a rectangular work), the Victoria and Albert Museum, London, and the Louvre, Paris.¹ Some bear the monogram *IO(hannus) B(ernardi) F(ecit)*. The composition may have derived from an engraved crystal plaquette that Giovanni Bernardi made for Cardinal Alessandro Farnese II.² This aftercast from the sixteenth or seventeenth century has some loss of detail.

NOTES:

1. Molinier 1886, vol. 2, no. 338.

2. Vasari 1568/1878–85, vol. 5, p. 374.

Rome(?), model late fifteenth century (cast seventeenth or eighteenth century)

146. Bust of Christ

1975.I.1335

*10.2 x 6.7 cm, wt. 277.03 g. Copper alloy; gilded and mounted on a later bronze support; integrally cast suspension tab. *I.N R.I* flanks the head of Christ. Old annotation in ink on the reverse: *No. 429*

PROVENANCE: Not established.

LITERATURE: See Hill 1920a, p. 16, fig. 5; Pope-Hennessy 1965, no. 277; Toderi and Vannel Toderi 1996, no. 213.

EXHIBITED: Oklahoma City 1985a.

The bust of Christ with a cruciform halo is shown under the dove of the Holy Ghost, the sun, and the moon. This fine but partially cracked aftercast was made in the seventeenth or eighteenth century.



No. 146



No. 147

Rome(?), model late fifteenth century (cast eighteenth or nineteenth century)

147. Bust of Christ

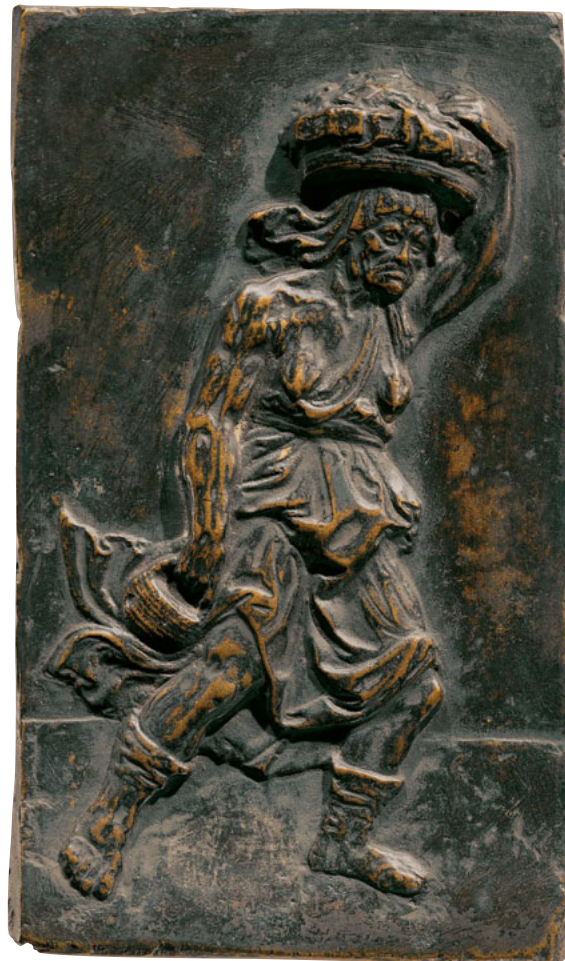
1975.1.1336

9.3 x 6.8 cm, wt. 179.49 g. Copper alloy with a silvered surface; pierced at the top; lead-plugged hole under the *INRI*-tablet. Inscribed on the tablet under Christ: *INRI*
Painted on the reverse: 75. Old label on the reverse: 53

PROVENANCE: Not established.

LITERATURE: See Toderi and Vannel Toderi 1996, no. 213.

The bust of Christ is shown with a cruciform halo. This late and crude cast is from the eighteenth or nineteenth century. It is a variation of No. 146.



No. 148

Italy(?), first half of the sixteenth century

148. Old beggar woman

1975.1.1328

14 x 8.3 cm, wt. 487.39 g. Copper alloy with brown patina under a worn layer of black lacquer or wax. Old number painted on the reverse: 81

PROVENANCE: Not established.

EXHIBITED: Tokyo 1977, no. 60; Oklahoma City 1985a.

The plaque depicts an old beggar woman carrying a bundle on her head and a basket in her hand. The pose has been modeled after traditional representations of *dovizia* (wealth), as on a print with Abundance or Ceres by Nicoletto da Modena from about 1507.¹

NOTE:

1. Bartsch 1984, pp. 190–91, no. 030.



No. 149

Italy or Spain, late sixteenth century

149. Mary Magdalen

1975.1.1358

9.9 x 6.9 cm, wt. 180.9 g. Copper alloy with gilt obverse and the reverse with a warm brown patina; a modern suspension loop is soldered to the top. Painted on the reverse: 41

PROVENANCE: Not established.

Mary Magdalen is shown kneeling and holding a crucifix. This object is a fine cast.



No. 150

Spain or Northern Italy, model sixteenth century (cast seventeenth century or later)

150. Saint Jerome praying

1975.1.1359

11.2 x 7 cm, wt. 148.45 g. Copper alloy with gilt obverse and reverse with reddish brown patina; integrally cast suspension loop at the top. Inscribed on the obverse on the pages of the book: *SI* (for *Sanctus Ieronymus*); painted on the reverse: 43

PROVENANCE: Not established.

The plaque depicts Saint Jerome in the wilderness, kneeling and holding a crucifix. A lion is at his feet. This aftercast has some loss of detail.

NORTHERN EUROPE

Nuremberg, model 1521–40 (possibly cast sixteenth century)

151. Katharina Volckamer

1975.1.1354

9.1 x 9 cm, wt. 150.5 g. Lead; pierced at the top.

PROVENANCE: Henry Oppenheimer, London; Oppenheimer sale, Christie's, London, 28 July 1936, no. 297, including two other plaquettes (this plaquette as "fine and rare"; for £40 to [John Hunt, London]). Acquired by Robert Lehman through Hunt from the Oppenheimer sale.

LITERATURE: See *Trésor de numismatique* 1841, pl. XLVI, no. 3; Habich 1929–34, vol. 1, pt. 1, nos. 298, 299, pl. XXXIX, 1, 2; Vienna–Munich 2011–12, no. 130.

EXHIBITED: Tokyo 1977, no. 66, ill.

This almost square plaquette shows the half-length portrait of Katharina Volckamer (died 1540) in a circular garland with four shields bearing the coats of arms of four Nuremberg families: Tetzl (upper left), Rieter (upper right), Wolf (lower left), and Volckamer (lower right). In 1521 Volckamer married Anton Tetzl (1487–1548), member of a prominent Nuremberg patrician family that had made its fortune in the mining industry. The plaquette originally was one of a pair, the counterpart representing Katharina's husband. It can safely be dated between 1521, the year of the couple's wedding, and 1540, the year of Katharina's death. The coats of arms represent those of Anton and Katharina, and Anton's former wives, Anna Rieter (died 1514) and Cordula Wolf (died 1521).

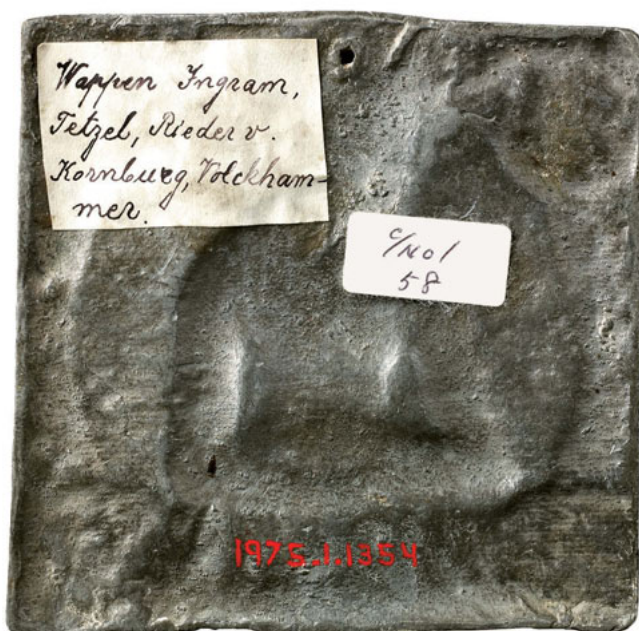
The most likely dates for the commission of the plaquettes are either 1524, when Anton was raised to the nobility, or 1534, the year in which he was elected as member (*Alter Genannter*) of the city council, the so-called *Kleiner Rat*. The maker of the plaquettes is not known, but was probably located in Nuremberg. This lead piece is a fine, possibly sixteenth-century aftercast of a bronze original. A very delicate pair in bronze is in the Museo Lázaro Galdiano, Madrid.¹

NOTES:

1. Museo Lázaro Galdiano, Madrid, 359, 360 (Vienna–Munich 2011–12, no. 130).



No. 151



No. 151, reverse

Augsburg, possibly Paul Hübner (active after 1582–1614), model ca. 1590–1600 (possibly cast seventeenth century)

152. Venus and Cupid

1975.1.1357

*9.8 x 7.7 cm, wt. 91.9 g. Copper alloy with a light brown patina under a dark lacquer patina; pierced at the top.

Painted on the reverse: 62. Label annotated on the reverse: C/No 157

PROVENANCE: Not established.

LITERATURE: See Bange 1923, p. 120, no. 2325, pl. 24; Falke 1927, p. 6, fig. 10; Ricci 1931, p. 297, no. 453; Pope-Hennessy 1965, no. 431; Weber 1975, no. 437.

EXHIBITED: Tokyo 1977, no. 67.

The plaquette depicts Venus and Cupid in a landscape, set in an oval, stylized wreath. Von Falke suggested Hübner as the possible author of this piece, an attribution that was accepted by Pope-Hennessy but was refuted by Weber.¹ The latter believed it to be an anonymous South German work, possibly from Augsburg and dating from the late sixteenth century. Other versions are in Florence (Museo Stefano Bardini), Lyon (Musée des Beaux-Arts), Munich (Bayerisches Nationalmuseum), and Paris (Musée du Louvre). This object is an early, possibly seventeenth-century, aftercast.

NOTE:

1. Falke 1927, p. 6; Pope-Hennessy 1965, no. 431; Weber 1975, no. 437.



No. 152



No. 152, reverse

Hans Andreas Anthoni (active 1616–50),
Augsburg, model ca. 1635 (cast mid-nineteenth
century or later)

153. Christ carrying the Cross

1975.1.1356

Diam. 5.7 cm, wt. 14.47 g. Gilt-silver electrotype. Mark on
the reverse: *ET* in a square; on the label: *L.56.31.37*

PROVENANCE: France, sometime between 1864 and 1893;¹
Henry Oppenheimer, London; Oppenheimer sale, Christie's,
London, 28 July 1936, lot 275, including another plaque (for
£15 to [John Hunt, London]). Acquired by Robert
Lehman through Hunt from the Oppenheimer sale.

LITERATURE: See Weber 1975, no. 784.

The plaque depicts Christ carrying the Cross. Exami-
nation by Richard E. Stone confirmed that the piece is an
electrotype and therefore must date from the mid-
nineteenth century or later.² The original composition by
Hans Andreas Anthoni may have been larger and subse-
quently cut down to the present circular shape. A silver
version of this plaque is in the Bayerisches National-
museum in Munich.³ The mark *ET* (*étranger*) is a Paris
import designation that was in use from 1864 to 1893.⁴

NOTES:

1. As indicated by the mark *ET* on the reverse; see Tardy 1966,
p. 187.
2. Richard E. Stone, conservator emeritus, Objects Conservation
department, The Metropolitan Museum of Art, oral com-
munication, 8 February 2008.
3. Weber 1975, no. 784.
4. Tardy 1966, p. 187.



No. 153



No. 153, reverse

Southern Netherlands (Antwerp?), model late sixteenth century (old cast)

154. Allegory of the Triumph of Poverty

1975.1.1352

*6.6 x 12.6 cm, wt. 197.34 g. Copper alloy with a natural brown to green patina; the reverse has remnants of solder. Inscribed on the obverse: *INOPIA UMI[litas] TIM[or]*; painted on the reverse: 63

PROVENANCE: Not established.

LITERATURE: See Molinier 1886, vol. 2, no. 664; E. W. Braun 1918, no. 109; Ricci 1931, no. 429, pl. CXX; Pechstein 1968, no. 251; Cleveland 1975, nos. 206–11; Weber 1975, no. 678.5; Toderi and Vannel Toderi 1996, no. 351.

The plaquette depicts the allegory of the Triumph of Poverty, with three women—Poverty (Inopia), Humility (Umilitas), and Fear (Timor)—sitting on a wicker cart drawn by two lean asses and accompanied by three other women, one in chains (Servitas), another carrying a heavy burden (Patientia), and the third behind the cart (Fragilitas). It is from a series of thirteen *trionfi* of the vicissitudes of human affairs.¹ The composition, as with some of the others, is based on engravings by Cornelis Cort after Maarten van Heemskerck of 1564 (see fig. 154.1).² The relatively large number of plaquettes

from the series extant in various collections suggests that they must have been quite popular. The Lehman plaquette and another version in The Metropolitan Museum of Art may be added to the eleven versions in public collections listed by Pechstein.³

Scholars disagree regarding the origin of the plaquettes, with both Germany and the Low Countries offered as possibilities. Given the inclusion of five of the plaquettes from this series in a Netherlandish cabinet from the early seventeenth century (Museo Civico, Brescia) and four in a possibly Netherlandish silver frame (The Wallace Collection, London), as well as their derivation from Netherlandish prints, an origin from the Low Countries is favored here.⁴ The piece is a fine old cast.

NOTES:

1. Weber 1975, no. 678.
2. Sellink and Leeftang 2000, vol. 2, no. 152.
3. Metropolitan Museum, 25.142.32 (Pechstein 1968, no. 252).
4. See Weber 1975, vol. 1, p. 299, vol. 2, pl. 175.



Fig. 154.1. Maarten van Heemskerck. *The Triumph of Want*, sixteenth century. The Metropolitan Museum of Art, New York, The Elisha Whittelsey Collection, The Elisha Whittelsey Fund (49.95.2371[6])



No. 154



No. 154, reverse



No. 155

Southern Germany or Northern Italy, model
third quarter of the sixteenth century (cast
late sixteenth or seventeenth century)

155. Battle scene

1975.I.1362

Diam. 9.1 cm, wt. 94.54 g. Copper alloy with a light brown patina. Painted on the reverse: 55.

PROVENANCE: Not established.

EXHIBITED: Tokyo 1977, no. 68.

This piece is the central decoration of a shield or the foot of a tazza, in the shape of a circular shield decorated with a continuous *all'antica* battle scene. Such imagery was particularly popular in sixteenth-century Southern Germany, as demonstrated by the prints of Hans Sebald Beham, Barthel Beham, and Jost Amman.¹ The high quality of this composition, with a remarkable variety of poses, suggests that the modeler was inspired by a detailed design (drawing or print) or by a larger model, possibly a shield. These scenes were often used to decorate dagger sheaths, helmets, gorgets, shields, and other forms of arms and armor.² The Lehman object is an old aftercast, possibly dating from the late sixteenth or seventeenth century.

NOTES:

1. See Bartsch 1978, p. 16, nos. 16–18, p. 62, no. 68, p. 63, nos. 69, 70.

2. See Mann 1962, nos. A239, A321; Weber 1975, nos. 301, 484, 555, 644; Gamber and Beaufort 1990, no. 106.



No. 155, reverse

Paulus van Vianen (ca. 1570–1613), Munich,
ca. 1596–1600

156. Self-sacrifice of Marcus Curtius

1975.I.1483

16.6 x 17.2 cm, wt. 361.26 g. Gilt copper alloy; incused cast, pierced. Painted in white on the reverse: 102

PROVENANCE: Not established.

LITERATURE: See Frederiks 1952, p. 122, no. 66H; Rijksmuseum 1952, no. 428; Weber 1975, no. 921.2; Ter Molen 1984, vol. 2, no. 71.

EXHIBITED: Oklahoma City 1985a.



No. 156

This plaquette depicts the self-sacrifice of Marcus Curtius, jumping, on horseback, into a gap at the Forum in Rome. The piece comprised part of a series of Roman histories, together with those of Horatius Cocles and Mucius Scaevola. Weber lists two versions in lead of the Marcus Curtius plaquette (Rijksmuseum, Amsterdam; Staatliche Kunstsammlungen, Kassel) and one in bronze (Bayerisches Nationalmuseum, Munich).¹ In 1952 the

entire series was ascribed to Adam van Vianen, but a later attribution to his brother Paulus, based on the stylistic similarities with his signed plaquette of Cadmus and the dragon, is more convincing.²

NOTES:

1. Weber 1975, nos. 921.1, 921.3.
2. Rijksmuseum 1952, no. 428; Ter Molen 1984, vol. 2, nos. 71, 74.

Follower of Arent van Bolten (ca. 1573–before 1633), Netherlands or Southern Germany, ca. 1625 (cast nineteenth or early twentieth century)

157. Virgin and Child with Saint John

1975.1.1355

14 x 13.9 cm, wt. 87.17 g. Gilt-silver electrotype. A maker's mark *B* and a double eagle(?) are in a hexagon on the obverse.

PROVENANCE: Henry Oppenheimer, London; Oppenheimer sale, Christie's, London, 28 July 1936, lot 279 (as "very fine"; for £8 to [John Hunt, London]). Acquired by Robert Lehman through Hunt from the Oppenheimer sale.

LITERATURE: See Frederiks 1952, nos. 109–21.

EXHIBITED: Paris 1957, no. 204; Cincinnati 1959, no. 490, ill.; Tokyo 1977, no. 64, ill.

A circular plaque surrounded by a laurel wreath shows Mary sitting under a tree, nursing the Infant Christ with Saint John standing to her left. He holds a cross and strokes a lamb at his feet. The scene is set against a rocky landscape with buildings and a bridge in the background. Examination by Richard E. Stone, conservator emeritus, Objects Conservation department, The Metropolitan Museum of Art, confirmed that this piece is an electrotype.¹ It was deliberately made to look like an authentic chased or cast plaquette, with extra silver soldered to the reverse, forming a zigzag test line intended to bolster the genuine character. The maker's mark has not been identified.

NOTE:

1. Oral communication, 8 February 2008.



No. 157



No. 157, reverse



No. 158

Southern Netherlands or Germany, second half of the sixteenth century

158. The Last Supper

1975.1.1361

6.6 x 10.7 cm, wt. 133.42 g. Copper alloy, the obverse gilt, the reverse with a reddish brown patina and remnants of solder in the corners. Painted on the reverse: 65

PROVENANCE: Not established.

LITERATURE: See Molinier 1886, vol. 2, no. 557; Ricci 1931, no. 322; Pope-Hennessy 1965, no. 421.

Germany, nineteenth century

159. Woman holding a falcon and a flower

1975.1.1353

4.1 x 3.4 cm, wt. 22.23 g. Gilt silver, remnants of solder on the reverse.

PROVENANCE: Henry Oppenheimer, London; Oppenheimer sale, Christie's, London, 28 July 1936, lot 298, including another silver plaque and a model of a seal (for £70 to [John Hunt, London]). Acquired by Robert Lehman through Hunt from the Oppenheimer sale.

This octagonal plaque was made in the nineteenth century in a Renaissance style.



No. 159



No. 160

Northern Europe, nineteenth century

160. Kneeling figure

1975.1.1360

9.3 x 5 cm, wt. 250.35 g. Copper alloy with a reddish brown patina. Painted on the reverse: 84

PROVENANCE: Not established.

This heavy cast is possibly a nineteenth-century adaptation of a standing figure of Saint John the Evangelist from a Crucifixion scene, or a kneeling donor.

Various Metalwork

ANDIRONS

France(?), model mid-sixteenth century
(possibly cast nineteenth century)

161–62. Pair of firedogs

1975.1.1469, 1470

No. 161 (1975.1.1469): H. 68 cm; No. 162 (1975.1.1470): H. 67.5 cm. Cast iron. The twin legs of each base are decorated with a scaly pattern and a pair of rosettes. The sides of each shaft have a cable border and the centers have the scaly pattern. At the top of the shafts is a small niche surmounted by a shell, in which stands a wild man holding a club on an unidentified coat of arms.

PROVENANCE: Not established.

The coarse casts were possibly made in the nineteenth century after a mid-sixteenth-century model. There is a repair to the hind leg on No. 161.



No. 161

No. 162

Workshop of Nicolò Roccatagliata(?) (model),
Venice, seventeenth century or later

163–64. Pair of andirons

1975.1.1387b, 1388b

Each: H. 125.5 cm. Copper alloy with a warm brown patina under a partly worn dark brown to black patina, cast in three segments. The base is formed by a winged mask framed in scrollwork and flanked by a pair of putti leaning backward against the scrolls. Above the mask is the head of a seraph. The second segment is triangular in plan, with three seated women holding baskets of fruit sitting on the corners and the three sides with scrollwork framing a caryatid figure. The top section of the pedestal is in the form of three dolphins with convoluted tails.

PROVENANCE: Baron Nathaniel von Rothschild (1840–1915), Vienna; [Rosenberg & Stiebel, New York]. Acquired by Robert Lehman through Rosenberg & Stiebel, along with Nos. 23–24 (1975.1.1387a, 1975.1.1388a), for \$3,000, in 1956.¹

LITERATURE: Szabo 1975, p. 63, no. 130; Kryza-Gersch 2001, p. 156, n. 30.

EXHIBITED: Paris 1957, no. 194.

These andirons, with their open bases of volutes and backward-leaning putti are stylistically reminiscent of the work of Roccatagliata. A pair of andirons in Munich, attributed to this Venetian sculptor, provides a variant of this type of base and has an almost identical mask adorning the baluster above.² Until about 1995 these andirons were surmounted by statuettes of Mars and Minerva (Nos. 23–24).

NOTES:

1. Rosenberg & Stiebel invoice dated 17 February 1956 (Robert Lehman Collection files).
2. Weihrauch 1967, fig. 202.



No. 163



No. 164

Workshop of Nicolò Roccatagliata(?) (model),
Venice, seventeenth century or later

165–66. Pair of andirons

1975.I.1405, 1406

No. 165: H. 92.5 cm; No. 166: H. 90.5 cm. Bronze, dark brown wax or lacquer patina. At the bases a pair of sphinxes flanks a central mask enclosed by a garland. A pair of putti, who originally held bows and arrows, is seated on the curling tails of the sphinxes. On each, a short baluster decorated with acanthus leaves carries the middle section. On the three sides of that segment there is scrollwork enclosing a nude male holding a sword, surmounted by seraphim heads. At the corners are putto-caryatid figures.

PROVENANCE: Not established.

LITERATURE: See Planiscig 1930, figs. 276, 277; Maclagan and Sitwell 1954, vol. 6, nos. 46, 47; Kryza-Gersch 2001; Berlin–Vienna–Venice 2003–4, p. 5, figs. 2, 3; Motture 2003, fig. 1.

EXHIBITED: Cincinnati 1959, no. 474; Oklahoma City 1985a.

These andirons are made of three separately cast sections. One is surmounted by Juno with her peacock (No. 165); the other with Jupiter and his eagle (No. 166). At least two pairs of firedogs with different bases but identical figures on top seem to exist—one formerly in the collection of Donà dalle Rose at the Villa Garzoni at Pontecasale,¹ the other in the former collection of Yves Saint Laurent and Pierre Bergé.² The Frick Collection, New York, houses a pair of bronzes of which only the female figure resembles the Juno.³

In 1934 and 1937, Robert Lehman was offered the pair of andirons formerly in the Donà dalle Rose and Sala collections by art dealer Arnold Seligmann, but he did not acquire them.⁴ The association of those andirons with Alessandro Vittoria dates from 1930.⁵ It was also published in the 1933 Sala sale catalogue and confirmed by Planiscig, according to a 1934 letter from Paul Byk of Arnold Seligmann to Robert Lehman: “Planiscig actually here gave marvelous letter for them definitely attributed to Alessandro Vittoria.”⁶ Whereas this association can no longer be justified, it remains clear that the two figures echo the style of that sculptor, but were made at least one generation later.

Although no identical bases have been found, separate motifs of the Lehman firedogs can be traced to various other Venetian works from the late sixteenth and early seventeenth centuries. The same seated putti, for instance, adorned a pair of firedogs formerly in the Kunstgewerbemuseum, Berlin (lost since World War II) and originally from the collection of Frederick the Great of Prussia,⁷ whereas comparable masks with surrounding garlands were included in a pair in the Victoria and Albert Museum, London, signed by Giuseppe de Levis from Verona,⁸ and in a pair attributed to Campagna in the Vok collection.⁹ However, the two female masks with their pronounced, half-closed eyes, straight noses, and protruding chins are close to the facial types of Roccatagliata.¹⁰ Similar seated putti and termlike putti also can be found in Roccatagliata’s repertoire.¹¹

NOTES:

1. Planiscig 1930, figs. 276, 277; later in the collection of Countess Sala (formerly Mrs. Edwin S. Bayer of New York); Sala sale, 19 May 1933, Galerie Charpentier, Paris, lot 55.
2. Sale, Christie’s, Paris, 17–20 November 2009, part 11, lot 282 (as Venetian aftercasts from the late eighteenth century).
3. Maclagan and Sitwell 1954, vol. 6, nos. 46, 47.
4. Paul M. Byk of Arnold Seligmann, Rey & Company, Paris and New York, to Robert Lehman, 19 November 1934 and 8 February 1937 (Robert Lehman Collection files).
5. Planiscig 1930, figs. 276, 277.
6. Sale, Sala collection, 19 May 1933, Galerie Charpentier, Paris, lot 55; letter dated 19 November 1934 (Robert Lehman Collection files). Planiscig’s attribution of the andirons to Vittoria was mentioned again by Byk in a letter to Robert Lehman of 8 February 1937 (Robert Lehman Collection files).
7. Weihrauch 1967, figs. 176, 177; Berlin–Vienna–Venice 2003–4, pp. 4, 5, and figs. 2, 3.
8. Motture 2003, fig. 1.
9. Padua 2004–5, nos. 23, 24.
10. See his documented Saint Stephen, Saint George, and the signed Madonna and Child (Kryza-Gersch 1998, fig. 196; Kryza-Gersch in Trent 1999, nos. 100–102) and an andiron in Florence (Planiscig 1921, fig. 666).
11. See Planiscig 1921, figs. 680, 684; Kryza-Gersch 1998, fig. 194; Trent 1999, no. 104 and p. 440, fig. 1.



No. 165

No. 166



No. 167

No. 168

Paris, second half of the nineteenth century

167–68. Pair of chenets

1975.1.1477, 1478

No. 167: H. 39.4 cm; No. 168: H. 41.3 cm. Gilt bronze, cast in two parts.

PROVENANCE: [Weiller, Paris, until 1956]; [Rosenberg & Stiebel, New York]. Acquired by Robert Lehman through Rosenberg & Stiebel for \$7,500 in November 1956.¹

This pair of chenets has Rococo ornaments with seated figures. At left is the commedia dell'arte character Arlecchino (Harlequin) with a castanet, and at right is a young woman playing a guitar. The chenets were cast after models dating from about 1740–50. The mixture of C-volutes, rocailles, and a dragon-wing ornament is unusual; it recalls designs by Alexis Peyrotte (1699–1769) from about 1745 and also of chenets by Jacques Caffieri (1678–1755), but it lacks the coherence of the latter's

abstract Rococo conceptions.² The guitar-playing figure is close in facial type and drapery style to the seated Chinese girl on a Parisian chenet from about 1760.³ The mediocre quality of the casting points to a nineteenth-century date of manufacture.

NOTES:

1. Robert Lehman to Hans Stiebel, November 12, 1956, and Stiebel to Lehman, November 13, 1956 (Robert Lehman Collection files).
2. See Ottomeyer and Pröschel 1986, vol. 1, nos. 2.4.3, 2.4.5, 2.9.1, 2.9.3. For a comparable pair, see New York 2008, p. 92, fig. 1.
3. See Ottomeyer and Pröschel 1986, vol. 1, no. 3.2.5.

MORTARS

France or Northern Italy(?), late fifteenth or early sixteenth century

169. Mortar

1975.1.1369

H. 7.1 cm, diam. 10.9 cm (rim). Copper alloy, with a grayish patina color, traces of green oxide on base.

PROVENANCE: Not established.

LITERATURE: See Launert 1990, fig. 199.

The exterior surface is divided into five sections by five herm caryatids, with seal-like ornaments in each section, two of which bear profile faces of a bearded man, the remaining ones respectively with the archangel Saint Michael weighing souls, a Gothic tabernacle with a head and a chalice, and a large four-petaled flower with two smaller rosettes.



No. 169

Alberghetti foundry, Venice, 1551–80
(model), (possibly cast in France, first half of
the nineteenth century)

170. Mortar

1975.I.1367

H. 21.3 cm, diam. 24.5 cm (rim). Copper alloy with a high content of tin, some lead, and no trace of zinc; the usual trace elements of iron, nickel, silver, and antimony are present, confirming that this is an alloy of fire-refined copper, certainly dating before about 1880;¹ dark brown patina. The top band, under the thin lip, consists of alternating foliated scrolls and *all'antica* vases, and the lower of acanthus leaves. The frieze of the central section of the mortar is decorated with garlands in the form of pairs of cornucopias festooned with trailing ribbons. The garlands hang from rings with alternating suspended bucrania and tassels. A stag and a griffin are alternately placed above each garland.

PROVENANCE: [Goldschmidt Galleries, New York]. Acquired by Philip Lehman through Goldschmidt Galleries for \$4,000 in July 1930.²

LITERATURE: Radcliffe, Baker, and Maek-Gérard 1992, p. 222; Motture 2001, p. 116, under no. 24. See Bode 1907–12, vol. 2, p. 14, pl. CXXIX (comparable pieces attributed to Alessandro Leopardi in the Kunstgewerbemuseum, Berlin); Launert 1990, figs. 218, 220; Motture 2001, pp. 96–98 (on the Alberghetti family).

EXHIBITED: Tokyo 1977, no. 36, ill.; Oklahoma City 1985a.

This footed, conical-shaped mortar has an upper section of the outer surface divided into two bands. The decoration is closely related to signed products from the Alberghetti foundry in Venice.³ The motifs of the cornucopias, the stag, and the suspended bucrania are found on a mortar in the Museo Nazionale del Bargello, Florence,⁴ signed by Giulio Alberghetti, director of the foundry between 1551 and 1572,⁵ and on a number of related bronze utensils convincingly attributed to the Alberghetti family by Motture.⁶ The Lehman mortar appears to be one of five identical works with only minor differences. The other versions are at the Louvre, Paris,⁷ The Metropolitan Museum of Art, New York,⁸ the Thyssen-Bornemisza collection,⁹ and Sotheby's, London, 9 July 1987, lot 71.¹⁰ Owing to their close relationship in dimensions, style, and facture, Radcliffe considered these as modern aftercasts "from a single mould taken from a hitherto unidentified original."¹¹ He subsequently accepted an earlier

dating of the Louvre mortar,¹² which thus could be the original. In view of the conical profile of the five identical mortars and the bell shape of the Bargello version, Radcliffe proposed that the conical type could represent a somewhat earlier phase in the production of the Alberghetti foundry.

If the four aftercasts, including the Lehman mortar, were produced in France in the first half of the nineteenth century, as Radcliffe suggested,¹³ it is remarkable that there is no consistency in alloy composition between the Lehman piece and the similar one in the Metropolitan Museum. Whereas the present work has a high tin content and a low level of lead, the Metropolitan's version has been cast in brass, a copper alloy with major levels of zinc, and only incidental amounts of tin.¹⁴

NOTES:

1. This information is based on a semi-quantitative X-ray fluorescence analysis provided by Richard E. Stone, conservator emeritus, Objects Conservation department, The Metropolitan Museum of Art, March 2009.
2. Goldschmidt Galleries invoice dated 24 July 1930 (Robert Lehman Collection files), which states that the mortar was "bought at Frankfurt a/Main."
3. Motture 2001, no. 17, and pp. 96–98, figs. 13–15.
4. Museo Nazionale del Bargello, Florence, no. 715.
5. Radcliffe, Baker, and Maek-Gérard 1992, p. 225, fig. 2.
6. Motture 2001, nos. 23, 24.
7. Migeon 1904, no. 38.
8. Metropolitan Museum, 1982.60.111 (ex coll. Jack and Belle Linsky; Metropolitan Museum of Art 1984, no. 64).
9. Radcliffe, Baker, and Maek-Gérard 1992, no. 37.
10. *Ibid.*, p. 222; Motture 2001, p. 116.
11. Radcliffe in Radcliffe, Baker, and Maek-Gérard 1992, p. 223.
12. See Motture 2001, p. 115.
13. Radcliffe in Radcliffe, Baker, and Maek-Gérard 1992, p. 225.
14. This information is based on a semi-quantitative X-ray fluorescence analysis provided by Richard E. Stone, March 2009.



No. 170



No. 171

Spain or Morocco(?), eighteenth or nineteenth century, after a fifteenth-century model

171. Mortar

1975.1.1363

H. 9.1 cm, diam. 9.3 cm (rim). Copper alloy, light olive-green to brown patina.

PROVENANCE: Not established.

LITERATURE: See Pechstein 1968, no. 50; Launert 1990, fig. 182; Avery 1998, no. 36.

The facture of this eight-sided mortar decorated with projecting vertical ribs, with a pair of square handles suggests a relatively late date, possibly from the eighteenth or nineteenth century. It could have been made in Morocco in Northern Africa, where a production of mortars in fifteenth-century Iberian style seems to have existed.



No. 172

Spain or Morocco(?), nineteenth century, after a sixteenth-century Iberian model

172. Mortar

1975.1.1364

H. 9.6 cm, diam. 7.3 cm (rim). Copper alloy, pale olive color.

PROVENANCE: Raoul Tolentino, New York(?). Probably acquired from the Tolentino sale, American Art Association, New York, 21–27 April 1920, lot 244.

LITERATURE: See Launert 1990, fig. 182.

This mortar with a pear-shaped body is decorated with projecting vertical ribs and a short neck encircled by four lines. The regular pattern of damages on the exterior suggests the intention of adding an old and worn appearance.

Italy(?), nineteenth century, after a sixteenth-century Italian model

173. Mortar

1975.1.1365

H. 7.8 cm, diam. 9.8 cm (rim). Copper alloy, dark patina.

PROVENANCE: Mrs. Albert E. Goodhart, New York. Bequeathed by Mrs. Goodhart to Robert Lehman in August 1952.

This mortar with a heavily worn, repeating design around the middle is probably one of the “Four Assorted Italian Bronze and Brass Motars [*sic*]” that Duveen Brothers

removed from the apartment of Mrs. Albert E. Goodhart, Robert Lehman’s aunt, after her death in 1952.¹ It is a nineteenth-century aftercast after an old, worn original.

NOTE:

1. See Duveen Brothers Records, 1876–1981, Getty Research Institute, Los Angeles, series 11.1, Papers Regarding Major Art Collectors, box 478 (microfilm, reel 333, Thomas J. Watson Library, The Metropolitan Museum of Art).



No. 173



No. 174

Italy, nineteenth or twentieth century, after a sixteenth-century Tuscan model

174. Mortar

1975.1.1370

H. 7.8 cm, diam. 12.4 cm (rim). Copper alloy with light brown patina. The exterior is decorated with four masks of bearded men divided by simple flanges.

PROVENANCE: Mrs. Albert E. Goodhart, New York. Bequeathed by Mrs. Goodhart to Robert Lehman in August 1952.

This is probably one of the “Four Assorted Italian Bronze and Brass Motars [*sic*]” that Duveen Brothers removed from the apartment of Mrs. Albert E. Goodhart, Robert Lehman’s aunt, after her death in 1952.¹

NOTE:

1. See Duveen Brothers Records, 1876–1981, Getty Research Institute, Los Angeles, series 11.1, Papers Regarding Major Art Collectors, box 478 (microfilm, reel 333, Thomas J. Watson Library, The Metropolitan Museum of Art).



No. 175

Italy, nineteenth or twentieth century, after a sixteenth-century Tuscan model

175. Mortar

1975.1.1371

H. 7.9 cm, diam. 11.5 cm (rim). Copper alloy with dull brown patina and deposits of light brown investment clay.

PROVENANCE: Mrs. Albert E. Goodhart, New York. Bequeathed by Mrs. Goodhart to Robert Lehman in August 1952.

This mortar decorated with four Medusa heads separated by simple flanges is probably one of the “Four Assorted Italian Bronze and Brass Motars [*sic*]” that Duveen Brothers removed from the apartment of Mrs. Albert E. Goodhart, Robert Lehman’s aunt, after her death in 1952.¹

NOTE:

1. See Duveen Brothers Records, 1876–1981, Getty Research Institute, Los Angeles, series 11.1, Papers Regarding Major Art Collectors, box 478 (microfilm, reel 333, Thomas J. Watson Library, The Metropolitan Museum of Art).



No. 176

Italy or Spain, nineteenth century

176. Mortar

1975.1.1423

H. 8.1 cm, diam. 11.1 cm (rim). Reddish copper alloy with dull brown to pale green patina.

PROVENANCE: Mrs. Albert E. Goodhart, New York. Bequeathed by Mrs. Goodhart to Robert Lehman in August 1952.

This mortar of plain, bell-shaped form on a flat stepped base is probably one of the “Four Assorted Italian Bronze and Brass Motars [*sic*]” that Duveen Brothers removed from the apartment of Mrs. Albert E. Goodhart, Robert Lehman’s aunt, after her death in 1952.¹

NOTE:

1. See Duveen Brothers Records, 1876–1981, Getty Research Institute, Los Angeles, series 11.1, Papers Regarding Major Art Collectors, box 478 (microfilm, reel 333, Thomas J. Watson Library, The Metropolitan Museum of Art).



No. 177

Italy or Germany, nineteenth century

177. Mortar

1975.1.1366

H. 9.7 cm, diam. 10.6 cm (rim). Copper alloy with warm brown patina. Inscribed on the foot: *B.M*

PROVENANCE: Not established.

This mortar is decorated with a frieze of grotesque masks and stylized palmettes under garlands; a band of acanthus leaves is under the rim. The lack of wear and the crude facture corroborate the late dating.

CANDLESTICKS

Andrea di Alessandri, called Il Bresciano (active in the third quarter of the sixteenth century), Venice, ca. 1565

178–79. Altar candlesticks

1975.1.1382, 1383

Each: H. 62 cm. Copper alloy with a thick black varnish patina. The bases consist of three winged sphinxes supporting a separately cast triangular segment, decorated with medallions containing a radiating dove of the Holy Spirit. The shafts of each are divided into three sections; the lowest is a partly gadrooned squat baluster around which three winged putti dance; the middle is a baluster with acanthus leaves around which three virtues—Fortitude, Temperance, and Justice—are arranged; and the uppermost is a slender section with applied female caryatids, supporting a wide gadrooned dripping pan with garlands and winged herms.

PROVENANCE: Lord Swansea, Singleton Abbey, Wales; Swansea sale, 13–19 October 1919 (sale held at Singleton Abbey), lot 615 (for £735); [Duveen Brothers, New York]. Acquired by Philip Lehman through Duveen for \$23,000 in December 1920.¹

EXHIBITED: Oklahoma City 1985a.

These altar candlesticks, each cast in six separate segments around an iron rod and fixed to a triangular bronze plinth, are decorated with figures of Virtues and female caryatids. Three pairs of nearly identical candlesticks—graded in height—are in the church of Santa Maria della Salute, Venice. They have been convincingly attributed by Avery to Andrea di Alessandri from Brescia, a master founder documented in Venice in the 1560s.² Certain elements—notably their triangular-shaped bases with sphinxes and the arrangement of the Virtues—recall

the large signed candelabrum that “Il Bresciano” made for the same church, as Avery has argued.³ Although the inclusion of the Holy Spirit in the decoration indicates that the Lehman candlesticks were intended for use on an altar, there is no reason to assume that they once belonged to the ensemble in Santa Maria della Salute. Corresponding closely in height and iconography with the medium-size set in the Venetian church, they would merely double the other pair.⁴ It is more likely that Andrea di Alessandri or his workshop cast this apparently successful model for other churches as well.

NOTES:

1. Duveen Brothers invoice dated 18 December 1920 (Robert Lehman Collection files): “A Pair of Old Italian Bronze Pricket Candlesticks. Surrounded by mythological figures. By Alessandro Vittoria. From the Collection of Lord Swansea, Singleton Abbey.” See also Duveen Brothers Records, 1876–1981, Department of European Paintings, The Metropolitan Museum of Art, Client Summary Book (microfilm, reel 421, Thomas J. Watson Library, The Metropolitan Museum of Art).
2. Avery 2003, pp. 53–57 and figs. 17–19.
3. *Ibid.*, p. 50.
4. The height of the pair in Santa Maria della Salute, Venice, is 63.5 centimeters.



No. 178

No. 179

Venice, ca. 1600 or later

180–83. Four candlesticks

1975.1.1374–77

Each: H. 26.7 cm. Copper alloy with a dull patina varying from a reddish to olive green color. The figure stands on a circular plinth and is screwed on a separately cast triangular base formed of scrollwork and acanthus leaves. On each corner of the base is a hippocampus, and on each side a winged putto head.

PROVENANCE: Nos. 180–81 (1975.1.1374–1975.1.1375): Mr. and Mrs. Albert E. Goodhart, New York. Bequeathed by Mrs. Goodhart to Robert Lehman in August 1952.¹ Nos. 182–83 (1975.1.1376–1975.1.1377): [Jacques Seligmann & Company, Paris and New York];² Rita Lydig, New York; Lydig sale, American Art Association, New York, 4 April 1913, lot 56 (to [Duveen Brothers]); [Duveen Brothers, New York]. Acquired by Philip Lehman through Duveen for \$5,600 in December 1920.³

LITERATURE: Nos. 180–81: See Planiscig 1924, no. 182; Planiscig 1942, p. 14, nos. 21, 22, fig. 13; Weihrauch 1956, no. 127; Cessi 1960; Pechstein 1968, nos. 105, 106. Nos. 182–83: Valentiner 1913, no. 36 (as by Jacopo Sansovino). See Planiscig 1924, no. 182; Planiscig 1942, p. 14, nos. 21, 22, fig. 13; Weihrauch 1956, no. 127; Cessi 1960; Pechstein 1968, nos. 105, 106.

EXHIBITED: No. 180: Oklahoma City 1985a; New York 1989. No. 181: New York 1989. No. 182: New York 1989; New York 1994. No. 183: Tokyo 1977, no. 39 (as by the workshop of Alessandro Vittoria), ill.; New York 1994.

These four candlesticks are each shaped as a putto, nude except for strands of drapery around the middle, who supports an urn-shaped candleholder. Although seemingly a set of four, the pieces were originally two separate pairs with disparate provenances. Three are cast from the same models for the base and putti, differing only in the chased details. One putto has a distinct stance of the legs, no *cache-sex*, and a more frontally directed head, but is in every other aspect similar to the other three.

Apart from Valentiner's unconvincing attribution to Jacopo Sansovino (1486–1570),⁴ putti of this type are generally associated with Alessandro Vittoria (1525–1608) or his workshop. The putti are close relatives of the young boys on the large candelabrum in San Stefano, Venice, dated 1577 and attributed to Andrea de Alessandri, called Il Bresciano.⁵ The model of that candlestick has been tentatively attributed by Planiscig to Alessandro Vittoria.⁶ A copy was cast in 1617, at

which time separate models of the putti may have been taken for various purposes. The Lehman candlesticks thus seem to reflect a sixteenth-century prototype from a workshop operating under the influence of Vittoria or his circle, but were possibly reissued after 1617. On the basis of their coarse casting, the addition of a *cache-sexe*, and the illogical combination of these putti with hippocampi, a late, possibly nineteenth-century manufacturing date of the Lehman candlesticks should be taken into consideration.

Similar candlesticks were in the former collection of Eduard Simon in Berlin.⁷ The Kunstgewerbemuseum, Berlin, possesses a pair of putti of the type without *cache-sexes*.⁸ Two of the present candlesticks—both with *cache-sexes*—were among the objects removed from the apartment of Mrs. Albert E. Goodhart, Robert Lehman's aunt, by Duveen Brothers after her death in 1952.⁹ The other two are documented as works of art that Philip Lehman acquired from Duveen Brothers.¹⁰

NOTES:

1. See Duveen Brothers Records, 1876–1981, Getty Research Institute, series 11.1, Papers Regarding Major Art Collectors, box 478 (microfilm, reel 333, Thomas J. Watson Library, The Metropolitan Museum of Art).
2. Sale, Rita Lydig collection, American Art Association, New York, 4 April 1913, lot 56.
3. Duveen Brothers invoice dated 18 December 1920: "A Pair of Old Italian Bronze Candlesticks. By Jacopo Sansovino (1486–1570). Ex Lydig Sale" (Robert Lehman Collection files). See also Duveen Brothers Records, 1876–1981, Department of European Paintings, The Metropolitan Museum of Art, Client Summary Book (microfilm, reel 421, Thomas J. Watson Library).
4. Valentiner 1913, no. 36.
5. Planiscig 1921, fig. 557; Trent 1999, p. 383.
6. Planiscig 1921, p. 514 and fig. 557.
7. Sale, Paul Cassirer and Hugo Helbing, Berlin, 10–11 October 1929, part 1, lots 82, 83.
8. Pechstein 1968, nos. 105, 106.
9. See note 1 above.
10. See note 3 above.



No. 180



No. 181



No. 182



No. 183

Venice, ca. 1600 or later

184–85. Pair of candlesticks

1975.1.1378, 1379

No. 184: H. 17.3 cm; No. 185: H. 17 cm. Copper alloy with a reddish to brown patina and remnants of a black lacquer patina. The vase-shaped candle socket is decorated with three putto masks, each set within an oval cartouche, and three scrolled handles. The socket is mounted on a circular base with three grotesque masks, supported by three winged sphinxes. A pouch hangs between the tips of their wings.

PROVENANCE: Henry Goldman, New York; Goldman sale, Parke-Bernet Galleries, New York, 28 February 1948, lot 61. Acquired from the Goldman sale.

LITERATURE: See Bode 1904; *Collection Rodolphe Kann* 1907, no. 55; Bode 1910, vol. 2, no. 200, pl. CXXXVII (as by Alessandro Vittoria); Bode 1913, no. 268 (as by an unidentified Venetian artist); Planiscig 1923, no. 65 (as by Nicolò Roccatagliata); Valentiner 1926, no. 30 (as by Roccatagliata); Pope-Hennessy 1965, no. 486 (as by Roccatagliata); Pechstein 1968, no. 90; Schloss Schallaburg 1976, no. 121 (as Venetian); Eberle 1996, p. 70 (as Veronese).

EXHIBITED: Tokyo 1977, no. 38, ill.; Oklahoma City 1985a.

Candlesticks of this type are representative products of the many anonymous foundries active in and around Venice about 1600 and later, where the styles and models of prominent cinquecento sculptors like Vittoria and Roccatagliata were repeated well into the seventeenth century. Several other versions of this class of candlestick are known, with minor variations: National Gallery of Art, Washington, D.C. (former collection Samuel H. Kress); Grassi Museum, Leipzig; former collection J. Pierpont Morgan, New York; former collection Clarence H. Mackay, New York; former collection Rodolphe Kann, Paris; former collection Alfred and Otto Beit;¹ Sotheby's, New York, 12–15 January 1991, lot 65 (a pair with similar bases, but different vase-shaped nozzles, as manner of Roccatagliata). The three sphinxes appear on the base of an inkstand in the former collection of Castiglioni.²

NOTES:

1. Sale, Christie's, London, 7 December 2006, lot 180 (as by the workshop of Roccatagliata).
2. Planiscig 1927, fig. 665.



No. 184

No. 185

Venice(?), nineteenth century, in late cinquecento Venetian style

186–87. Pair of candlesticks

1975.1.1384, 1385

Each: H. 123.2 cm. Copper alloy with a deep green to black patina. Above the sphinxes is an urn-shaped section against which rest three putti with folded arms and bowed heads. The central shafts are divided into four sections, the lowest a series of demi-figures alternating with gadroons; the second with three putti bearing lamps on their shoulders; the third with a series of demi-figures resting their scrolled tails on a gadrooned bowl; and the fourth with caryatids topped by three rungs and a wide dripping pan.

PROVENANCE: Not established.

These candlesticks are supported by three winged sphinxes with tails terminating in acanthus scrolls. The eclectic and inconsistent style of the candlesticks, combining

elements from the repertoire of late cinquecento Venetian bronzes (for instance, the three putti on the middle section are after Alessandro Vittoria) with later styles, points to a nineteenth-century date. This supposition is corroborated by other features, like the horror vacui attention to detail, the overly elaborated application of different motifs, especially in the upper sections, the superficial chemical patina, and the modern construction. In facture they are close to No. 192. In the church of San Stefano, Venice, there are two similar candlesticks, one of which is attributed to the circle of Vittoria; the other is thought to be a seventeenth-century copy.¹



No. 186



No. 187

Workshop of Nicolò Roccatagliata (ca. 1560–ca. 1636) or his son Sebastiano Nicolini (active after 1614), Venice, first half of the seventeenth century or later

188–89. Pair of candlesticks

1975.1.1380, 1381

Each: H. 57.5 cm (excluding prickets). Copper alloy, with a black lacquer or wax patina. On the sides between the feet are three oval medallions that successively depict a saint, a crucifix on a three-lobed mount, and an unidentified coat of arms. Attached to the lowest section of the baluster are three single-footed, winged caryatids. Above them, on an urn-shaped section, are three seated putti who support the slender baluster segments above, decorated with palmettes and grotesque caryatids, and the gadrooned dripping pan.

PROVENANCE: [Arnold Seligmann, Rey & Company, Paris and New York]. Acquired by Philip Lehman through Arnold Seligmann, Rey & Company for \$12,000 in January 1917.¹

LITERATURE: Szabo 1975, p. 76, no. 129. See Planiscig 1921, figs. 661, 662.

EXHIBITED: Paris 1957, no. 195; Cincinnati 1959, no. 481, ill.

These candlesticks are on tripod bases formed by three scrolls, on each of which reclines a putto. A number of features recall the style of the Genoese sculptor Nicolò Roccatagliata, active in Venice in the late sixteenth and early seventeenth centuries, in particular of his large candelabra and sconces in the church of San Giorgio Maggiore, Venice (1594–96).² The similarities are expressed in the large bracket-shaped feet, the putto type, the motif of the supporting putti, the cherub masks, and the large rosettes on the top section balusters. However, the Lehman candlesticks lack the sense of lightness, balance, and openwork design of Roccatagliata's documented work. It is therefore possible that they belong to a later stage in his career or, more likely, to that of his son and collaborator Sebastiano Nicolini, whose candelabra for the Cappella del Rosario in the church of Santissimi Giovanni e Paolo, Venice (1631–33), also share many features with the Lehman pair.³

NOTES:

1. Arnold Seligmann, Rey & Company invoice dated 22 January 1917 (Robert Lehman Collection files), which states: "Each of the candlesticks is formed by a high stem and a tripod base, and is entirely and richely [*sic*] chased.— They are decorated with personages [*sic*], heads of cherubs, angels, foliage, palmettes, etc."
2. Planiscig 1921, figs. 661, 662; Kryza-Gersch 1998, figs. 194, 195.
3. Kryza-Gersch 1998, fig. 206.



No. 188



No. 189

Veneto(?), seventeenth century or later

190–91. Pair of candlesticks

1975.1.1403, 1404

Each: H. 125 cm (excluding pricket). Copper alloy, black patina. On each, two of the shields are blank and the third contains an urn on a pedestal. The shafts are formed of three slender, vase-shaped balusters supporting the dripping pan and nozzle.

PROVENANCE: Acquired by 1919, probably by Philip Lehman.

LITERATURE: Odom 1918–19, vol. 2, p. 34, fig. 35.

These large candlesticks on triangular bases are decorated with winged sphinxes on the corners and blank oval shields on the three sides. There is a marked difference in casting quality between the bases and shafts, suggesting that they originally did not belong together.

NOTE:

1. Planiscig 1921, p. 514, fig. 557.



No. 190



No. 191

Venice(?), nineteenth century, possibly cast by S. Bitti

192. Candlestick

1975.I.1407

H. 67 cm (excluding pricket). Copper alloy, with dark green to black patina. The base is triangular with concave sides and stands on three bun feet. Inscribed on its bottom with a chisel: *T BITTI* (see detail ill.). The baluster is formed by ten sections held together by an iron shaft running through their centers. Three winged caryatids who wear tunics and have hairy paws constitute the foot of the shaft. Between them are three escutcheons. The lower section of the shaft is decorated with putti heads and garlands. At the middle there are three angels with hands clasped in prayer. Around the remainder of the shaft are entwined vines, with a gadrooned dripping pan on top. Monogram on escutcheon: *SB*

PROVENANCE: Not established.

The eclectic and inconsistent style of this candlestick with figures of caryatids and putti, including Renaissance-style elements (the top section and dripping pan) as well as later motifs (the cannelured column and praying angels), the fake coat of arms, and the superficial chemical patina, point to a nineteenth-century date. The monogram *SB* on one of the escutcheons could be a playful reference to the name of the caster, possibly S. Bitti.



No. 192



No. 192, bottom

Southern Netherlands or Germany,
seventeenth century

193–94. Pair of altar candlesticks

1975.I.1447, 1448

No. 193 (1975.I.1447): H. 60 cm (excluding pricket);
No. 194 (1975.I.1448): H. 60.5 cm (excluding pricket).
Brass.

PROVENANCE: Not established.

LITERATURE: See Jarmuth 1967, figs. 224, 225; Baur 1977,
fig. 77.

According to Jarmuth, candlesticks of this shape were
widespread in Central Europe, but Baur attributes simi-
lar types to the Southern Netherlands.¹

NOTE:

1. See also Nos. 195–96, 197–98, and 207–8.



No. 193

No. 194

Southern Netherlands or Germany,
seventeenth century

195–96. Pair of altar candlesticks

1975.I.1449, 1450

Each: H. 31.5 cm (excluding prickets). Brass.

PROVENANCE: Not established.

LITERATURE: See Jarmuth 1967, figs. 224, 225; Baur 1977,
fig. 77.

The dripping pan of No. 195 and the pricket of No. 196
are modern replacements.



No. 195



No. 196



No. 197

No. 198

Southern Netherlands or Germany,
seventeenth century

197–98. Pair of altar candlesticks

1975.1.1451, 1452

Each: H. 66 cm (excluding pricket). Brass.

PROVENANCE: Mrs. Albert E. Goodhart, New York.
Bequeathed by Mrs. Goodhart to Robert Lehman in August
1952.

LITERATURE: See Jarmuth 1967, figs. 224, 225; Baur 1977,
fig. 77.

This pair of candlesticks was listed among the objects that were removed by Duveen Brothers from the apartment of Mrs. Albert E. Goodhart, Robert Lehman's aunt, after her death in 1952.¹

NOTE:

1. See Duveen Brothers Records, 1876–1981, Getty Research Institute, Los Angeles, series 11.1, Papers Regarding Major Art Collectors, box 478 (microfilm, reel 333, Thomas J. Watson Library, The Metropolitan Museum of Art).

The Netherlands or England(?), nineteenth century

199–200. Pair of candlesticks

1975.I.1453, 1454

Each: H. 26.5 cm. Brass with dull natural patina.

PROVENANCE: Not established.

These candlesticks unsuccessfully combine elements from two different types: the stem, formed by four clustered pillars, is typical of square “Huguenot” candlesticks

from France, the Low Countries, and England from the second half of the seventeenth century.¹ The circular base and dripping pan have been derived from a somewhat earlier type of candlestick, but they appear of a relatively late date (nineteenth century).

NOTE:

1. See E. Koldewey 2001, nos. 46–48.



No. 199

No. 200

France or Northern Spain, fifteenth century

201–2. Pair of candlesticks

1975.1.1461, 1462

Each: H. 140.5 cm (without pricket). Wrought iron. Three double curved feet. The shaft is divided into two sections by a bulge in the middle. Three double scrolls support a decorative band around the top, pierced with circular motifs and decorated with hanging oak-leaf motifs.

PROVENANCE: Not established.

LITERATURE: See Baur 1977, fig. 41; Valencia 2007, nos. 65, 66 (two Catalan examples).

The dripping pans with nozzles, decorated with a checkered a jour band, were removed for adaption to electric wiring.¹

NOTE:

1. See archival photographs in the Robert Lehman Collection files.



No. 201

No. 202

France(?), eighteenth century(?)

203. Candlestick

1975.1.1459

H. 149 cm. Wrought iron. This candlestick on three legs has a shaft divided into three sections by two protruding members. The top protrusion is decorated with a palmette design. The rim of the dripping pan is divided into pointed members with rosette decorations.

PROVENANCE: Not established.



No. 203

France(?), eighteenth century(?)

204. Candlestick

1975.1.1460

H. 150 cm. Wrought iron. This candlestick on three legs has a shaft divided into three sections by two protruding members. The top protrusion is decorated with a palmette design. The rim of the dripping pan is divided into pointed members with rosette decorations.

PROVENANCE: Not established.



No. 204



No. 205



No. 206

Paris, ca. 1745–60 or nineteenth century

205–6. Pair of candelabra

1975.1.1475, 1476

No. 205: H. 25.1 cm (excluding upper section) and 40.5 cm; No. 206: H. 25.2 cm (excluding upper section) and 40.2 cm. Gilt bronze. The base of each, supported by three leaf-shaped feet, is formed of three asymmetrical C-volutes surrounding an elaborate rocaille; the stem consists of three C-volutes, spiraling upward and divided by groups of shells, flowers, and a fantastic bird or winged dragon. The nozzle rests on a hexagonal ring and has C-volutes, rocailles, and a blank cartouche. The upper sections are made of two spiraling flower branches and a small branch ending in a pomegranate.

PROVENANCE: [Rosenberg & Stiebel, New York]. Acquired by Robert Lehman through Rosenberg & Stiebel for \$5,250 in December 1955.¹

These candelabra have separate, two-branched upper sections. The design is somewhat hybrid: whereas the base and stem seem to have been inspired by Juste-Aurèle Meissonnier (1695–1750),² the upper sections are in a slightly later, vegetative Rococo style, more in common with the work of Jean-Claude Duplessis le père (1695–1774) or François-Thomas Germain (1726–1791).³ This difference demonstrates that the upper sections were added at a later date. The candlesticks may have been cast after a silver model with detachable nozzle, explaining the presence of the nonfunctional hexagonal connection between nozzle and stem. Whereas the mixed

character of these objects suggests a nineteenth-century date, the originality of the design and the high quality of the casting and chasing point to a manufacture in the mid-eighteenth century. No. 206 has been broken and repaired.

NOTES:

1. Rosenberg & Stibel invoice dated 12 December 1955 (Robert Lehman Collection files).
2. See Fuhring 1999, pp. 214–20, no. 49, pp. 318–21, nos. 14–16, pp. 350–53, nos. 76–80.
3. See Ottomeyer and Pröschel 1986, vol. 1, nos. 2.II.I7, 2.II.21, 2.II.24.

Europe, nineteenth century(?), in seventeenth-century Flemish or German style

207–8. Pair of candlesticks

1975.I.1481, 1482

Each: H. 50 cm (excluding pricket). Copper alloy of reddish tone.

PROVENANCE: Not established.

The coarse casts with deliberate damages suggest a possible date of the nineteenth century.



No. 207

No. 208

CHANDELIERS

Southern Netherlands, Dinant(?), ca. 1450–70

209. Chandelier with tabernacle (*Kapellenkrone*)

1975.1.1422

H. 113.5 cm, l. of long branches 36.8 cm, l. of short branches 11.4 cm. Brass. In the center, the Madonna stands on a four-stepped circular podium beneath a Gothic tabernacle carried by six piers. Her right hand holds a scepter and her left is outstretched. The pinhole in her left hand indicates that it originally held an object, possibly the infant Christ or an orb. The roof of the tabernacle is decorated with six rows of eight cusps. The lower section of the stem of the chandelier consists of a funnel-shaped section decorated with incised scrollwork and eight rows of seven cusps. It terminates in a lion's mask holding a ring in its mouth. The chandelier has eight S-shaped long branches, round in cross section, and decorated with quadripartite leaves. There is also a short branch holding a candleholder fastened to each of the tabernacle's piers. Tubes for electrical wiring have been applied to all the branches.

PROVENANCE: Jean-Baptiste Carrand (1792–1871), Lyon; Maurice Chabrières-Arlès, Oullins, until 1903; [Duveen Brothers, New York]. Acquired by Philip Lehman through Duveen for \$4,800 in January 1917.¹

LITERATURE: Migeon 1905, p. 14, ill. See Ghent 1961, pp. 53–54 and no. 57 (comparable piece from St. John's Cathedral at 's Hertogenbosch); Meyer 1961; Ter Kuile 1986, no. 170.

The branches and shaft of the chandelier have been correspondingly numbered with a system of drill holes. The branches and nozzles are similar in shape to those of a large tabernacle-chandelier from the church of Saint James at The Hague and now in the Rijksmuseum, Amsterdam.²

NOTES:

1. Duveen Brothers invoice dated 15 January 1917 (Robert Lehman Collection files).
2. Ter Kuile 1986, no. 170.



No. 209

F. Ring, Munich, ca. 1875 after a dinanderie model from the Southern Netherlands, ca. 1450

210. Chandelier with tabernacle (*Kapellenkrone*)

1975.1.1421

H. 106 cm, l. of long branches 41 cm, l. of short branches 19 cm. Brass. The central shaft consists of a tabernacle carried by six piers under which stands the Madonna holding the Child in her left hand and an orb in her right. The tabernacle is crowned by a four-part foliate ornament, soldered to the stem. Beneath the tabernacle is a funnel-shaped segment, decorated with six rows of cusps and terminating in an animal mask with a ring in its mouth. Alternately arranged around the tabernacle are six long and six short branches. The latter are decorated with foliage. Along the bottom edge of the long branches is a series of arcs of which every other is decorated with a tripartite leaf. On top of the flat curving long branches are palmettes flanked by pairs of dragons. Three of the palmettes alternately support huntsmen or kneeling stags. Tubes for electrical wiring have been applied to all the branches. The branches and shaft have been correspondingly numbered with a system of small drill holes or punch marks.

PROVENANCE: George Blumenthal, Paris; [French & Company, New York]. Acquired by Robert Lehman through French & Company for \$450 in November 1946.¹

LITERATURE: Alexandre 1928, p. 148, ill. See Meyer 1961; Wechsler-Kümmel 1962, fig. 93; Jarmuth 1967, pp. 96–108.

The Lehman piece is similar in style to three other chandeliers, all from German-speaking countries.² Meyer considers them products from the Dinant region, dating from the middle of the fifteenth century. All three have the tabernacle structure in common, the four-part foliate ornament on top, and the decoration of the branches with stags, hunters, and dragons. Of these four the present chandelier makes a somewhat crude impression;

moreover, in the way the branches are attached to the central section it differs from the other three, which make use of small decorative pegs.³ These factors underscore the idea that the Lehman chandelier is a nineteenth-century cast after the one at Regensburg or Murau. Meyer reported that the Munich foundry F. Ring had copies cast of the Regensburg chandelier in or about 1875, which also have a less refined finish and a simpler attachment system of the branches.⁴ Examples of these products by Ring are in the Kunstgewerbemuseum, Berlin,⁵ and in the Bayerisches Nationalmuseum, Munich.⁶

The nineteenth-century manufacture is confirmed by the invoice of French & Company: “One chandelier, copy of a fine Gothic example. This was in the Paris collection of the late George Blumenthal. He purchased it as an old chandelier but it is of the 19th century.”⁷

NOTES:

1. French & Company invoice dated 14 November 1946 (Robert Lehman Collection files).
2. Rathaus at Regensburg, now in the City Museum (Meyer 1961, fig. 11; Wechsler-Kümmel 1962, fig. 93; Jarmuth 1967, figs. 83, 286); the church of Murau in Austria (Meyer 1961, fig. 12); and one from the church of Stans in Switzerland (Meyer 1961, figs. 1–5).
3. Meyer 1961, p. 167.
4. *Ibid.*, p. 181, nn. 20, 21.
5. Lüer 1903, fig. 2.
6. Bayerisches Nationalmuseum, Munich, 2862 MA.
7. French & Company invoice dated 14 November 1946 (Robert Lehman Collection files).



No. 210

The Netherlands, second half of the
seventeenth century

211. Chandelier

1975.I.2492

H. 109.5 cm. Brass.

PROVENANCE: Acquired in England.¹

LITERATURE: See Ter Kuile 1986, no. 185 (nineteenth-century version after a similar seventeenth-century model).

This chandelier has two series of eight S-shaped branches protruding from grotesque snakes' (or dolphins') heads around a baluster shaft resting on a massive globe. The branches and shaft have been correspondingly numbered from one to eight, with the exception of number three, indicated by three small bars, and number five, denoted by a crescent moon or the letter C.

NOTE:

1. Note in the Robert Lehman Collection files.



No. 211

The Netherlands (Rotterdam?), eighteenth century

212. Chandelier

1975.I.1444

H. 116.5 cm. Brass.

PROVENANCE: Not established.

LITERATURE: See Ter Kuile 1986, no. 179 (smaller version).

The chandelier has two series of eight S-shaped branches around a baluster stem resting on a massive globe. The branches and shaft have been correspondingly numbered from one to eight with a system of small bars arranged in two horizontal rows around the two central discs of the baluster. One of the attachment-pegs has been replaced. The slender, baluster-shaped pegs and the acorn-shaped finials are characteristics of a number of eighteenth-century chandeliers from Rotterdam.¹

NOTE:

1. Rotterdam 1999, nos. 32, 45, 66.



No. 212

The Netherlands, early eighteenth century

213. Chandelier

1975.I.1445

H. 99 cm, l. of the long branches 40.5 cm. Brass.

PROVENANCE: Not established.

LITERATURE: See Ter Kuile 1986, no. 181 (larger and more elaborate version dated 1717).

This chandelier has two series of eight S-shaped branches around a baluster shaft resting on a massive globe. The branches and baluster shaft have been correspondingly numbered from one to eight with a system of small drill holes arranged in three horizontal rows around the two disks of the baluster.



No. 213

The Netherlands, eighteenth century

214. Chandelier

1975.I.2493

H. 102 cm, l. 35.5 cm (upper branch), l. 37.5 cm (lower branch). Brass.

PROVENANCE: Not established.

LITERATURE: See Ter Kuile 1986, no. 183 (chandelier with similarly shaped nozzles).

The chandelier has two series of six S-shaped branches around a baluster shaft resting on a massive globe. The branches and shaft have been correspondingly numbered from one to eight with a system of incised lines. Although the model of this chandelier originated in the seventeenth century, the shape of the nozzles suggests an eighteenth-century manufacture.



No. 214

Germany, nineteenth or twentieth century

215. Chandelier

1975.I.1446

H. 102 cm, l. of the long branches 40 cm. Brass. The scrolls of the arms are in the form of serpents with foliate tails; trumpeting angels are between the branches.

PROVENANCE: Eagle House, Wimbledon.¹

LITERATURE: See Eberle 1996, p. 66.

The chandelier has two series of eight S-shaped branches around a baluster shaft resting on a massive globe and with a finial shaped as a double-headed eagle. It is a coarse cast and overly elaborated model.

NOTE:

1. Inscription on an archival photograph in the Robert Lehman Collection files.



No. 215

VARIOUS METAL OBJECTS

France, middle or second half of the nineteenth century in the style of a mid-thirteenth-century Limoges original

216. Virgin and Child

1975.1.1222

H. 19.8 cm. Appliqué relief from a *chasse*. Cast copper, engraved and gilded; the eyes, crown, and border of Mary's clothes are decorated with dark blue and turquoise enameled beads. Two labels on the back: 459; and *HH.173*; traces of a red lacquer seal.

PROVENANCE: [Frédéric Spitzer, Paris];¹ Spitzer Legacies; Spitzer sale, Anderson Galleries, New York, 9 January 1929, lot 461 (for \$235). Acquired by Philip Lehman from the Spitzer sale.

Reliefs such as this enthroned Virgin and Child originally would have been made to adorn the side of a *chasse* or a book cover. Stylistically the Lehman plaque corresponds closely to Limoges metalwork from the first half of the thirteenth century, and its decoration and the natural wear of the front relate to works of art from the Middle Ages. However, the authenticity of the piece is contradicted by scientific observations.² Unlike the majority of medieval Limoges appliquéés, the Lehman relief has not been fabricated from a hammered and chased sheet of copper (*repoussé*) but cast, as revealed by close inspection of the reverse. Furthermore, it displays an unusual combination of toolmarks caused by spatulation and percussion. Yet the relief could not have been cast from a medieval original, as the decorations on the front clearly show chasing details such as stepping marks and tool striations.³ The wear of the gilding makes an authentic impression; no signs of mechanical or chemical abrasion are detectable, as would be expected on a postmedieval fake or pastiche. Although these technical aspects seem contradictory, X-ray fluorescence analysis of the metal composition strongly points to a nineteenth-century date of manufacture. According to Richard E. Stone, “both the copper and the gold are implausibly pure for medieval metal.”⁴

It may be concluded that the relief is a very skillful pastiche of a Limoges plaque from about 1250 with an effective imitation of natural wear on the gilt surface. Given its provenance from the collection of the notorious Viennese and Parisian art dealer Frédéric Spitzer (1815–1890), it



No. 216

may be suggested that the Lehman appliqué was created in the middle or second half of the nineteenth century. Reinhold Vasters (1827–1909), the Aachen goldsmith whose activities as a forger were directly linked to Spitzer, may be excluded as the maker given his particular focus on goldsmith's work in the Renaissance style.⁵ The high quality of the relief and its proposed date also seem to discount the Paris-based dealer and forger Louis Marcy (1860–1945), who specialized in fakes of medieval metalwork.⁶

NOTES:

1. This relief was not included in the Spitzer sale held in Paris, 17 April–16 June 1893.
2. For comparable Limoges works and decorations from the thirteenth century, see Limoges 2004, no. 31 (appliqué on a chasse), no. 35; Paris–New York 1995–96, no. 61 (similar pattern on pillow), no. 118 (chasse with Virgin and Child enthroned).
3. Information kindly provided by Richard E. Stone, conservator emeritus, Objects Conservation Department, The Metropolitan Museum of Art, email, 16 December 2010.
4. Information kindly provided by Richard E. Stone, email, 14 December 2010: "The copper of the reverse shows significant amounts of mercury and a strikingly minor amount of lead. There are the usual traces of iron and nickel but only scantily detectable silver, and if there is any tin or antimony present, it is lost in the background. The gilding shows copper, mercury and, of course, gold, but no more silver than the copper itself. In other words, both the copper and the gold are implausibly pure for medieval metal. On basis of the range of impurities alone I would most probably date it to the first half of 19th century, that is, after the use of oxidizing basic fluxes but before electrolysis. While fire-refined copper was still being used in the 20th century, they certainly could get the silver out of gold even earlier. Of course, one can always make excuses for it, native copper, very low-silver alluvial gold etc. but for two elements the odds are remote indeed."
5. Truman 1979; Hackenbroch 1984–85; London 1990, pp. 200–204; Tait 1992.
6. London 1990, pp. 185–87; Campbell and Blair 1992. See also No. 229.

France, late fifteenth century

217. *Coffret à mailles*

1975.1.1466

H. 10.2 cm, l. 18.5 cm, w. 12.2 cm (excluding lock). Wood, wrought iron.

PROVENANCE: Not established.

LITERATURE: See Frank 1950, figs. 290, 295.

EXHIBITED: Tokyo 1977, no. 40.

This *coffret à mailles* is covered with a double layer of wrought-iron sheaving with late Gothic grillwork, mounted on a wood support; the interior is lined with modern, red velvet. Caskets such as this one must have been produced in large quantities, as numerous examples remain. They were called *coffret à mailles* or *à la manière d'Espagne*, in connection to the fine iron tracery of the sides and cover.¹ Sometimes referred to as a missal box, this type probably preserved precious objects such as jewelry or small illuminated prayer books.

NOTE:

1. Frank 1950, p. 150.



No. 217



No. 217, open

France, late fifteenth century

218. Coffret à mailles

1975.I.1467

H. 7 cm, l. 9.6 cm, w. 7.9 cm (excluding lock and suspension rings). Wood, wrought iron. Domed, rectangular strongbox covered with a double layer of wrought-iron sheathing with late Gothic grillwork, mounted on a wood case; the interior is lined with worn red velvet.

This small box has two suspension rings to carry it, possibly on a girdle. The front is probably an old replacement.

PROVENANCE: Not established.

EXHIBITED: Tokyo 1977, no. 41.



No. 218



No. 218, open

France, late fifteenth century

219. Coffret à mailles

1975.1.1468

H. 8.7 cm, l. 12.7 cm (excluding lock), w. 9.8 cm. Wood, wrought iron. Domed, rectangular strongbox covered with a double layer of wrought-iron sheaving with Late Gothic grill-work, mounted on a walnut case; the interior is lined with red velvet. The sides have been enlarged with two strips of bone, probably because the lock was replaced; a modern screw is in the underside; the lock has a modern flap.

PROVENANCE: Not established.



No. 219



No. 219, bottom



No. 219, open

Padua, second half of the sixteenth century

220. Bowl

1975.I.I.1368

H. 9.6 cm, diam. 19.1 cm (rim). Copper alloy and a silvery patina. This bowl on three feet is decorated with a frieze of grotesques and palmettes.

PROVENANCE: Alphonse Kann, Paris; Kann sale, American Art Association, New York, part 1, 6–8 January 1927, lot 373.

EXHIBITED: Oklahoma City 1985a.



No. 220

Spain or France, sixteenth or seventeenth century

221. Coffe

1975.I.I.1465

H. 28.5 cm, l. 53.5 cm (excluding handles), w. 35.5 cm. Iron. Along all the edges of the box are applied bands held in place with rivets. At each corner and on the lid are applied, a jour filigree patterns. The flap of the lock is missing. This coffe has a pitched lid and a squatting lion on top.

PROVENANCE: Not established.



No. 221

Italy (Manifattura di Signa, Florence?),
ca. 1900, after a model attributed to Severo
Calzetta da Ravenna (active by 1496–died
before 1543), Padua or Ravenna, ca. 1520

222. Writing box

1975.1.1398

H. 6.8 cm, l. 20.7 cm, w. 10.9 cm. Copper alloy with reddish brown patina and areas of a worn black patina on top. Very coarse and late aftercast (late nineteenth or early twentieth century). The box is rectangular, decorated with a cast relief of winged putti holding a laurel wreath with a Medusa head, surrounded by a rectangular band of palmettes on the cover. The front and back sides have a pair of centaurs carrying nymphs on their backs (Nessus and Deianeira?) and flanking the Medici coat of arms beneath a Tuscan crown on a pelta; on the right and left ends are a garland and a head of Medusa. The box is soldered to a modern base plate; the interior is lined with modern red velvet.

PROVENANCE: Not established.

LITERATURE: Radcliffe, Baker, and Maek-Gérard 1992, p. 202, n. 33 (as “a poor-quality, clearly modern, casket”).

EXHIBITED: Tokyo 1977, no. 35; Oklahoma City 1985a.

For this popular type of writing casket, see Nos. 134–36. It exists in various versions and was produced well into the twentieth century. Reproductions were offered by the Manifattura di Signa, Florence, in 1912.¹ This box belongs to that category of late reproductions.

NOTE:

1. Baldinotti et al. 1986; Radcliffe, Baker, and Maek-Gérard 1992, p. 203, n. 37.



No. 222, open



No. 222



No. 222, top

François Briot (1550–1615 or later) (model),
Montbéliard, late sixteenth century

**223–24. Basin (so-called Temperance dish)
and ewer**

1975.1.1472 (basin), 1473 (ewer)

No. 223: D. 45 cm; No. 224: D. 29.4 cm. Pewter.

No. 223: The basin received its name from the raised central medallion representing Temperance with the inscription *TEMPERANTIA*. It is surrounded by four oval medallions containing the female personifications of the four elements and bearing the corresponding titles: *AQVA*, *IGNIS*, *AER*, and *TERRA*. The medallions are separated by caryatids and scrollwork. On the flat rim are eight smaller oval medallions with the inscribed representations of Minerva, Grammatica, Dialectica, Rhetorica, Musica, Arithmetica, Geometria, and Astrologia, all separated by masks and strapwork. In the center of the reverse is a medal with the bust of François Briot (see detail ill.), and inscribed with the text *SCVLPEBAT FRANCISVUS BRIOT* and the monogram *FB* on the truncation of the arm. The foot of the stool of Temperance is inscribed with the monogram *FB*; engraved on the back of the basin is *IPMVM* in seventeenth-century lettering. The letters *BL* are engraved in the medallion.

No. 224: The ewer is ovoid and rests on a circular foot, fitting the raised central part of the basin; the neck is decorated with two grotesque masks and strapwork; the curved handle is in the form of a caryatid with strapwork. The body is divided into three horizontal zones by bands, the center one bearing three oval compositions in which are the figures of Hope, Faith, and Charity. The topmost zone is subdivided into three sections, each containing a mask flanked by hippocampi and strapwork. Around the bottom zone are three winged satyrs. The gadrooned base has a band of palmettes around the stem. The small monogram *FB* is inscribed in the upper zone just above the oval medallion containing the figure of Hope, and another *FB* is under the female figure of Faith. The handle has been repaired; there is a crack in the spout and a long crack along the rim of the basin.

PROVENANCE: Schöller collection, Berlin; [Goldschmidt Galleries, New York]. Acquired by Philip Lehman through Goldschmidt Galleries for 7,500 marks in July 1930.¹

LITERATURE: See Lessing 1889; Berling 1919, pp. 74–78; Watt 1949, p. 58; Tardy 1956, p. 473; Haedeke 1963, pp. 158–69; Cleveland 1975, no. 214; Weber 1975, no. 745; Boucaud and Frégnac 1978, pp. 86–100; Düsseldorf 1981–82, nos. 25, 26; North and Spira 1999, pp. 18–20 and nos. 25, 28.

EXHIBITED: Tokyo 1977, nos. 42, 43.

The decorative program of basin and ewer shows the seven Liberal Arts and their patroness-goddess Minerva surrounding the medallion of the cardinal virtue of Temperance. Her central position is an appropriate allusion to the function of each object, as Temperance traditionally is represented as a woman pouring wine or water.

Briot was one of the leading French medalists and silversmiths of his day, who had settled as a Protestant



No. 224

refugee in Montbéliard under the protection of the Huguenot Frederick, duke of Württemberg. The Temperance dishes to which the Lehman pieces belong are considered his most significant works and are dated to the end of the sixteenth century.² The ornamental design and figure style exhibit influences of prints by Étienne Delaune (ca. 1518/19–1583) and Aegidius Sadeler (1570–1629).³ The popularity of Briot's dish about 1600, particularly in Germany, is reflected in the number of casts, variations, and copies that are extant; for



No. 223



No. 224, detail



No. 223, detail

instance, the dish was copied in Nuremberg by Caspar Enderlein (1560–1633) in 1611,⁴ and by Isaak Faust in Strasbourg about 1630.⁵ Moreover, copies in silver, bronze, and Palissy earthenware are known.⁶

Lessing discerned three different models of the Temperance dish, of which only the first is thought to be an original invention of Briot. Haedeke listed thirty-one casts of the dish (many of which include the ewer), but the Lehman piece is not included. A dish and ewer sold at Drouot, Paris, may be added to his compilation.⁷ It is noteworthy that the word *Arithmetiqua* on the dish is not spelled in the usual Latin way as *Arithmetica*. The inscription *IPMVM* may be an owner's monogram.

NOTES:

1. Goldschmidt Galleries invoice dated 2 July 1930 (Robert Lehman Collection files), which states that these objects were “bought at Frankfurt a/Main.”
2. Berling 1919, pp. 74–77.
3. North and Spira 1999, p. 19.
4. Lessing 1889; Beekhuizen 1998, pp. 149–51; North and Spira 1999, no. 27.
5. Dresden 1998–99, no. 72.
6. Cleveland 1975, no. 214; North and Spira 1999, pp. 19, 20.
7. Sale, Hôtel Drouot, Paris, 25 February 1972, lot 85.

Nuremberg, 1604 with late eighteenth- or early nineteenth-century additions

225. Guild tankard (*Zunftkanne*) or *Schleifkanne*

1975.1.1474

H. 62.2 cm. Pewter, spigot, and turncock of copper alloy. On the domed lid a lion is seated holding a larger shield with an engraved coat of arms of the Baker's Guild of Nuremberg—two lions holding a crowned pretzel—and the date 1604 below. The handle on the back of the container is pronouncedly scrolled. Near the base the spigot protrudes from a lion's mask. One side of the turncock of the spigot is stamped with an acorn on a short stalk. A separate shield hangs at the front of the urn, engraved with the inscription *DIE ZUNFTMEISTER: HANS BEISSLER DES INN. RATHS HANS GULDEN MICHAEL HAUSSMANN GABRIEL BEISSLER HANS HAUSSMAN[N] D. IN[N]. RATHS MARTIN THOMA SEBAST. MAYR D. EÜS. RATHS HANS FALCKH MICHAEL VORSTER REICHARDT HAUSMAN[N]'S WITTIB ANNO 1604*

PROVENANCE: William Randolph Hearst; [Gimbel Brothers, New York]. Acquired through Gimbel Brothers for \$98.

This guild tankard (*Zunftkanne*), or *Schleifkanne*, is supported by three seated lions, each holding a shield stamped

with an indistinct quality mark of English “Blockzinn.”¹ It is of the usual type of a Nuremberg *Schleifkanne*. Its name derives from the German *Schleifen*, the guild's initiation rites to mark the end of a pupil's study time with a master to become a *Geselle*.² The vessel's form was known at least since the Late Middle Ages and continued until well into the seventeenth century.³ The shape of the Lehman piece with its feet and finial in the form of seated lions, and with the placement of the shields, is consistent with Nuremberg guild tankards from this period. A pair of *Zunftkannen* from Nuremberg, dated 1635 and also made for the baker's guild, are similar in shape, dimensions, and decoration.⁴ The grotesque mask of the Lehman tankard recalls the engraved ones on those two pieces. Another work, made for the Nuremberg shoemaker's guild and dated 1655, was sold on the Amsterdam art market.⁵



No. 225



No. 225, back

Inconsistencies between marks and the engraved date on the shield may be explained by later repairs; the bottom plate has been replaced, possibly in the eighteenth or early nineteenth century (hence the inscription *JMR*), as have the spigot and the seated lions.

The quality marks on each of the shields are highly abraded and appear to consist of an angel holding a sword in her right hand and a pair of scales in her left. On her right is a jumping stag and on her left the number 74.

The inscription around the marks is *ENGLI[. . .] BLOCKZINN*. A Nuremberg hallmark with the maker's initials *M JCN* of Johann Christoph Normann (active 1786–1814) is stamped on the handle.⁶ On the bottom of the container the initials *JMR* are engraved in an eighteenth- or early nineteenth-century hand. Inside, in the center of the bottom, is a large rose mark, which was inserted at a later point in time. The marks on the feet are of a common eighteenth- or early nineteenth-century

type. These features indicate that the feet and bottom were repaired (and replaced) at a relatively late date, possibly 1774, whereas the handle was repaired by Normann about 1800.

NOTES:

1. See Hintze 1921–31, vol. 3, p. 70, nos. 407, 410, for comparable marks on late eighteenth-century German pewter.
2. Thormann 1991, p. 60.
3. *Ibid.*, figs. 27–36.
4. Germanisches Nationalmuseum, Nuremberg (Haedeke 1963, fig. 175; Thormann 1991, fig. 29).
5. Beekhuizen 1998, fig. 196.
6. Hintze 1921–31, vol. 2, p. 137, no. 458.

Venice, ca. 1470

226. Bookbinding mount

1975.1.1480

L. 10 cm, w. 8.3 cm.

PROVENANCE: San Giorgio Maggiore, Venice; [Bruscoli, Florence]. Acquired by Philip Lehman through Bruscoli in 1924.

LITERATURE: See Palladino 2003, p. 114, fig. 27.

This lozenge-shaped bookbinding mount is engraved with a pattern of stylized leaves, a bronze six-sided “cabochon,” and a border of a jour fleurs-de-lis. It is the missing mount of a choir book from San Giorgio Maggiore in Venice, the so-called Antiphonary P, now at The Cloisters (fig. 226.1).¹ Together with a number of other choir books, the antiphonary was commissioned by the ruling abbot of the monastery, Cipriano Rinaldini, between 1467 and 1470. The books were illuminated by



No. 226



Fig. 226.1. Belbello da Pavia and collaborators. Benedictine Antiphonary (Antiphonary P), ca. 1467–70. The Cloisters Collection, The Metropolitan Museum of Art, New York, Gift of Robert Lehman, 1960 (60.165)



No. 227

No. 228

several Lombard artists supervised by Belbello da Pavia.² It is not known when the mount and the antiphony were separated, however, as the choir book belonged to Robert Lehman before it entered the collection of The Cloisters in 1960, it seems likely that the cover of Antiphony P was still intact when it was acquired by Philip Lehman in 1924.

NOTES:

1. The Cloisters, 60.165 (ex coll. Robert Lehman; Palladino 2003, no. 58a and fig. 27).
2. Mariani Canova 1973; Palladino 2003, p. 114.

Germany, eighteenth century

227–28. Pair of altar or tomb vases

1975.1.1455, 1456

Each: H. 20.5 cm. Brass. Annotated on white paper label: C.12962.

PROVENANCE: Not established.

It is possible that simple urn-shaped vases without handles, like this pair, were used in funeral chapels, on or near a tomb.

France, nineteenth century in fifteenth-century style

229. Reliquary bust of a woman

1975.1.1479

H. 37.2 cm. Silvered copper (bust); mercury-gilded bronze with traces of enamel (medallion). The head and hood are chased from one piece of metal and the torso is of another. An openwork base is applied separately. At the level of the chest, there is a gilt-bronze medallion representing the winged lion with a scroll, the symbol of Saint Mark (see detail ill.). There were two cut stones on her neck, of which only one remains. There are traces of black and white pigment on the eyeballs. Painted in white on the bust: 21; J. Pierpont Morgan inventory number painted in red: *P.M.* 542; marked on a white rectangular paper label: *M.B.* 253.

PROVENANCE: Charles Ducatel, Paris; Ducatel sale, Paris, 21–26 April 1890 (to Henri Mahoû); Henri Mahoû, Paris; Mahoû sale, Paris, 29–30 January 1904; J. Pierpont Morgan, New York.

The reliquary bust is of a woman in a religious habit shown in frontal view. An anonymous note about this piece was written on 2 January 1964: “Bust a bust! I have seen others.”¹ There was indeed every reason for suspicion, as this representation of an unidentifiable female saint has all the characteristics of a nineteenth-century forgery. The rather primitively chased head has a modern manifestation; it seems to have been intentionally given an old, worn, and incomplete appearance. The head has been attached to the torso with late screws; no other, older means of attachment has been found. The two gems were also applied in that manner. The head has been silvered in an unusual way, which does not correspond to medieval practices, as X-ray fluorescence analysis by Richard E. Stone has revealed. It was made of a fairly clean copper with considerable amounts of silver and mercury, but no gold. The presence of mercury and the absence of gold are surprising, according to Stone:

[because] it is essentially impossible to silver with mercury as you can with gold. . . . The silver on this bust survives only in patches which have all tarnished black. It is almost as if the silver was applied as a very thin patina rather than as a coherent coating. Presumably the copper was locally amalgamated and silver applied as either leaf or even as a powder, with the excess silver being brushed away. However, I know of no Renaissance piece in which this mercury method was ever used. The few silvered pieces of the Renaissance copper alloys which I have seen were either clad with silver or flooded with a layer of silver-solder.²

The bust rests on a copper band with an a jour pattern, which is not of a fifteenth-century design. The only medieval part of the bust seems to be the medallion with a winged lion that has been attached to the front (see detail ill.). Finally, there are three inexplicable holes on the back of the torso, and four on the front, the two larger of which are under the medallion, which is probably French, from about 1300, and was likely taken from a book binding. It must have belonged to a set of four, representing the evangelists’ symbols. Its presence on a female bust cannot be explained.

This reliquary bust could have been the work of the Paris-based, Italian art dealer and forger Luigi Parmeggiani (1860–1945), better known under his adopted French name Louis Marcy, who was particularly active in the field of faking medieval metalwork, often with enameled decorations. Among his clients was J. Pierpont Morgan.³

NOTES:

1. Note in the Robert Lehman Collection files.
2. Information kindly provided by Richard E. Stone, conservator emeritus, Objects Conservation department, The Metropolitan Museum of Art, letter of 30 March 2009.
3. London 1990, pp. 185–87; Campbell and Blair 1992; Campbell 1998.



No. 229, detail of medallion



No. 229

Syria (Damascus), Persia, or Egypt (Cairo),
early sixteenth century

230. Vase

1975.I.1458

H. 13.1 cm. Brass, inlaid with traces of silver

PROVENANCE: Maurice Chabrières-Arlès, Oullins, until 1903.

LITERATURE: See Lavoix 1862; Pope 1939, pl. 1376; Mack 2002, fig. 152; Auld 2007.

This vase with a wide bowl and short neck is decorated with overall arabesque designs in horizontal bands and traces of inlaid silver that are particularly visible on the bottom. Until recently it was believed that such inlaid brass objects were made from the mid-fifteenth century onward by so-called *lavori all'azzimina*, Syrian immigrant metalworkers in Venice.¹ However, in 1970 this theory was proven incorrect, as there was little evidence for the presence of Islamic craftsmen in the Serenissima.² Most of the inlaid brasswork is now generally considered to be a typical Mamluk export product from Syrian, Egyptian, and even Persian workshops, imported into Venice during the fifteenth and early sixteenth centuries.³ These products were highly in demand among the Italian cultural elite; in inventories of the time they are often referred to as *domaschini*, or *alla domaschina*, referring to their Damascene origin.⁴ They often combine intricate Islamic patterns of arabesques with Western shapes and forms such as candlesticks, lidded boxes, or wine cups.

Although technically and artistically slightly less accomplished, this densely decorated vase is related to a number of signed metal vessels by masters like Zayn al-Din 'Umar and Mu'allim Mahmud al-Kurdi, whose styles represent an innovative phase in the development of Mamluk metalwork. A virtually identical work in Berlin is dated March 1505 by an inscription in Arabic.⁵ Another vase of comparable form and technique, considered Persian and of the late fifteenth century, is kept in the Bargello.⁶ It has a well-documented provenance, belonging to a group of five Islamic pieces of inlaid brass from the collection of Ferdinando de' Medici that



No. 230

was exhibited in the Tribuna of the Uffizi in 1589.⁷ On the basis of similarities to these documented or dated pieces, the Lehman vase should be ascribed to the early sixteenth century.

NOTES:

1. Lavoix 1862.
2. Huth 1970.
3. Mack 2002, p. 142; Auld 2007.
4. Mack 2002, p. 144.
5. Kühnel 1935.
6. Museo Nazionale del Bargello, Florence, 289B.
7. Spallanzani 1980, pp. 103–4; Mack 2002, p. 145.

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