

FRAMES  
in the  
Robert Lehman Collection

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TIMOTHY NEWBERY



The Metropolitan Museum of Art

The Robert Lehman Collection

XIII



The  
Robert Lehman  
Collection

XIII

*Frames*

TIMOTHY NEWBERY

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## *Preface and Acknowledgments*

**O**f all the “decorative arts,” or “applied arts” if one prefers, frames have received the least attention. Ceramics, jewelry, furniture, textiles – all have been studied more broadly and in greater depth, and the results of that study have been more widely published. Knowledge about frames resides mainly in the minds of a limited number of experts: dealers who provide frames; artisans who create frames, whether originals or imitations, and repair them; and a few art historians, usually specialists in the history of painting. The rapid shrinking of the market in frames over the last several decades has reduced such expertise even further.

This catalogue contributes greatly to the body of knowledge in this narrow field. The Robert Lehman Collection at the Metropolitan Museum houses one of the finest collections of frames in the world, and all of the nearly four hundred frames in the collection are fully illustrated and discussed here. Timothy Newbery, a London frame historian and frame maker who is one of the world’s few experts on the subject, has assessed the merit of each frame and clarified its structure with a profile drawing. Only rarely have all the frames in a single collection been the sole subject of a book. That this volume includes outstanding Italian Renaissance and French frames as well as later imitations and even some fakes enables readers to inform themselves not only about masterpieces but also about types of frames that are rarely documented.

The felicitous decision to publish a catalogue of the frames in the Robert Lehman Collection was made in 1990 by the Robert Lehman Foundation on the suggestion of Laurence Kanter, Curator of the Robert Lehman Collection. At the time, a selection of Italian Renaissance frames from throughout the Museum were being exhibited in the Robert Lehman Wing. Timothy Newbery; George Bisacca, Conservator in the Paintings Conservation Department at the Metropolitan; and Laurence Kanter himself were co-authors of the catalogue for that exhibition. It was indeed fortunate for us that Timothy Newbery was able to extend his involvement with the collection to encompass the present more extensive catalogue. I should also like to convey my personal acknowledgments to Laurence Kanter. His cooperation in the case of this volume went well beyond that of curator of the collection. As one of the few experts

in the field of frames, he not only facilitated the work of the author with particular understanding for inherent difficulties, but he demonstrated great respect for the author’s views and opinions when these differed from his own.

Timothy Newbery wishes to thank Laurence Kanter for inviting him to write this catalogue on the recommendation of George Bisacca. Yuri Dmitrenko, a gilder in Paris, assisted him with the attributions of the French frames. He thanks as well Sue Potter, the editor, who has remained enthusiastic and encouraging throughout the project. But it is to Paul Levi, who introduced him to frames, that he is most grateful.

On behalf of the Robert Lehman Foundation and Laurence Kanter, I would like to thank Timothy Newbery, the Editorial Department of The Metropolitan Museum of Art, and the many others who helped with the writing and publication of this book. As with the other volumes in the series, we relied on the help and cooperation of the staff of the Robert Lehman Collection, especially Manus Gallagher and Monique van Dorp. Schecter Lee took the beautiful color photographs for the volume. Bruce Campbell, ever patient and constructive, has given us another elegant design. Sally Van Devanter and Peter Antony expertly guided this volume through production. And the book benefited as well from the particular skills of Kathryn Ansite, Robert Weisberg, Mary Gladue, David Allison, Geoffrey Clements, Jean Wagner, Michelle Clisham, Elaine Luthy, Kendra Ho, and Richard Gallin. I would also like to express my considerable thanks to Mary Laing, for her preliminary editorial work on the manuscript, and especially to Sue Potter, for taking on the extremely complex task of stratifying word and image into publishable form.

Finally, we owe special thanks to the Robert Lehman Foundation and its Board, above all its President, Philip H. Isles, for furthering the study of the history of art by supporting the publication of this and other volumes of the Robert Lehman Collection Scholarly Catalogue.

Egbert Haverkamp-Begemann

*John Langeloth Loeb Professor Emeritus of the History of Art, Institute of Fine Arts, New York University, and Coordinator of the Robert Lehman Collection Scholarly Catalogue Project*



## Foreword

**T**he Robert Lehman Collection is exceptional – and is widely admired – not only for the quality of its best and most famous works of art but also for the remarkable breadth and depth of its holdings, as the range of material covered in the present series of scholarly catalogues so amply testifies. A plan to publish the entire collection was originally conceived thirty years ago, and was sufficiently ambitious at that time to allow two decades for its projected completion. In the event, two decades proved insufficient as the complexities of the project became more evident and as the scholarly expectations for each succeeding volume became better defined. This thirteenth volume of the catalogue was not even contemplated thirty years ago, despite the prominence of frames among the collection's contents: a reflection of the utterly casual esteem they were accorded as recently as the 1970s and early 1980s.

It might be expected that any collection as rich as this one in European paintings and drawings – numbering nearly one thousand items – would also comprise a significant group of frames to go with them. But the frames in the Robert Lehman Collection are notable for more than simply their quantity. Robert Lehman was very particular about the presentation of his collection on the walls of his family home, of his apartment on Park Avenue, and of his country houses, going to some trouble to purchase frames he deemed appropriate and, on at least three occasions, purchasing carefully assembled “collections” of frames against the possibility that he might have or find something to put into them. Many of the finest Italian Renaissance frames arrived in the collection in this manner, and together they represent one of the finest groupings of this kind of object publicly available anywhere in the world. Very few collectors come to mind who shared with Robert Lehman his exacting standards for the quality of what were then considered “containers” for works of art: among them should be mentioned Denman Ross in Boston, who collected frames earlier and on a far more modest scale than did Robert Lehman, and Samuel Kress in New York, who amassed frames and antique architectural moldings largely with the intention of cutting and fitting them to his extensive holdings of Italian Renaissance paintings. The

result of Robert Lehman's discriminating taste are the 371 frames catalogued by Timothy Newbery in this book.

The task of cataloguing any collection of frames is a daunting one, not least because of the unusual skills required to do so fully and competently. The scholar of frames must be fully conversant with all the different materials employed in the frame maker's craft – particularly with different species of wood and their distinctive properties and qualities – and able to identify them on sight. He or she must be familiar with different techniques of gilding and with the relative effects of age on each. He or she must have a broad experience of carpentry in order to understand, or even recognize, the structure of a frame and the alterations to which it may have been subjected over the years. And of course, he or she must have a wide-ranging and in some cases detailed acquaintance with the history of art and of collecting to be able to associate frames with the period and place of their manufacture. The rarity, one might almost say exoticism, of this combination of talents and accomplishments is such that frame studies remains a discipline in its infancy. Serious, substantial, and reliable publications on frames are few, and the majority of these are due to frame dealers and restorers rather than to conventionally trained art historians. The greatest among these has been Paul Levi in London, who over a period of sixty years has essentially formulated the modern approach to a history of frames. Paul's name does not often appear in bibliographies, but it is hardly ever absent from acknowledgments and it may not be an exaggeration to claim that no presently active scholar, dealer, restorer, or collector of frames has been immune to his influence. Timothy Newbery was especially fortunate to have worked alongside Paul for a number of years restoring frames and compiling an inventory of frames in English National Trust properties. When it came time to select a collaborator for the exhibition “Italian Renaissance Frames” at The Metropolitan Museum of Art in 1990, Tim was the uniquely obvious choice, and he was no less obviously the only qualified candidate to take on, a few years later, the much more demanding task of cataloguing the entire group of frames presented to the Museum with the Robert Lehman Collection.

The labor of compiling this catalogue has been enormously time-consuming, and we in the Robert Lehman Collection are deeply grateful to Tim for his commitment in pursuing this project with such diligence and professionalism, as well as for his patience in tolerating several unavoidable delays in editing and publishing the manuscript that he completed some time ago. What began as an entirely disorganized body of material had first to be identified and described, accessioned, measured, and remeasured. Each object had to be studied for its composition and structural organization, an accurate profile drawing of each (not the least remarkable contribution of the present catalogue) had to be rendered, and research into each object's provenance had to be undertaken. All of this information appears, in relatively telegraphic form and accurate to the best of the author's abilities, in each entry, accompanied in most cases by a brief discussion of the frame type and of comparable examples known to the author. Additionally, the author introduces a level of interpretive judgment in commenting on the aesthetic qualities of a frame or on its state of preservation, and in assigning to each frame a place and period of manufacture.

It is these last two characteristics – period and place, what we might be tempted to consider the frame's attribution – that present the most room for speculative interpolation and consequently for disagreement. So little survives of the original abundance of material from most cultures and periods, and so little of what does survive is documented or remains in its original situation or condition, and so little of even that tiny amount has been published, that modern

histories of frames are by necessity tentative and provisional. In this respect, it may honestly be claimed that one of the purposes of the present catalogue is to elicit corrections and updates, in other words, to form a basis for more detailed future study. That having been said, it is probably safe to assume that even intensive examination of French eighteenth-century frames or of Italian frames of the so-called Salvator Rosa style will not uncover information requiring a major revision of Tim Newbery's conclusions in the following pages. Further study of provincial frame-making centers, on the other hand, might reveal some surprising grounds for alterations of "attribution," and it is little to be doubted that the study of fourteenth- and fifteenth-century, and to a lesser extent sixteenth-century, Italian frames is at present altogether embryonic as well as more dependent on the vast literature – too vast to be mastered by any single scholar – of painting, sculpture, architecture, and the decorative arts of the same period than is true for any other category of frames considered here. This catalogue, therefore, while obviously intended as a memorial to Robert Lehman's collecting acumen and an elaborated inventory of a particular aspect of his holdings, is also offered more poetically to the advancement of scholarship as a record of the present state of our knowledge in this field. It gives me great personal pleasure to be able to say that Timothy Newbery's scholarship embodies the state of the art in that respect.

Laurence Kanter  
*Curator-in-Charge*  
*Robert Lehman Collection*

## Introduction

Frames have been made since earliest times, when a simple line was drawn around a cave painting. They have always had two roles: to protect the art they surround and to enhance its appearance. Painters, sculptors, and architects have created most of the important frame designs in the last seven hundred years, using ornament, techniques, and materials inspired by many diverse sources. Altarpieces, in particular, have inspired many variations. Over the centuries frame styles have evolved to suit not only the art they surround but also the interiors they hang in and the tastes of the patrons they are made for. A frame can be truly understood only if it is viewed on the picture it was made for, in the interior it was designed for, and under the appropriate light. The few intact interiors that survive provide considerable insight, but many frames and framings have lost or been separated from their original context or may never have been intended for a specific interior. Then too, just as perceptions and tastes change, so paintings change hands, and their frames too must change if they are to fulfill their vital role as mediators between paintings and interiors.

High on a wall in the refectory of Santa Croce in Florence hangs a *Crucifixion* by Cimabue of about 1285 that is direct and full of pathos. The architectural, cruciform structure of the molding complements the stark modeling of the figure of Christ. Duccio's so-called Rucellai *Madonna* from 1285 (Uffizi, Florence) has flat-paneled friezes that establish the orthogonal perspective of the altarpiece. This flat expression is punctuated by reverse-painted roundels that draw the viewer's attention to the heads of the Virgin and Child. In the first half of the fourteenth century Simone Martini painted many small religious paintings on a fine scale with great humility. A number of them survive with their original frames: shallow, subtle ripples of moldings that gently touch the space of the saints and Madonnas. In Santo Spirito in Florence complete altarpieces from the late fifteenth and early sixteenth centuries are arranged in niches on a Greek cross plan. The eye is brought first to the small-scale painting in the base of each large panel, then up to the central figure of the composition and out to the shields on either side in the pilaster decorations. From there the eye rises through the capitals to the windows

above the altarpieces and up to the ceiling divisions and on into the architecture of the church, capitals, cornices, and ceiling. This total integration was the beginning of organized framing, which became more complicated over the following sixty years.

Andrea Mantegna took an archaizing view of scriptural imagery and composed the frame on his polyptych of 1457–60 in San Zeno in Verona to resemble the front of a Roman temple, housing figures that seem made of stone with a polychrome finish. The ornate three-part format of Giovanni Bellini's triptych in Santa Maria Gloriosa dei Frari in Venice, by contrast, is reminiscent of Venetian windows, and the perspective suggests real saints standing in golden niches complete with shadows. Bellini's *Madonna and Child with Two Musical Angels between Saints Nicholas, Peter, Mark, and Benedict*, painted in 1488, retains the original frame carved for it by Jacopo da Faenza. In Santa Trinita in Florence the *Adoration of the Shepherds* altarpiece Domenico Ghirlandaio painted in 1488 for the Sassetti Chapel hangs close against a wall filled with frescoes framed by pilasters that repeat the pilasters in the painting and its frame. Mannerism as expressed by Jacopo Pontormo was precious and fluid. The frame on his *Deposition* of 1529 in Santa Felicità, Florence, with its sloping frieze and arched top, echoes the serious, moving quality of the painting.

Total integration was fashionable in the 1520s, and some of the most affluent collectors built *studioli*, small ornamented rooms with built-in frames for paintings and spaces between them to hold sculptures. Paintings and sculptures were all especially commissioned to fit a mythological theme. The *studiolo* of Isabella d'Este in the Ducal Palace in Mantua is a fine example.

Between 1555 and 1572 Giorgio Vasari refurbished the Palazzo Vecchio in Florence in a style notable for its distinct tonality and ornamental vocabulary. Walnut and gold had been used for sacristy furniture for some years, and at the beginning of the sixteenth century it was used for the frames on some Venetian paintings. In the Palazzo Vecchio the application was much more powerful, incorporating huge undercut moldings with volutes, masks, and gilt accents. The dark tonality and Mannerist ornament, which expressed the tense, dark moods and subjects of late sixteenth-century

Florentine painting, were continued in more flamboyant gilt patterns for reverse frames in the Palatine Gallery in the Palazzo Pitti.

In Milan several artists revived the friezelike compositional structure of paintings and therefore the cassetta frame. Cauliculi enliven the cassetta frames on two enormous canvases in tapestry-like shades of blue and gold in San Marco in Milan: *Saint Augustine Disputing with Saint Ambrose* by Camillo Procaccini and *The Baptism of Saint Augustine* by Il Cerano, both painted in 1618. In the seventeenth century Roman frames, particularly gallery frames, developed a monumental character. The simplicity of the largely gilt frames acknowledged the architecture surrounding them. Many Northern artists who gravitated to Rome framed their very detailed paintings with these simple moldings that reflected the taste of Roman collectors. The gilt cassetta frames on paintings by Pieter van Laer in the Galleria Spada, Rome, are cases in point. The more well-known Salvator Rosa frame, designed to fit diverse paintings and hanging schemes, was used in the late eighteenth century in Italy and in England by collectors who had made the Grand Tour. Originally associated with the painter Salvator Rosa, who lived in mid-seventeenth-century Naples, the frame was used extensively by Carlo Maratta in Roman interiors at the end of the seventeenth century. From Rome Salvator Rosa frames were taken to England to be used in country houses. A related frame by Maratta survives in the Palazzo Reale in Turin. A tondo with palm fronds and every other imaginable variety of foliage that was created for a special ornamental niche, it shows how such small frames could be embellished at the time. The weight of these Roman frames also translated well in the designs of southern Italian and Spanish frames. In the sacristy of the Monastery of Guadalupe a series of saints by Zurbarán (ca. 1639) are framed in cassette with corner brackets whose boldness serves to emphasize the bulk of the figures.

The concentrated detail that characterized northern European paintings at the beginning of the fifteenth century, derived from manuscript illumination, can be seen in the work of Jan van Eyck. Van Eyck must have realized that his clear, monumental style required a stonelike molding that could be varied in width, proportion, and finish with suitable precision. The paintings imbue the frames with a special presence. Hans Memling continued to use considerable detail in his flatter compositions and fine but

flatter frames, but within a few decades frames had become wider and the whole ensemble of frame and painting had become more important. In central Europe Hans Balding Grien maintained the Gothic vision of ornament. The cathedral of Freiburg im Breisgau preserves a massive double-sided altarpiece that shows the strong and complicated visual link between painting and frame. The mostly black and gold frames in the many side altars of Sint Jacobs Kerk in Antwerp, a reasonably sized church with less famous works of art that have as a consequence mostly escaped being cleaned, restored, or replaced, are an important reference for Antwerp frames between 1520 and 1620.

Total integration of style was paramount in France from the reign of Louis XIV to the Empire period. François Boucher, who also designed carpets, tapestries, and porcelain, created individual paintings and cycles of paintings for interiors with integrated frames and boiserie between about 1730 and his death in 1770 for clients as exalted as Louis XV and Madame de Pompadour. Once out of fashion, however, ornament was dismantled. The contents of palaces and houses were often removed, stored, stolen, or replaced by the next desperately fashionable style of ornament, and the more important palaces – Fontainebleau, the Louvre, Versailles, Malmaison – saw the most change. Some paintings, for example those by Hyacinthe Rigaud and Nicolas de Largillière, do survive in their original frames, probably because they were exported, but most often paintings were reframed to match the interiors they hung in. It was not until the mid-eighteenth century that ornamented interiors began to be left in place. When the French Revolution halted the patronage of craftsmen, many interiors in the popular Louis XV Rococo style were still intact.

In England after the dissolution of the monasteries frames were designed almost entirely for the art collections in grand country houses, and those portrait frames are the key to understanding changes in the style and quality of frames and in the techniques of frame making. More can be written about particular interiors but now that so much has been lost, the crucial starting point for the study of English frames are the original frames on important portraits, in many cases designed by the artists themselves.

Whatever its style, each frame has a unique profile that is a key to its design, origin, date, and application. In cataloguing a collection of frames the first task is to draw the profiles of all the frames, which facilitates dividing them by origin and date. When a frame is made it needs a molding

to establish a structure for the perspective in the painting and to support the ornament that enriches it and allows it to fit into an interior. Every frame maker has found a different way to describe the movement of a painting's composition. A frames catalogue should be primarily about how frames relate to their paintings, as this is their function and therefore the source of their diversity. The original framings described in the following pages show how the visual relationship between frame and painting has changed over the centuries. As most of the frames in this catalogue are empty, however, their possible original purpose must be deduced from their styles, sizes, and formats. It is not sufficient to examine a frame, state whether or not it is original, and then simply describe it. That suggests the frame is incidental to the painting, which it is not. The framing is very intentional, and an effort is required to unravel how it enhances the painting. This can be difficult and elusive. Even if a frame is not original to a painting and the cause of its creation, that some sort of visual relationship exists between the frame and the painting is unavoidable, and this has to be explained.

When studying the technical methods of frame making the first principle to understand is that just as the visionary image of the artist is made to transcend time and last forever, so too must the frame. Thus frames must be made of materials that do not change. The most expensive and permanent frames – in the Pantheon and Saint Peter's in Rome, for example, and in other cathedrals and palaces – are made of gold, marble, mosaic, and bronze. The excessive cost of these materials, the skill required to handle them, and of course their immovability make them impractical for frames in galleries, hôtels, country houses, museums, and smaller interiors. Frames for these somewhat less grand spaces are made of carved, gilt, silvered, painted, or polished wood (sometimes made to look like ormolu or marble), often to a very high standard. An even less expensive way to make frames is to cover simplified wooden moldings with molded ornament, which becomes vulnerable to damage by force, moisture, or shrinkage.

Most of the frames in this collection are in the second group. Their construction has been economically designed. The profile of each molding reveals how it was subdivided so that it could be made as simply as possible to maximum effect. Each stage of the manufacturing is tied to the other stages. The standard thickness of planks affects the cost. Gessoing and smoothing the gesso to the right shape when

it is recut and gilt enhances the brushstrokes in the painting with balanced shadows and highlights. And the way this is all articulated changes with local materials, requirements of scale, the painting composition, and the light and decoration in the interior the frame is destined for.

When Robert Lehman started collecting frames they were often taken off old master paintings because they were thought to be too old and heavy. To enhance their potential salability many frames were severely cleaned, and many examples of Italian provincial and French styles were distressed to suit (according to contemporary perceptions) Impressionist and Postimpressionist paintings. The prevailing lack of appreciation for frames offered an opportunity for the few who understood them to collect this form of applied art at a relatively low cost.

Without a record of his personal views, one can only deduce why Robert Lehman chose the 371 frames in his large and varied collection. He must have bought some to frame his paintings and his many drawings; some unusual patterns must have been purchased for their own qualities. There are not many large frames in his collection, presumably because he had little use for them. Only a small number are original frames on paintings, and those are engaged frames on early Italian panels. Some frames have been reused on paintings Robert Lehman acquired, but the majority remain empty.

Most of the Lehman frames were made in Italy between 1300 and 1730 and France between 1650 and 1760. A small number were made in northern and central Europe, Spain, and England. The few frames whose provenance is known came from the dealers Mindak in Rome and Bellini in Florence. Others are believed to have been purchased from Georges Bac in Paris and J. H. Guttman in New York.

The collection includes some fine examples of frames. The earliest are two panels from a pentptych by Simone Martini (Nos. 4 and 5). Their moldings are simple but subtle in design and finish. The arched tabernacle frame on the *Madonna and Child* by Benvenuto di Giovanni (No. 17) may have been added to the original engaged molding. This provides an insight into how devotional images were embellished again and again, rather than repaired or replaced. A rare frame from Venice that is datable to about 1500 (No. 53) was originally engaged to a painting on canvas. It retains fragments of the canvas which was stretched over the back frame before the upper molding was applied, so that the frame was also the stretcher. This

method of construction appears to have been transitional between engaged frames on panel paintings and independent stretcher frames on canvases.

A number of frames in the Robert Lehman Collection are made of walnut. Walnut was widely used for frames in the sixteenth century and is often an important consideration in understanding the tonality and architectural presence of many paintings of the time. Walnut has been put to fine use on a Mannerist tabernacle frame with strongly extended cornices and scrolls (No. 28). A small walnut portrait and mirror frame (No. 31) has three rebates, the third for a shutter to conceal the portrait behind the mirror. A larger square walnut frame has a circular spandrel with an engaged panel (No. 29). The profile of a fine walnut tondo (No. 27) reveals the subtle compensations that are required to make a turned molding.

Bolognese patterns of the late seventeenth and early eighteenth centuries are numerous in this collection. One

particular pattern (see Nos. 168, 169) incorporates interwoven festoons of laurel leaves reminiscent of those on Auricular frames made for the Palazzo Pitti in Florence.

The earliest French frame in the collection is a reverse cassetta of about 1630 with punched corner decoration and dragon's-blood glazes (No. 268). Not many examples survive from the early seventeenth century, and this one is unusually well preserved. Among the eighteenth-century French frames are two examples in the style of royal chair maker Jean-Baptiste Tilliard the Elder (Nos. 328, 329). One of the few English frames Robert Lehman acquired is a very fine armorlike Neoclassical frame (No. 364) which was probably made by Eade and Saunders, London. George Romney made extensive use of this pattern, on a larger scale, on his works, and many of these original framings survive.

Timothy Newbery

## NOTE TO THE READER

The frames have been remeasured for this catalogue. Height precedes width; overall measurements are given first, followed by sight and rebate dimensions. Profile drawings are reproduced at 1:1 unless otherwise noted. 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 449–56.

# CATALOGUE





No. 17, detail

## *Sienna*

In the tradition of engaged frames, the fourteenth century was a time of refinement in Siena. Gilt moldings, generally narrow, were part of structures built around panels.<sup>1</sup> As detachable cassette came into use at the end of the fifteenth century, their patterns became hard to distinguish from those produced elsewhere in Italy. Yet two types of decorative, often coffered, friezes can be identified as typically Siennese: one with a punched Greek key design, the other with mordant gilding on a colored background (as in Nos. 20 and 21).

The simplest ogee molding, widened by the inclusion of a raised back edge, was used to engage three early fourteenth-century panels in the Robert Lehman Collection (Nos. 1–3). No. 3 also has a punched border of elongated quatrefoils that relates to the punching on Nos. 4 and 5. The profile of Nos. 4 and 5 is more sophisticated, however, using a second ogee on the top edge, rather than the more austere taenia, and incorporating a frieze. This is an early form of the cassetta, an arrangement that was used well into the seventeenth century in northern Italy.

On a more refined pair of engaged panels from the mid-fourteenth century (Nos. 7 and 8), the application of shallow pastiglia spandrel moldings creates a more complex, integrated structure. In No. 9, made about 1380, a similar cusped arch encloses a semicircle of blue angels, intensifying the focus on the central image of the Coronation of the Virgin. In No. 10, also from later in the century, the by then established cassetta format is given added weight by a bold pastiglia pattern applied to the frieze, and Solomonic columns made in pastiglia and clarified with punching support the spandrel.

During the first half of the fifteenth century, there was a marked preference for the use of hollow molding, rather than the ogee of a century earlier (see No. 13). When a wider sight molding was required, an astragal was sometimes added, as in No. 16.

Certainly the finest and most substantial frame in this section, No. 17, is an excellent example of a type of early Renaissance arched tabernacle that was used in many parts of Italy. It is unusual because the frame, from about 1490, was constructed around a panel of about 1465 that retains its original engaged sight molding.

In parallel with the emergence of the arched tabernacle came the tondo wreath, a number of examples of which survive on paintings of the Holy Family and other religious subjects. With extensions, the tondo became a popular format for small mirror frames like No. 18.

Siennese frames were usually made from poplar. In early panels, canvas was stretched over both panel and engaged moldings before the gesso was applied, which tended to distort the proportions of the sight-edge molding. Punching was used to create emphasis. Warm red bole was preferred.

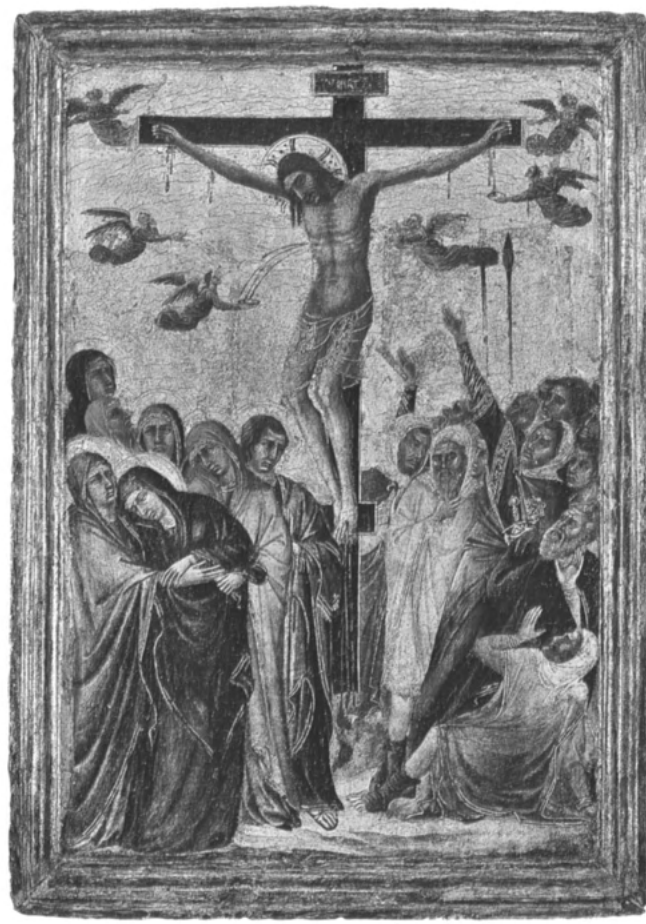
Mid-nineteenth-century Siennese workshops produced many fine frames in earlier styles (see Nos. 21 and 22). Their efforts contributed to the revival of Renaissance patterns, particularly luminolegno schemes, in Italy and beyond.

### NOTE:

1. The history of the development of panel moldings is described in detail in New York 1990, pp. 11–23.



No. 1



No. 2

Siena, 1310-25

1-2. Diptych with engaged moldings

1975.1.1b, 1975.1.2b

Each panel 38.3 x 27, 34 x 22.8 cm; engaged. Poplar. Linen over panel and moldings. Gilt; dull orange bole. *Adjustments:* Much repaired with gold and bronze color. *Condition:* Some worm damage.

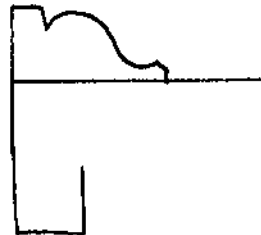
**PROVENANCE:** Cardinal Franchi, Rome; Commandante Rossi, Rome; Pol Popiel, Warsaw; Warsaw Cathedral (presented by Popiel); Count Horodetzki, Paris; [F. Kleinberger Galleries, New York]. Acquired by Philip Lehman in 1923.

**LITERATURE:** De Nicola 1912-13, p. 147; Lehman 1928, pls. 14, 15; Venturi 1931, pls. 19, 20; Berenson 1932, p. 295; Van Marle 1934, p. 106; Berenson 1936, p. 253; Mendelsohn 1950; Brandi 1951, p. 152; Coor 1955b, pp. 203-7; Vertova 1969; Vertova 1970b; Stubblebine 1972; Stubblebine 1979, pp. 92-102; Pope-Hennessy 1987, nos. 1, 2, color ill.

**EXHIBITED:** New York 1939, no. 86; Metropolitan Museum, New York, 1944; Colorado Springs 1951-52; Metropolitan Museum, New York, 1954-61; Paris 1957,

nos. 16, 17, ill.; Cincinnati 1959, nos. 1, 2, ill.; New York 1970-71, no. 178.

These panels attributed to the Master of Monte Oliveto, *Madonna and Child with Nine Angels* and *The Crucifixion*, which originally formed a diptych, have identical engaged moldings. The narrow taenia and broad ogee molding of the frame give weight and rhythm to the *Madonna and Child*.





No. 3

Siena, 1315–30

### 3. Engaged molding

1975.1.24b

52.7 x 29.8, 47.4 x 25.4 cm; engaged. Poplar. Linen over panel, moldings, and sides. Gilt; deep red-orange bole. Two holes in lower side near corners. *Adjustments:* None. *Condition:* Very warped; most of gold lost; edges chipped.

**PROVENANCE:** Mr. and Mrs. A. E. Goodhart, New York. Bequeathed by Mrs. Goodhart to Robert Lehman in 1952.

**LITERATURE:** Wehle 1940, p. 72; Shorr 1954, pp. 154–57; Coor 1955a, pp. 163–64, n. 57; Berenson 1968, vol. 1, pp. 118–19; Stubblebine 1979, pp. 106–10; Pope-Hennessy 1987, no. 3, color ill.

**EXHIBITED:** Metropolitan Museum, New York, 1954–61; Paris 1957; Cincinnati 1959, no. 29.

This panel, *The Madonna and Child Enthroned with Two Donors* by the Goodhart Ducciesque Master (active 1315–30), retains its original engaged frame. The crisp, shallow ogee molding echoes the lines of the throne and the angle of the Madonna's head as she gazes directly out at the viewer. The way the frame hides the donors' feet makes the two central figures appear closer and comparatively even larger.

The worn tone of the frame shows its age without being a distraction. Two holes on the lower edge contained pegs or nails that secured the panel to a now missing base, allowing it to be displayed freestanding.

Siena, ca. 1325

## 4. Cassetta frame on a polyptych panel

1975.I.12b

67.3 x 48.2, 57.1 x 38.2 cm; engaged. Poplar. Mitered. Gilt; red-orange bole; red, blue, and white color. Sight edge: linen extended over from panel. Frieze: alternating large (blue) and small (red) punched quatrefoils, with punched stems and leaves between. *Adjustments*: Frame moldings detached and reapplied upside down; miters trimmed; immediate sight edge extended, gessoed, and gilt. Gilding reworked on sight and top edge. Mahogany(?) back frame added. *Condition*: Frieze in excellent condition.

**PROVENANCE**: Probably commune of Siena, from 1326 until between 1625 and 1686; Bishop Alessandro Toti, Colle Val d'Elsa, until 1903;<sup>1</sup> Achille Cavagnini, Siena; C. Fairfax Murray, 1904; A. Imbert, Rome, 1906; Richard Norton, Boston; Norton sale, Christie's, London, 26 May 1919, lot 150 (to Stover); R. Langton Douglas, London. Acquired by Philip Lehman in or shortly before 1920.

**LITERATURE**: Perkins 1905, p. 129, pl. 2; Perkins 1910; De Nicola 1919; Perkins 1920; Van Marle 1920, pp. 30, 199; Berenson 1924; Van Marle 1924, vol. 1, pp. 275-77, 465, n. 1; Rubenstein-Block 1926, vol. 1, pl. 19; Lehman 1928, pl. 33; Weigelt 1929; Berenson 1930; Berenson 1932 and later eds.; Venturi 1933, vol. 1, pl. 96; Bologna 1969, p. 288; Vertova 1970a, p. 441; Bellosi 1972, p. 75; Boskovits 1974; Volpe 1976, p. 56; Caleca 1977, pp. 70-71; De Benedictis

1979, pp. 17, 60; Zeri 1980, pp. 93-95; Eisenberg 1981; Pope-Hennessy 1987, no. 8, color ill.; Martindale [1988], pp. 38-40, 194-95, no. 17; Christiansen 1994, fig. 16.

**EXHIBITED**: William Rockhill Nelson Gallery of Art, Kansas City, Missouri, 1942-44; Colorado Springs 1951-52; Metropolitan Museum, New York, 1956-61; Paris 1957, no. 57, pl. 5; Cincinnati 1959, no. 15; New York 1990, no. 1b, ill.

This *Madonna and Child* is one of five known panels of a pentptych by Simone Martini (ca. 1284-1344). The four other panels in the series are the *Saint Ansanus* also in the Robert Lehman Collection (No. 5); a *Saint Andrew* also in the Metropolitan Museum;<sup>2</sup> a *Saint Luke* in the J. Paul Getty Museum, Los Angeles;<sup>3</sup> and a *Saint Peter* in the Carmen Thyssen-Bornemisza collection (Figs. 4.1-4.3). Only one of the panels, the *Saint Luke* (Fig. 4.3), has its original frame still engaged on the right-hand side. Sometime in the early twentieth century, the other four panels were removed from their frames, thinned, and cradled. The frames were then inverted and replaced, and the sight edges were



Fig. 4.1 Simone Martini, *Saint Peter*, with original frame, disengaged. Siena, ca. 1325. Copyright © Carmen Thyssen-Bornemisza Collection on loan at the Museo Thyssen-Bornemisza, Madrid

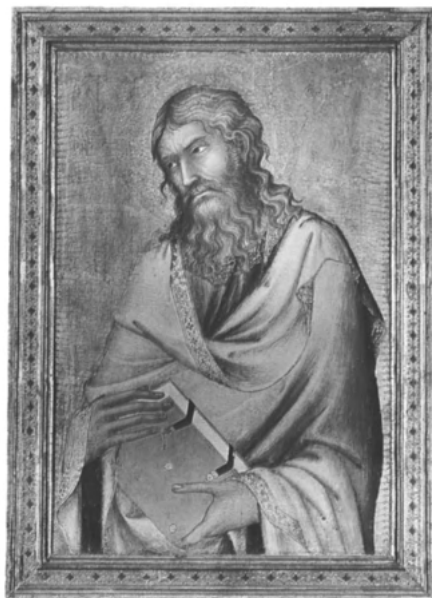


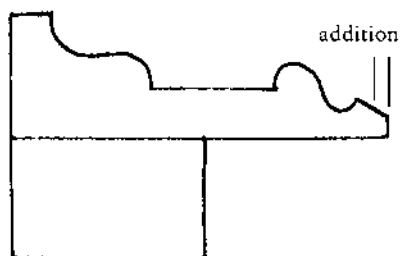
Fig. 4.2 Simone Martini, *Saint Andrew*, with original frame, disengaged. Siena, ca. 1325. The Metropolitan Museum of Art, New York, Gift of George Blumenthal, 1941 (41.100.23)



Fig. 4.3 Simone Martini, *Saint Luke*, with original frame, engaged on right side. Siena, ca. 1325. © J. Paul Getty Museum, Los Angeles, 82.PB.72



No. 4



widened to create a rebate to hold the panels.<sup>4</sup> In early photographs of the *Madonna and Child*, the *Saint Peter*, and the *Saint Andrew*, their frames are still engaged.

Based on his interpretation of the documentary evidence, Christiansen has argued that the five panels were made as a portable altarpiece in 1326 for the commune



Fig. 4.4 Simone Martini, *Christ Discovered in the Temple*, with original engaged frame. Siena, 1342. Board of Trustees of the National Museums and Galleries on Merseyside (Walker Art Gallery, Liverpool), 2787

of Siena, who later, perhaps in 1407, installed them in the Capella dei Signori in the Palazzo Pubblico. In 1448 the altarpiece was given five new predella panels with scenes from the life of the Virgin by Sano di Pietro and a new canopy and decorative moldings by the carpenter Giovanni di Vicho di Magno.<sup>5</sup> The new framework was designed to harmonize with the inlaid choir stalls that Domenico di Niccolò dei Cori made for the chapel between 1415 and 1428. The choir stalls, in turn, incorporate intarsia scenes of the Creed<sup>6</sup> framed by moldings with profiles and lozenge-shaped ornaments much like those of the cassetta-type frames on Simone's panels.

The bold moldings lend weight to this narrow cassetta pattern. The jewel-like red and blue quatrefoil motifs in the shallow, slightly raised frieze complement the decorative gold edging on the Madonna's cloak in the Lehman panel and serve to accentuate the figures' eyes. A smaller frame with a similar profile and a punched frieze survives engaged on Simone Martini's *Christ Discovered in the Temple* of 1342 in the Walker Art Gallery, Liverpool (Fig. 4.4).<sup>7</sup>

## NOTES:

1. According to Perkins 1905, p. 129.
2. Zeri 1980, pp. 93–95, pl. 5; New York 1990, no. 1c, ill.
3. Getty Museum 1986, p. 86.
4. See Pope-Hennessy 1987, no. 8. Zeri (1980, p. 94) incorrectly described the frames on this and the other panels in the series as modern reproductions.
5. For a reconstruction of the reframed altarpiece, see Christiansen 1994, fig. 18.
6. Ibid., figs. 7, 19.
7. Walker Art Gallery 1977, vol. 1, pp. 113–15, vol. 2, pp. 140–41, ill.

Siena, ca. 1325

### 5. Cassetta frame on a polyptych panel

1975.I.13b

67.6 x 48, 56.3 x 36.6 cm; engaged. Poplar. Mitered. Gilt; red-orange bole; red, blue, and white color. Sight edge: linen extended over from panel. Frieze: alternating large (blue) and small (red) punched quatrefoils, with punched stems and leaves between. Back edge: oblong nail hole to one side of center top. *Adjustments*: Frame moldings detached and reapplied upside down; miters trimmed; immediate sight edge extended, gessoed, and gilt. Moldings on either side of frieze regessoed and regilt. Gilding reworked on sight and top edge. Mahogany(?) back frame added. *Condition*: Fragile. Tone dark.

PROVENANCE: J. D. Beazley, Oxford University, and A. S. E. Gow, Eton College, bought in Paris before 1915;<sup>1</sup> R. Langton Douglas, London. Acquired by Philip Lehman in 1916.

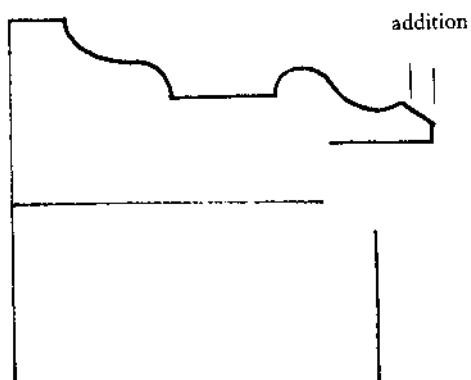
LITERATURE: Perkins 1920; Van Marle 1920, pp. 30, 199; Berenson 1924; Van Marle 1924, vol. 1, pp. 275–77, 465, n. 1; Rubenstein-Block 1926, vol. 1, pl. 19; Lehman 1928, pl. 34; Weigelt 1929; Berenson 1930; Berenson 1932 and later eds.; Venturi 1933, vol. 1, pl. 96; Bologna 1969, p. 288; Vertova 1970a, p. 441; Bellosi 1972, p. 75; Boskovits 1974; Volpe 1976, p. 56; Caleca 1977, pp. 70–71; De Benedictis 1979, pp. 17, 60; Zeri 1980, pp. 93–95; Eisenberg 1981; Pope-Hennessy 1987, no. 9, color ill.; Martindale [1988], pp. 38–40, 194–95, no. 17; Christiansen 1994, fig. 3.

EXHIBITED: Arundel Club, London, 1915, no. 1; Kleinberger Galleries, New York, 1917, no. 46; Metropolitan Museum, New York, 1956–61; Paris 1957, no. 58; Cincinnati 1959, no. 16, ill.; New York 1990, pp. 32–33, no. 1a, ill.

This panel by Simone Martini depicts the fourth-century martyr and first apostle of Siena Saint Ansanus. With No. 4 it forms part of a polyptych, of which five panels are known. Overlaying the profile of No. 5 with that of



No. 5



No. 4 confirms the existence on the former of an additional layer of gesso on either side of the frieze. This has now assumed the craquelure of the underlying surface.

See No. 4.

NOTE:

1. According to Lehman 1928, pl. 34, the purchase was made at a bookstore. The *Saint Peter* and *Saint Luke* companion panels (Figs. 4.1, 4.3) also came from a Paris dealer, E. Bonesi (see Pope-Hennessy 1987, no. 9).



Siena, second quarter of the fourteenth century

## 6. Tabernacle frame

1975.1.10b

62.9 x 27.3, 50.8 x 21.9 cm; engaged. Pine. Gold-orange bole. Pinnacle with croquets. *Adjustments*: Lower side skimmed; regessoed and regilt. *Condition*: Split along lower side; some bronze paint.

**PROVENANCE**: C. Fairfax Murray, Florence, until 1885; Charles Butler, Warren Wood, Hatfield, Hertfordshire, England;<sup>1</sup> Captain H. L. Butler, Warren Wood; R. Langton Douglas, London. Acquired by Philip Lehman in 1918.

**LITERATURE**: Langton Douglas in Crowe and Cavalcaselle 1908, vol. 3, p. 70; Lehman 1928, pl. 26; Berenson 1932, p. 360; Berenson 1968, vol. 1, p. 269; De Benedictis 1974, pp. 146, 150, 153, n. 24; De Benedictis 1979, p. 82; Pope-Hennessy 1987, no. 10, ill.

**EXHIBITED**: London 1893–94, no. 62; Smith College Museum of Art, Northampton, Massachusetts, 1942; Cincinnati 1959, no. 11, ill.

The shallow molding profile of this engaged frame provides a gentle transition to the punched borders of the painting, a *Madonna and Child* formerly attributed to Naddo Ceccarelli (fl. 1340s). The compressed ogee molding is refined with two lines of punching above and below it that echo the punched haloes and drapery of

the *Madonna and Child*. The summary acanthus leaves on the gabled outline of the frame are like a ripple of light surmounting the painting.

Similar outer moldings appear on the engaged frame, also original, on *Christ as the Man of Sorrows* in the Liechtenstein Collection, which is signed by Ceccarelli (Fig. 6.1).<sup>2</sup>

In the nineteenth century this panel was attached to two rectangular panels also in the Robert Lehman Collection, one depicting Saint Michael, the other Saint Nicholas of Bari, that are attributed to Pietro di Giovanni d'Ambrogio (ca. 1409–1449).<sup>3</sup>

### NOTES:

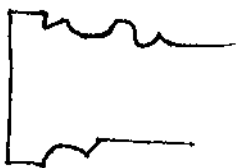
1. A label on the back reads: "By Agnolo Gaddi. Florentine School. Bt. at Florence from Mr. Fairfax Murray."
2. New York 1985–86, no. 122, color ill.
3. See Pope-Hennessy 1987, nos. 46, 47 (1975.1.28a,b), color ills.; and New York 1988–89, no. 6, ill. A photograph taken when the panels were owned by Langton Douglas (Robert Lehman Collection files) shows them assembled as a triptych, and they were exhibited as such at the New Gallery in London in 1893–94.



Fig. 6.1 Naddo Ceccarelli, *Christ as the Man of Sorrows*, with original engaged frame (sight 61 x 46 cm). Siena, second quarter of the fourteenth century. Liechtenstein Museum, Vienna, G862



No. 6, detail of silver on reverse



No. 6

MADONNA AND CHILD  
UNKNOWN ITALIAN PAINTER  
ABOUT THE XIV CENTURY

Siena, ca. 1345–55

## 7. Engaged molding on a polyptych panel

1975.I.14b

46.3 x 27.6, 39.7 x 21.5 cm; engaged. Poplar. Gilt; deep brown-orange bole. Pastiglia trefoils and roundels lined with punched decoration. Reverse: fictive porphyry panel in fictive recess. *Adjustments*: Punching in frieze obliterated; original triangular top cut and reshaped, new moldings follow lancet of upper arch. All moldings regilt in late nineteenth or early twentieth century.

PROVENANCE: Orfanotrofio-Ospizio di Santa Marta, Siena(?);<sup>1</sup> Sir Philip Burne-Jones, London; [Duveen Brothers, New York]. Acquired by Philip Lehman in 1918.

LITERATURE: Perkins 1928; Weigelt 1931; Volpe 1960, p. 149; Caleca 1977, p. 74; Torriti 1977, pp. 92–94; De Benedictis 1979, pp. 22, 62, n. 34, 90; Avignon 1983, under no. 44; Siena 1985, pp. 114–15; Pope-Hennessy 1987, no. 11, ill.

EXHIBITED: Cincinnati 1959, no. 9.

Philip Lehman acquired this *Saint Mary Magdalene* and No. 8, *Saint Peter*, within two years of each other, in 1916 and 1918. By then, the tops had already been altered and the replacements interpreted in different ways. The triangular gables remain on four other panels from the same polyptych in the Pinacoteca Nazionale, Siena

(Figs. 7.1–7.4).<sup>2</sup> The *Saint John the Baptist* in Siena, along with the two Lehman panels, formed the right side of the altarpiece, and the Siena *Saint Catherine of Alexandria*, *Saint Paul*, and *Saint John the Evangelist*, the left side. The central panel has not been identified. Pope-Hennessy attributed the six panels to a follower of Barna da Siena (fl. ca. 1330–50), possibly a member of the workshop of the painter of the frescoes in the Collegiata at San Gimignano.

The seven-lobed lancet arch on Nos. 7 and 8, a more complicated design than the frame of No. 6, creates a sense of depth, and on No. 8 the angle of the overhanging cusps describes the perspective of Saint Peter's neck and his keys and book. The punching in the frieze survives on No. 8.

## NOTES:

1. In 1842 Pini (p. 8) recorded the four panels in Siena as coming from the convent of Santa Marta (cited in Pope-Hennessy 1987, no. 11).

2. Siena 1985, nos. 22–25.



Figs. 7.1–7.4 Follower of Barna da Siena, (from left to right) *Saint Catherine of Alexandria*, *Saint Paul*, *Saint John the Evangelist*, and *Saint John the Baptist*, with original engaged frames. Siena, ca. 1345. Pinacoteca Nazionale, Siena, 86, 93, 94, 85. By permission of the Ministero per i Beni e le Attività Culturali – Soprintendenza per il Patrimonio Storico Artistico e Demoetnoantropologico di Siena e Grosseto



No. 7

Sienna, ca. 1345

### 8. Engaged molding on a polyptych panel

1975.1.15b

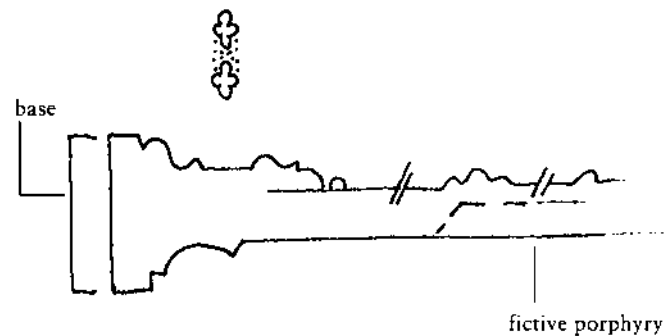
47.6 x 27.8, 39.6 x 21.6 cm; engaged. Poplar. Gilt; deep brown-orange bole. Pastiglia trefoils and roundels lined with punched decoration. Reverse: fictive porphyry panel in fictive recess. *Adjustments*: Original triangular top cut and reshaped; top panel cut obliquely around upper arch, allowing more of original arched moldings to remain than in No. 7. All moldings regilt in the late nineteenth or early twentieth century. *Condition*: Mainly original gilding in quite good condition.

PROVENANCE: Orfanotrofio-Ospizio di Santa Marta, Siena(?);<sup>1</sup> J. A. Ramboux, Cologne;<sup>2</sup> R. Langton Douglas, London. Acquired by Philip Lehman in 1916.

LITERATURE: Pope-Hennessy 1987, no. 12, ill.



No. 8



EXHIBITED: Cincinnati 1959, no. 10, ill.

See the discussion under No. 7.

#### NOTES:

1. See No. 7, note 1.
2. See Ramboux 1862, p. 18, no. 97, and Coor 1956, p. 119.

Siena, ca. 1380

### 9. Engaged cassetta frame on a polyptych panel

1975.1.21b

50.9 x 33, 44.5 x 26.7 cm; engaged. Poplar. Mitered. Gilt; brown-orange bole. Spandrel: pastiglia moldings and acanthus-leaf decoration with circular glass centers; punched background and warm glaze. *Adjustments:* Cracks in lower side filled with wax. *Condition:* Gesso chipped and flaking; right-hand glass inset replaced.

**PROVENANCE:** Prince Maffeo Barberini Colonna di Sciarra, Rome; Vicomte Bernard d'Hendecourt, Paris; [F. Kleinberger Galleries, New York]; Philip Lehman, 1914; Pauline Ickelheimer, New York. Acquired by Robert Lehman in 1946.

**LITERATURE:** Douglas in Crowe and Cavalcaselle 1908, p. 133; Perkins 1914, pp. 98–99; Lehman 1928, pl. 36; Pope-Hennessy 1987, no. 14, color ill.

**EXHIBITED:** New York 1917, no. 53; Colorado Springs 1951–52; Metropolitan Museum, New York 1954–61; Paris 1957, no. 298; Cincinnati 1959, no. 19.

Information on Niccolò di Buonaccorso (active 1356, d. 1388) is sparse, but this *Coronation of the Virgin* is thought to be part of a portable altarpiece he painted about 1380. Two other panels with scenes from the life of the Virgin in a similar style and size and with similar frames are in the Uffizi, Florence,<sup>1</sup> and the National Gallery, London (Figs. 9.1, 9.2).<sup>2</sup> The engaged frame on the Lehman panel has an intact patina. The London frame unfortunately no longer has its original surface.

On all three frames there is no frieze between the ogee on the top edge and the cavetto on the sight edge of the principal molding, though the pastiglia spandrel gives the sense of one. The outer molding supports the cusped pastiglia arch with a strength usually seen in tabernacle frames with pilasters. On the Florence and London panels the arch reflects the architecture depicted in the painting. On the Lehman panel the cusps repeat the curves of the concentric circles of

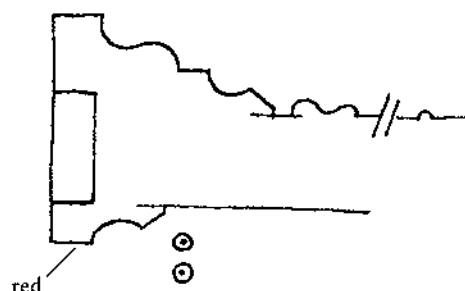


Fig. 9.1 Niccolò di Buonaccorso, *The Presentation of the Virgin in the Temple*, with original engaged frame. Siena, ca. 1380. Galleria degli Uffizi, Florence, P1115



Fig. 9.2 Niccolò di Buonaccorso, *The Marriage of the Virgin*, with original engaged frame. Siena, ca. 1380. National Gallery, London, NG1109



No. 9



No. 9, back

the angels' halos. Unusually, the outer edges of the Lehman frame are silvered and punched. The backs of all three panels are decorated with an identical pattern of diamond-shaped lozenges painted in blue and red on silver.

NOTES:

1. Bellosi 1979, p. 395 (as Luciano Bellosi); Pope-Hennessy 1987, pp. 33, 280, figs. 14, 15. The Uffizi panel has a metal stud on its left side and a metal hinge on the right.
2. Pope-Hennessy 1987, pp. 33, 280, fig. 15; Davies 1988, pp. 86–88, pl. 59, figs. 18, 19.

Siena, 1380–90

10. Engaged cassetta frame

1975.1.23b

87 x 59.1, 67.7 x 43.7 cm; engaged. Poplar. Gilt; red-orange bole. Sight edge: linen extended over moldings. Frieze: between center and corner quatrefoils, six pieces of glass set in pastiglia, with glazes beneath (blue at top, red on sides and base); centered pastiglia cauliculi outlined in single punching on block-punched background. Within outer frame: carved arch of pastiglia trefoil cusps supported by pastiglia Solomonian columns; in spandrel, pastiglia octofoils depicting the Annunciation outlined with punched decoration. Reverse: carved molding suggesting four picture fields; two holes for hanging in top molding. *Adjustments:* Short sides much repaired because of damage caused by warpage; consolidated areas darkened. On reverse, horizontal dividing molding removed; no sign of images; picture fields filled with wax. *Condition:* Gesso flaking; some worm damage.

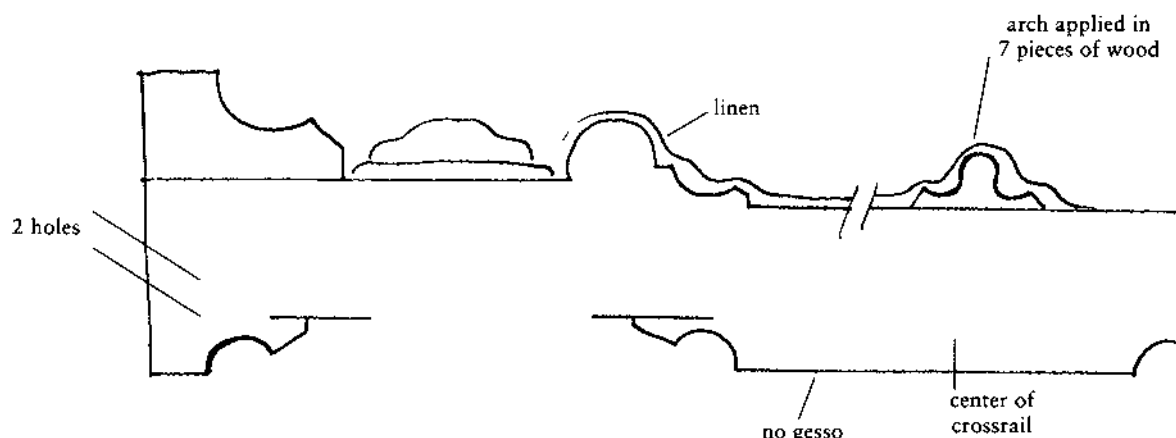
PROVENANCE: Chigi-Saracini collection, Siena; Luigi Grassi, Florence; Mr. and Mrs. A. E. Goodhart, New York, by 1924. Bequeathed by Mrs. Goodhart to Robert Lehman in 1952.



Fig. 10.1 Paolo di Giovanni Fei, *Madonna and Child*, with original engaged frame. Siena. The Metropolitan Museum of Art, New York, Bequest of George Blumenthal, 1941 (41.190.13)







LITERATURE: Van Marle 1924, p. 53; Venturi 1931, pl. 86; Berenson 1932, p. 183; Berenson 1936, p. 159; Laclotte 1957, no. 18; Mallory 1964, p. 536; Berenson 1968, vol. 1, p. 129; Mallory 1976, pp. 110–12; Guiducci in Avignon 1983, p. 278; Pope-Hennessy 1987, no. 16, color ill.

EXHIBITED: New York 1924, no. 28; Paris 1957, no. 18, pl. 7; Cincinnati 1959, no. 18, ill.; New York 1990, no. 2, ill.

All the engaged moldings on the front and most of those on the reverse remain on this *Madonna and Child Enthroned with Saints, Eve and the Serpent, and the Annunciation* by Paolo di Giovanni Fei (ca. 1345–ca. 1411). The front of the frame has a warm glaze, which has been slightly cleaned. Because the arch of the spandrel (unlike that of No. 9) is made of seven pieces of molding that were attached before the linen was applied and gessoed, the moldings appear rather too large and ill defined for the subtleties of the picture.

Finely drawn lines of punching define the rich pastiglia ornament on the frieze, which is punctuated at the corners and sides by trefoils that seem to stabilize the composition. The bold sight edge, a carved arch supported by pastiglia Solomonic columns, creates a clear separation between the viewer and the picture space. Nos. 24 and 25 also have pastiglia Solomonic columns, but the relief of the pastiglia is more pronounced than on No. 10, and it is not delineated by punching.

The more elaborate engaged frame on another painting by Paolo di Giovanni Fei, a *Madonna and Child* in the Metropolitan Museum (Fig. 10.1) was made in the same workshop no more than a few years before or after No. 10. Paolo di Giovanni Fei's slightly later *Assumption* in the National Gallery of Art, Washington, D.C. (Fig. 10.2), has a similar though more simplified frame.



Fig. 10.2 Paolo di Giovanni Fei, *The Assumption of the Virgin*, with original engaged frame. Siena. Image © 2003 Board of Trustees, National Gallery of Art, Washington, D.C., Kress Collection, 1961.9.71

Sienna, 1400–1410

## 11. Diptych with tabernacle frames

1975.1.22c

Overall: left, 46.5 x 19.8 cm, right, 46.9 x 19.6 cm; sight: both 40.6 x 16.5 cm; engaged. Poplar. Carved, gilt; red-orange bole. Traces of engraved decoration on reverse. Pinnacle-shaped tops with volutes and paterae extending from sides and with pastiglia moldings forming spandrels with septafoil arches supported by capitals. Top edge: alternating large and small punching. *Adjustments*: Apex missing; regilt. *Condition*: Good.

PROVENANCE: Rev. John Fuller Russell, Greenhithe, Kent, after 1854; Russell sale, Christie's, London, 18 April 1885, lot 107; Thomas Brocklebank, Watlington, Kent. Acquired by Philip Lehman before 1920.

LITERATURE: Perkins 1921, p. 6; Van Marle 1924, p. 542; Lehman 1928, pl. 38; Berenson 1932, p. 183; Berenson 1968, vol. 1, p. 129; Mallory 1976, p. 216; Pope-Hennessy 1987, no 17, ill.

EXHIBITED: Manchester, England, 1857, no. 40; London 1877, no. 152; Cincinnati 1959, no. 17.

The gable ornament on this diptych by Paolo di Giovanni Fei (see also No. 10), with paterae that have been regessoed, regilt, and repunched, appears to be too bold for the paintings: a *Madonna and Child Enthroned with Two Angels, Saints James the Great and John the Baptist, and the Annunciatory Angel* (left wing) and a *Crucified Christ with the Virgin, Saint Mary Magdalene, Saint John the Evangelist, and the Virgin Annunciate* (right wing). The undisturbed pastiglia moldings are well balanced and in proportion to the tondi in the central gables and the scale of the figures in the paintings.



No. 11



Siena, 1435-40

## 12. Engaged molding on a polyptych panel

1975.1.41b

144 x 69, 136.2 x 62.3 cm; engaged. Poplar. Carved, gilt; deep red bole. Arched top: simplified crockets. *Adjustments*: Lancet top original, but base and sides replaced (silhouettes of missing capitals, with columns beneath them, discernible beside cherubs' heads); finial missing. *Condition*: Worm damage; broken crockets.

**PROVENANCE**: F. Mason Perkins, Lastra a Signa; Rita Lydig, New York; Lydig sale, American Art Association, New York, 4 April 1913, lot 126; Morton Meinhard, New York; Mrs. Morton Meinhard, New York; Meinhard sale, Parke-Bernet, New York, 4-5 May 1951, lot 313. Acquired by Robert Lehman in 1951.

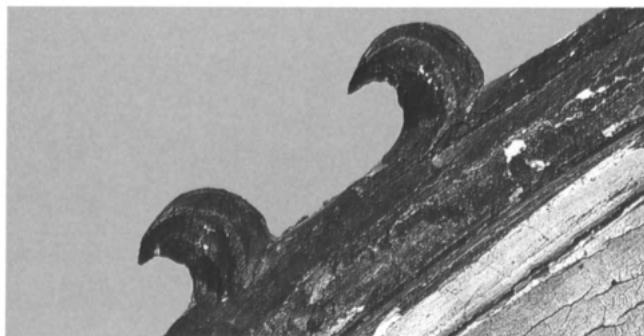
**LITERATURE**: Perkins 1913, p. 123; Gaillard 1923, p. 204; Perkins 1926, p. 70, n. 10; Van Marle 1927, p. 483; Berenson 1932, p. 500 (and later eds.); Pope-Hennessy 1987, no. 45, color ill.

**EXHIBITED**: Metropolitan Museum, New York, 1954-61; Paris 1957, no. 45; Cincinnati 1959, no. 43, ill.; New York 1988-89, no. 13, color ill.

Only the lancet top, which itself has suffered damage, survives of the engaged frame on this *Madonna and Child Enthroned with Two Cherubim* that Pope-Hennessy has attributed to the Osservanza Master. Nevertheless, the narrow chamfered molding, with its arch echoing the perspective of the picture, lends an architectural strength to the enthroned Virgin and Child, and the remaining crockets still suggest stylized palm fronds arching over their heads. As the center panel of a large polyptych, the *Madonna and Child* would not originally have had engaged moldings along its sides, but would have been separated visually from its lateral panels by applied, perhaps spiral, colonettes. The lancet top was probably itself engaged to an extension of the main panel forming a triangular gable above it.



No. 12



No. 12, detail of top





No. 13

Siena, ca. 1446

### 13. Engaged molding

1975.1.35b

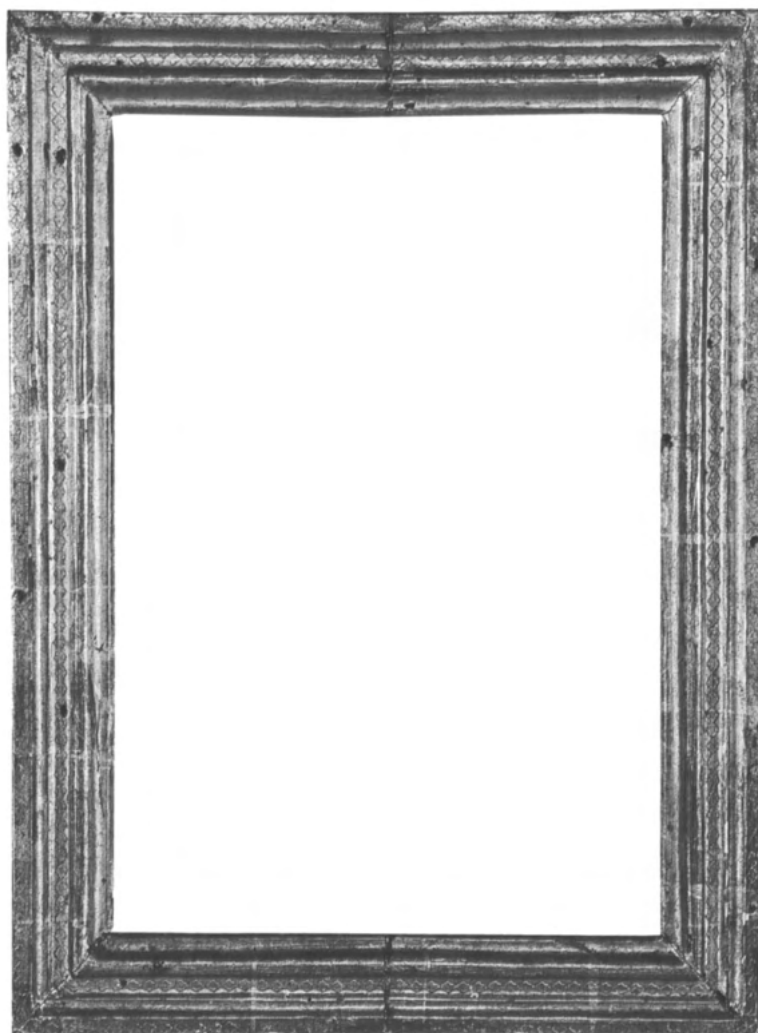
49 x 31.2, 42.7 x 27 cm; engaged. Poplar. Gilt; deep red-brown bole. Sight and top edges: punched. Reverse: fictive porphyry. *Adjustments:* Remains of old repairs at bottom left-hand corner and along sight edge of base. *Condition:* Some worm damage; gesso chipped; gilding rubbed to bole.

**PROVENANCE:** Edward Hutton, London. Acquired by Robert Lehman in 1929.

**LITERATURE:** Pope-Hennessy 1937, pp. 78, 108; Brandi 1947, p. 121; Berenson 1968, vol. 1, p. 178; Pope-Hennessy 1987, no. 58, ill.

**EXHIBITED:** Smith College, Northampton, Massachusetts, 1942-43; Paris 1957, no. 296; Cincinnati 1959, no. 36;

The delicate balance between the flat top edge and the hollow below it on this gabled molding ornamented only with punched bands acknowledges the fine draftsmanship of the *Exaltation of Saint Nicholas of Tolentino* by Giovanni di Paolo (ca. 1400-1482). The decorative palm fronds that cross above Nicholas's head and the fluttering scroll held by Saint Augustine serve to divide the composition. The panel was never part of a larger structure.



No. 14

Siena, ca. 1450

**14. Cassetta frame**

1975.I.2311

41.6 x 31, 33.3 x 22.4, 35 x 23.3 cm. Poplar(?). Half-lapped back frame. Gilt; red-orange bole. Frieze and top edge: punched pattern. *Adjustments*: Top and base moldings cut through, perhaps to release tension caused by warpage, back frame replaced at top and bottom, and pine veneer added to back of back frame on all four sides(?); upper left and lower right miters cut through; paint added to back edge to disguise alterations. *Condition*: Top and base center repairs discolored; surface slightly rubbed.

**PROVENANCE**: Paolo Paolini, Rome. Acquired by Philip Lehman in 1916.

**LITERATURE**: Gaillard 1923, pl. 36; Lehman 1928, pl. 42; Edgell 1932, p. 212; Pope-Hennessy 1987, no. 63, ill.

**EXHIBITED**: Cincinnati 1959, no. 40.



Despite various alterations, this frame, now used on a *Madonna and Child* by Sano di Pietro (1405–1481), still has a fine patina. The two rows of punching of the same pattern in the frame create a visual rhythm that resonates in the punched halos and garment borders in the painting.

Sienna, mid-fifteenth century

### 15. Integral tondo molding

1975.1.40b

Diam. 18 cm, sight diam. 13 cm. Single piece of poplar. Carved, gilt; brown-red bole, blue in dentil. *Adjustments:* Some regilding on top and back edges; splits filled. *Condition:* Good.

**PROVENANCE:** Giulio Grisaldi del Taia, Siena, 1904; F. Mason Perkins, Lastra a Signa; E. Ventura, Florence; [M. Knoedler and Co., New York, 1928]; R. Frank, New York, December 1937; [M. Knoedler and Co., New York, 1941]. Acquired by Robert Lehman in November 1949.

**LITERATURE:** Joni [1936] 2004, pp. 333–34; Pope-Hennessy 1987, no. 60, ill.; New York 1990, pp. 27, 29, fig. 25.

**EXHIBITED:** Siena 1904, no. 531; Detroit 1933, no. 52 (lent by Knoedler and Co.); Milwaukee 1949 (lent by Knoedler and Co.); Columbia, South Carolina, 1949, no. 4; Paris 1957, no. 47; Cincinnati 1959, no. 42.



No. 15

This *Madonna and Child* by Sano di Pietro (1405–1481) retains its original frame carved in one with the panel. The molding is proportionally rather deep for the scale of the painting. The alternating blue and gilt blocks of the dentil that encircle the Virgin and Child like a halo of stars are due to the intervention of the restorer/faker Icilio Federico Joni, who described this panel and its companion in his autobiography of 1936. An identical roundel framed the *Stigmatization of Saint Francis* by Sano di Pietro, also owned by Giulio Grisaldi del Taia and then F. Mason Perkins in the early twentieth century. The companion roundel has since disappeared.<sup>1</sup>

**NOTE:**

1. Pope-Hennessy 1987, pp. 144, 305, fig. 64. In a letter of 31 July 1928 (archives of Knoedler and Co., New York), Perkins noted that the frames on the two panels were modern.

Siena, 1460–70

**16. Engaged arched cassetta frame**

1975.1.42b

74.2 x 51.7, 62 x 39.6 cm; engaged. Poplar. Mitered; arch two pieces of wood. Gilt; deep orange bole. Frieze: punched decoration of double hexagons alternating with patera-centered diamonds. Back edge: dark brown color. *Adjustments:* Some patches of bronze color on top edge of arch and sides and over chips and repairs. *Condition:* Top edge of base worm-eaten and crushed.

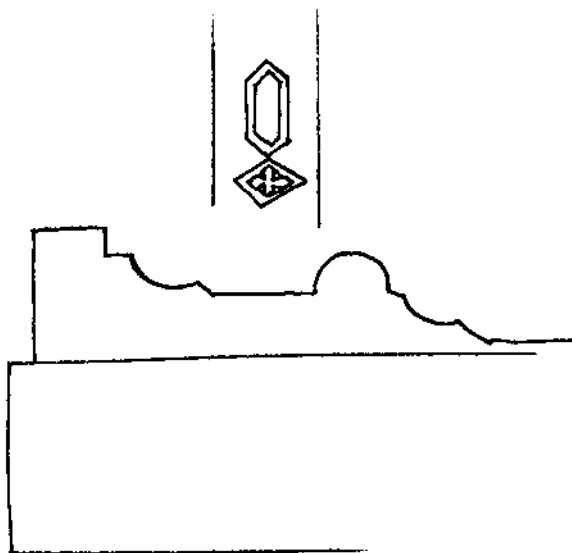
**PROVENANCE:** Earl of Ashburnham; R. Langton Douglas, London; Frank Channing Smith Jr., Worcester, Massachusetts, by 1925; [M. Knoedler and Co., New York], 1952; Julius Weitzner, 1954. Acquired by Robert Lehman before 1959.

**LITERATURE:** Gaillard 1923, pl. 130; Van Marle 1927, p. 512; Berenson 1932, p. 500 (and later eds.); Salmi 1933, p. 82; Vavaiá 1937–39; Pope-Hennessy 1987, no. 61, color ill.

**EXHIBITED:** Smith College Museum of Art, Northampton, Massachusetts, 1932; Worcester Art Museum, 1932; Berkshire

Museum, Pittsfield, Massachusetts, 1935; Cambridge, Massachusetts, 1939, no. 36; Metropolitan Museum of Art, New York, 1954–61; Cincinnati 1959, no. 45; New York 1990, no. 62, ill.

Apart from the damage to the base and some minor repairs, the original engaged frame on this *Madonna and Child with Saints Jerome, Bernardino, John the Baptist, and Anthony of Padua, and Two Angels* by Sano di Pietro (see also Nos. 14, 15) has a wonderful patina. The depressed arch keeps the frame from appearing to echo the Madonna's halo. This type of molding profile was used throughout the fifteenth century; the punched decoration is archaic. The halos and the static arrangement of the heads around the Madonna and Child also reflect a conservative taste in fifteenth-century style, as does the way the figures are cut off as if by a window frame.





No. 16



Siena, ca. 1465 and 1490(?)

## 17. Engaged arched cassetta frame and arched tabernacle frame

1975.I.54b

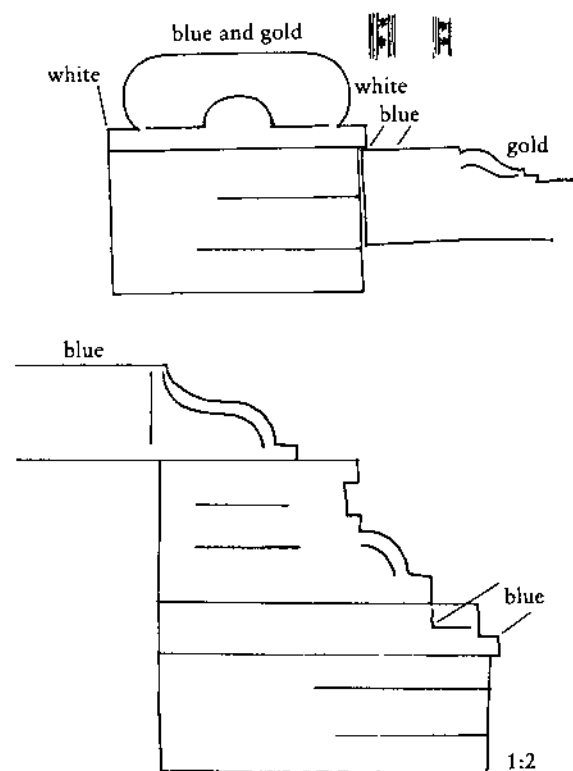
116.8 x 73.7, 70.3 x 46.5, 70.6 x 47 cm. Poplar. Overlapping construction. Carved, gilt; orange-red bole, blue and white color, allover greenish tone. Sight edge: lotus leaf. Frieze: punching on both edges. Columns: candelabrum-derived pillars supporting consoles and arched cornice (columns and palmettes rather weak in comparison to the heavy consoles). Cornice: arch of dentil, rope, and lotus leaf, with ripple molding on outer edge and five projecting antefixes (three palmettes and two paterae). Predella: painted inscription that reads, "PROPIVS / NOS / RESPICE / SEMPER" (Protect us, ever with us). Antependium: symmetrical volutes terminating in paterae and acorns, with guilloche between; field filled by winged putto head on blue background. Reverse: inscribed with the arms of the Griffoli of Siena. *Adjustments*: Shield evidently removed from antependium; holes in top indicate lost extension. Rebate adjusted for warpage of panel; bottom left-hand corner of engaged frame skimmed to shorten it horizontally to accommodate shrinkage. *Condition*: Fine patina of egg glaze on gold. Columns rubbed and dark in recesses; possible loss of acorns from center base of antependium.

**PROVENANCE**: Griffoli, Siena; Ernest Odjot, Paris; Odjot sale, Hôtel Drouot, Paris, 26–27 April 1889, lot 15; M. Chabrières-Arlès, Oullin, near Lyon; [Duveen Brothers, New York]. Acquired by Philip Lehman in 1916.

**LITERATURE**: Berenson 1897, p. 134; Guggenheim 1897, pl. 25; Berenson 1909, p. 148; Crowe and Cavalcaselle 1909, p. 118; Lehman 1928, pl. 54; Berenson 1932, p. 77; Edgell 1932, p. 253, fig. 375; Van Marle 1937, p. 396; Coor 1961, p. 67, n. 223; Fredericksen and Davison 1966, p. 27; Pope-Hennessy 1987, no. 69, color ill.; Kanter in New York 1988–89, no. 60, color ill.

**EXHIBITED**: New York 1924, no. 41; Colorado Springs 1951–52; Metropolitan Museum, New York, 1954–61; New York 1990, no. 9, color ill.

The outer tabernacle frame (see profile) may be a slightly later addition to the engaged frame on this *Madonna and Child* painted by Benvenuto di Giovanni (1436–after 1518), probably about 1465. It may have been applied when the picture was moved, perhaps to a small chapel, or when it changed owners. Before it was thinned and cradled the panel is said to have borne the arms of Pope Pius II Piccolomini (d. 1465), although no trace remains.<sup>1</sup> The bare place below the winged putto head in the antependium – which seems to have been gilt and painted by Benvenuto di Giovanni – may have held a coat of arms, and the acorns on either side, a Della Rovere device, may signify a connection with that family.



The arms of later owners, the Griffoli family of Siena, are incised on the reverse of the frame.

The form of the tabernacle frame might indicate a date for it of about 1490, but such frames are known to have been made earlier in Siena.<sup>2</sup> That Guggenheim published it (along with the engaged panel) in his 1897 treatise on fifteenth- and sixteenth-century Italian frames suggests that it was well known and highly regarded at least by the late nineteenth century.

The engaged inner frame is ornamented with a shallow lotus-leaf motif that complements the Christ Child's gesture. This frame is too narrow for the painting, but part of it may have been removed when the bolder tabernacle frame was added, providing strength and structure to the picture but at the same time tending to overwhelm it.

## NOTES:

1. According to Lehman 1928, pl. 54.
2. For example the engaged frame on a relief by Francesco di Giorgio of about 1470–75 (Lemmers-Danforth-Sammlung, Wetzlar; see New York 1990, under no. 9, ill.).



No. 17

Siena, 1490–1500

## 18. Tondo mirror frame

1975.1.2101

61.5 x 36 cm, sight diam. 15.2 cm, rebate diam. ca. 17.9 cm. Single piece of poplar. Carved, gilt; deep red-brown bole. Sight edge: rope. Top edge: wreath of leaves and fruit from base clasp to stop; symmetrical griffins with tails tied to stem of fruit. Sides: symmetrical volutes. Base: symmetrical harpies with tails tied at base of painted shield with coat of arms: azure, two chevrons or with three fleurs-de-lys of the same. *Adjustments:* Glass modern; top of left-hand griffin's head repaired; surface wiped, leaving gray wash in recesses. *Condition:* Worm damage; gesso chipped.

*PROVENANCE:* [Stefano Bardini, Florence]; [Elia Volpi, Florence]; [Galleria Bellini, Florence], bought in Florence, 1932. Acquired by Robert Lehman in October 1955.

*EXHIBITED:* New York 1990, no. 54, color ill.

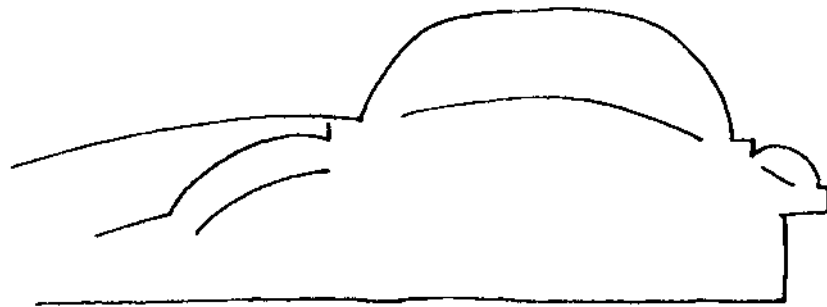
This boldly carved mirror frame with pronounced extensions is derived from tondi, which were much larger and made for paintings of the Holy Family. The original glazes were put on unevenly and with gusto, giving the whole a fiery strength.

The coat of arms on the base is that of the Cinuzzi of Siena. Though detail in the wood carving has necessarily been blunted by the gesso covering and gilding, the figure style of the harpies and griffins is sufficiently legible to bear comparison with stone carving from the workshop of Giovanni di Stefano (1443–1504), who is associated with work on the Cinuzzi Chapel in San Francesco in

Siena.<sup>1</sup> Closely related frames have been recorded in the Palazzo Van Axel, Venice,<sup>2</sup> and the Salvadori collection, Florence. The Salvadori frame has been attributed to Antonio Barili (1453–1516) and related to the carving of a celebrated chest in the Palazzo Pubblico, Siena.<sup>3</sup> Later, more elaborate variants of the frame are in the Museo Bardini, Florence, the collection of the Princes of Liechtenstein,<sup>4</sup> and the Spencer Museum of Art, University of Kansas, Lawrence.<sup>5</sup> The carving on the frame in Kansas has been compared with that on the stalls in the Residenza of the Palazzo Comunale in Pistoia, which is dated to about 1535.<sup>6</sup> Stefano Bardini, who owned the Lehman frame in the early twentieth century, also acquired other, similar examples.<sup>7</sup>

## NOTES:

1. See Del Bravo 1970, pp. 90ff., and Carli and Morandi 1977–78.
2. Morazzoni n.d., pl. 38.
3. Dami 1920. On the chest, see Ferrari n.d., pl. 47.
4. Guggenheim 1897, pls. 55a, 60.
5. Ibid., pl. 48; Middeldorf 1976, p. 37, fig. 65 (then in the Samuel H. Kress collection).
6. Ferrari n.d., pls. 73–77.
7. Bardini sale, American Art Galleries, New York, 23–27 April 1918, lots 491, 493, for example.





No. 18

Siena, early sixteenth century

19. Cassetta frame

1975.I.2082

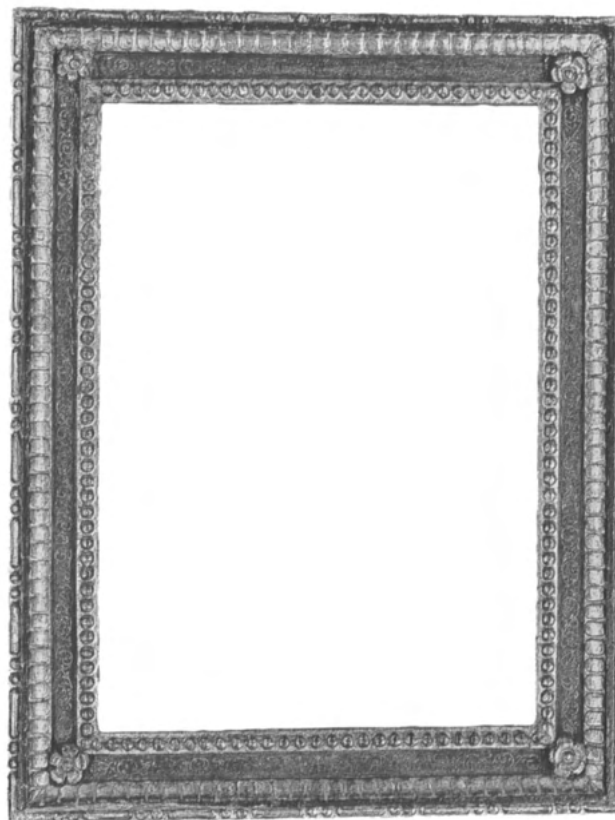
58 x 45, 45.2 x 31.8, 46 x 32.8 cm. Poplar. Nailed; half-lapped back frame. Carved, gilt; orange-red bole. Sight edge: pearl. Frieze: continuous mordant-gilt cauliculi pattern on grayish maroon background. Corners: turned and carved paterae. Below top edge: rustications. Top edge: bead and reel. Back edge: brown-maroon color. Reverse: strengthening blocks; cutout for hanger. *Adjustments*: Corners repaired; two paterae repaired and one replaced. *Condition*: Some worm damage on top edge; gesso chipped slightly; maroon faded; hanger lost.

EXHIBITED: New York 1990, no. 70, color ill. (as Tuscany, mid-sixteenth century).

The boldly carved pearls on the sight edge and the paterae applied to the corners of this vertical frame are offset by the refined small-scale gilt cauliculi on the frieze. The fine patina is warm and cloudy. Frames like this survive on paintings in the Archivio di Stato, Siena.<sup>1</sup> A similar frame also from the early sixteenth century was formerly in the Paul Levi collection in London (Fig. 19.1).

NOTE:

1. Baldi et al. 1992, pp. 99-104.



No. 19

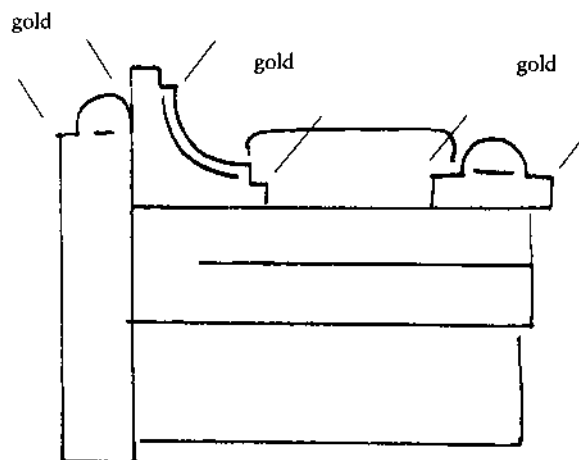
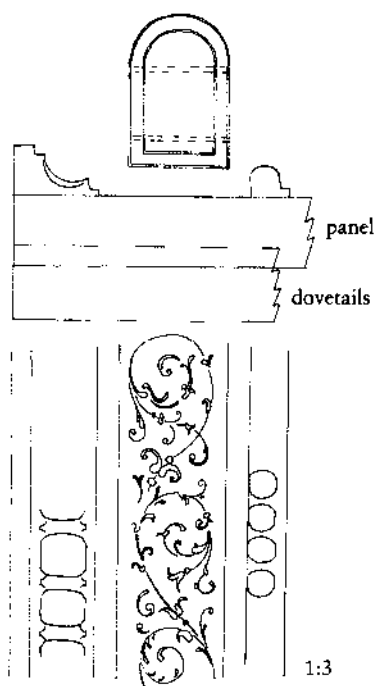


Fig. 19.1 Frame (sight 100 x 60.5 cm). Siena, early sixteenth century. Carved and gilt poplar, pale orange bole. Private collection, London



No. 19, detail

Siena, early sixteenth century

20. Cassetta frame

1975.1.2121

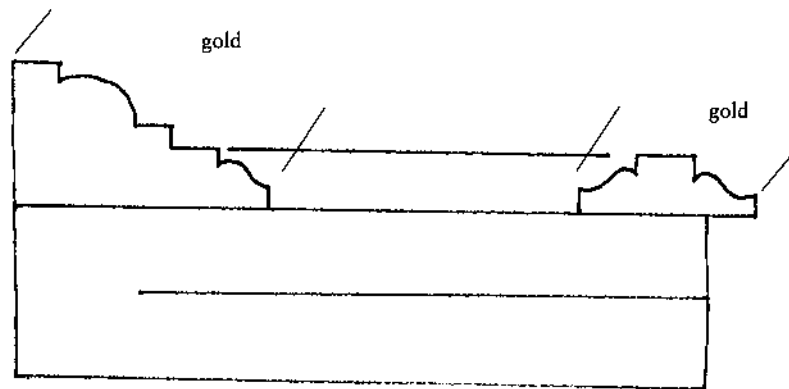
74.2 x 62.8, 55 x 43, 56.3 x 44.5 cm. Poplar. Tenoned back frame. Gilt; orange bole. Frieze: interwoven mordant-gilt decoration reminiscent of textile patterns. Coiffers: paterae (missing). Reverse: marks of hanger on one short side. *Adjustments*: Extensive gilding repair; back edge and reverse gessoed and colored. *Condition*: Very worn; blue turned almost black; some worm damage; large chip from top edge.

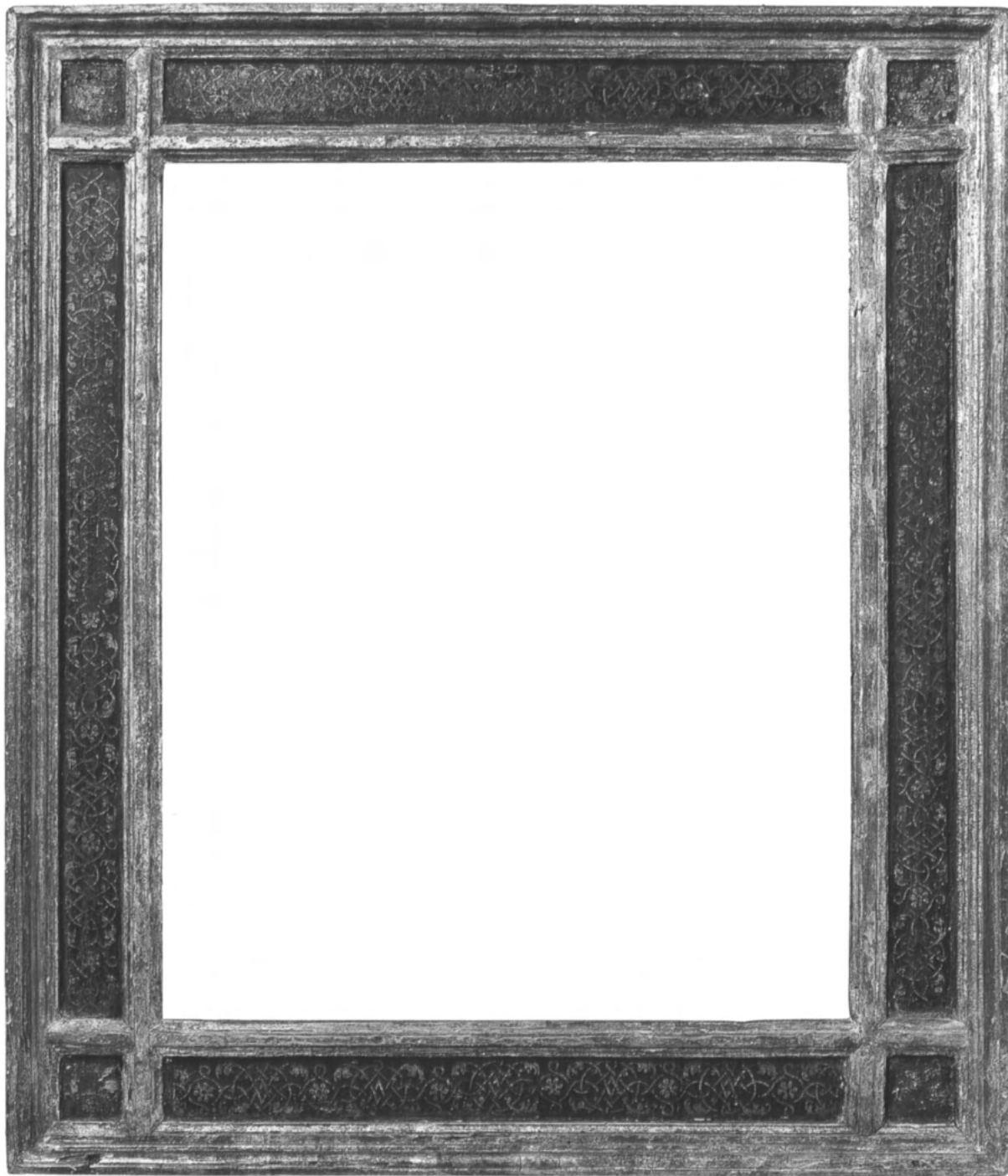
PROVENANCE: [Mindak, Rome], May 1948 (list 1, no. 7).

EXHIBITED: New York 1990, no. 69, ill. (as Tuscany, early sixteenth century).

Like No. 19, this frame has a vertical format. After suffering much wear and damage, the gilding on it has been reworked, giving it a faked *décapé* appearance. The paterae missing from the coffered corners were probably quite wide and shallow. The frieze decoration is more geometric than that of No. 19 and may have been influenced by Oriental decorative borders.

Cassetta frames with coffered corners reappeared in Italy in the late nineteenth century (see No. 22).





No. 20



Siena, 1860s

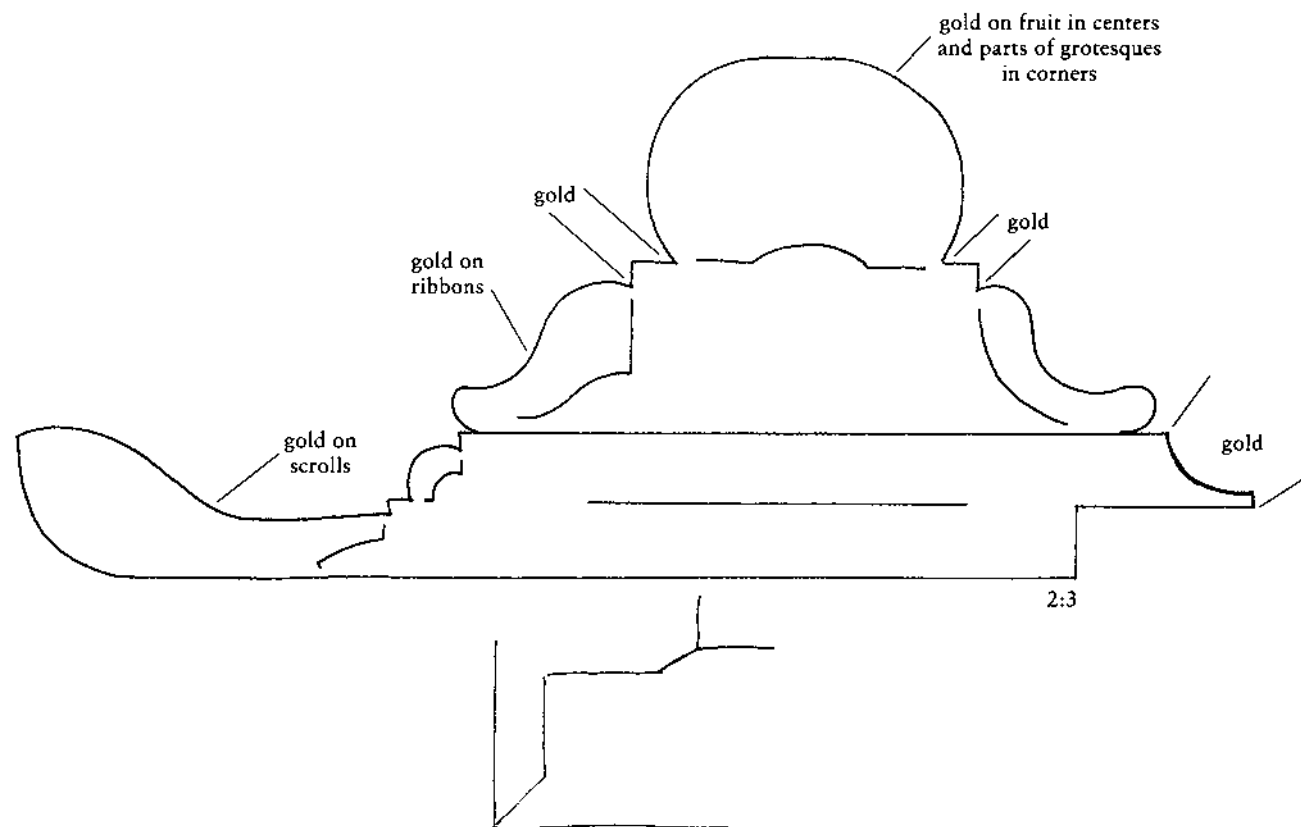
**21. Wreath frame**

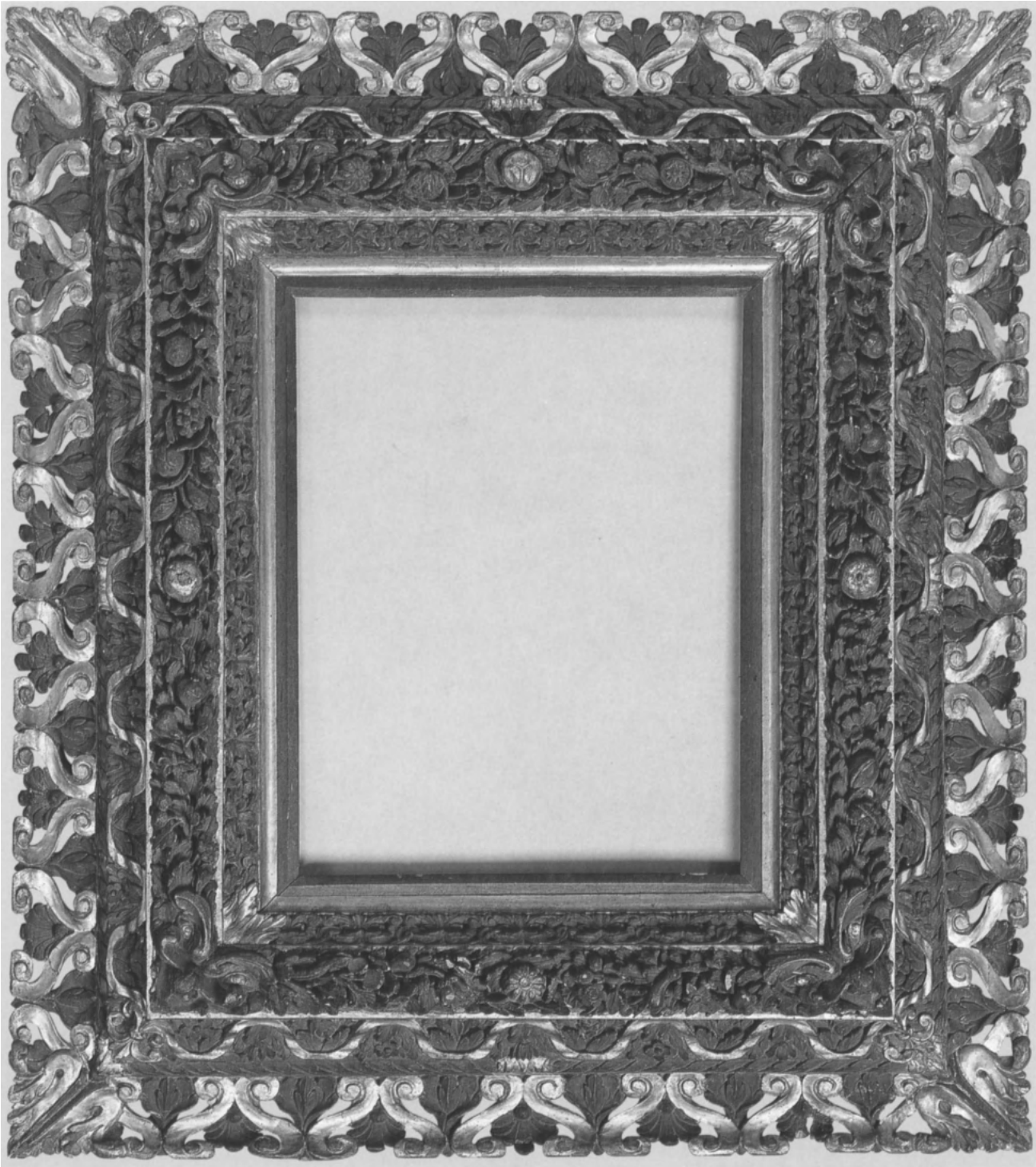
1975.1.2175

107.5 x 94.5, 54.1 x 41, 58.3 x 47.5 cm. Pine with poplar upper moldings. Tenoned back frame. Carved, gilt; pink-orange bole, brown color. Sight edge: interwoven scrolls alternating with acanthus leaves. Top edge: wreath of fruit and leaves between Auricular grotesques at corners. Below top edge: alternating leaves and flowers with twining ribbon. Back edge: alternating pierced scrolls, leaves, and palmettes. *Adjustments*: None. *Condition*: Long splits on right-hand side; surface of brown color deteriorating.

EXHIBITED: New York 1990, no. 51, ill. (as Venice, ca. 1610-20).

This is a nineteenth-century interpretation of what might be seen as a late sixteenth-century Venetian style. A sixteenth-century design would be less complicated, however, with details in perspective, and more scrupulously carved. The carving here is awkward, steep, and insistent, and the gilding is overpowering.





No. 21

Siena, 1860–70

## 22. Cassetta frame

1975.I.2109

68 x 56.8, 45 x 33.6, 47.7 x 36.6 cm. Poplar. Half-lapped back frame. Carved, gilt; orange bole; all burnished. Sight edge: paterae enclosed in strap with husk between, appliqué. Frieze: coffers with paterae at corners; pilasters of urns and beribboned palmettes at sides; palmettes emanating from center clasp at top and base. Back edge: egg and dart, appliqué. *Adjustments*: None. *Condition*: Much worm damage. Layers detaching along construction joints.

This vertical frame is a mid- to late nineteenth-century revival of an early sixteenth-century Italian Renaissance type of carved, coffered, and gilt cassetta, with a blue background in the frieze (see No. 20). The candelabrum ornament that has replaced the interlaced geometric decoration of No. 20 emphasizes the subsequent influence of Neoclassicism, and the use of appliqué sight and back edges and paterae is a Neoclassical construction technique. In this entirely gilt interpretation of the style, the carving lacks definition and the profile is tilted toward the sight edge.

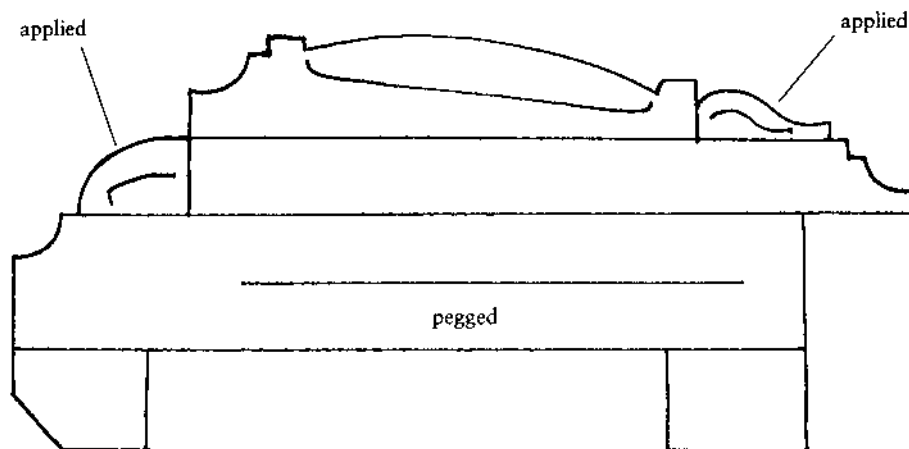
A very fine gilt-bronze frame in this style that dates to before 1830 can be seen on the small *Double Portrait* by Giovanni Battista Gigola (1769–1841) in the Pinacoteca Ambrosiana, Milan (Fig. 22.1).<sup>1</sup>

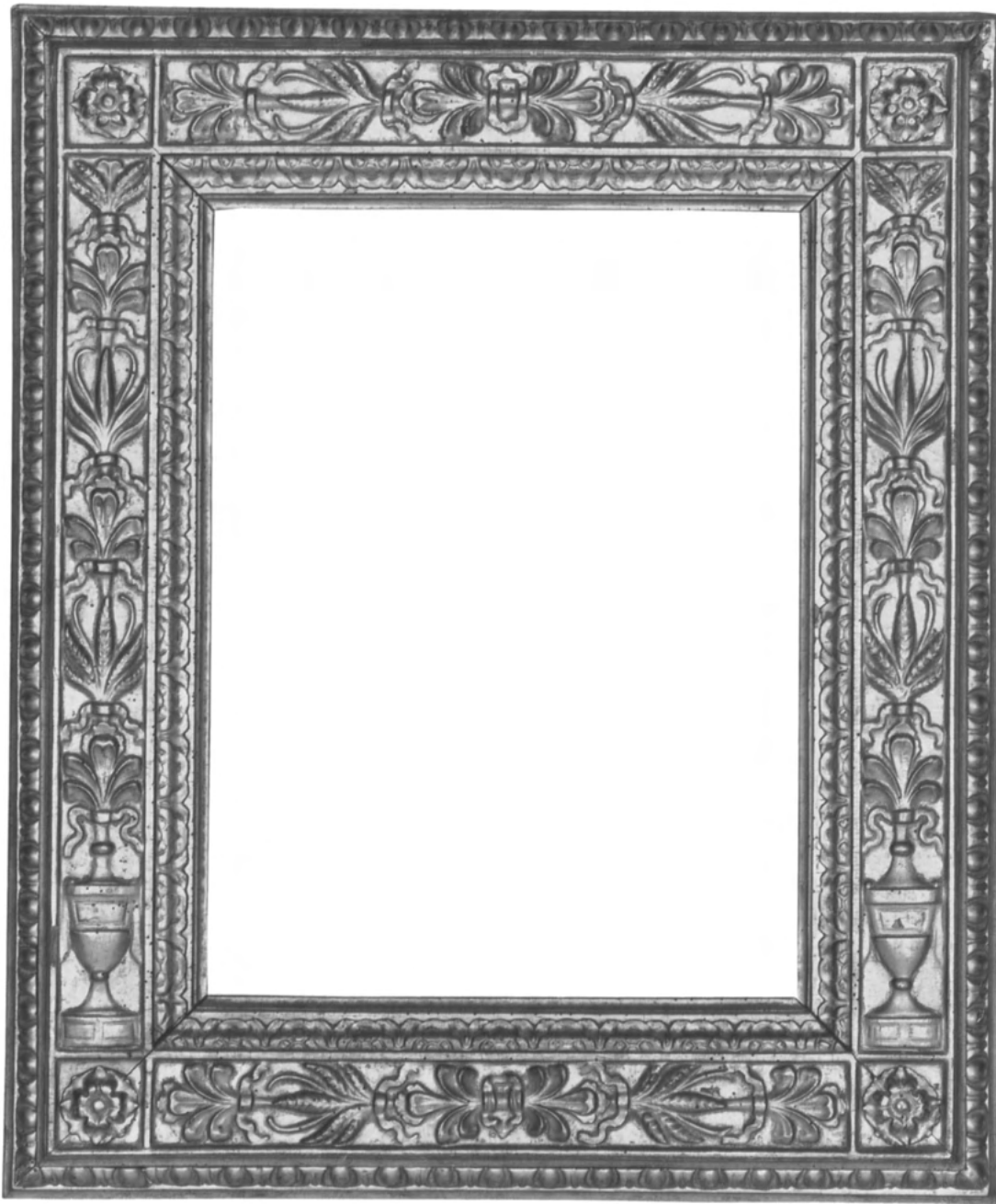
## NOTE:

1. Falchetti et al. 1986, no. 253, fig. 266.



Fig. 22.1 Gilt-bronze frame. Siena, before 1830. On Giovanni Battista Gigola, *Double Portrait*. Pinacoteca Ambrosiana, Milan, 161





No. 22



No. 28, detail

## *Florence*

The pastiglia Solomonian columns on Nos. 24 and 25, two of three simple Gothic engaged fragments from fourteenth-century Florence, relate them to No. 10, an engaged panel made in Siena about the same time. During the fifteenth century, Florentine frame designers cast off Gothic influences in favor of classical forms (see No. 26). As the century progressed, a strong sense of clarity emerged. The well-proportioned moldings were carefully arranged, with the ornament and decoration developing directly from them. Framing was, however, more often a response to the architectural surroundings than to the image itself, leaving the frame to stand apart as an independent sculpture.

Firmly rooted in the sixteenth century is a deep, turned luminolegno tondo made of polished walnut (No. 27). While polished walnut was employed throughout the fifteenth century for church furniture, particularly for fine work in sacristies, it was not used for picture frames until the High Renaissance or early Mannerist period, when it tended to be parcel-gilt. In this well-balanced tondo the distortions of the circular format are elegantly minimized, and the subtle back edge disguises the depth of the molding, presumably meant to hold a relief. Other mid-sixteenth-century walnut frames of quality (though unfortunately without their original patina) are Nos. 28, 30, and 31.

Whereas polished walnut frames of the period derived from stone-carving patterns, gilt frames like No. 32, from the mid-sixteenth century, are more reminiscent of bronze castings. No. 32 may have been made to hold a piece of text, rather than an image.

Though the most commonly recognized elements of the style are absent, No. 33 encapsulates the Mannerist spirit in its profile and the shape of the simple lotus leaf. No. 35 is a good example of the early seventeenth-century revival of the cassetta format and a useful point of reference for other frames in this section. It cites an interesting combination of stylistic references: the distinct sight, top, and back edges (in marked contrast to so-called Sansovino designs) and clearly defined, symmetrical centers and corners with volutes, cauliculi, and husks are from the classical repertoire, but the alternating volutes and husks on the top edge add a Mannerist flavor.

As elsewhere in Italy, in Florence frame makers attempted to extend the versatility of the cassetta. The design of No. 36, dominated by the protruding scrolls that curl around the straight pearl molding on the back edge, is a rare survival from the transition period between the cassetta revival in the early 1600s and the Auricular frames that became popular later in the century.

Most Florentine frames were made in poplar or walnut, and they were half-lapped. The gilding was cool in tone and largely burnished. Gold and color were commonly used together, the color often in imitation of precious materials such as lapis lazuli or marble. Nos. 37 and 38, identical poplar half-lapped frames made about 1772, are early instances of the use of composition ornament on frames, in this case in a somewhat eccentric combination of French and Italian styles. Curiously enough, similar Franco-Italian combinations were later copied in England.

Florence, 1335-40

### 23. Integral frame

1975.1.60b

29.5 x 21.3, 25.7 x 17.5 cm. Single piece of poplar covered with linen. Green gold, orange bole, gamboge. Fictive leather on reverse. *Adjustments*: Bronze paint on parts of top edge. *Condition*: Serious flaking on reverse, but otherwise sound. Hinge marks on right-hand side.

**PROVENANCE:** Acquired by Robert Lehman in Florence in 1913.

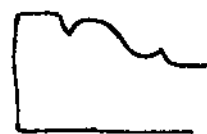
**LITERATURE:** Pope-Hennessy 1987, no. 25, ill.

**EXHIBITED:** Metropolitan Museum, New York, 1954-61; Cincinnati 1959, no. 68A.

The narrow moldings of the frame, carved in one with the panel, are sensitively related to the painting, a *Nativity* by the Maestro Daddesco (active second quarter of the fourteenth century) that was probably the left leaf of a diptych. The simple ogee molding of the frame is bold for the scale of the figures. The molding provides the ground for shepherds to walk on and an extra roof for the stable, and the shadow of its edge against the painted surface increases the visual depth of the scene.



No. 23, verso





No. 23



Florence, 1385

## 24–25. Pair of pilaster panels

1975.I.63b, 1975.I.64b

No. 24: 52.7 x 19, 48.8 x 11.5 cm; No. 25: 52.6 x 18.4, 46.2 x 12 cm; both engaged. Each a single piece of poplar. Gilt; red-brown bole. Solomonian columns in heavy pastiglia supporting cusp-lined lancet arch with pastiglia spandrels; small flowers punched around spandrel and on background. *Adjustments*: Base raised on No. 25, concealing pastiglia inscription. *Condition*: Worm damage on both, but No. 24 in better condition, with spandrels surviving.

PROVENANCE: Monte Oliveto Maggiore, until 1810; Rapolano, 1840;<sup>1</sup> J. A. Ramboux, Cologne, from 1842; Ramboux sale, J. M. Heberle, Cologne, 1867, lots 84, 85; Wallraf-Richartz-Museum, Cologne; sale, Hôtel Drouot, Paris, 4 February 1924, lot 110 (No. 25 only to Durlacher); sale, Lempertz, Cologne, 14 December 1926, lot 4; K. W. Bachstitz, The Hague, 1928; F. J. Mather, Princeton, before 1936; [Richard Ederheimer, New York], 1936. Acquired by Robert Lehman in November 1943.

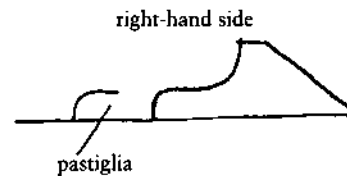
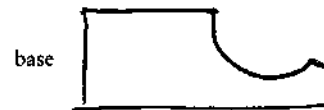
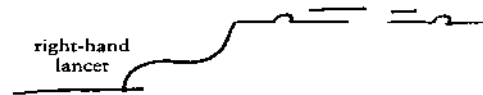
LITERATURE: Pope-Hennessy 1987, nos. 33, 34, ill.

EXHIBITED: New York 1936, no. 3; Metropolitan Museum, New York, 1954–56; Cincinnati 1959, nos. 62, 63.

Spinello Aretino (1350/52–1410) painted these two panels depicting Saints Philip and James the Greater(?) for an altarpiece for Monte Oliveto Maggiore near Siena. Other panels from the same polyptych survive in the Pinacoteca Nazionale, Siena; the Szépművészeti Múzeum, Budapest; and the Fogg Art Museum, Cambridge, Massachusetts.<sup>2</sup> Another pilaster panel like the two in the Robert Lehman Collection was sold at Sotheby's in London in 1982.<sup>3</sup>

An inscription across the base of the altarpiece frame, recorded by Giorgio Vasari when it was still intact,<sup>4</sup> memorialized the frame carver and the gilder alongside the painter: "Simone Cini Fiorentino fece l'intaglio, Gabriello Saracini la messe d'oro e Spinello di Luca d'Arezzo la dipinse l'anno 1385." The three artists received equal payments for their work.<sup>5</sup>

The pastiglia Solomonian columns on these two panels are not as well defined as those on No. 10, which are



subtly delineated with punching. The simple punching on these panels with vague pastiglia moldings befits the humble manner of the two saints.

## NOTES:

1. Vasari 1848, p. 194, n. 2, cited in Pope-Hennessy 1987, under no. 33.
2. See Pope-Hennessy 1987, under no. 33 and figs. 23, 24 (the Budapest and Cambridge panels).
3. Sale, Sotheby's, London, 21 April 1982, lot 72.
4. See note 1 above.
5. Procacci 1928–29.



No. 24



No. 25

Florence, ca. 1404

**26. Tabernacle frame**

1975.1.67b

85.5 x 41.9, 55.9 x 32.1 cm; engaged. Spruce. Gilt; orange bole. Tympanum: pastiglia tendril. *Adjustments*: Pillars repaired; capitals and bases modern; all gilding reworked. *Condition*: Abraded.

**PROVENANCE**: Stefano Bardini, Florence; Bardini sale, Christie's, London, 30 May 1902, lot 627; Charles Loeser, Florence. Acquired by Robert Lehman in 1958.

**LITERATURE**: Sirén 1905, pp. 42–43; Van Marle 1927, vol. 9, pp. 145–48; Berenson 1932, p. 299; Pudelko 1938, p. 248; Bellosi 1965; Gonzalez-Palacios 1970, pp. 33–36; Boskovits 1975, p. 350; Pope-Hennessy 1987, no. 71, color ill.

**EXHIBITED**: Cincinnati 1959, no. 64.

The regilding on the frame engaged to this *Crucified Christ between the Virgin and Saint John the Evangelist* by Lorenzo Monaco (ca. 1370–1426) is datable to about 1950–60 and the capitals, bases, and bottom-edge molding are modern inventions, but the other moldings appear to be original. The lancet and pediment moldings are comparable to those on the fragments of original molding that survive on a *Madonna and Child with Angels* in the Royal Collection, London (Fig. 26.1), that Lorenzo Monaco's contemporary Gentile da Fabriano (1370–1427) painted for San Niccolò Oltrarno in Florence in 1425. The Lehman panel may have been the central pinnacle of an altarpiece Lorenzo Monaco painted in 1404, the central panel and two lateral pinnacles of which are in the Museo della Collegiata, Empoli.<sup>1</sup>

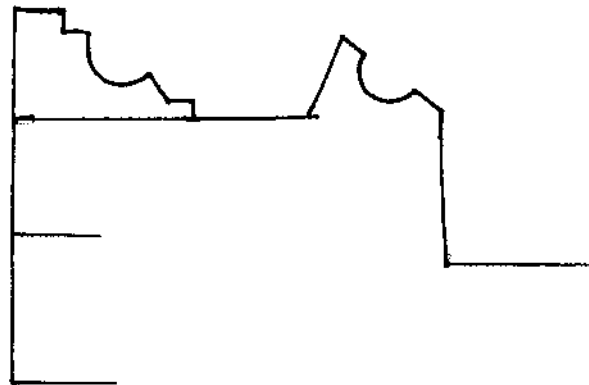
The way the lancet arch appears to widen to reveal the Crucifixion is dramatically reinforced by the strong horizontal moldings, which focus the viewer's attention on the horizontal timber of the cross, Christ's outstretched arms, and the look exchanged between the Virgin and Saint John. The shape of the frame's gabled top is repeated in the gold ground to create a mandorla with the Crucifixion at its center.

**NOTE:**

1. Pope-Hennessy 1987, under no. 71, fig. 65, citing González-Palacios 1970.



Fig. 26.1 Gentile da Fabriano, *The Madonna and Child with Angels* (fragment from the altar of San Niccolò Oltrarno, Florence), with original molding. Florence, 1425. The Royal Collection © 2003, Her Majesty Queen Elizabeth II





No. 26

Florence, 1520–40

**27. Tondo**

1975.I.2203

Diam. 41, 25.2, 26.1–27 cm. Single piece of walnut. Turned, luminolegno. Sight edge: pearl. Top edge: patera and dart. Back edge: bead and reel. Reverse: shallow hollow, turned out. *Adjustments*: Rebate opened to square format; back entirely oil-gilt and rubbed. *Condition*: Extensive worm damage.

PROVENANCE: Marzell de Nemes, Munich and Budapest; Nemes sale, Frederik Muller, Amsterdam, 13–14 November 1928, lot 103, ill.; Anton W. M. Mensing; Mensing sale, Frederik Muller, Amsterdam, 23–25 November 1937, lot 8, ill. Acquired by Robert Lehman through Harold Beenhouwer on 23 November 1937.

EXHIBITED: New York 1990, no. 58, ill.



Fig. 27.1 Tabernacle frame with lunette by Bartolomeo di Giovanni. Workshop of Giuliano da Maiano, Florence, ca. 1480–1500. The Metropolitan Museum of Art, New York, Gift of Daniel Wildenstein, 1989 (1989.132)

When Robert Lehman acquired this fine tondo in 1937 it was being used to frame a manuscript illumination, *The Martyrdom of Saint Agatha in an Initial D* by Sano di Pietro.<sup>1</sup> The deep, narrow rebate suggests, however, that it was made for a marble tondo, and this is borne out by the shape and arrangement of the moldings. The sight edge is steep and the back edge elegantly masks the depth.

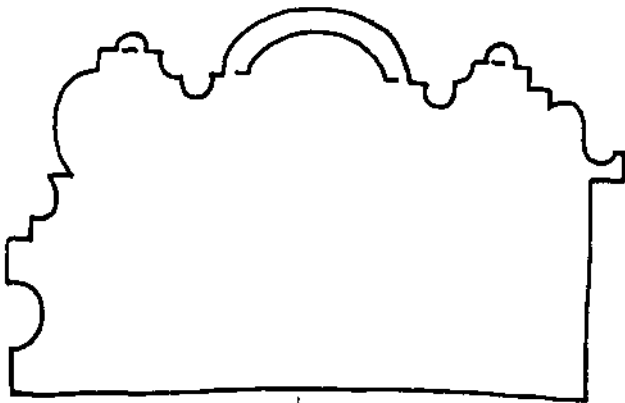
The beads and paterae on the Lehman tondo, which was originally luminolegno, are not unlike the ornament on a small tabernacle frame in the Metropolitan Museum (Fig. 27.1) that was almost certainly carved in the Florentine workshop of the architect Giuliano da Maiano (1432–1490) and his brothers Benedetto (1442–1497) and Giovanni (1439–1478).<sup>2</sup> The workshop also created moldings like these to frame marble and terracotta reliefs by Benedetto (see Fig. 27.2).

Fig. 27.2 Tabernacle frame. Workshop of Giuliano da Maiano, Florence, ca. 1480–1500. © The Board of Trustees of the Victoria and Albert Museum, London





No. 27



reverse hollowed out

NOTES:

1. Robert Lehman Collection, 1975.1.2488 (Hindman et al. 1997, no. 18, color ill.). The illumination is reproduced with this frame in the catalogues for the Nemes sale in 1928 and the Mensing sale in 1937.
2. New York 1990, no. 11, color ill. Christiansen (1989, p. 36) was the first to suggest the attribution to the workshop of Benedetto da Maiano.
3. For example, a frame in the Victoria and Albert Museum, London, with an antependium of volutes, acanthus leaves, and a coat of arms (Guggenheim 1897, pl. 78 [Fig. 27.2]).

Florence, ca. 1530

**28. Tabernacle frame**

1975.1.1638

75 x 37, 27.8 x 20.3, 30.2 x 22.1 cm. Walnut. Half-lapped back frame. Carved, luminumegno. Sight edge: drilled guilloche. Pilasters: blank panels supporting finely undercut Corinthian capitals. Entablature: acanthus leaf, egg and dart, and bead and reel. Top: pair of outward-facing, finely ribbed griffins flanking a flaming urn, on punched background. Antependium: pair of inward-facing, ribbed griffins flanking shield and cartouche, bearing partly erased inscription: "NON / FORMA / SED / VER / [ITAS / MIR]ANDA / EST" (Not beauty but truth is to be admired). *Adjustments*: May have been gessoed. Broken rebate suggests engaged panel forcibly removed; slot on right-hand side, presumably for shutter, now poorly filled. *Condition*: Sound. Some chips in carving.

**PROVENANCE**: Peruzzi de' Medici; [Galleria Bellini, Florence], bought in Florence, 1937. Acquired by Robert Lehman in October 1955.

**EXHIBITED**: New York 1990, no. 19 (as 1530-50), color ill.

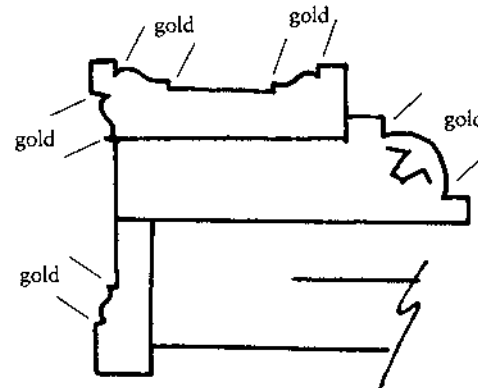
The body of this tabernacle frame seems to be sixteenth century. The manner in which the griffins have been carved and the fact that the traces of gesso adhere differently to the frame than to the extensions suggest that the top and base may be later additions. Gesso may have been brushed in to help integrate the elements.

The frame was probably originally made for a religious panel and later adjusted for use as a mirror. The egg-and-dart and acanthus-leaf moldings are similarly

carved on a comparable walnut and gold tabernacle made in Florence, possibly before 1492, that frames a marble relief by Donatello (1386 or 1387-1466) in the Victoria and Albert Museum, London.<sup>1</sup> For another example of a drilled guilloche, but on the top rather than the sight edge, as here, see No. 30.

**NOTE:**

1. See also Schottmüller 1921, p. 204, fig. 492, a small gilt tabernacle frame (98 x 64.5 cm) made in Florence in the sixteenth century..





No. 28



FRAMES



No. 28, detail of bottom



Florence, style 1530–50, adapted ca. 1920

## 29. Mirror frame

1975.I.2373

91 x 73, 42.5 x 32.6 cm (no rebate). Walnut. Half-lapped back frame. Carved, turned. Shutter: oval format with Grecian-key border and turned paterae at centers and corners. Sight edge: lotus leaf. Behind sight edge: turned paterae in coffers, between scrolls. Top edge: cabled flutes back to back on either side of astragal. Back edge: lotus leaf. Top, base, and side extensions: volutes, rustications, festoons, grotesques. Reverse: hanger. *Adjustments*: Surface stripped; polyurethane varnish applied. Painting placed on shutter; handle for pulling out shutter, left-side respond, and upper volute extensions lost. *Condition*: Worm damage; split down right-hand side; bottom left-hand patera poorly replaced.

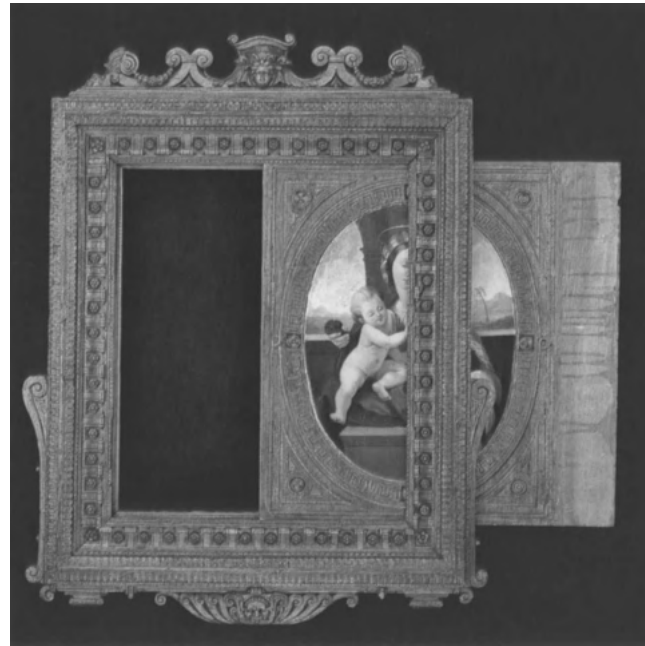
EXHIBITED: New York 1990, no. 35, ill.

This frame appears to be a fake, made about 1920. Sixteenth-century wood has been used for the back frame, but the upper moldings are definitely twentieth century, aged to appear sixteenth century. There are also no signs of fixing holes on the rebate, and a suspension ring is fastened upside down on the lower edge.

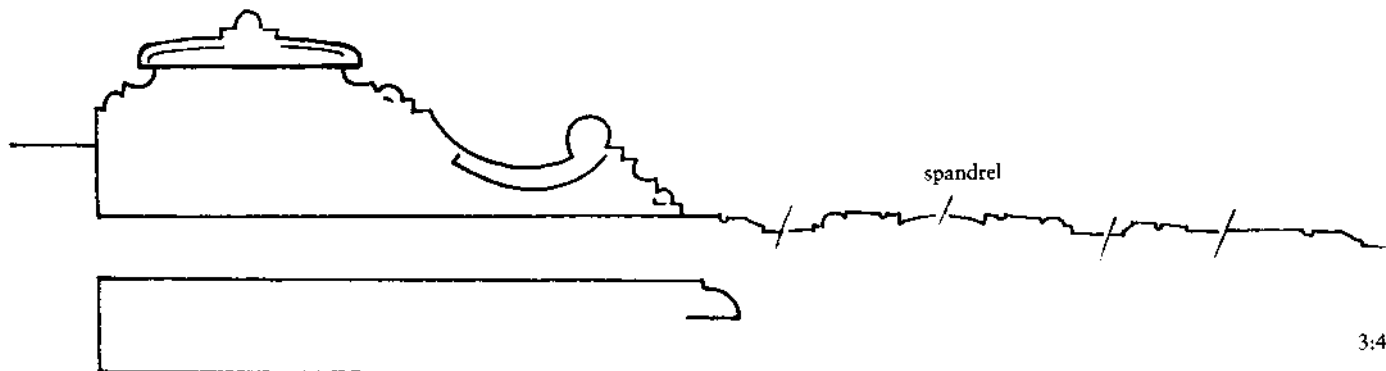
The decoration of coffered paterae and straight scrolls on the cavetto behind the sight edge of this mirror frame is derived from the monumental gilt frame made about 1527 by the workshop of Baccio D'Agnolo for *The Deposition* by Jacopo da Pontormo (1494–1556) in the Capponi chapel in Santa Felicità, Florence.<sup>1</sup>

### NOTE:

1. Baldi et al. 1992, no. 12, color ills.



No. 29, with shutter partly open



3:4



No. 29

Florence, ca. 1540

30. Cassetta frame

1975.I.1632

33.6 x 46.3, 21.6 x 34.3, 24.5 x 37.2 cm. Poplar half-lapped back frame with walnut upper moldings. Carved, turned, luminolegno. Orange-brown bole; mordant-gilt decoration. Sight edge: turned bead and reel. Frieze: mordant-gilt arabesque design. Top edge: guilloche with drilled centers. *Adjustments:* Reduced; old wood used for back frame and repaired with screws; top edge repaired using spare pieces of original frame. Gilt decoration is addition or replacement. *Condition:* Much worm damage; mordant decoration worn.

EXHIBITED: New York 1990, no. 71, ill.

This luminolegno frame has a subtle profile. The sight edge is finely turned and the guilloche (see also No. 28) on the top edge delicately carved. The drilled centers of the guilloche accentuate the shadows and suggest a mon-

umentality that belies the frame's small scale. Drilled ornament was often used on frames to be hung high on the wall. The somewhat crudely executed mordant-gilt decoration has been spaced to fit the reduced size.

Schottmüller attributed a frame in the Pygmalion-Werkstätten in Berlin with a similar shallow profile and a tight guilloche on the sight edge (but with painted decoration on the frieze rather than mordant gilding) to a Florentine workshop and dated it to about 1500.<sup>1</sup>

NOTE:

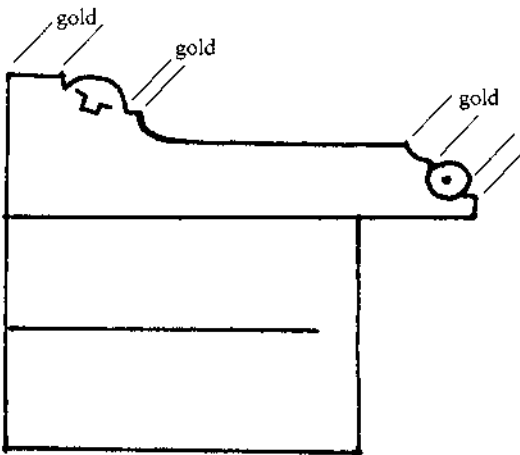
1. Schottmüller 1921, fig. 516.



No. 30, detail



No. 30



Florence(?), 1540–60

**31. Tabernacle mirror frame**

1975.1.2090

41.5 x 38.5, 19 x 15 cm. Walnut. Complex joining. Carved, luminolegno. Three oval sight edges: reeded flutes back to back; bead and reel and lorus leaf; fine lotus leaf. Spandrels: husks and berries. Pilasters: tapering, with reducing guilloche, supporting composite capitals. Cornice: Vitruvian scrolls supporting cartouche; rusticated volutes. Base: two rows of flutes. Sides: symmetrical shells and rusticated volutes. *Adjustments:* Gessoed and gilt all over, then incompletely stripped; yellow color applied to reverse. Shutters replaced; strip of wood added to base below flutes; hanger replaced. *Condition:* Some splits; surface washed and worn; three finials missing from top.

**PROVENANCE:** Salvadori, Florence; [Stefano Bardini, Florence]; [Elia Volpi, Florence]; [Galleria Bellini, Florence], 1932. Acquired by Robert Lehman in October 1955.

**EXHIBITED:** New York 1990, no. 26 (as Florence, mid-sixteenth century), color ill.

Both shutters on this complex and unusual structure originally operated from the right side; the two replacements operate from different sides. The inner shutter holds a mirror that is protected by the outer one. Behind the mirror is a small, finely carved sight molding with a very shallow rebate that might have held an image on copper or on a thin sheet of some other material. Sometime before Robert Lehman acquired this frame in 1955, gesso and gilt were applied to the entire walnut surface and then incompletely removed.

The central element of the cornice can be compared with that on an Italian apothecary's cupboard that Schottmüller dated to after 1550.<sup>1</sup>

**NOTE:**

1. Schottmüller 1921, p. 123, fig. 270 (walnut, with partly gilt carving and profiles).



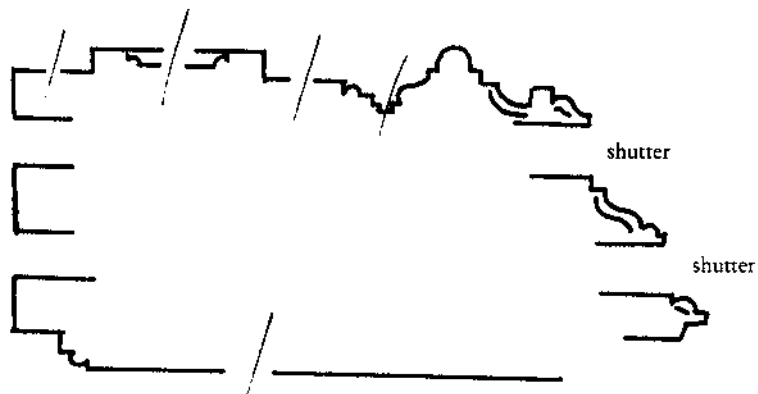
No. 31, with one shutter open



No. 31, with two shutters open



No. 31





Florence, mid-sixteenth century

32. Sansovino-style frame

1975.I.2152

59.2 x 72, 39.6 x 54.2 cm (no rebate). Pine. Miter-lapped. Carved, gilt; dark mauve bole, thin gesso, dragon's blood and thin green glazes. Top and base: symmetrical volutes and counter-flowing subcenter volutes; putto head at top and grotesque at base. Sides: pierced; winged female forms supporting containers of fruit and resting on silhouetted grotesques. *Adjustments:* Small strip creating rebate removed; peg hole in putto head suggests lost extension; some reworking with greenish gold. *Condition:* Extensive worm damage.

PROVENANCE: [Mindak, Rome], May 1948 (list 3, no. 95).

EXHIBITED: New York 1990, no. 38, color ill. (as Tuscan [Florence?], mid-sixteenth century).

The sloping profile and style of ornament on the sides of this frame are reminiscent of bronze casting. The stepping of the top and base volutes behind the subcenters appears often in Florentine examples of this style. That the base ornament does not extend beyond the back frame may indicate that the frame was intended to stand on a flat surface.

Another frame from mid-sixteenth-century Florence, now at Arnold Wiggins and Sons in London (Fig. 32.1), also has winged female figures at the sides and interwoven scrolls at the top and base. On that frame the scrolls surround cartouches, and punching was used in the background.

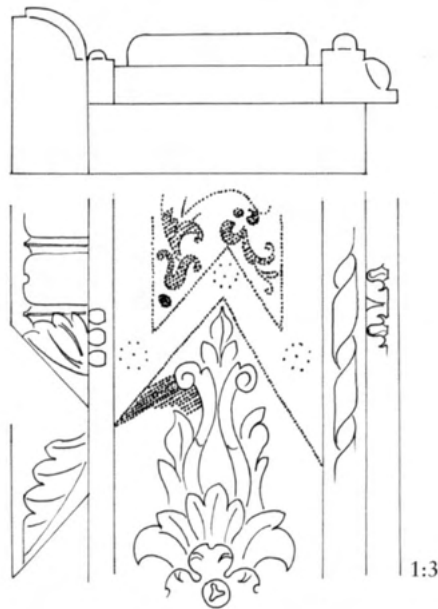
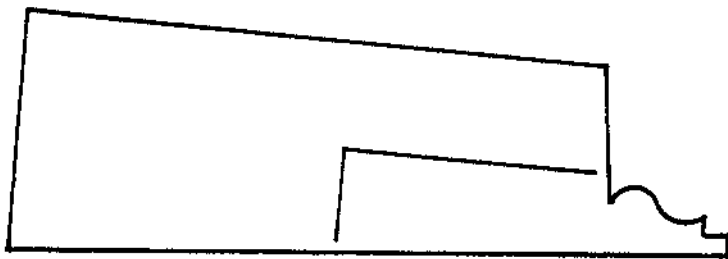


Fig. 32.1 Frame (sight 96.5 x 77.5 cm). Florence, mid-sixteenth century. Arnold Wiggins and Sons, London, 8278. Photograph: P. J. Gates, London



No. 32



Florence, 1570–75

**33. Ogee frame**

1975.1.2189

56.8 x 47.3, 45 x 35.3, 46.4 x 36.8 cm. Poplar. Split tenon. Carved, gilt; warm orange-brown bole, dark brown-black color, heavy lacquer. Sight edge: acanthus leaf and dart.

*Adjustments:* Reduced; rebate opened on short side; corners repaired; black added in back hollow and on back edge when upper moldings applied to old (uncut) back frame, apparently also in late sixteenth century. *Condition:* Sound.

Although they are much larger, the moldings on a series of paintings of scenes of the Passion of Christ that Giorgio Vasari (1511–1574) installed when he refurbished the church of Santa Croce in Florence in the 1560s and 1570s are related to this one. The frame on the *Supper at Emmaus* of 1574 by Santi di Tito (1536–1603) in Santa Croce (Fig. 33.1) is especially close.<sup>1</sup> The Santa Croce moldings, which incorporate huge ogees and astragals and are pierced in places, are quite unlike the pervading style of frames at the time and may have been designed especially for the church.

## NOTE:

1. Baldi et al. 1992, no. 38 (580 x 330 cm), and see also nos. 32, 33, 36, 37, 39, 41, all color ill.

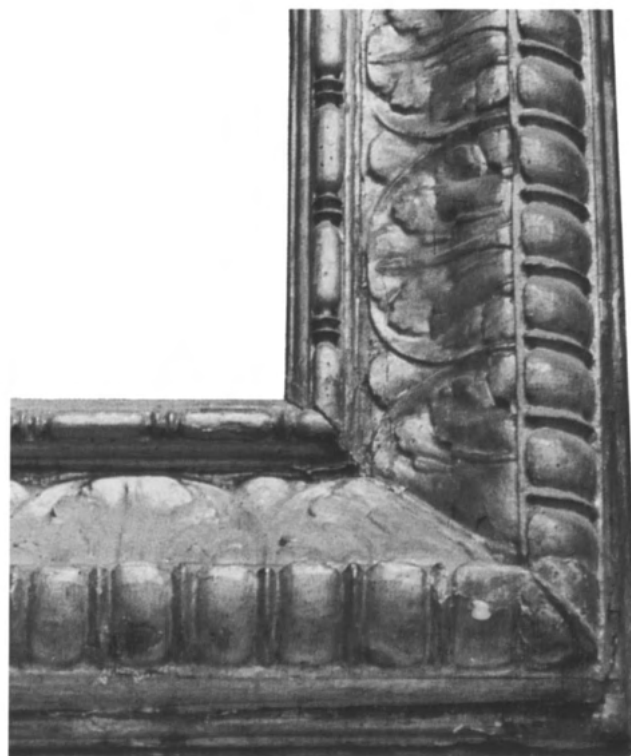
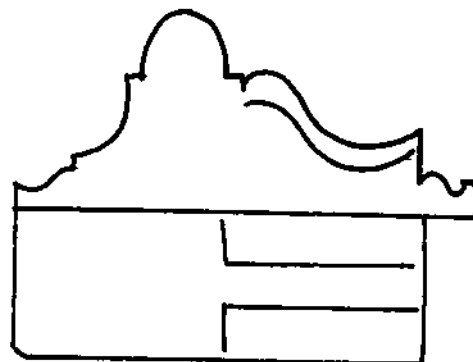


Fig. 33.1 Frame (580 x 330 cm), detail. Florence. On Santi di Tito, *Supper at Emmaus* (1574). Santa Croce, Florence. Photograph: Baldi et al. 1992, no. 38



No. 33

Florence, 1575–80

**34. Cassetta frame**

1975.I.2196

49 x 43.9, 30.2 x 25.7, 32.7 x 28.2 cm. Poplar. Tenon-lapped back frame. Carved, gilt; red-orange bole, blue background. Sight edge: pearl. Frieze: pierced flute and reed, with corner leaf. Top edge: laurel husk from crossed ribbons at centers. Back edge: upward-facing egg and dart. *Adjustments:* Reduced by skimming all moldings evenly; blue probably added at same time. *Condition:* Splits in pierced ornament; gesso chipped.

PROVENANCE: [Mindak, Rome], May 1948 (list 3, no. 62).

The style of this frame appears to be based on that of frames made for a series of paintings representing the stations of the cross that were part of the refurbishment of Santa Croce in Florence undertaken by Giorgio Vasari in 1560–84. The Lehman frame most closely resembles the one around the *Flagellation of Christ* that Alessandro del Barbieri (ca. 1543–1592) painted in 1575 (Fig. 34.1).<sup>1</sup> The raised husks at the back, with bold pierced flutes below leading to the pearls on the sight edge, are characteristic of the series.

The Lehman frame has been reduced by skimming the moldings and moving them inward, without disturbing the joints of the back frame.

## NOTE:

1. Baldi et al. 1992, no. 41.

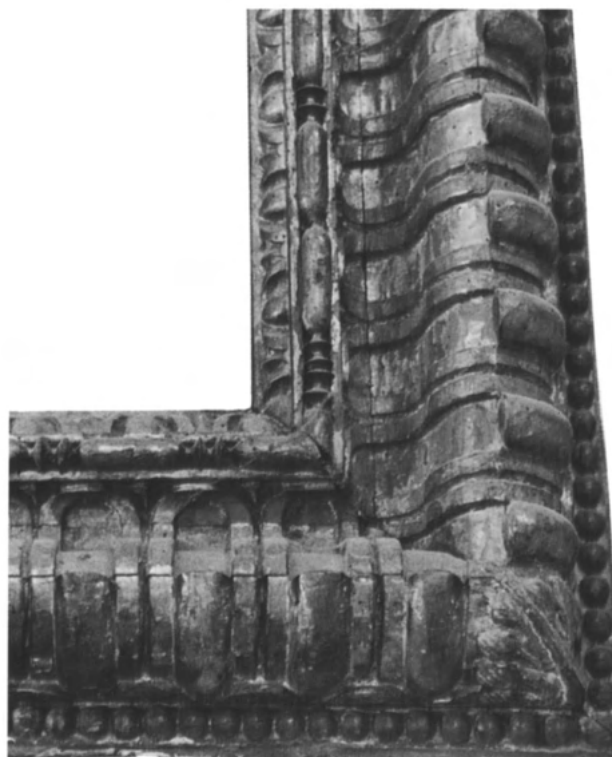
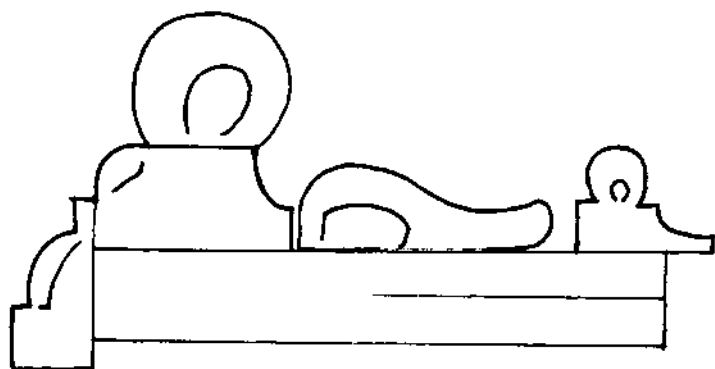


Fig. 34.1 Detail of carved and gilt frame on Alessandro del Barbieri, *The Flagellation of Christ* (1575). 330 x 580 cm. Santa Croce, Florence. Photograph: Baldi et al. 1992, no. 41





No. 34

Florence, early seventeenth century

35. Cassetta frame

1975.1.2113

175 x 139.2, 129.7 x 99.2, 133 x 103 cm. Pine. Half-lapped back frame. Carved, gilt; dull brown bole, red color. Sight edge: twisted ribbon and stick. Centers and corners: cauliculi, husks, and pearls on red background. Top edge: scrolls with alternating husks. Back edge: lotus leaf. *Adjustments:* Sight edge miters repaired. *Condition:* Minor damage to top edge.

PROVENANCE: [Mindak, Rome], May 1948 (list 2, no. 53).

EXHIBITED: New York 1990, no. 73, ill.

The strong red on the frieze and the red color, rather than gilt, on the top of the back-edge hollow suggest that this frame, which has a vertical format, may have been intended to hang high on the wall. A comparable early seventeenth-century cassetta possibly made in Florence is in the Metropolitan Museum (Fig. 35.1).

The center and corner ornament is based on the fleur-de-lys, which was a Medici emblem. This is found on frames with reverse profiles, and the alternated top edge can be seen in French frames of the end of the seventeenth century (see No. 299).

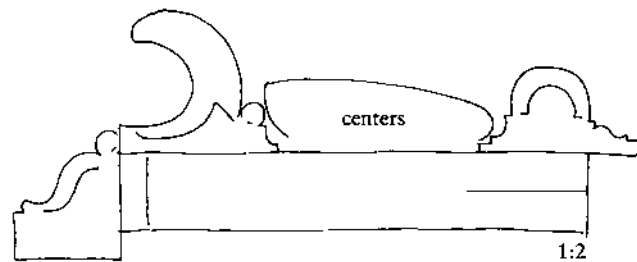
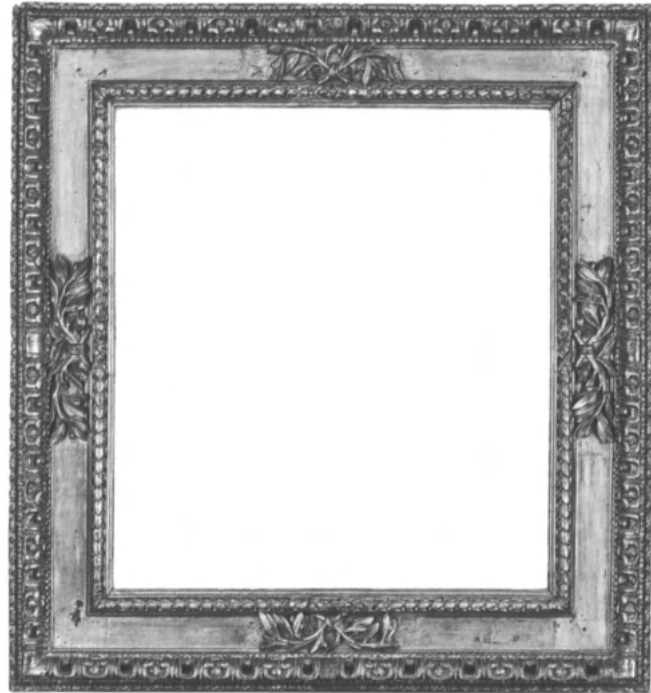
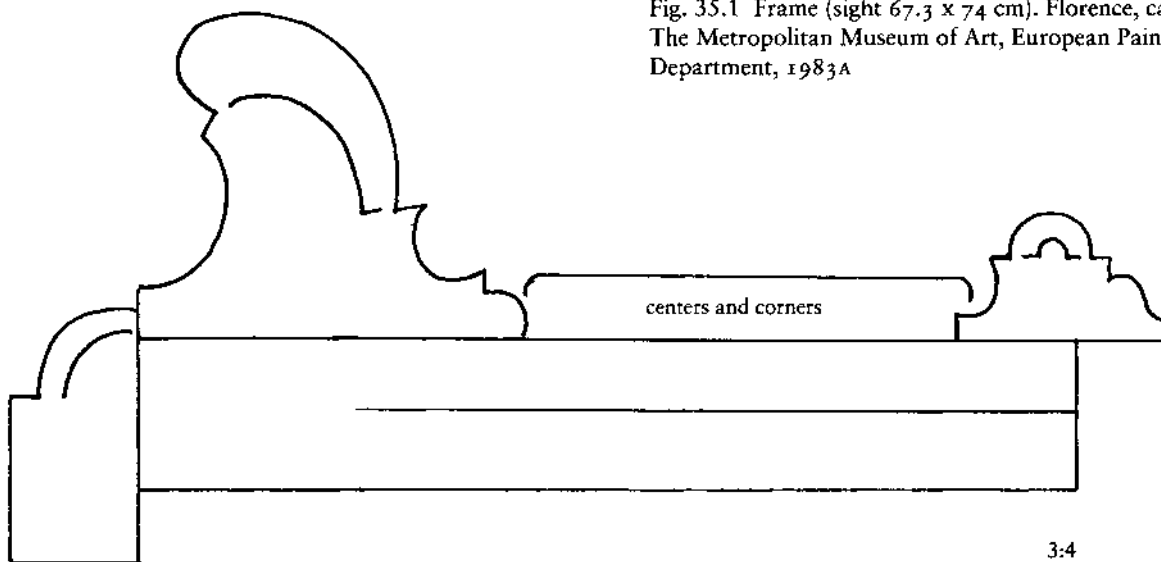


Fig. 35.1 Frame (sight 67.3 x 74 cm). Florence, ca. 1620. The Metropolitan Museum of Art, European Paintings Department, 1983A





No. 35



Florence, 1600–1640

### 36. Reverse frame

1975.1.2173

95 x 75.6, 65.5 x 49.5, 69.8 x 53 cm. Poplar. Half-lapped. Carved, gilt; brown bole. Sight edge: inward-facing, raking flutes with full reeds. Behind sight edge: simplified lotus leaf. Back edge: extending scrolls woven around straight molding of pearls. Frieze: brown bole, possibly to imitate walnut. Reverse: dovetails cut in back frame to take now missing horizontal wood strap across frame. *Adjustments*: Supporting strap added across reverse; upper right corner extension replaced; color on frieze cleaned. *Condition*: Gesso chipped; lower left corner extension broken off; fairly widespread woodworm damage.

PROVENANCE: [Mindak, Rome], May 1948 (list 2, no. 51).

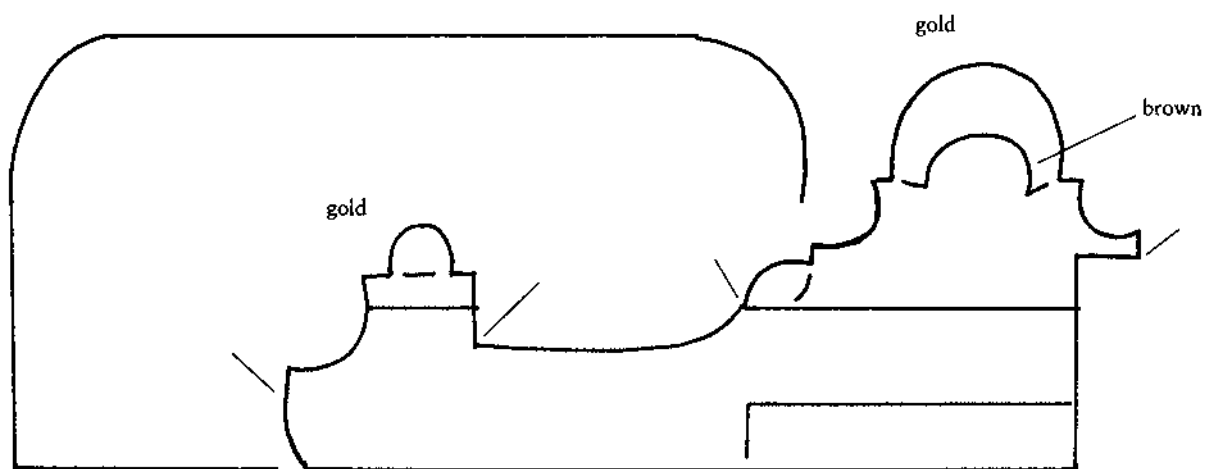
EXHIBITED: New York 1990, no. 50, color ill. (as northern Italy, early seventeenth century).

Stylistically, this frame derives from Mannerist devices composed by Bernardo Buontalenti (ca. 1531–1608), which border on the Auricular (see Fig. 36.1). The raking flutes with full reeds on the sight edge suggest the claws and pads of a leopard's foot, and the scrolled ornament resembles furls of skin. The arrangement of moldings and the style of the interwoven back edge are possibly based on stucco wall or ceiling designs.

Judging from the dovetails cut in the back frame to hold a wood strap, this frame might have been made for a relief.

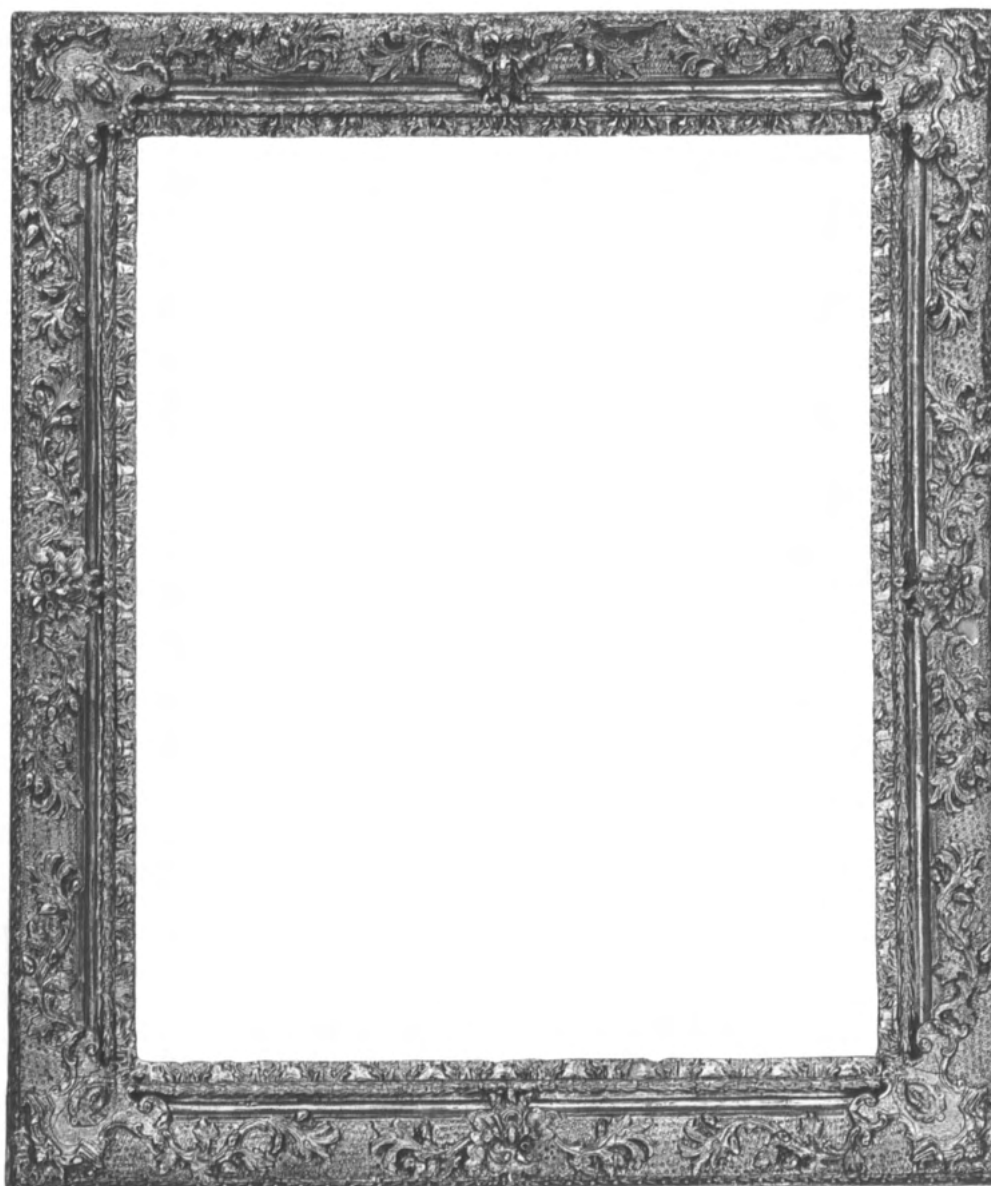


Fig. 36.1 Frame (sight ca. 120 x 90 cm). Attributed to Bernardo Buontalenti. Florence, ca. 1600. Staatsgalerie Stuttgart





No. 36



No. 37

Florence, ca. 1772

**37–38. Pair of Louis XIV–style frames**

1975.I.2223, 1975.I.2230

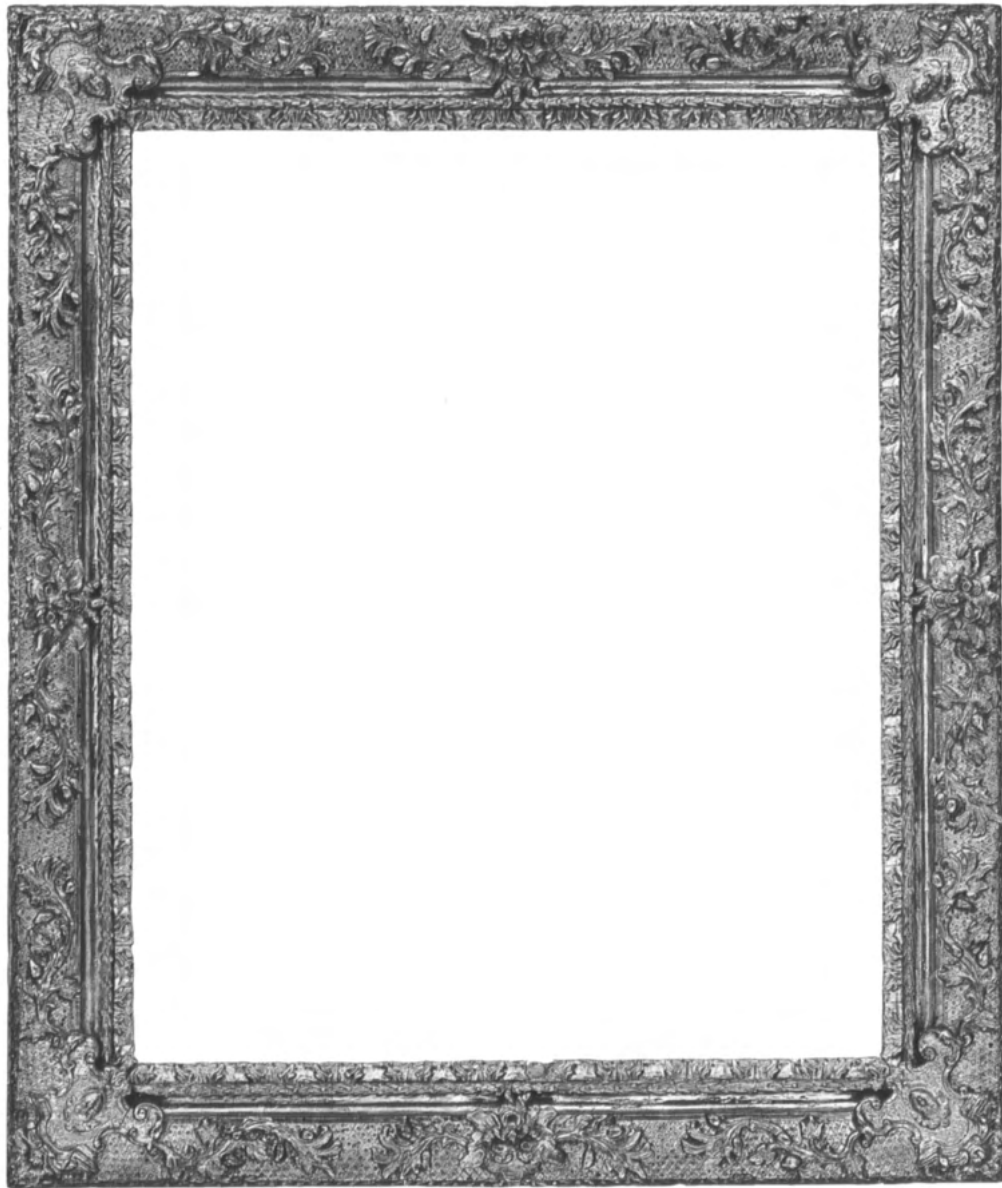
No. 37: 58.6 x 49.4, 45.7 x 36.5, 48.1 x 38.9 cm; No. 38: 58.6 x 49.6, 46.1 x 37, 48 x 39.1 cm. Poplar; composition ornament. Half-lapped back frame. Water gilt; orange bole. Sight edge: southern Italian Salvator Rosa–style acanthus leaf and shield. Behind sight edge: husks with berries from centers. Centers: grotesques. Corners: espagnolette with vine and acorn tendrils, punched background. Back edge: husks with berries from centers. *Adjustments:* None. *Condition:* Three large pieces of composition ornament missing from top edge of No. 37.

PROVENANCE: [Mindak, Rome], May 1948 (list 3, nos. 59, 76).

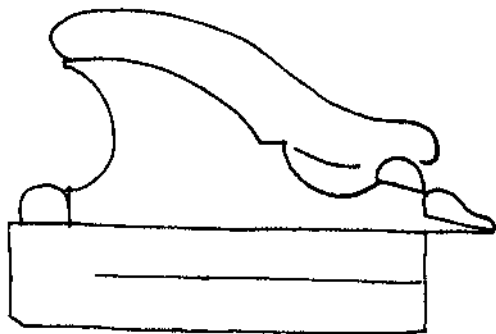
The ornament on these two upright frames, rendered in composition with good-quality gilding, is an interesting example of combined French and Italian influences from the early eighteenth century, as is a frame in the Museo dell'Opificio delle Pietre Dure, Florence, that was made in Florence in 1772.<sup>1</sup> This style of frame was made for portraits.

NOTE:

1. Sabatelli 1992, no. 108, ill.



No. 38





No. 43, detail

## Tuscany

Much energy has been devoted over the past 150 years to producing copies (some more convincing than others) of Tuscan frame patterns, doubtless in response to tourist demand. Florentine prototypes have predominated, and walnut has remained a favorite material, probably because its dark tones and association with cassoni help to create an impression of age. (Traditional Tuscan frames were usually made of either poplar or walnut, depending on what was available. Finishes were often imitated in color.) Among these frames made in other parts of Tuscany, outside Florence and Siena, are several nineteenth- or twentieth-century versions of earlier styles (Nos. 46–50).

Two genuine examples of early fourteenth-century Tuscan design, Nos. 39 and 40, once formed a portable diptych that may well have had some sort of carrying case. Such cases survive that were made in France of leather-covered wood, with stamped and gilt decoration. No. 42, from later in the century, is a simple triptych, also portable. Although much damaged and poorly

repaired, a tabernacle frame from about 1485 (No. 44) retains its original proportions, particularly its capitals, a rustic interpretation of an early Renaissance Florentine pattern. The influence of Siena is apparent in the late fifteenth-century tondo mirror frame in stucco (No. 43), which bears comparison with No. 18. More Florentine in spirit but still drawing on the early tondo wreath design are Nos. 51 and 52, a pair of eighteenth-century *girandole* with an elongated shape that suggests a more naturalistic form.

Luminolegno frames like the robust No. 45, which dates to the first half of the sixteenth century, have been much admired over the centuries and have often been copied in poplar colored to imitate walnut, with parcel gilding. No. 46 is a twentieth-century reconstruction of the type, with a good color but a less convincing arrangement and scale of ornament. No. 50, another twentieth-century creation, is a somewhat overinventive Sansovinesque pastiche.



No. 39



No. 40

Tuscany, 1300–1325

### 39–40. Engaged diptych moldings

1975.1.3b, 1975.1.4b

No. 39: 16.4 x 12, 12.5 x 8.7 cm; No. 40: 15.8 x 11.9, 12 x 8.7 cm; both engaged. Spruce(?); linen under gesso on front and back. Silver-gilt; brown bole. *Adjustments*: Inner and lower sides replaced on both; paper added to reverse; regilding faked in. *Condition*: Gesso crumbling on reverse, revealing linen weave.

**PROVENANCE**: Paolo Paolini, Rome. Acquired by Robert Lehman by 1959.

**LITERATURE**: Stubblebine 1969, pp. 7–8; Stubblebine 1979, p. 145, fig. 347; Pope-Hennessy 1987, nos. 21, 22, ill.

**EXHIBITED**: Cincinnati 1959, nos. 4, 5.



These two small engaged panels, one representing the Virgin and Child and the other the Man of Sorrows, once formed a diptych. The inner sides of the frames were probably replaced when the hinge was broken or strained.

The broad, upturned ogee moldings suggest a pictorial space, and the gables provide a simple architectural context. The painted lines suggest small moldings.

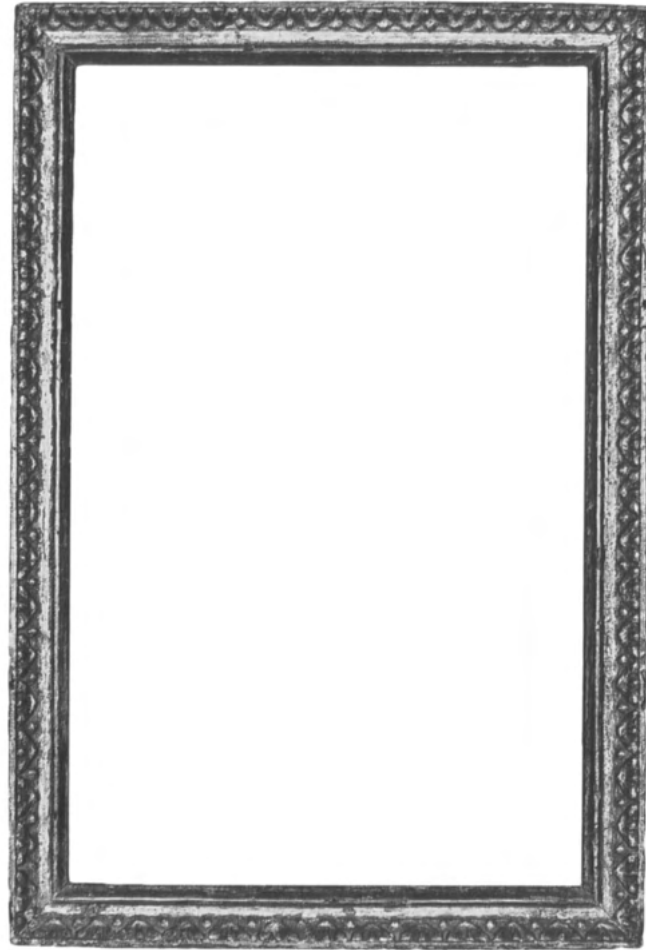
Tuscany, early fifteenth century

#### 41. Engaged molding

1975.1.2191

59.5 x 40.3, 51.4 x 32.3, 54.7 x 34.7 cm (originally engaged). Pine back frame with poplar upper moldings. Mitered. Carved, gilt; deep red-brown bole. Top edge: broad lotus or acanthus and dart. *Adjustments:* Engaged frame probably detached from panel, miters skimmed, and frame fitted on modern back frame; varnished. *Condition:* Very worn; worm damage; warped.

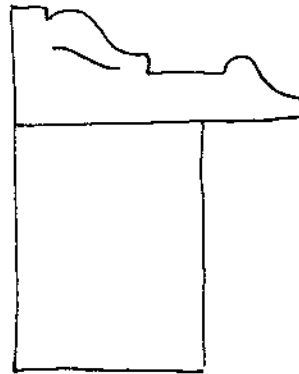
Over the many years it was engaged to a panel, this frame became warped. When the frame was transferred to a modern back frame, the bowed rebate was filled in to take a flat picture.



No. 41



No. 41, detail





Tuscany, 1385-90

## 42. Triptych

1975.1.69b

44.5 x 47.8, 44.5 x 19.7 cm. Poplar. Gilt; bole, red and black color. *Adjustments:* Wire hinges replaced; painted molding at top of left-hand wing replaced; engaged molding around center panel repainted red. *Condition:* Gesso crumbling in places.

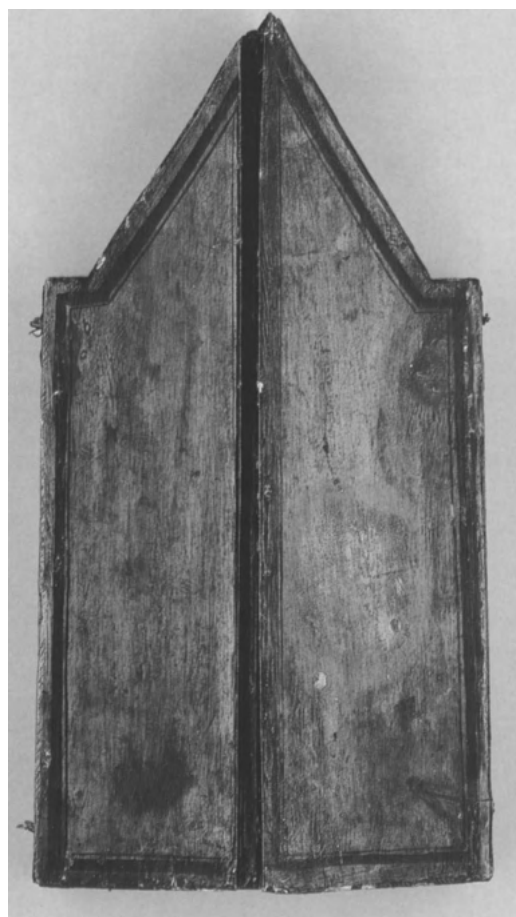
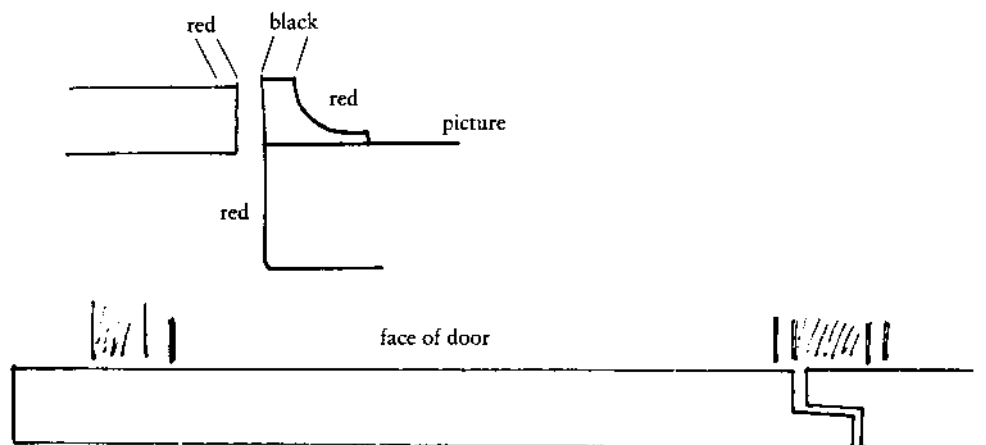
*PROVENANCE:* Mr. and Mrs. A. E. Goodhart, New York. Bequeathed by Mrs. Goodhart to Robert Lehman in 1952.

*LITERATURE:* Boskovits 1967, pp. 34-35; Boskovits 1975, pp. 230, n. 98, 386; Pope-Hennessy 1987, no. 31, ill.

*EXHIBITED:* Metropolitan Museum, New York, 1954-61; Cincinnati 1959, no. 69; New York 1968-69, no. 14.

First Boskovits and then Pope-Hennessy considered this small triptych an early work (1370-75) by the Master of Santa Verdiana, who was a follower of Jacopo di Cione (1320/30-1398/1400), though it may actually be a slightly later work (ca. 1390) by a different artist in the Cionesque circle. Its silhouette and engaged moldings are extremely simple. The red, black, and gold moldings frame only the central panel: *The Madonna Enthroned with Saints Peter, Bartholomew, Catherine of Alexandria, and Paul*, and, below, *The Nativity*. On the wings there are only painted bands. The angles of the gables are echoed in the scenes below, and the red paint on the top edge relates the frame to the paintings in a provincial manner.

The leading edges of the wings are rebated to conceal the gap when they are closed flush across the central panel. Simple bands of color on the outside of the panels divide them visually in the center even though they actually meet to one side.



No. 42, closed



No. 42, open

Tuscany, ca. 1480

**43. Tondo mirror frame**

1975.I.2158

54.5 x 37.5, 12.7 x 13 cm. Stucco squeeze. Blown convex mirror. Gilt; orange-brown bole. Top edge: wreath of leaves and fruit emanating from base of crossed ribbons. Back edge: palm scales. Top: symmetrical cauliculi and palmette. Base: pair of symmetrical putti holding a shield in red, blue, and black sgraffito (gules, a bend sable charged with three mullets of six) above cauliculi. Reverse: hanging cord set into stucco; monogram traced in stucco; Galleria Bellini stamp. *Adjustments:* Lower leaves reglued; poor repairs to shield; acanthus leaves bronzed and later stripped back to gilding, leaving abrasions and chemical residue; gray wash applied. *Condition:* Leaf at center base broken; gilding fragile.

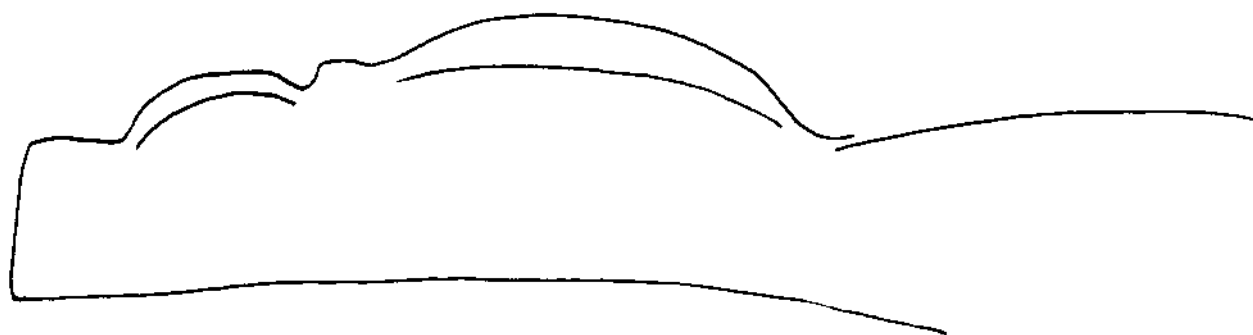
**PROVENANCE:** Palazzo Davanzati, Florence; [Stefano Bordini, Florence]; [Galleria Bellini, Florence], bought in 1939. Acquired by Robert Lehman in October 1955.

**EXHIBITED:** New York 1990, no. 53, color ill.

Neither the shield held by the two putti on this mirror frame nor the monogram on the reverse, presumably the maker's mark as it was traced into the wet stucco, has been identified. The shallow relief, formed by pressing stucco into a mold, has a weak top ornament that overlaps the principal tondo molding in an uncontrolled way. The putti project at an acute angle, and the whole relief tips inward to the convex mirror. The style, especially the putti, has been associated with the workshop of Benedetto da Maiano (1442–1497), a sculptor who worked in both Florence and Siena.



No. 43, monogram on verso





No. 43

Tuscany, ca. 1485

## 44. Tabernacle frame

1975.1.2100

78.7 x 63.2, 47.7 x 32.8, 50.2 x 35.7 cm. Poplar. Half-lapped back frame. Carved, gilt; red bole, blue color. Pilasters: cabled blue flutes; simple capitals on sgraffito background. Entablature: blue sgraffito prayer on frieze with background pattern of rows of small uneven rings: "AVE·REGINA·CELO·RVM." Predella: tendrils and paterae in blue sgraffito. *Adjustments*: Worm-eaten original back frame replaced; sight edge added; bottom left-hand base replaced; gesso and gilding repairs to cornice, architrave, cabling, and predella; base of pilaster moved down and molding added below flutes. *Condition*: Extensive worm damage; surface patchy.

PROVENANCE: [Stefano Bardini, Florence].<sup>1</sup>

Despite a number of alterations, the original proportions of this tabernacle frame can still be discerned. The best surviving elements are the sgraffito, the charming capitals, and the moldings around the bottom right corner. The frame is based on a late fifteenth-century Florentine style associated with the workshop of Francesco Botticini (1446/47–1498), an example of which frames a *Saint Monica Creating the Augustinian Order* in Santo Spirito, Florence (Fig. 44.1). Distinctive charac-



Fig. 44.1 Francesco Botticini, *Saint Monica Creating the Augustinian Order*, with original frame. Florence, ca. 1480. Santo Spirito, Florence. Photograph: Sabatelli 1992, no. 17

teristics of the style are the fluted pilasters with summary monumental capital leaves and the sgraffito to the friezes, where rows of small rings are inscribed into the blue tempera. A frame in a private collection in London offers a close comparison to this one (Fig. 44.2).

## NOTE:

1. In a photograph in the Bardini archives (Fahy 2000, no. 436) this frame appears on a *Madonna and Child* by Fra Carnevale (ca. 1425–1484) that in 1926 was given to the National Gallery, London, by Sir Thomas Gibson Carmichael and since 1958 has been on loan to the National Gallery of Scotland, Edinburgh.

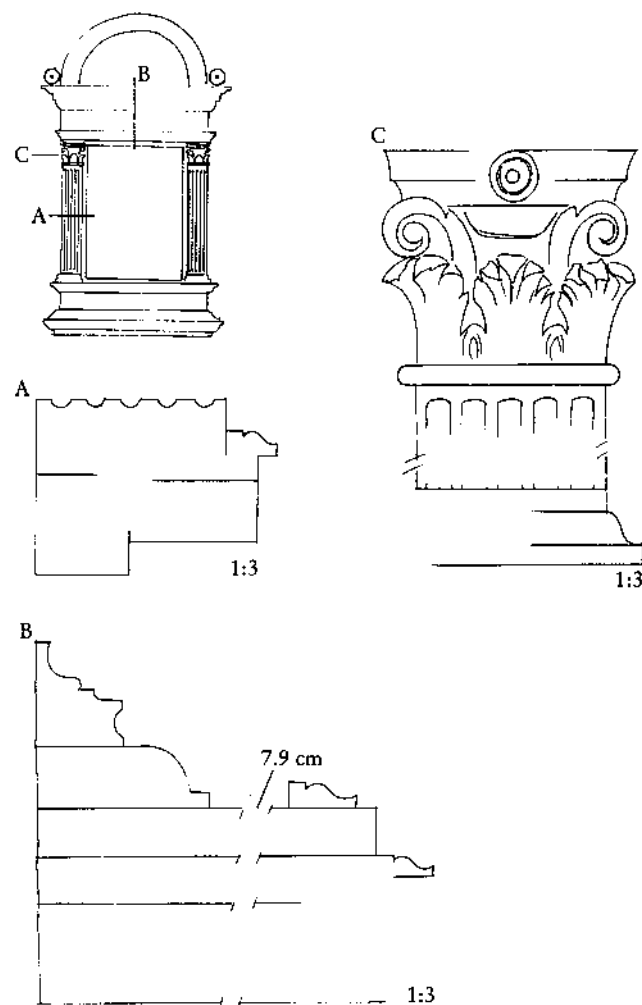
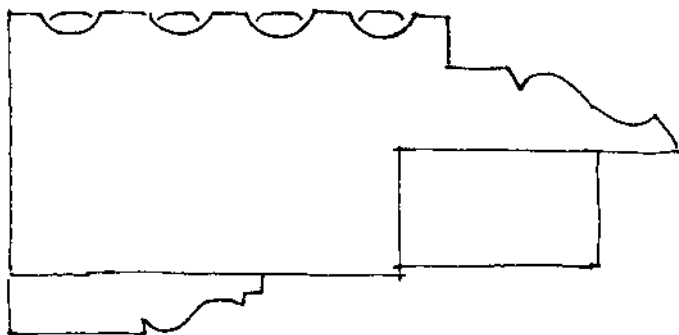


Fig. 44.2 Frame (sight 51.5 x 37.5 cm). Florence, ca. 1460–75. Private collection, London



No. 44



Tuscany, early to mid-sixteenth century

45. Cassetta frame

1975.I.2120

67.5 x 55, 47.7 x 35.5, 51 x 40 cm. Poplar. Butted back frame; nailed. Carved, parcel-gilt; deep brown bole, areas of heavy dragon's blood. Sight edge: bead and reel. Centers: double-axis cauliculi. Corners: cauliculi with trail of husks. Frieze: deep brown bole to background. Top edge: flute and dart. *Adjustments*: Rebate opened on long sides. *Condition*: Surface washed to a lighter tone.

PROVENANCE: [Mindak, Rome], May 1948 (list 2, no. 49).

EXHIBITED: New York 1990, no. 72, ill.

Based on a luminolegno pattern, this frame is made of poplar colored brown to look like walnut. Comparable Florentine walnut frames range in date from about 1535 to about 1550 (see Fig. 45.1).<sup>1</sup> No. 35 is a more developed, albeit still not very sophisticated, version of this style.

The position of the hanger indicates that No. 45 was probably meant to hang vertically. The center and corner ornament is summarized from a more sculptural motif.

NOTE:

1. New York 1990, no. 36, ill.

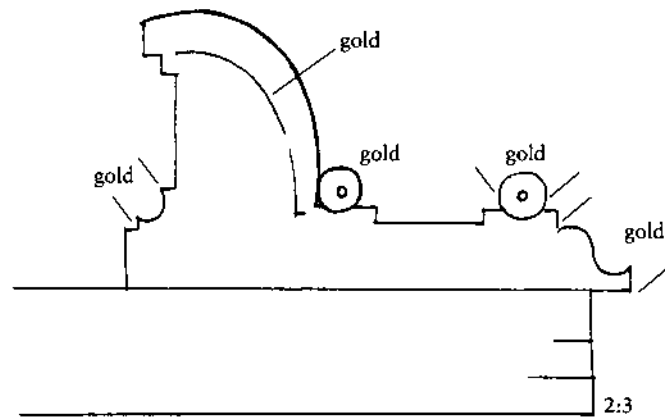
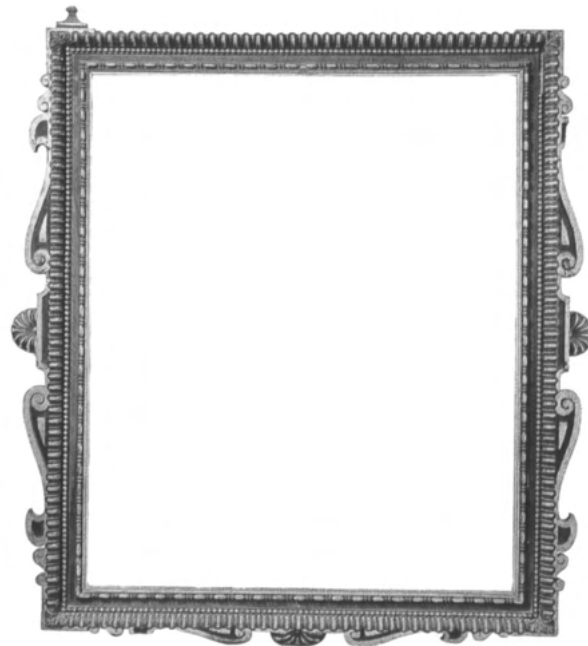
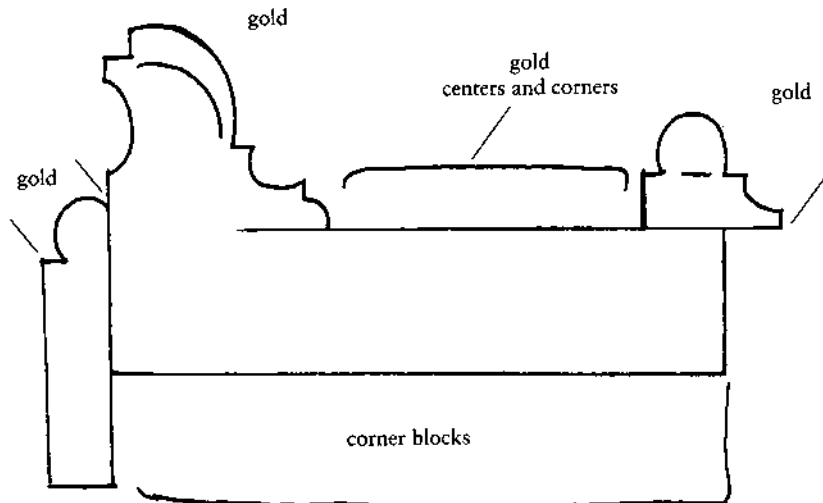


Fig. 45.1 Walnut frame (sight 130.2 x 106 cm). Florence, ca. 1540-50. The Metropolitan Museum of Art, New York, Rogers Fund, 1918 (18.70.38)





No. 45



Tuscany, style sixteenth century, made ca. 1920

#### 46. Tabernacle frame

1975.1.1636

36 x 34.1, 19.1 x 15.7, 19.9 x 16.3 cm. Poplar back frame with walnut upper moldings. Half-lapped back frame. Carved, parcel-gilt; pale orange bole. Sight edge, architrave, and base: lotus leaf, flute, elongated lotus. Columns: attached; fluted above golden section and cabled below. Frieze: four paterae in coffers between summary triglyphs. Cornice: similar to sight edge but with egg and dart above lotus. Sides: extending volutes, on right side serving as handle for sliding panel that conceals mirror. Reverse: hanging ring. *Adjustments*: Repairs to left-hand abacus, right-hand cornice, and bottom left-hand corner molding; antependium missing, leaving nails and marks; gilding wiped over. *Condition*: Lower sight edge split; some worm damage.

EXHIBITED: New York 1990, no. 81, ill. (as probably early sixteenth century).

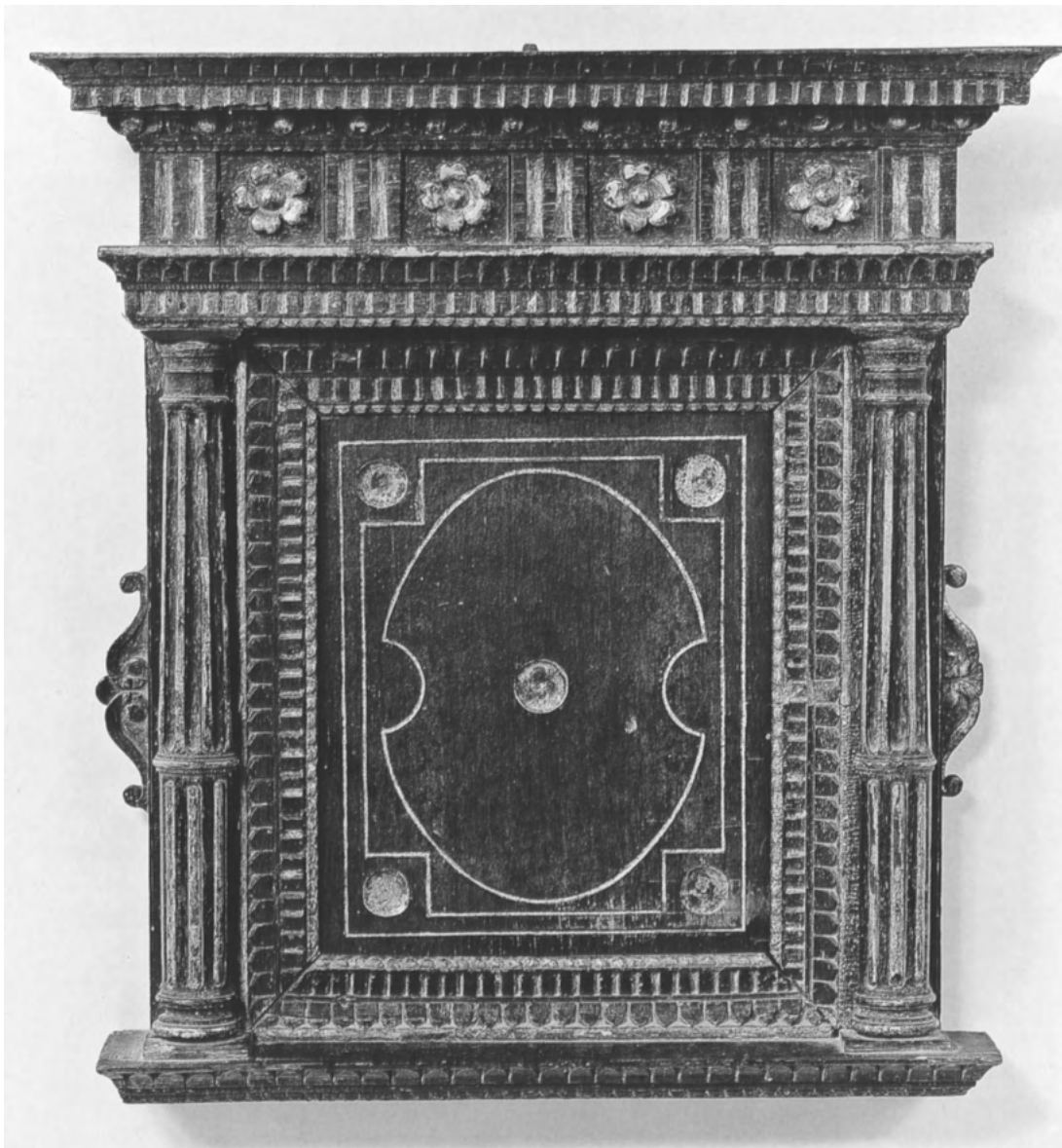
This pastiche has been made for a mirror, which it still retains. Much thought was put into the work and the color is good, but the scale and repetitive nature of the ornament are evidence that this is an interpretation of an earlier style. A more elaborate example, also made in Italy in the early twentieth century, is in the Metropolitan Museum (Fig. 46.1).<sup>1</sup>

NOTE:

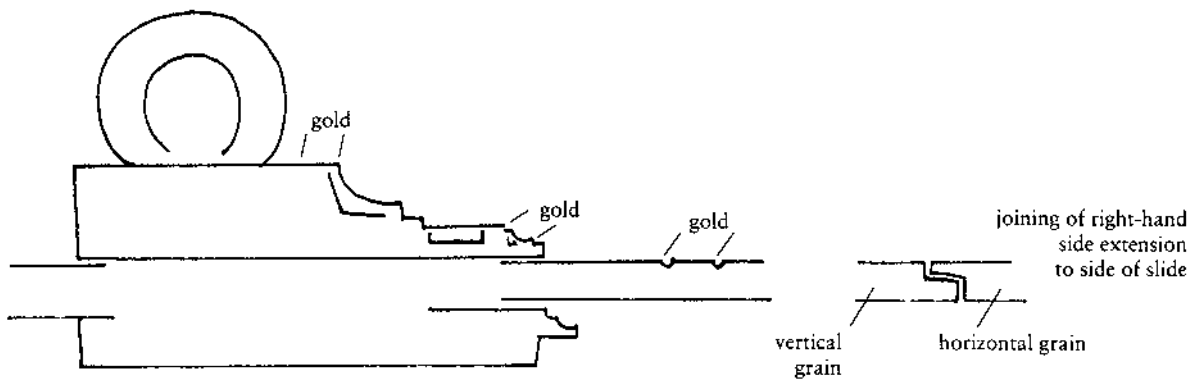
1. New York 1990, no. 82, ill.



Fig. 46.1 Tabernacle frame. Italy, early twentieth century. The Metropolitan Museum of Art, New York, Bequest of George Blumenthal, 1941 (41.190.291)



No. 46



## FRAMES

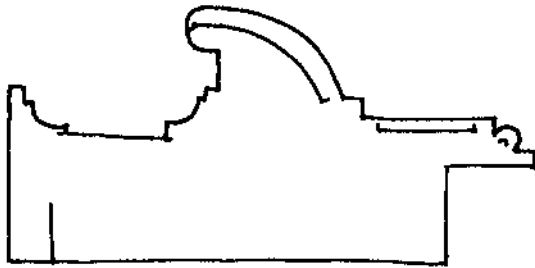
Tuscany, style sixteenth century,  
made nineteenth or twentieth century

### 47. Tabernacle mirror frame

1975.I.2118

41 x 39.5, 19.8 x 18.8, 21.3 x 22.2 cm. Poplar or pine back frame with walnut upper moldings. Parcel-gilt; dark brown bole; reverse-painted brown. *Adjustments:* None. *Condition:* Good.

Though this frame is a well-balanced interpretation of a small sixteenth-century mirror frame, that the carving goes through already worm-channeled wood must mean it is not from the period the style indicates.



No. 47

Tuscany, style sixteenth century, made ca. 1860

### 48. Tabernacle frame

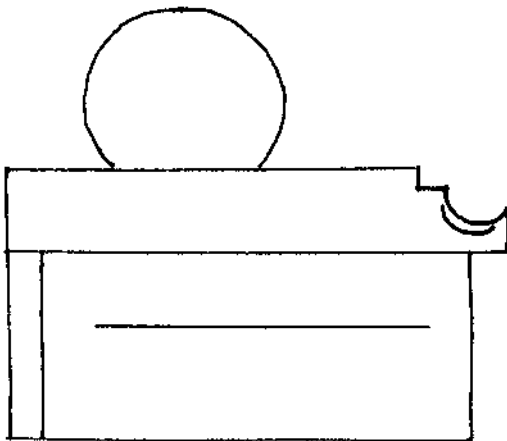
1975.I.1630

65.2 x 42.2, 23.3 x 19.2, 25 x 20.5 cm. Poplar back frame with walnut upper moldings. Carved, parcel-gilt; orange-red bole. Sight edge: cabachon. Columns: fluted with reeds at bottom. Entablature: bead and reel; acanthus leaf, Vitruvian scrolls, egg and dart, cabachon. Pediment: tree with three crescent moons; paterae and dolphins. Base: cabachon, acanthus. Antependium: cartouche and cauliculi. *Adjustments:* Pediments and antependium added later; shutter slot blocked at side. *Condition:* Some worm damage in back frame.

Although this frame is contrived to look as though it was made in the sixteenth century, the hand-carved moldings, disjointed back frame, and imitation craquelure on misunderstood ornament indicate a later date. The extensions are more coarsely carved and there is more wax on them than on the body of the frame.



No. 48



Tuscany, style late sixteenth century,  
made nineteenth century

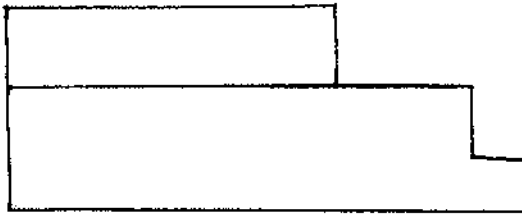
#### 49. Tabernacle frame

1975.1.2155

52.8 x 41, 30.6 x 17.2, 32 x 18.5 cm. Walnut. Half-lapped back frame. *Adjustments:* Door and arms to socle missing; worm-eaten front of pediment very repaired. *Condition:* Stable.

The simple, clean lines of this small tabernacle frame echo a late sixteenth-century style. But unlike some walnut frames made in the nineteenth century in an earlier style, it appears not to have been meant to deceive.

The frame has no rebate, but the shape of the sight-edge molding and the filled holes where hinges were once attached indicate that it was fitted with a door.



No. 49

Tuscany, style sixteenth century, made ca. 1920

#### 50. Tabernacle frame

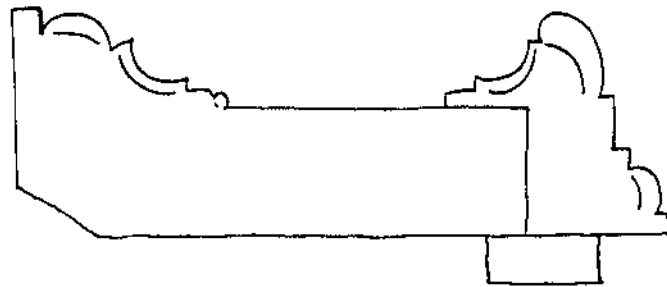
1975.1.2078

38.6 x 54, 20.4 x 33.5, 22.5 x 35.2 cm. Walnut. Butted and nailed. Carved, parcel-gilt; warm brown bole. Sight edge: cabochon. Entablature: lotus leaf, bead and reel. Top and sides: Sansovinesque volutes with guilloche and caryatids. Base: knurling, flutes, bead and reel, cabochon. Reverse: square tack holes, some red pigment; sticker fragment at lower left. *Adjustments:* Left ornament and head of right at top center, finial of urn at top right, and wing of putto on lower frieze broken off to simulate wear and tear; bead-and-reel molding missing places on frieze. *Condition:* Construction warped and weak; woodworm damage; luminolegno very fragile.

This early twentieth-century version of a sixteenth-century style has a particular squashed and misunderstood monumentality. Based loosely on Sansovinesque examples, it has painfully proportioned caryatids and rows of cabochons and leaves which are blurred and unreadable. Rather than looking old, the frame has a rustic air. The entablature is one piece of wood, the moldings being carved out of the surface rather than applied. In contrast to the rest of the frame, the wood of the frieze appears to be without a trace of polish or gesso.



No. 50



## FRAMES

Tuscany, perhaps Florence, late eighteenth century

### 51–52. Two girandole(?)

1975.I.2157, 1975.I.2201

No. 51: 40.5 x 23.4, 14.4 x 8.2, 19.7 x 13 cm; No. 52: 40.5 x 23.7, 14.5 x 9, 19.8 x 13.2 cm. Each a single piece of walnut. Carved, gilt; pale orange bole; polychrome. Wreath: roses and other flowers tied with ribbons, with inset chips of green glass. Base husk: spigot fitted, to take candle holder. *Adjustments*: Rebate created; repairs to splits. *Condition*: Gesso flaking slightly.

PROVENANCE: Manzi, Lucca; [Stefano Bardini, Florence]; [Galleria Bellini, Florence], 1932. Acquired by Robert Lehman in October 1955.

Almost certainly little *girandole*,<sup>1</sup> Nos. 51 and 52 may be only two of a number of similar frames made at the same time. The candle flame and its reflection in the mirror would have caused the inset fragments of green glass to glitter. The condition of the wood and the gilding, together with the pastel shades of the polychrome, suggests a late eighteenth-century date. Similar pastel colors are to be found in examples of *pietre dure* made in Florence at the time.

No. 52 is thinner, darker, and lighter in weight than No. 51.

#### NOTE:

1. The recently added rebates changed the way the mirrors are held in place; they do not alter the probability that these were *girandole*.



No. 51



No. 52





No. 53, detail

## Venice

From the late fifteenth century until even into the Rococo period in Venice, elements of the Gothic style existed in parallel with Renaissance ornament. Influences from Florence and Siena can be seen in Venetian frames from the early Renaissance, particularly in tabernacle frames and cassette. From the fifteenth to the early seventeenth century the many changes and embellishments to the Palazzo Ducale exerted considerable influence on changing styles in Venice. Imposing examples of wall and ceiling moldings surrounding the pictures they were made for can still be seen in their proper context in the palace.

As the constraints of carving a panel and its surrounding moldings from a single piece of wood became apparent, various other methods of constructing and decorating panels were developed in Italy. In Venice, perhaps to compensate for the damp climate, panels were often prepared for painting before the moldings were attached. On No. 54, made about 1500–1510, a heavy, tenon-jointed top frame was fixed to a thick panel, now missing, in an attempt to reduce distortion by warpage. For No. 53, an early sixteenth-century frame also now missing its panel, a rebated back frame was made and a supporting panel placed in it. Canvas was then stretched over the frame, and the finished moldings were applied on top. This method also reduced the threat of damage to the painted surface by warpage. Because they were not required to have any particular strength, the facing moldings could be more delicate, and the panel itself could be significantly thinner.

Small tabernacle frames with detached columns and pastiglia decoration appeared in Venice at the beginning of the sixteenth century in the form of *restelli* (see No. 57). Tabernacle frames with arched spandrels and pastiglia (see Nos. 59 and 60) were probably made for small religious panels in domestic settings. Two pairs of early seventeenth-century tabernacles in the Robert Lehman Collection were probably reliquaries. Nos. 72 and 73 were probably originally brown with mordant gilding, while the monumental proportions of Nos. 71 and 74 indicate that their design was scaled down from a large altarpiece.

The simple *cassetta* appears to have been not much used after the sixteenth century in Venice, perhaps because increasingly more illusionistic paintings called

for frames with a greater sense of space than *cassetta* could provide. The potential of the *cassetta* is demonstrated by No. 63, in which the deep moldings on the sight and top edges contrast with *sgraffito* on the frieze, where one would usually have expected carved ornament.

The appearance of highly mannered Sansovinesque styles reflected the change in taste away from the fixed frieze of the Renaissance *cassetta*. The elongated, scrolling, intertwining volutes that began to suggest a deeper and more complicated space in the pictures in the mid-sixteenth century can be seen in miniature form in No. 61.

The use of pierced ornament on independent frames in the late sixteenth century, derived from a convention of Venetian altarpiece decoration common from at least the later fourteenth century, was an important departure for frame making in Venice. It had the effect of suspending the composition and isolating the painting from its immediate surroundings (see, for example, Nos. 64–67). The twisted acanthus leaves in such late sixteenth-century frames as Nos. 69 and 70 suggest a source in Solomonic columns, adapted here for secular use. Punching was used to highlight the ornament, adding a sparkle to the surface that is evident, too, in No. 71. No. 74, a small High Baroque frame of about 1700, combines a typical overhung reverse molding and a traditional diagonal punched design.

In the 1720s, the Louis XIV influence reached Venice, as can be seen in Nos. 75 and 76, both very fine if tense examples. In some cases, most often for mirrors, Venetian versions of the style had extensions from the top and base, or from the corners. As with Louis XIV-inspired designs, Venetian examples of Rococo frames had a variety of top, base, and corner extensions. To tame the exuberance of the Rococo for paintings, straight *rocaille* motifs were used, as in No. 80, which has two slots at the top, now filled, that once presumably held a crested extension.

Venetian frames were generally made of pine, often pegged together. As was the case in other parts of Italy, the upper moldings were sometimes walnut. *Sgraffito* and *pastiglia* were common in the sixteenth century, and punching was also characteristic of Venetian frames. Gilding tended to be pale, most commonly with light orange bole.



No. 53

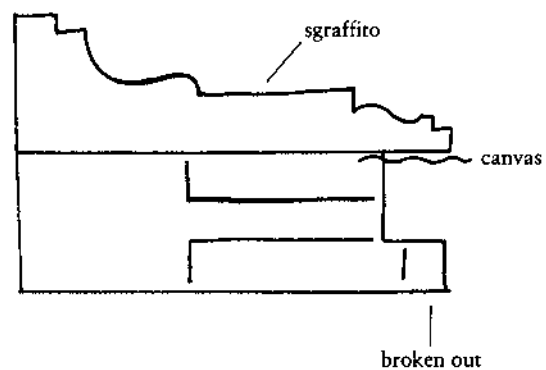
Venice, ca. 1500

### 53. Cassetta frame

1975.I.2107

48.2 x 40.4, 36.6 x 28.9, 38.9 x 30 cm. Pine. Tenoned back frame; pegged. Fragments of canvas in rebate. Gilt; orange bole, blue sgraffito. Frieze: incised and punched center and corner decoration, glazed with red lacquer, with sgraffito panels of very fine tendrils between. Back edge: single hanging hole, with remains of cord. Rebate: fragments of painted canvas between top molding and back frame. *Adjustments:* Rebate broken when painting and supporting panel removed through the back of frame. *Condition:* Some worm damage; beautifully aged patina.

EXHIBITED: New York 1990, no. 63, color ill.



This frame of exceptional quality was originally engaged to a painting on canvas. The canvas would have been stretched over the back frame before the top molding was applied, then supported from behind by a loose panel. A frame of similar construction seems to have been used on the *Presentation in the Temple* by Andrea Mantegna (1431–1506) that is now in the Gemäldegalerie, Berlin.<sup>1</sup> No. 54 is another example of a frame which was built around a canvas and panel.

The molding of No. 53 is made up of two contrasting ogee profiles. In cross section the sight-edge ogee runs

horizontally and the top-edge ogee runs vertically. This would have articulated the pictorial space of the painting the frame was made for on two axes, across the composition and into the composition, which was not unusual in Venetian Renaissance paintings of about 1500.

## NOTE:

1. London–New York 1992, pp. 82–83, figs. 39–43. The supporting panels remain on the Mantegna, but the upper molding is missing.

Venice, 1500–1510

#### 54. Cassetta frame

1975.1.2119

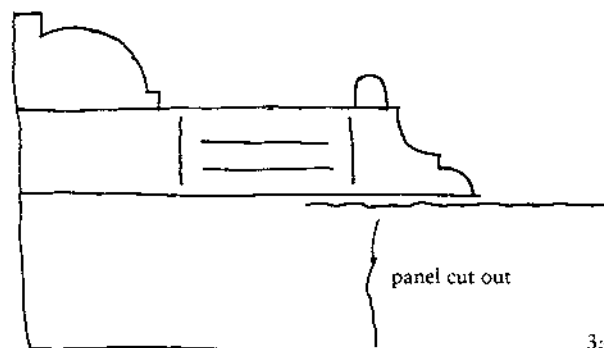
82 x 72, 66.4 x 56.4, 69.7 x 59.7 cm. Poplar or spruce. Nailed. Fragments of canvas in rebate. Gilt; orange-red bole, blue sgraffito. Frieze: continuous tendril from corner to center paterae. Reverse: two hanging holes through top of back frame. *Adjustments*: Picture and supporting panel cut out and part of remaining back frame replaced; gilding repairs; wax and bronze color added. *Condition*: Much sgraffito flaked off owing to application of wax, now darkening the blue.

The canvas trapped between the back frame and the upper molding indicates that this frame was constructed like No. 53. Here, though, a single panel was used to form the back frame and support the canvas, whereas on No. 53 a loose panel was slotted into the back frame. The proportions of No. 54 are heavier than those of No. 53, particularly in the sight-edge molding. The thickness of the moldings appears to be proportionate to the thickness of the panel, so that any possible warping of the panel has been balanced by the strength of the moldings.

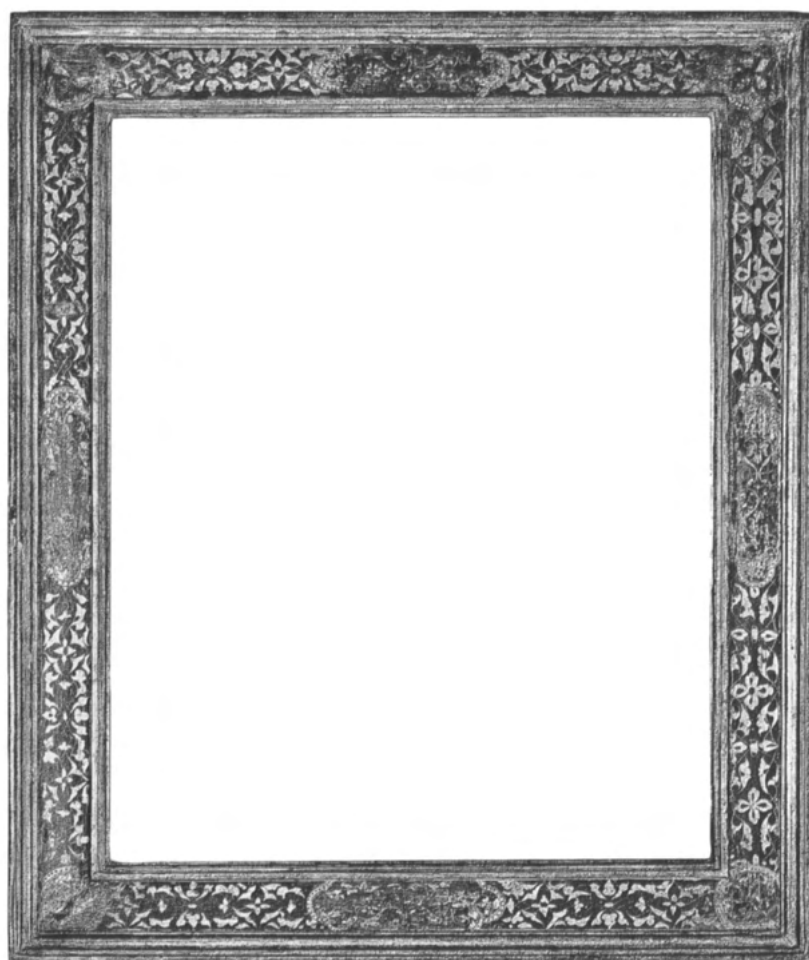
No. 63 has a similar sgraffito decoration on the frieze.



No. 54



3:4



No. 55

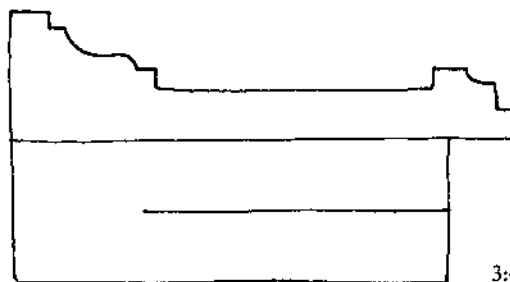
Venice, early sixteenth century

### 55. Cassetta frame

1975.I.2115

87 x 73.4, 68.1 x 54.8, 70.6 x 57.4 cm. Pine. Half-lapped. Metal brackets. Gilt; orange bole. Frieze: blue sgraffito with red glaze over center and corner panels; punched borders. *Adjustments:* None. *Condition:* Fair.

This early sixteenth-century cassetta patterned on frames like No. 53 has a heavy profile and a dark, simplified patina. While the top edge is a weak but stylistically acceptable rendition of an earlier sixteenth-century Venetian molding, repairs to the sight edge are reminiscent of the inner slips of English composition frames made between about 1860 and 1890, but truncated to suggest the visual weight of a sixteenth-century design.



3:4

Venice, ca. 1520

### 56. Cassetta frame

1975.1.1804

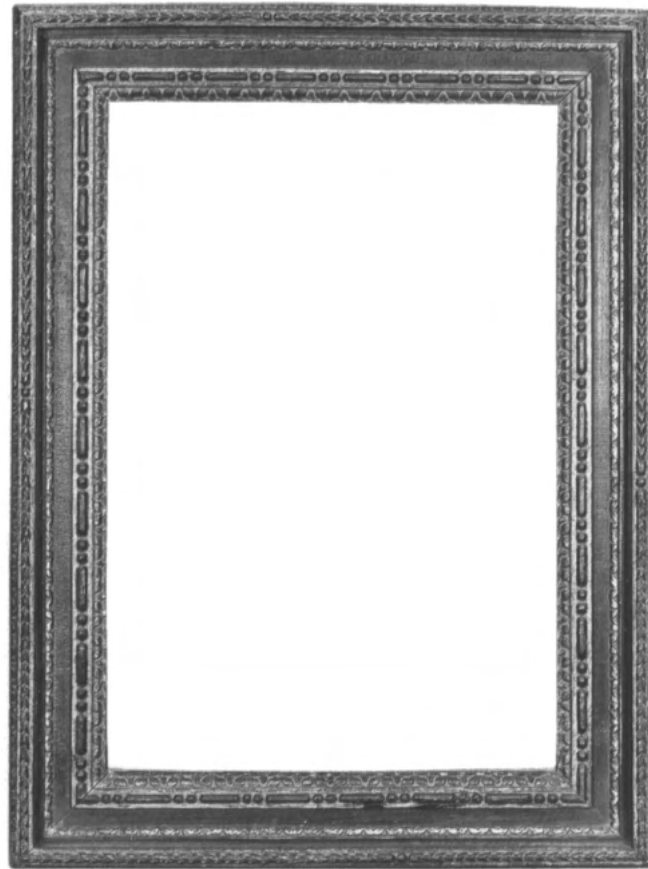
73.6 x 54.9, 57.2 x 38.3, 59 x 40.6 cm. Poplar back frame with walnut upper moldings. Tenoned back frame. Carved, gilt, luminolegno; brown-orange bole. Sight edge: lotus leaf. Above sight edge: pearl and reel. Below top edge: lotus leaf. Top edge: centered husks. Back edge: cabled flutes. *Adjustments*: Reduced at opposite corners. *Condition*: Fair.

Despite its rather weak profile and the signs of chatter marks from a plane on the frieze, which can sometimes be an indication of twentieth-century work, this luminolegno frame dates to the early sixteenth century. The thin gesso ground on the walnut structure gives the gilding a typically friable appearance.

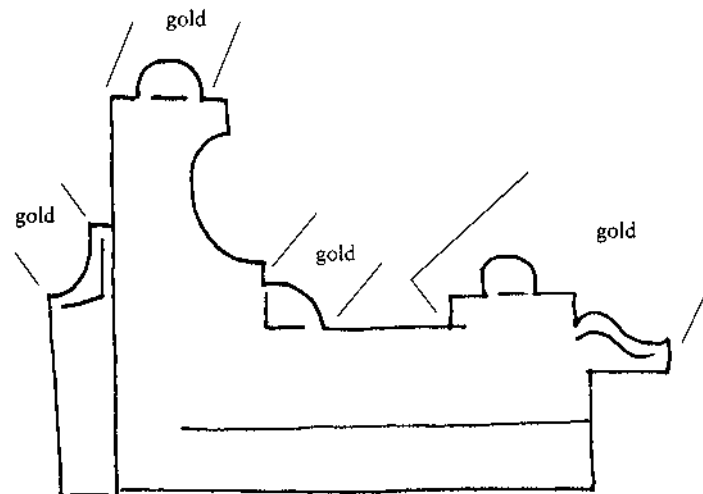
A walnut and gold frame in the Kunstgewerbemuseum, Berlin, has a similar but more developed profile, with an overhanging top edge and guilloche with oculi colored in dragon's blood applied to the frieze.<sup>1</sup>

NOTE:

1. Exhibited at the Bode Museum, Berlin, December 1988 (acc. 1885/821).



No. 56



Venice, early sixteenth century

## 57. Restello

1975.I.2104

78.8 x 72.3, 25.8 x 25.5, 28 x 27.5 cm. Poplar. Half-lapped back frame. Carved, gilt; orange bole, blue and red tempera. Columns: turned with lotus leaves and capitals supported on consoles with abaci. Top and base friezes: candelabrum-derived cartapesta design. Cornice: blue dentil. Top: symmetrical cauliculi with punched background. Sides: tendrils emanating from griffins on punched background. Antependium: cauliculi and shield on punched background. *Adjustments*: Upper moldings on consoles replaced; cornice projections reworked; holes where hooks were fitted plugged; surface lacquered. *Condition*: Right-hand column and back board loose; worm damage; deep craquelure in gesso; black engrained in surface.

EXHIBITED: New York 1990, no. 18, color ill. (as Veneto, 1520–30).

Hooks from which to hang combs and brushes were originally fitted in the holes on either side of the extended base moldings on this *restello*, a tabernacle design adapted for use as a dressing mirror frame.<sup>1</sup> Befitting the secular purpose of the frame, the ornament is arranged less formally than on a tabernacle.

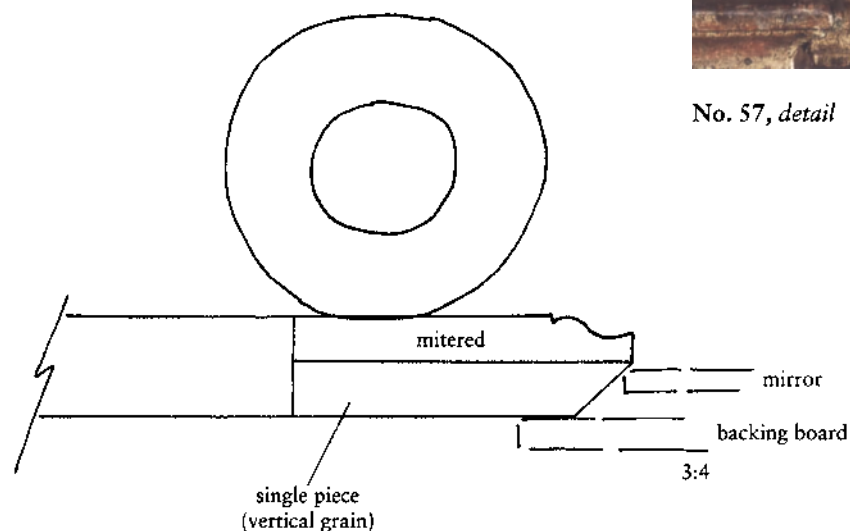
*Restelli* are now relatively rare. A similar frame was recorded in 1897 in the collection of Antonio Marcato, Venice,<sup>2</sup> and another was owned by Ugo Bandini of Florence in the 1940s.<sup>3</sup>

## NOTES:

1. Ludwig 1906, p. 185.
2. Guggenheim 1897, pl. 55b.
3. Morazzoni n.d., pl. 33c.



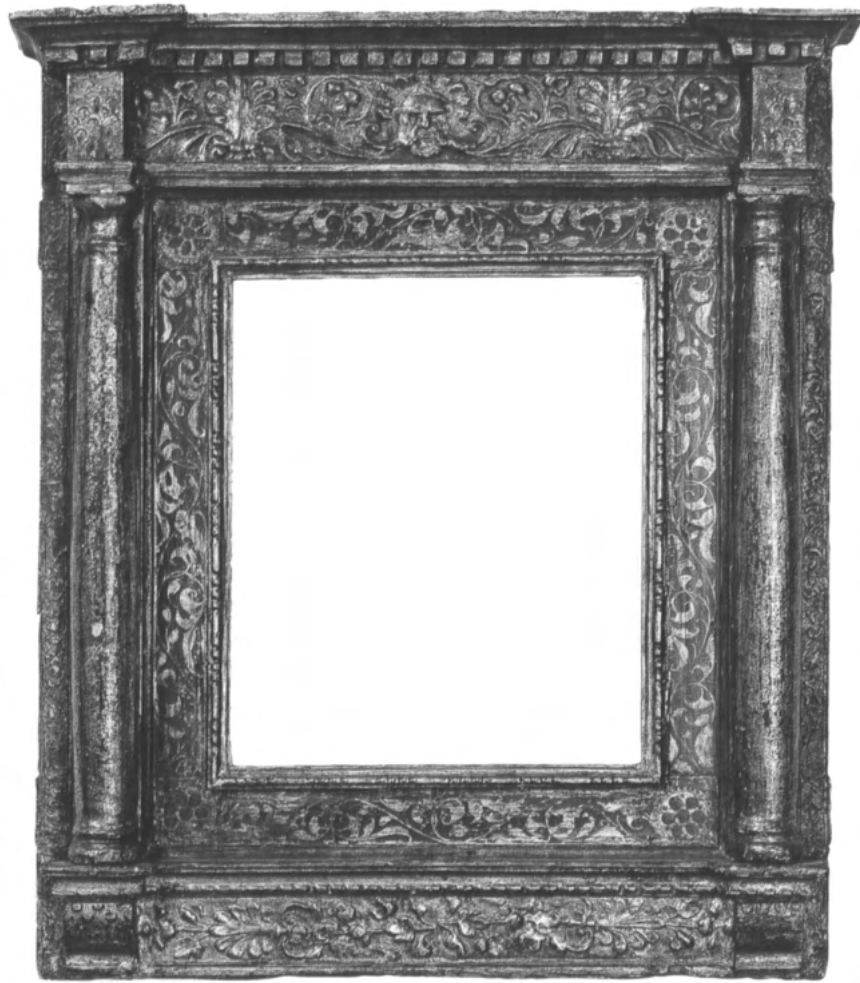
No. 57, detail





No. 57





No. 58

Venice, early sixteenth century

### 58. Tabernacle frame

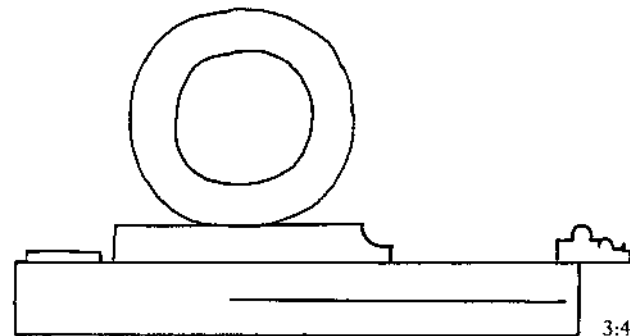
1975.I.2114

54.5 x 47, 27.7 x 23, 29 x 24.6 cm. Pine. Tenoned back frame. Cartapesta. Carved, gilt; red bole. Sight edge: bead and reel. Inner frieze: blue sgraffito cauliculi between corner paterae. Columns: turned Doric. Imposts and consoles: punched and painted. Top frieze: anthemion and grotesque cartapesta. Base frieze: pilaster cartapesta, applied sideways. *Adjustments:* Sight edge probably replaced and simplified, columns definitely so; composition behind columns added(?); top and sight edges repaired; some regessoing and much regilding. *Condition:* Right-hand column loose.

This small tabernacle frame has been heavily reworked, and the columns and probably also the sight edge have been replaced. The frieze within the columns is wide in proportion to the other moldings and is bordered by very fine moldings. It is not sloping but flat, and free of Gothic influences. The original columns may have been like those on No. 59. The horizontal divisions in the turned columns would have emphasized the transitions

between foreground, subject, and background in the painting they framed, and the pastiglia and sgraffito would have related to the modeling and surface decoration.

A larger version of this frame, dated to about 1530–40, may be seen on *Saint Vincent Ferrer Preach-*





No. 59

ing by Bartolommeo degli Erri (active by 1430–after 1479) in the Ashmolean Museum, Oxford.<sup>1</sup>

NOTE:

1. Newbery 2002, no. 5.

Back edge: only yellow bole on lowest step and behind columns. Reverse: holes for hanging cord through crossbar. Adjustments: Sight molding, spandrel, cornice, and imposts regilt. Condition: Some worm damage.

Venice, early sixteenth century

59. Tabernacle frame

1975.1.2112

63.5 x 51.2, 38.2 x 31.4, 39.8 x 32.8 cm. Pine back frame with poplar upper moldings. Half-lapped back frame. Cartapesta. Carved, gilt; red-orange bole, blue color. Sight edge: sloping frieze with pearl and reel on top edge. Columns: turned, with lotus leaves, palm scales, and capitals, supported on consoles. Cornice: dentil work with blue in recesses. Frieze: cauliculi and urn cartapesta. Spandrels: cauliculi cartapesta. Base: cauliculi cartapesta between consoles.

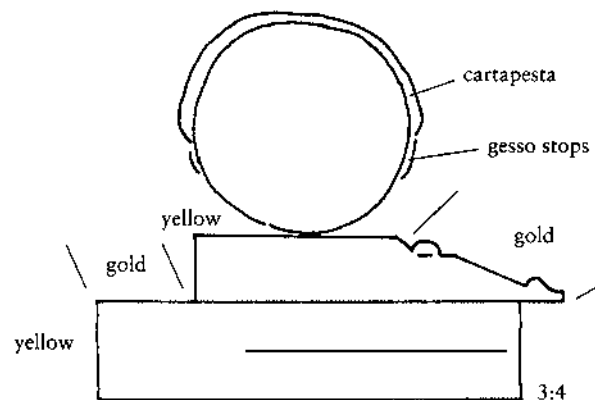




Fig. 59.1 Tabernacle frame. Venice, ca. 1510–20. On Andrea Previtali, *Madonna and Child with Saint Agatha(?) and Saint John the Baptist*. Church of San Giobbe, Venice. Photograph: Sabatelli 1992, fig. 41

EXHIBITED: New York 1990, no. 16, ill. (as Veneto).

Nos. 59 and 60 are examples of a type of small tabernacle frame that was widely produced in Venice and the Veneto in the early sixteenth century for private devotional use. Sight moldings with the same profile but on a larger scale were used at the end of the fifteenth century in Venice on images of the Madonna and Child. The style was sometimes enriched with sgraffito panels. A more complex example of No. 59, in which the sloped sight molding dominates the composition, may be seen on a *Madonna and Child* painted by Andrea Previtali (1470–1528) about 1510–20 (Fig. 59.1).<sup>1</sup> Venetian frames with the same arched format made between about 1480 and 1620 appear on paintings by Giovanni Bellini (1431/36–1516), Palma Vecchio (1479/80–1528), Titian (1485/90–1576), and Jacopo Tintoretto (1519–1594). The frame on Titian's *Assumption of the Virgin* of 1516–18 in Santa Maria Gloriosa dei Frari, Venice, also has a sloping frieze.<sup>2</sup>

NOTES:

1. Sabatelli 1992, p. 39, fig. 41.
2. Burckhardt 1988, pl. 125.

Venice, early sixteenth century

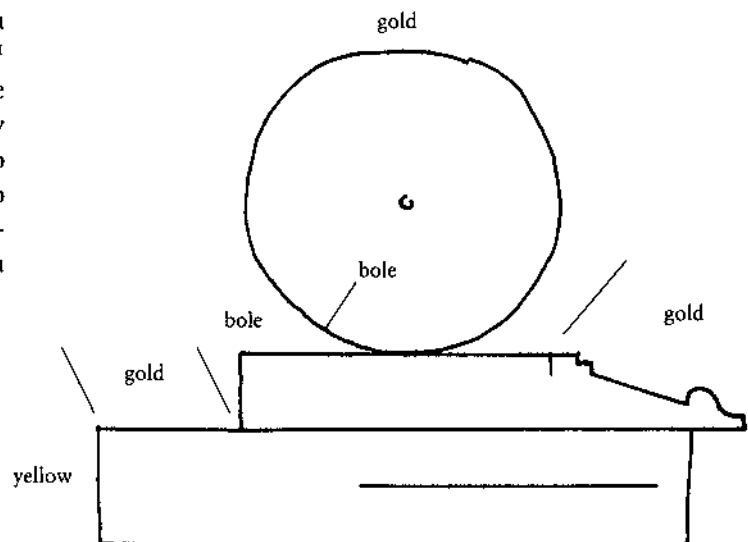
## 60. Tabernacle frame

1975.1.2116

74.8 x 59.8, 50.3 x 39.5, 50.3 x 40.5 cm. Pine. Half-lapped back frame. Carved, gilt; red-orange bole. Sight edge: arched sloping frieze with ogee. Columns: finely turned with pastiglia of fine tendrils on upper and lower sections; punched Solomonian columns behind. Entablature and predella friezes and spandrels: symmetrical cauliculi cartapesta radiating from urns with diagonal background punching. Imposts: cartapesta lion's mask. Consoles: acanthus leaf. Reverse: two holes for hanging cord through crossbar. *Adjustments:* Gilding ruined by extensive regilding and poor retoning in size. *Condition:* Splits in wood.

EXHIBITED: New York 1990, no. 17, ill. (as Veneto).

A strong proportional relationship exists between the format and the ornament of this Venetian tabernacle, which is similar to No. 59. The sloping front edge is derived from Gothic ornament, the columns recall antique candelabra, and the lion masks symbolize Saint Mark, the patron saint of Venice.





No. 60

Venice, mid- to late sixteenth century

### 61. Sansovino-style frame

1975.1.2321

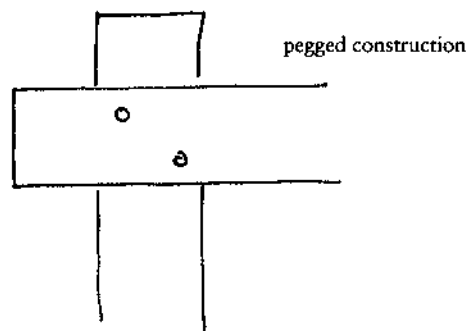
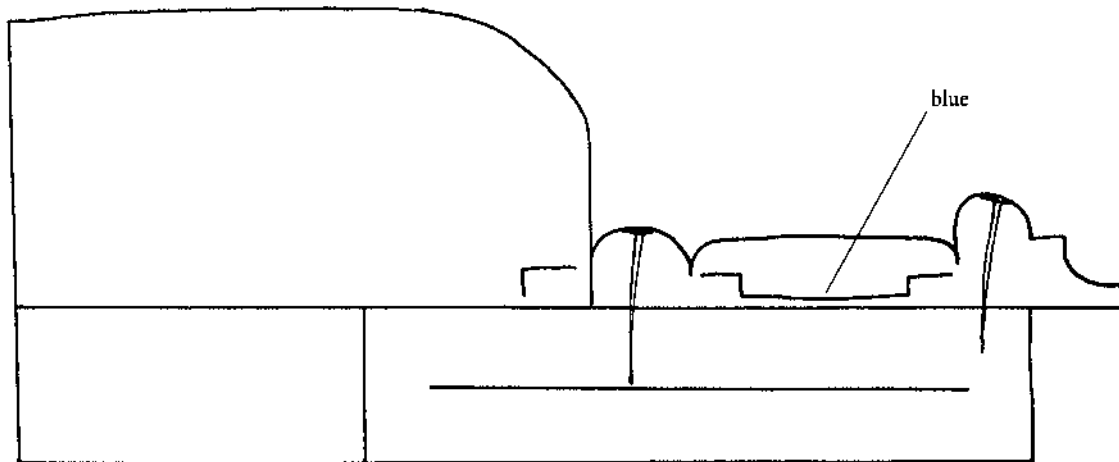
65.6 x 48.5, 26 x 19.8, 27.8 x 22.2 cm. Pine. Cross-jointed back frame. Carved, gilt; orange-brown bole, blue color. Frieze: corner acanthus leaves; different cauliculi and center ornament against blue background on each side panel. Outer frame: extended cartouche at top with volutes, rustications, escarpa, and husks; polychrome birds eating fruit on pierced supporting sides; putto head at center of base. *Adjustments:* Upper part of cartouche replaced; gilding repairs to astragal and bottom sides; greenish gray tone where adjusted. *Condition:* Cartouche split; small breaks; surface flaking; polychrome degraded.

EXHIBITED: New York 1990, no. 46, ill. (as ca. 1600).

Possibly made for a mirror, this Sansovino-style frame has different decoration – an acanthus, a patera, a lotus, and a lily – in each of its four inner panels, perhaps to represent the four seasons. The weight and arrangement of the linked ornament are reminiscent of bronze casting. The Sansovinesque ornament around a stronger inner frame might suggest a Lombard provenance, but the carving between the astragals certainly relates to Venetian cassette of the early sixteenth century. In the late nineteenth century Michel Guggenheim owned a similar mid-sixteenth-century Venetian frame.<sup>1</sup>

NOTE:

1. Guggenheim 1897, pl. 98.





No. 61

Venice, ca. 1570, adapted ca. 1960

## 62. Sansovino-style frame

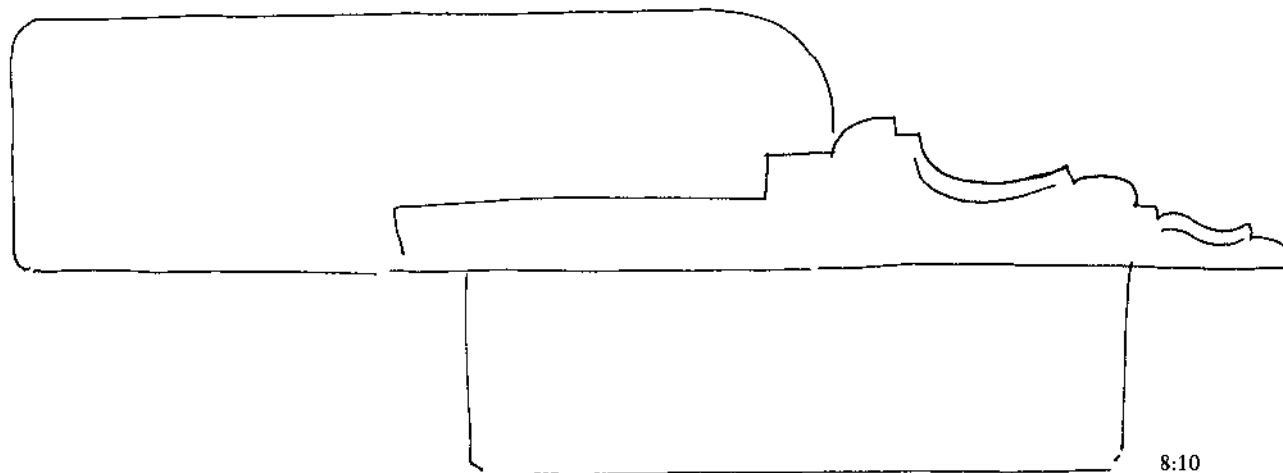
1975.1.1846

150 x 117, 104 x 74.2, 108 x 78.2 cm. Pine back frame with lime upper moldings. Gilt; dark red-brown bole, blue background. Sight edge: double lotus leaf and dart. Top edge: symmetrical volutes with lotus leaves and husks. Sides: not centered. Base: face with cloth headdress at center. *Adjustments:* Top and bottom reduced; 10-centimeter inserts added at lower left and right corners to extend height; second sight-edge molding added; surface regessoed and regilt. *Condition:* Reasonable.

The modern restorer of this once distinguished frame largely misinterpreted the Sansovino style. The base and top have been reduced in length to make the frame narrower: the base retains a proper central element

while its flanking volutes have been inappropriately truncated and rejoined, and the top has been deprived of its central element. The sides are symmetrical with a truncated volute added at the bottom to extend the height of the frame, and a double sight edge has been added. The entire surface has been regessoed, regilt, and newly polychromed to mask these alterations: blue was not used on Sansovino frames.

Presumably, these extensive alterations were designed to accommodate the decidedly un-Venetian proportions of El Greco's *Christ Carrying the Cross* (Robert Lehman Collection, 1975.1.145) when, sometime after 1953, the frame was adapted to fit that painting





No. 62



Venice, mid-sixteenth century

### 63. Cassetta frame

1975.1.2318

58.7 x 49, 43.2 x 33.8, 45.5 x 36.5 cm. Poplar. Half-lapped back frame; nailed. Gilt; brown-orange bole. Frieze: blue sgraffito cauliculi. Back edge: all gilt. *Adjustments*: Bronze color added on top edge. *Condition*: Some worm damage; sgraffito flaking badly; top edge chipped.

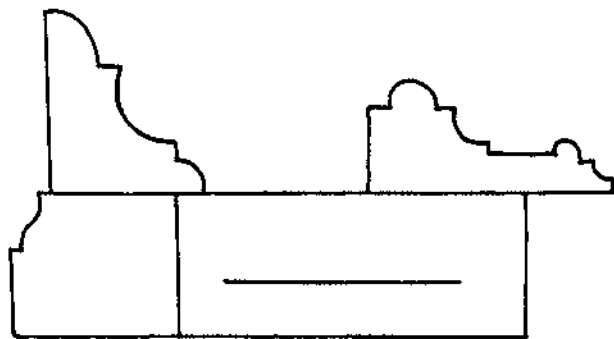
EXHIBITED: New York 1990, no. 64, ill. (as Veneto, early sixteenth century).

Even though the front edge appears somewhat heavy, this is a fine frame with a wonderful color. The sgraffito work is very much like that on a frame attributed to Luca Mombello, a pupil of Moretto da Brescia (ca. 1498–1554) and frame maker to Titian (Fig. 63.1).

Nos. 88, 90, and 92 have a similar profile but cartapesta convex frieze ornament.

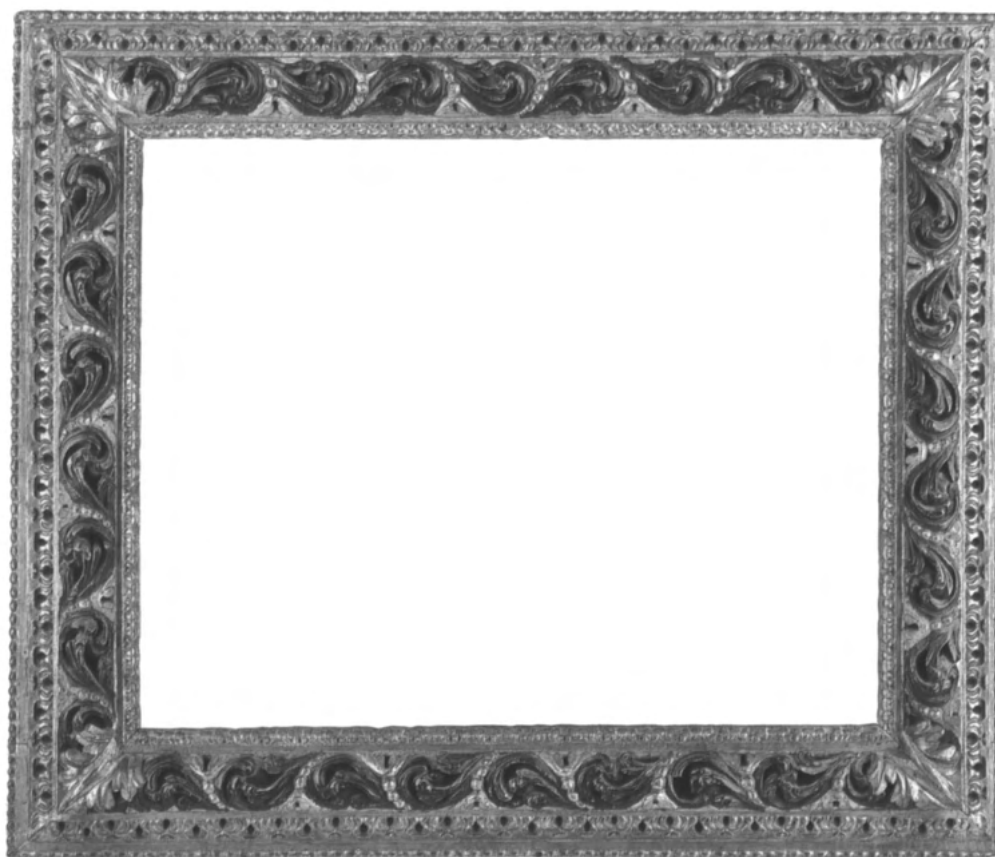


Fig. 63.1 Cassetta frame (detail). Attributed to Luca Mombello, mid-sixteenth century. Image © 2003 Board of Trustees, National Gallery of Art, Washington, D.C., Kress Collection, 0518





No. 63



No. 65

Venice, late sixteenth century

### 64–65. Pair of wreath frames

1975.1.2125, 1975.1.2126

No. 64: 95.8 x 114.3, 67.2 x 84.7, 70 x 87.5 cm; No. 65: 96.4 x 114.4, 66.2 x 84.1, 70 x 87.5 cm. Spruce. Half-lapped back frame. Carved, gilt; dark red-orange bole. Sight edge: acanthus leaf. Top edge: gilt corner leaf; continuous pierced cauliculi, painted green, with stems of gilt beads. Back edge: double pierced acanthus leaf. Outer edge: pearl. *Adjustments:* Rebate opened; reverse of No. 65 gessoed. *Condition:* Good.

Pierced ornament was often used on frames when they were to be viewed from a distance and greater clarity was needed. This pattern may have been derived from a ceiling decoration in Venice. Nos. 66 and 67 are the same style, but the ornament is slightly different and the pierced wreath is 6 millimeters wider. A Venetian frame dated about 1580 with a comparable profile is in a private collection in London (Fig. 64.1). The volume of a wreath or astragal molding emphasizes the volume of the figures in a painting. Piercing on a frame

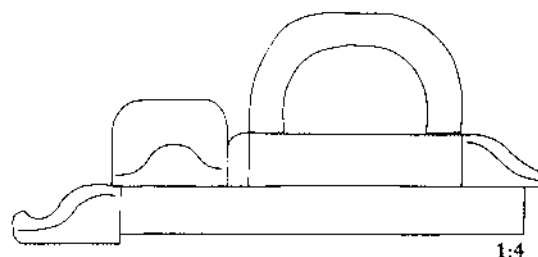
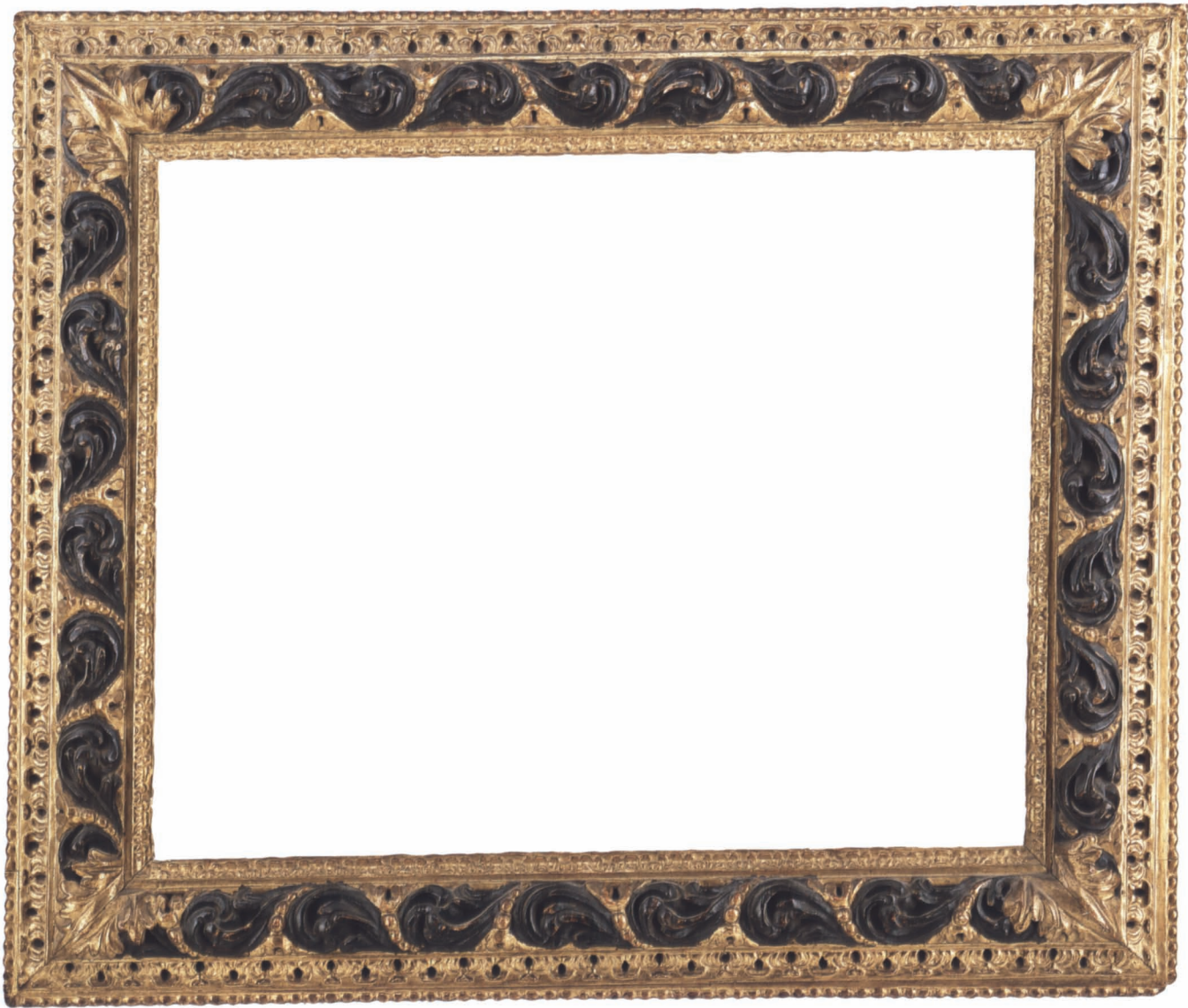


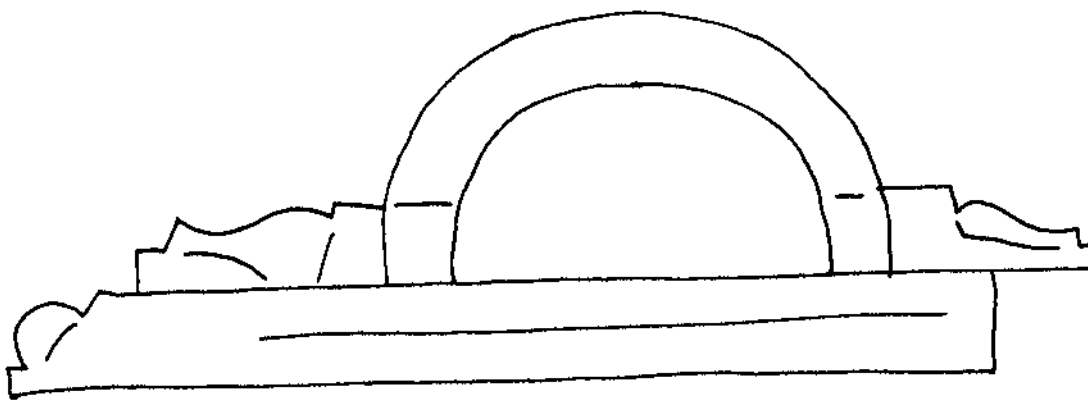
Fig. 64.1 Frame (sight 101.3 x 74.2 cm). Venice, ca. 1580. Private collection, London

acknowledges the brushstrokes that define the figures in space.

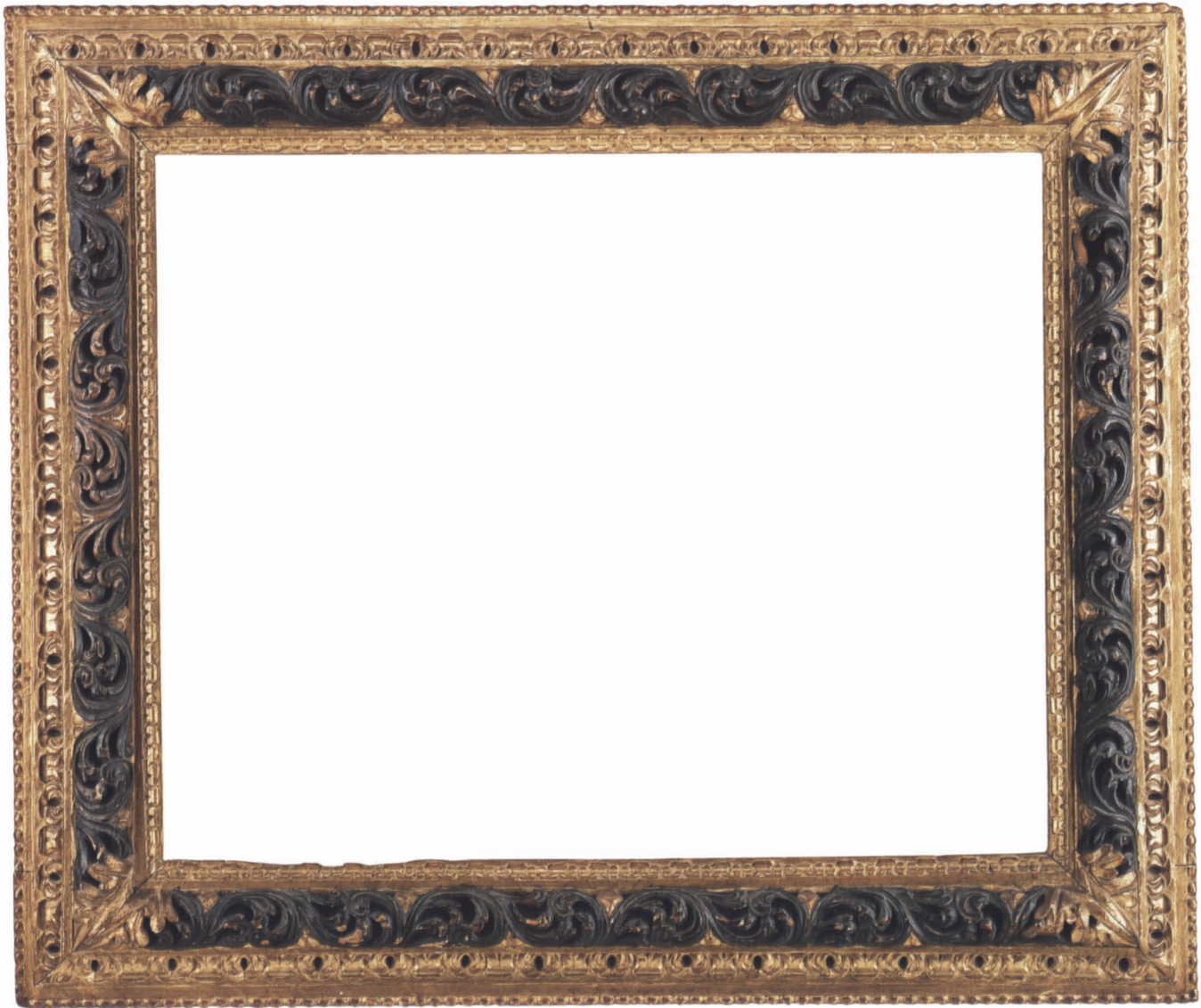
On some frames of this type, the surface beneath the pierced ornament is gilt, to reflect light, or silver glazed with dragon's blood (as Fig. 64.1), perhaps to match a burgundy damask wall hanging. The back surfaces in fourteenth- and fifteenth-century examples are frequently covered in paper or parchment painted red or blue. On Nos. 64–67 a color now turned a dark ochre was used as a simple background.



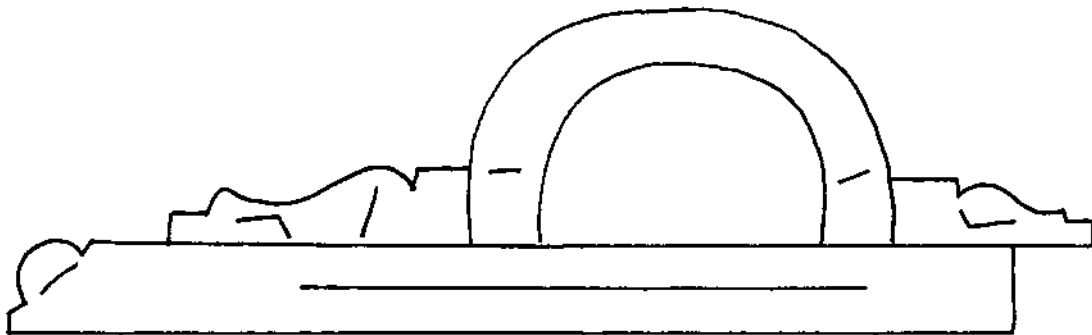
No. 64

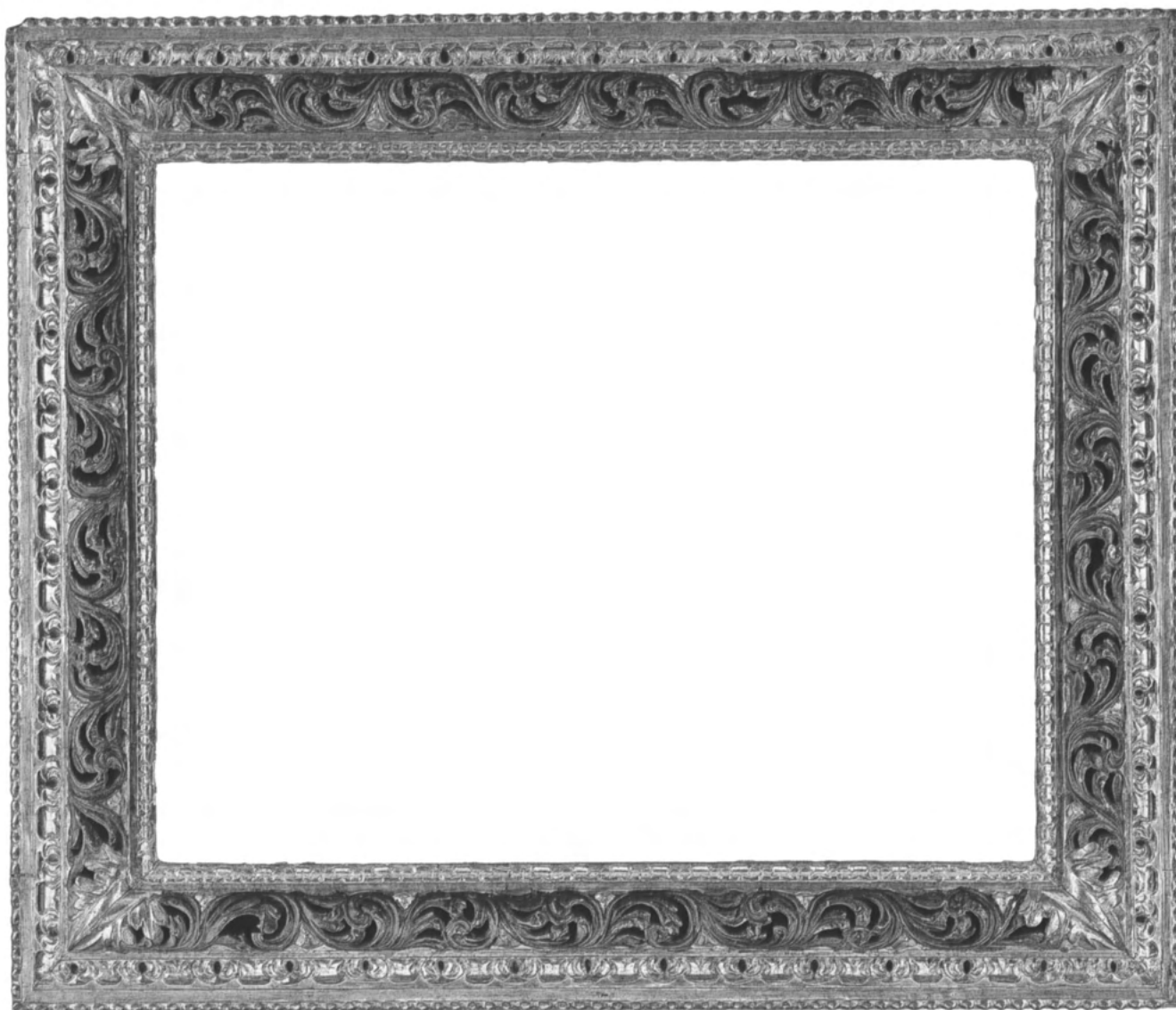


FRAMES



No. 66





No. 67

Venice, late sixteenth century

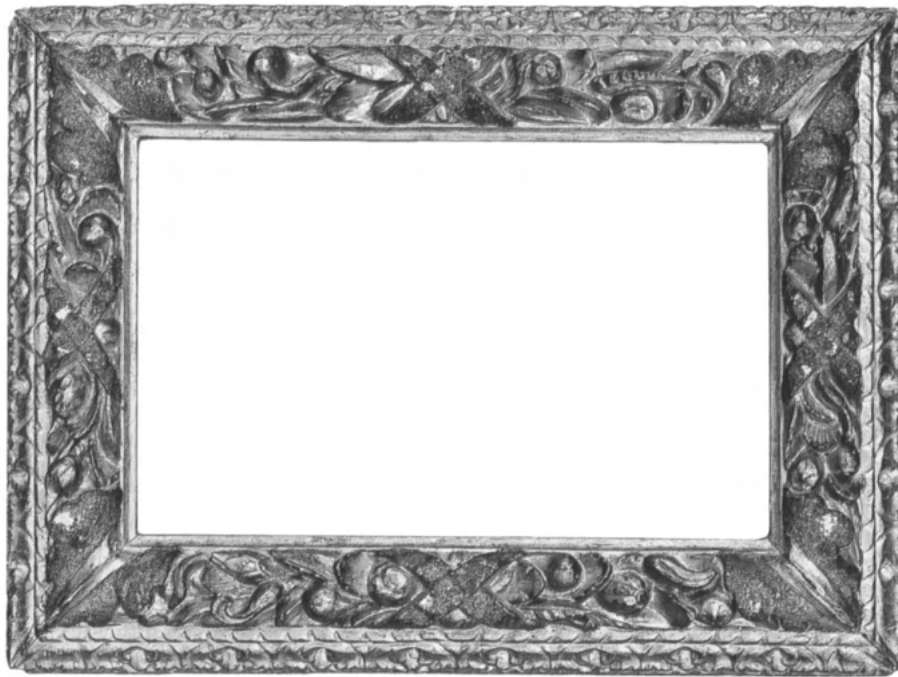
### 66–67. Pair of wreath frames

1975.1.2127, 1975.1.2134

No. 66: 96.5 x 114.3, 67.5 x 85.5, 69.7 x 87.6 cm; No. 67: 96.7 x 114.5, 67.5 x 85, 70.3 x 87.5 cm. Spruce. Back frame tenoned on No. 66, half-lapped on No. 67. Nailed. Carved, gilt, burnished; orange-brown bole, gray gesso. Sight edge: acanthus leaf. Top edge: gilt corner leaf; continuous pierced cauliculi with husk, painted green. Back edge: single pierced acanthus leaf. Outer edge: pearl. Reverse: joints gessoed.

*Adjustments:* None. *Condition:* Green paint darkened to blue green; part of sight edge broken off on No. 66.

Although the green paint on this pair of frames has darkened, it is well preserved, and the gilding has acquired a wonderful tone that would harmonize perfectly with a contemporary painting. See also Nos. 64–65.



No. 68

Venice, late sixteenth century

### 68. Wreath frame

1975.I.2180

34.6 x 47.5, 20.2 x 33, 22.2 x 35 cm. Pine half-lapped back frame with poplar upper moldings. Carved, recut, gilt; red-brown bole. Top edge: wreath of fruit and leaves. Centers: sand on cross ribbons. Corners: sand on acanthus leaf. Behind top edge: simplified husk. Back edge: acanthus leaf and dart. Behind back edge: small, simplified husk. *Adjustments*: Rebate opened slightly. *Condition*: One long top edge loose.

Sand was used instead of punching for a textured emphasis on the ribbons and corner leaves of this horizontal frame. The back edge is more finely carved than the top edge. The tone of the gold is slightly green, and holes in the gold leaf are clearly visible. The top edge bears a strong resemblance to the principal fruit-and-leaf astragals in the ceiling of the Atrio Quadrato in the Palazzo Ducale, Venice. A frame with a similar profile that was made in Venice about 1590 is in a private collection in London (Fig. 68.1).

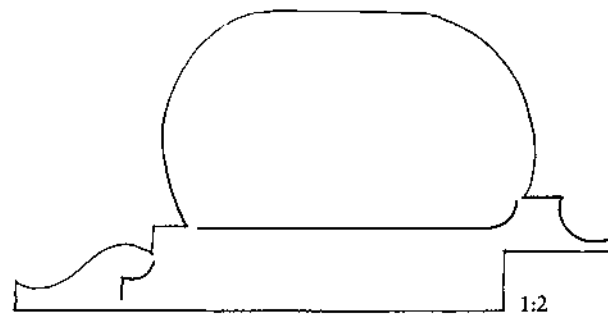
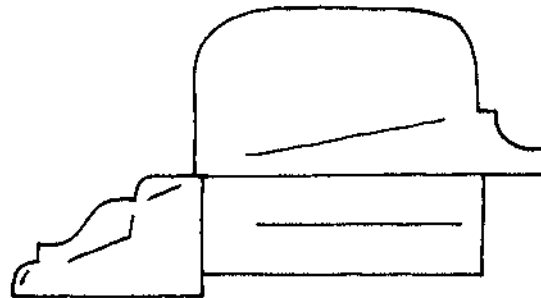
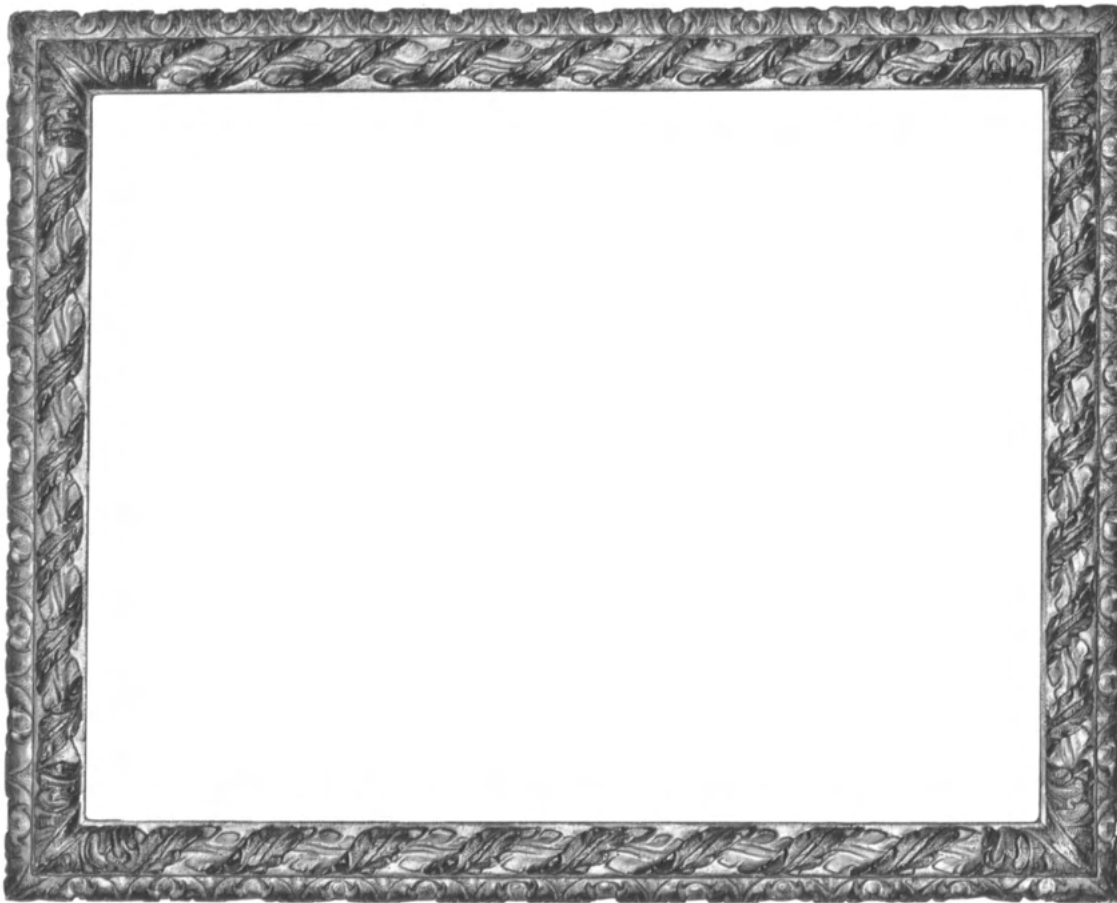


Fig. 68.1 Frame (sight 91 x 72.5 cm). Venice, ca. 1590. Private collection, London



No. 69

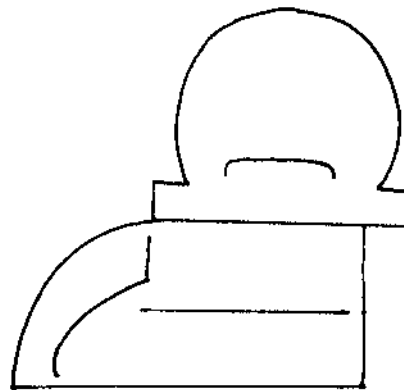
Venice, late sixteenth century

### 69. Twisted acanthus leaf frame

1975.1.2212

55.7 x 69.5, 44.8 x 58.6, 46.8 x 61.7 cm. Pine. Half-lapped back frame. Carved, gilt; orange-brown bole. Top edge: continuous twisted acanthus leaf running counterclockwise between broad corner leaves. Back edge: serrated acanthus leaf, punching. *Adjustments:* None. *Condition:* Excellent.

Profile and ornament are wonderfully integrated in this frame. The original lacquer has degraded, possibly contributing to the green tone of the patina, which is what one would hope for to complement a painting of similar attribution. Punched lines accentuate the reflected light from the hollows of the twisted acanthus leaf on the top edge, and the effect is carried through on the corner leaves and the stems and darts of the back edge.





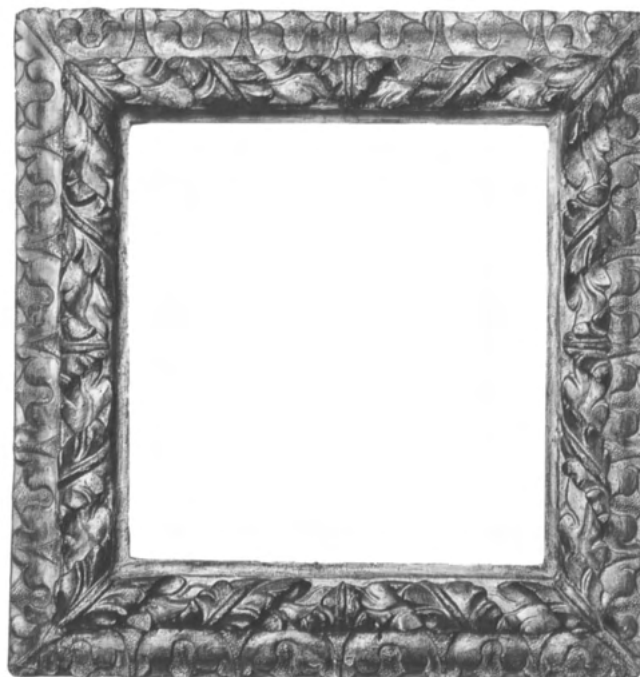
Venice, late sixteenth century

**70. Twisted acanthus leaf frame**

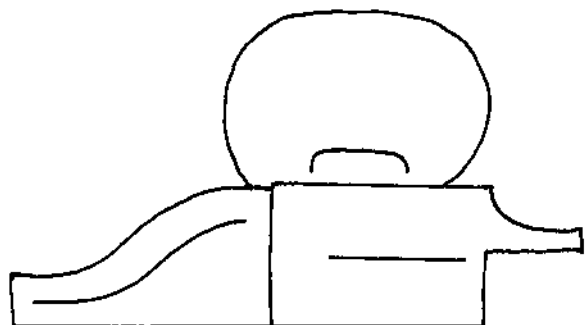
1975.1.2130

47.5 x 51.1, 31 x 33.1, 33.8 x 36 cm. Poplar. Half-lapped back frame. Carved, gilt; warm brown-orange bole. Top edge: twisted acanthus leaf from corners to centers. Back edge: acanthus leaf and dart, with stems and darts punched. *Adjustments:* One side of back edge replaced; corners repaired. *Condition:* Worm damage; reverse much strengthened with glue.

This is a clear and well-integrated design, with a simple profile. The random punching on the stems and darts of the back edge, which contrasts with the burnished hollows of the twisted acanthus leaf, is characteristic of Venetian frames of the late sixteenth century.



No. 70



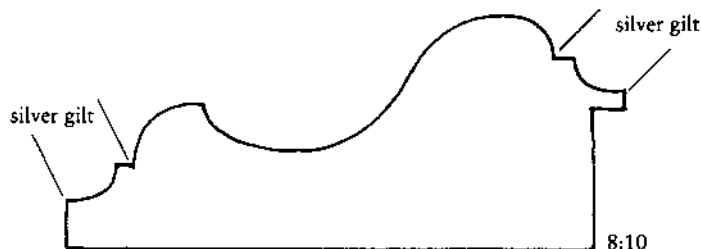
Venice(?), mid-seventeenth century

**71. Reverse ogee molding**

1975.1.2277

63 x 49, 44 x 29.2, 45.5 x 30.5 cm. Poplar. Mitered. Silver-gilt; thin orange bole. Ogee: acanthus tendril with paterae. Blue background painted out. Reverse: paper glued on. *Adjustments:* None. *Condition:* Gesso flaking; some worm damage; mold on lower side.

The profile of this frame relates it to provincial engraved frames and to carved and gilt Bolognese frames of about 1625-40 decorated with widely spaced acanthus leaves, sometimes alternating with husks (see Fig. 169.1). The cauliculi pattern, however, is found more often punched on the friezes of Milanese frames



of about 1620 that are also finished in blue and gold. A pair of large blue and gold carved frames hang in San Marco in Milan on *Saint Augustine Disputing with Saint Ambrose* by Camillo Procaccini (ca. 1555-1629) and *The Baptism of Saint Augustine* (Fig. 145.1) by Il Cerano (1575-1632), both painted in 1618.



No. 71

Venice, early seventeenth century

## 72–73. Pair of tabernacle frames

1975.I.2316, 1975.I.2341

No. 72: 46.4 x 29.8, 17.6 x 13.5, 19 x 14.8 cm; No. 73: 49.7 x 30, 16.7 x 13.5, 18.5 x 15.4 cm. Poplar. Butted back frame; nailed. Shell gold line decoration on brown background. Friezes: inset mother-of-pearl. Columns: No. 72, solid pink-and-white marble; No. 73, twisted glass with silvered paper inside. *Adjustments*: Added bracket recently removed; marble columns on No. 72 probably replacements; all marbling except mother-of-pearl added. *Condition*: Upper left-hand base moldings, two finials, and arms at top missing on No. 72; upper right-hand base moldings and arms at top missing on No. 73; gesso flaking.

EXHIBITED: New York 1990, no. 28a and b, ill. (as North Italy [Piedmont?], mid-sixteenth century).

The decoration on these two imitation luminoglegno tabernacles connects them with a group of eight reliquary chests made in Venice about 1600.<sup>1</sup> The Metropolitan Museum has a more sophisticated version of this type of tabernacle frame that was made in northern Italy in the mid-sixteenth century.<sup>2</sup>

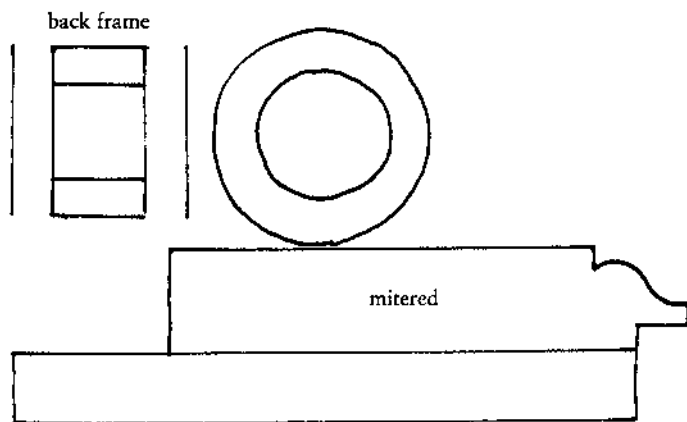
Although the two Lehman frames are strikingly similar, No. 72 has the more elegant moldings. The glass Solomonic columns on No. 73 are probably original; the marble columns on No. 72 are probably replacements. Both tabernacles were overmarbled sometime in the twentieth century. The original shell gold decoration on a brown background shows through in places where the gesso has flaked off.



No. 72

## NOTES:

1. London 1981–82, no. 213.
2. New York 1990, no. 27, ill. (acc. 32.174).





No. 73

Venice, ca. 1700

**74. High Baroque frame**

1975.1.2146

85.5 x 73.2, 51 x 39.7, 54.5 x 43 cm. Pine. Half-lapped; extensions nailed on. Carved, gilt; deep brown bole. Top edge: center and corner clasps of leaf-enveloped scrolls with pierced, projecting volutes and husks extending along moldings; punched lines along veins and outlining scrolls. Side centers: palm-frondlike acanthus. Background: punched lattice. *Adjustments:* Most extensions repaired; patina smudged. *Condition:* Some worm damage; gesso flaking.

The profile and carved ornament on this vertical frame are characteristic of the High Baroque in Venice, as seen on an oval *Allegory* that Sebastiano Ricci (1659–1734) painted for the ceiling of the nave of San Marziale in Venice in 1703–4. Punched decoration like this had been used for some three hundred years. Here, the punched lines pull the profile in, giving the appearance of stitching. A frame in a private collection in London that is attributed to late seventeenth-century Venice (Fig. 74.1) has a similar profile.

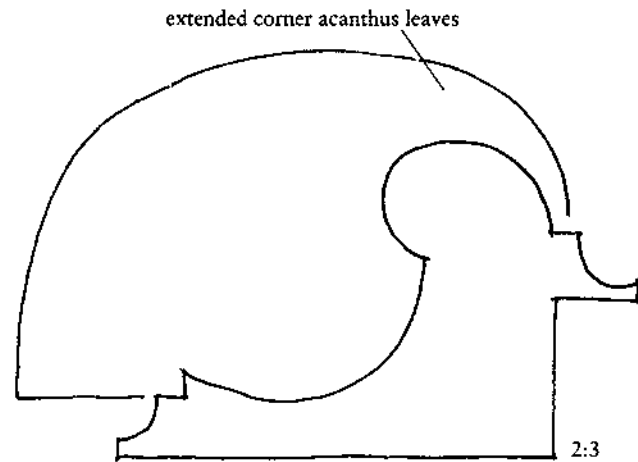
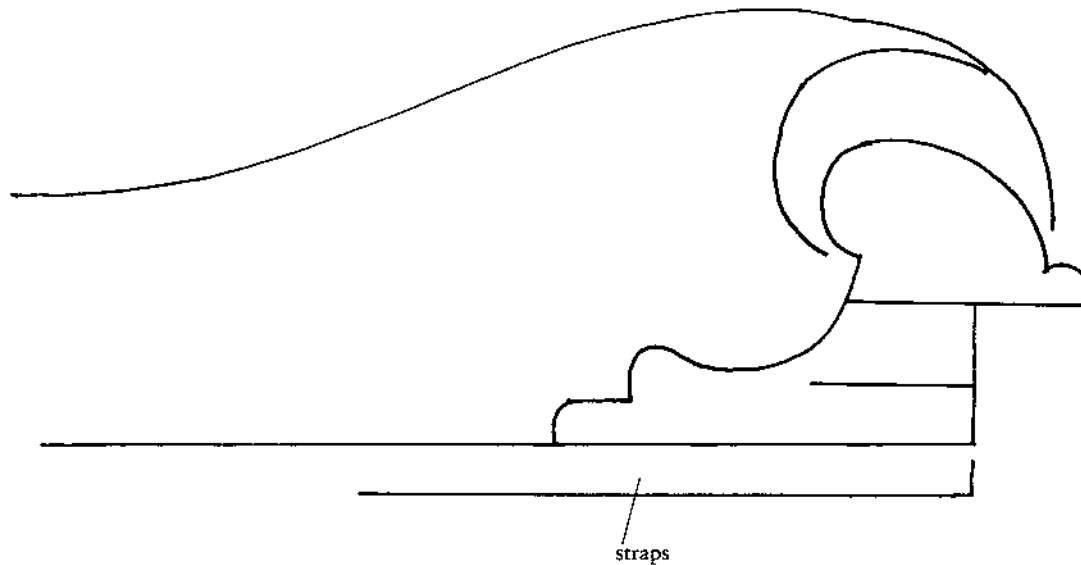
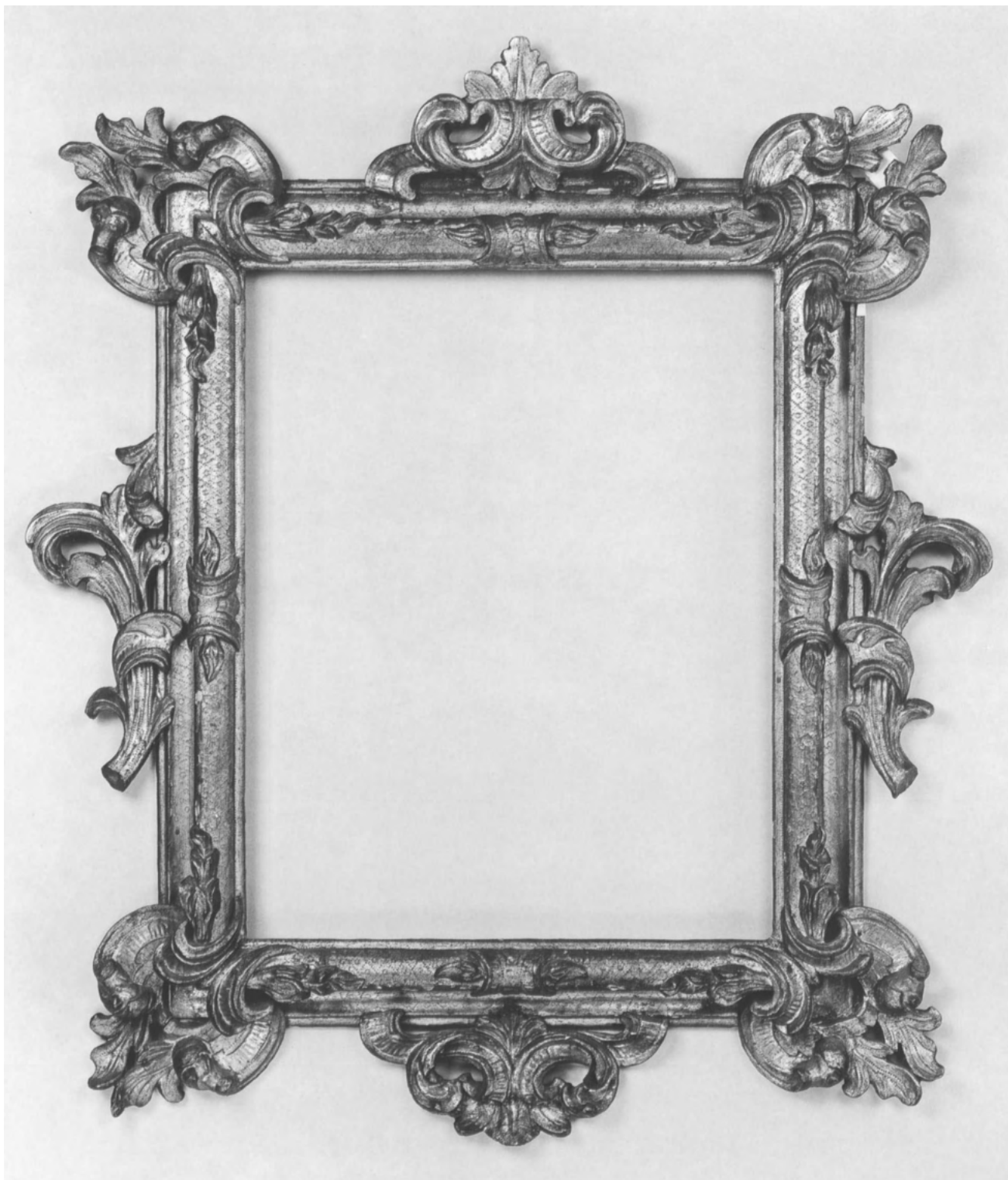


Fig. 74.1 Frame (sight 45.1 x 36.2 cm). Venice, late seventeenth century. Private collection, London





No. 74

Venice, ca. 1720

**75. Canaletto frame**

1975.I.2209

103.5 x 86.7, 85.7 x 69.2, 88.2 x 71.7 cm. Poplar. Half-lapped back frame; nailed. Carved, gilt; brown-orange bole. Corners and sides: palmettes to cauliculi and paterae on background of random punching, leading to concave panels with shaped ends. Back edge: suspended raking knull. *Adjustments*: Much regilding, poorly toned in. *Condition*: Some worm damage.

The lack of evidence of extensions suggests that this very fine frame, which appears to be proportionally more harmonious hung vertically, was made for a painting, rather than a mirror. The pattern, with its unornamented sight edge and much undercut profile, especially the back edge, is reminiscent of that of the frames Consul Joseph Smith used between about 1720 and 1740 for most of the pictures in his collection.<sup>1</sup>

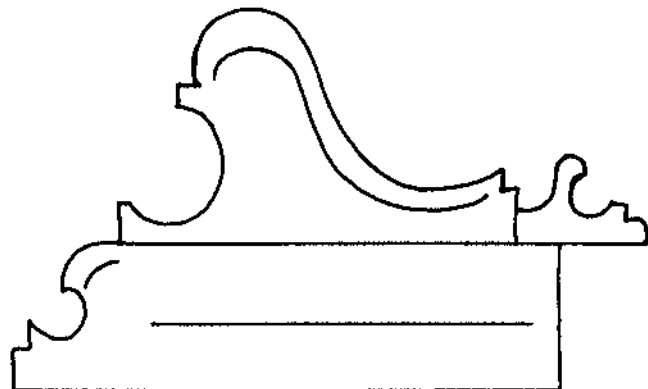
The corner ornaments and shaped panels on Nos. 75 and 76 are of similar design and may be from the same workshop.

## NOTE:

1. See Mason 1993, ill. King George III bought Smith's collection, which is now part of the Royal Collection in London (see London 1993).



No. 75





No. 76

Venice, 1720–40

**76. Canaletto frame**

1975.1.2336

17.9 x 23.2, 12 x 17.2, 13.5 x 19 cm. Pine. Half-lapped back frame. Carved, gilt; deep brown bole. Sight edge: dentil. Corners and sides: palmettes to cauliculi on ring-punched background, leading to concave panels with shaped ends. Reverse: varnished. *Adjustments*: Rebate opened on one short side; regilt and toned with size applied with sponge. *Condition*: Gesso on top edge slightly chipped.

This horizontal frame may be from the same workshop as the frames on two pastoral landscapes by Francesco Zuccarelli (1702–1788) that are now at Stourhead in Wiltshire (Fig. 76.1). Zuccarelli began his career in Florence and Rome but lived for many years in Venice and also in England. The Stourhead frames, which were made in Venice about 1720–40, also have an elevated dentil on the sight edge. They were widened about 1795 by adding a raised outer molding with papier-mâché knullings.

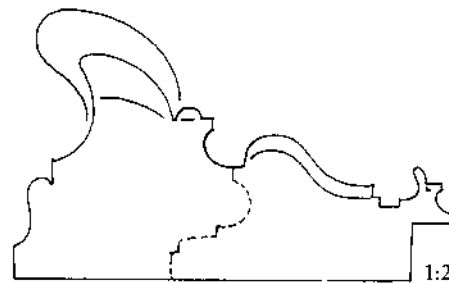
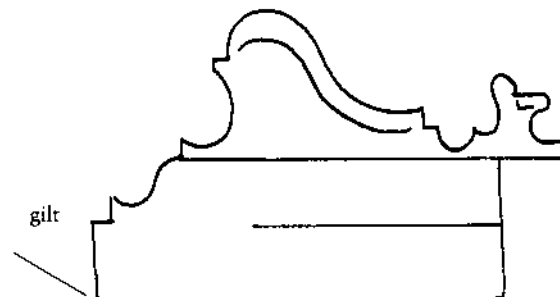
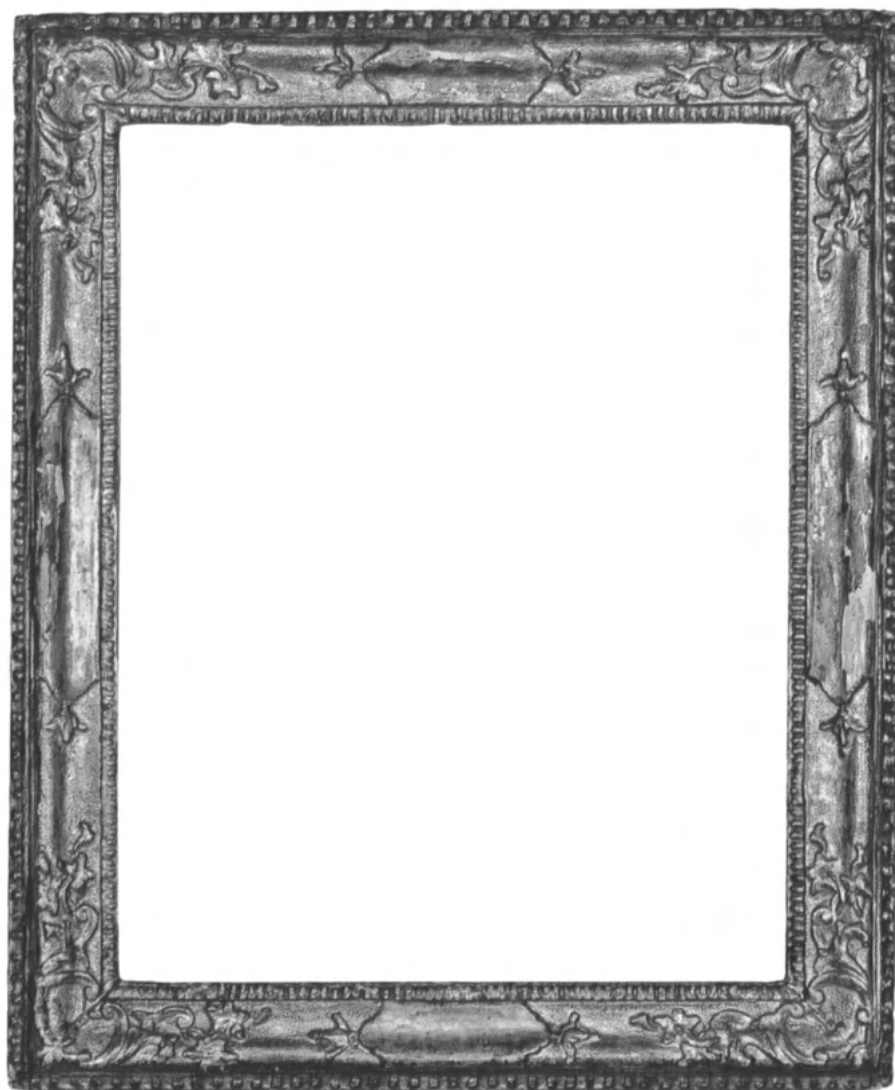


Fig. 76.1 Frame (sight ca. 100 x 130 cm). Venice, ca. 1720–40. On Francesco Zuccarelli, *Pastoral Landscape*. National Trust, Stourhead, Wiltshire, cat. nos. 4, 5







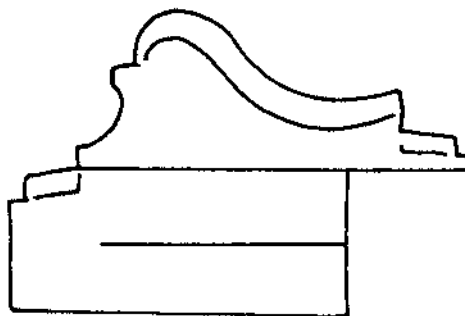
No. 77

Venice, early eighteenth century

### 77. Canaletto frame

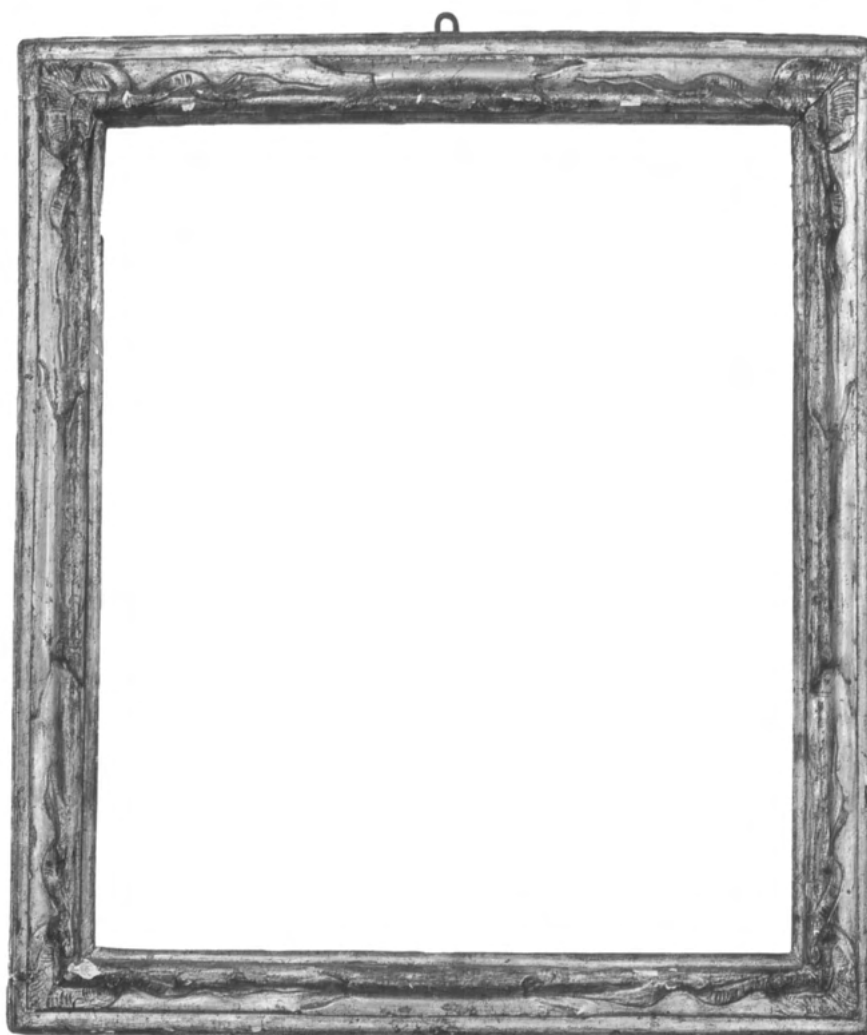
1975-I.2334

61 x 50.3, 48.2 x 37.8, 51.2 x 41.8 cm. Pine. Half-lapped back frame. Carved, gilt; warm orange bole. Sight edge: dentil. Corners: complex intertwining cauliculi from strong volutes describing large space with small husks reaching from shaped panel ends; small, random punching in background. Panels: projecting ends with husks. *Adjustments:* Gilding repairs fairly well done but warmly toned in; rebate opened on one long side. *Condition:* Top edge crushed, most noticeably on three panels; deep craquelure; worm damage in back edge.



The rich corner design on this probably upright frame has a strong connection with Louis XIV patterns. See, for

example, No. 257, a frame derived from Louis XIV--style patterns that has separate corner and center ornaments.



No. 78

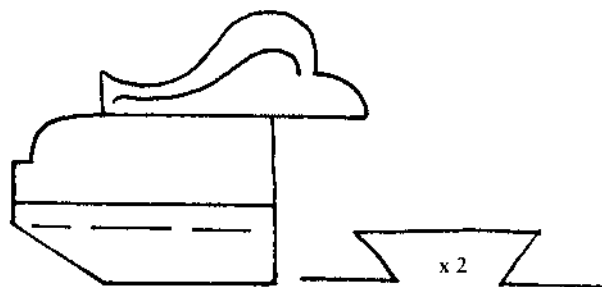
Venice, early eighteenth century

### 78. Reverse frame

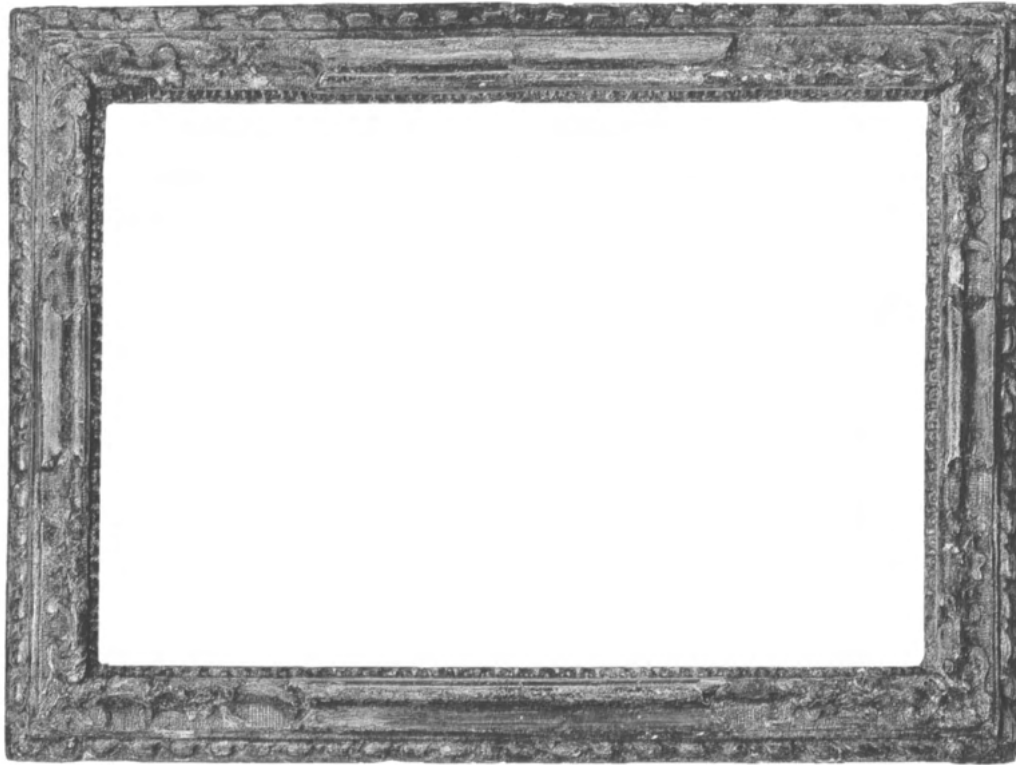
1975.I.2210

52.2 x 44.1, 42.4 x 35, 45.6 x 37.9 cm. Pine. Half-lapped back frame. Carved, silvered; orange bole. Top edge: rocaille and ribbons at corners extending to shaped panels; no punching. Reverse: two extension slots in base; old hanger at top. *Adjustments:* None. *Condition:* Weak corners; some worm damage; some gesso flaking.

Incised gesso lines at the corners provide a striking accent to this simple but well-balanced design with unexpectedly free ribbons, a plain background, and a pleasing tone that has aged but not degraded. The frame was probably vertical in format and may have had a plaque or legs extending from the base.



Both No. 78 and No. 79 are silvered reverse moldings, but on No. 79 the sight edge is lower and ornamented with dentil and so falls in toward the painting.



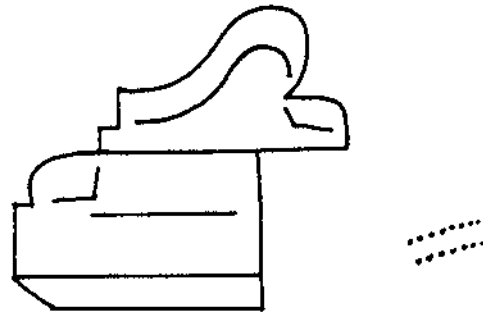
No. 79

Venice, ca. 1730

### 79. Reverse Canaletto frame

1975.1.2208

34.6 x 47, 25.2 x 37.6, 20.8 x 40.5 cm. Pine. Half-lapped back frame. Carved, silver-gilt and silver; warm red-brown bole. Sight edge: alternating long and short dentil. Top edge: corner ornament of cauliculi and paterae, with punched background, and simple, shaped center panels. Back edge: raking knull from centers. *Adjustments:* Reduced at middle of long sides and additional back frame added to support cut; bronze color added; surface cleaned. *Condition:* Degraded surface due to cleaning; bronze darkened; gesso flaking.



Although cut and now blackened, this is a fine example of a reverse frame of the early eighteenth century embellished with a pleasing combination of silver and silver-gilt, now heavily oxidized. The panels were originally silver, and the sight edge, corners, and back edge were silver-gilt. The punching is typically Venetian.

Venice, mid-eighteenth century

### 80. Rococo frame

1975.1.2222

61.6 x 48, 53.3 x 40, 55.7 x 42 cm. Pine. Half-lapped back frame. Carved, gilt; orange bole. Sight edge: unserrated rocaille. Top edge: center and corner rocaille. Back edge: raking knull from centers. *Adjustments:* Partly regilt; bronze color added; two slots at top for cresting blocked. *Condition:* Surface chipped and visually confused but not regessoed.

The vertical format (two cresting slots were cut on the narrow side) and the ornamental extension at the top may mean that this frame held a mirror or possibly a portrait, which might have been more aesthetically pleasing. This pattern, one of the simplest versions of the Rococo style, also appeared in walnut, a wood that may have been reserved for mirrors (see No. 82). A walnut frame with a similar profile is in a London private collection (Fig. 80.1).

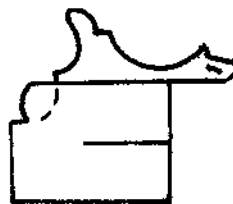
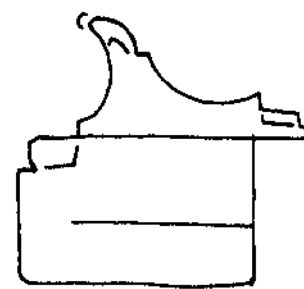
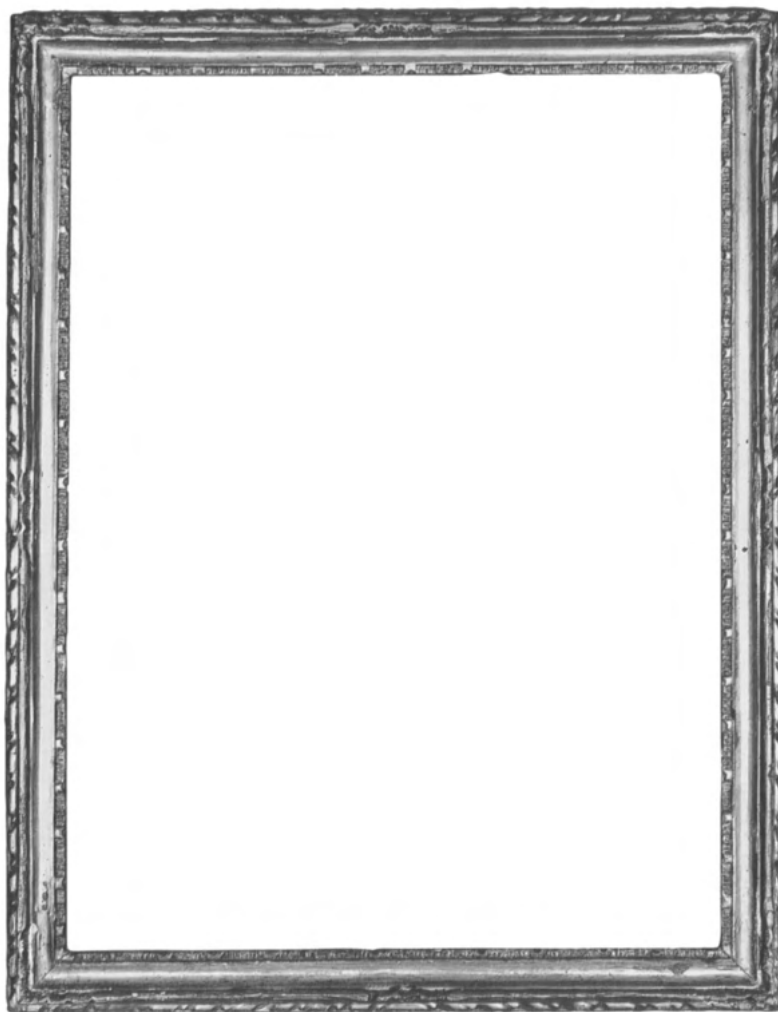
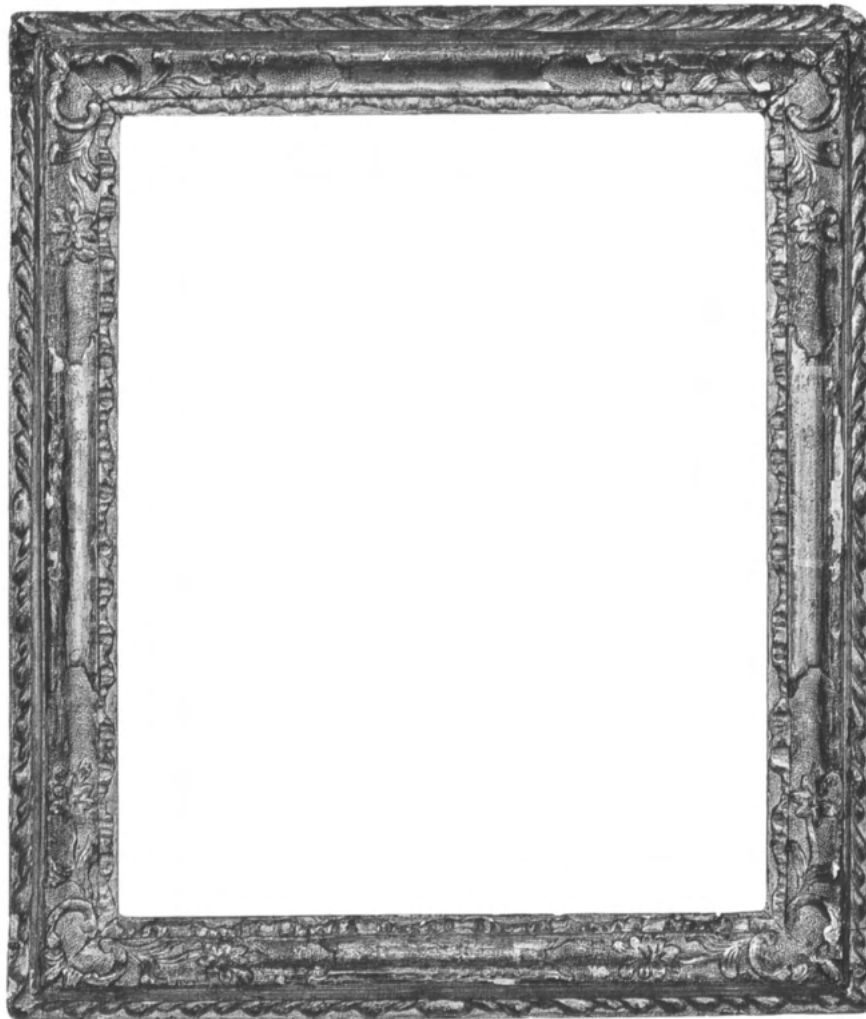


Fig. 80.1 Frame (sight 24.5 x 19 cm). Venice, ca. 1740. Private collection, London



No. 80



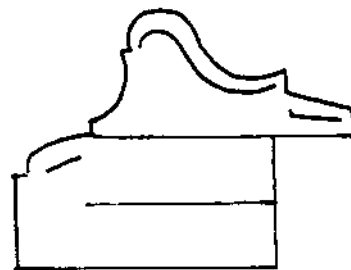
No. 81

Venice, mid- to late eighteenth century

### 81. Rococo mirror frame

1975.I.2211

42.3 x 36, 33.1 x 26.9, 35.5 x 29.1 cm. Pine. Half-lapped back frame; pegged. Carved, gilt; orange-brown bole; dragon's blood and gamboge patina. Sight edge: dentil. Top edge: cauliculi at corners on punched background, extending to panels. Back edge: centered, raking knull. *Adjustments:* Extensions to top and upper sides lost; two straps missing, third broken; some bronze color added. *Condition:* Corner weak; flaking gesso on top and back edges.



Made for an upright mirror, this Rococo frame has a fine patina, with dragon's blood and gamboge. The sharp repairure denotes a Neoclassical influence. One or two coats of gesso were applied in the rebate, probably to seal the wood.



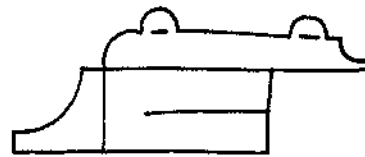
No. 82

Venice, late eighteenth century

### 82. Mirror frame

1975.1.2214

50 x 36, 32.3 x 26.5, 35.2 x 29.5 cm. Pine half-lapped back frame with walnut upper moldings. Carved, partially gilt; slightly pink tone. Sight edge: pearl. Top edge: bead and reel. Base: extended bracketlike molding. *Adjustments:* Mirror backboard replaced. *Condition:* Iron hanger broken; most of gold rubbed off.



The mirror glass engraved with a depiction of Saint Anthony of Padua(?) surrounded by a garland is probably original to this frame. The blank panel at the top was most likely meant for an inscription.

FRAMES



No. 94, detail

## Veneto

Historically, “Veneto” is a term loosely employed to designate Venice’s terra firma dependencies. An area of alternately expanding and contracting geographical confines from the fifteenth through the eighteenth century, at its greatest extent it reached as far west as Bergamo on the outskirts of Milan and also spread south along Italy’s Adriatic coast through the region of the Marches, later part of the Papal States. Though Verona may be considered the region’s center, frame makers in the Veneto looked to Venice for much of their inspiration. Perhaps the most obvious evidence of Venetian influence was the popularity of astragal frames, which, though often much simplified, relate to pierced Venetian examples. It was not until the beginning of the eighteenth century that these astragal frames started to fall out of favor, as panel, or “Canaletto,” frames became the fashion for both pictures and mirrors.

Veneto frames were generally constructed in pine or poplar, with half-laps or simply mitered. The gesso was heavy, over shallow carving, and the bole a dark brownish orange. Gilding tended to have a greenish patina. Punching was used as decoration in its own right, to deepen the shadows of carving, or to delineate and accentuate pastiglia work.

The two earliest Mannerist cassette in the Robert Lehman Collection (Nos. 86 and 87) have punched patterns of diagonally crossed lines on a convex frieze. Very fine cartapesta, probably pressed from etched copper

molds, can be seen on a number of other cassette (including Nos. 88–93), also applied to a convex frieze. Other variants of the style have convex friezes decorated with sgraffito (see No. 94).

A mid-sixteenth-century cassetta pattern from Treviso was the prototype for a set of eighteenth-century carved frames in the collection (Nos. 96–100). Nos. 101 and 102 exemplify the shallow, flat cassette decorated with pastiglia or cartapesta that were produced in large numbers in the Veneto throughout the sixteenth and seventeenth centuries.

The earliest of the many astragal frames in the collection are decorated with a late sixteenth-century design of bunched laurel leaves carved on a depressed astragal (as in, for example, Nos. 106–112). That simple design developed in the early seventeenth century into the more expansive twisted acanthus leaf seen on Nos. 115, 116, 118, and 121. Other variations on the profile are No. 117, which has volute-enclosed scrolls, and No. 119, with volute-enclosed palmettes. The much later No. 122 is a further development of the astragal form, but the style and arrangement of the pierced leaf relate to Bolognese rather than Venetian designs.

In the early eighteenth century Louis XIV designs were applied to Veneto frames with varying degrees of success. Nos. 124 and 125 are pleasingly proportioned and a suitable shape for silvering, while Nos. 123, 126, and 127 are more provincial interpretations.



Veneto, ca. 1450

## 83. Fragment of an altarpiece frame

1975.1.1627

55.5 x 49.3, 38.2 x 31.2, 39.2 x 33 cm. Pine back frame with poplar upper moldings. Carved, gilt; deep red bole. Sight edge: pierced lancets with capitals supporting cusp-lined double arch. Pediment: stepped and pierced ogival ornament crowned with curled acanthus leaves and flanked by asparagus-topped crockets to pinnacles. Base: pierced band of tracery, with two round shields. *Adjustments*: Back frame assembled from old pieces of pine to look old; gilding washed; carving and gilding repairs to pinnacles and pierced acanthus; background to tracery fitted with red painted paper; carving in arch modern. *Condition*: Stable.

PROVENANCE: [Mindak, Rome], May 1948 (list 3, no. 67).

In its present arrangement this frame is a pastiche comprising various elements from the engaged moldings of an altarpiece restored and recomposed to form an independent tabernacle. The moldings are a simple version of the Gothic style associated with the Vivarini workshop in Venice, which permeated through the Po basin to Milan and Bologna. They bring to mind the original frame on the complex altarpiece *The Virgin and Saints* (Fig. 83.1) that Antonio (fl. 1440, d. between 1476 and 1484) and Bartolomeo (fl. ca. 1440, d. after 1500) Vivarini painted in 1450, now in the Pinacoteca Nazionale, Bologna. Alinari/Art Resource, New York

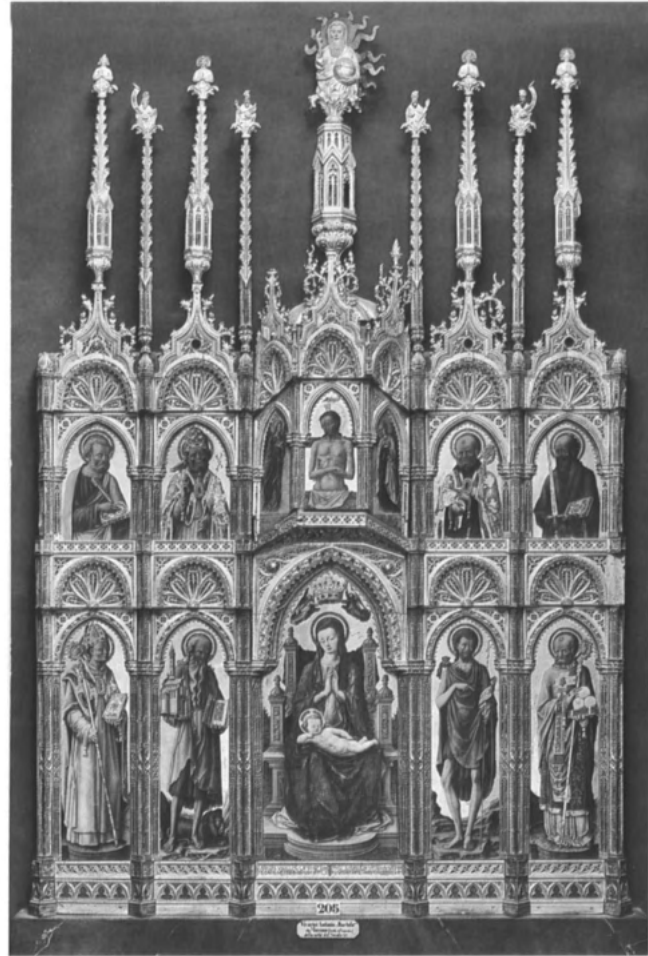
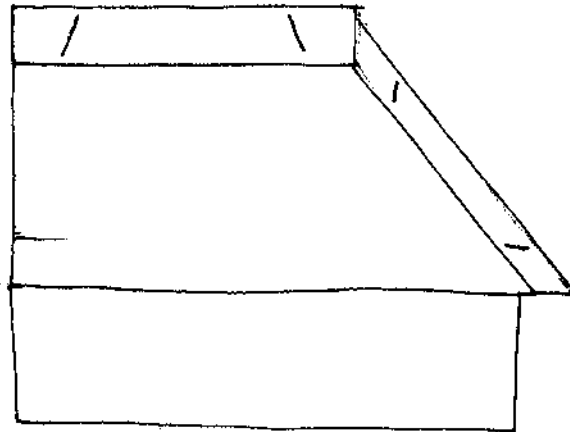


Fig. 83.1 Antonio and Bartolomeo Vivarini, *The Virgin and Saints*, with original frame. Venice, 1450. Pinacoteca Nazionale, Bologna. Alinari/Art Resource, New York





No. 83

Verona, ca. 1500–1510

## 84. Cassetta-type frame

1975.1.2117

95 x 77, 41 x 37, 45 x 39.7 cm. Poplar. Half-lapped back frame. Carved, gilt; deep brown-orange bole, coarse blue color in background. Sight edge: sloping with punched palm scales. Above sight edge: pearl and reel. Frieze: turned center and corner paterae with two layers of petals; subcenters with only a single layer and projecting acanthus leaves. Antefix and side projections: symmetrical volutes and cauliculi with enclosed tendrils. *Adjustments*: Many poor gilding repairs, especially to sight edge; bronze color added. *Condition*: Construction weakened; worm damage; surface flaking.

EXHIBITED: New York 1990, no. 13, ill. (as Veneto, 1480–1520).

Similar paterae on a raised frieze can be seen on the arched altarpiece of 1506 by Angelo di Giovanni in the Miniscalchi Chapel in Sant'Anastasia, Verona (Fig. 84.1).<sup>1</sup> Another frame with a similar molding but with a carved tendril on the frieze is on *The Return of the Holy Family from Egypt*, a drawing in the Ashmolean Museum, Oxford, that is attributed to Michelangelo Buonarroti (1475–1564).<sup>2</sup> A loosely related frame is in the Musée Jacquemart-André, Paris.<sup>3</sup>

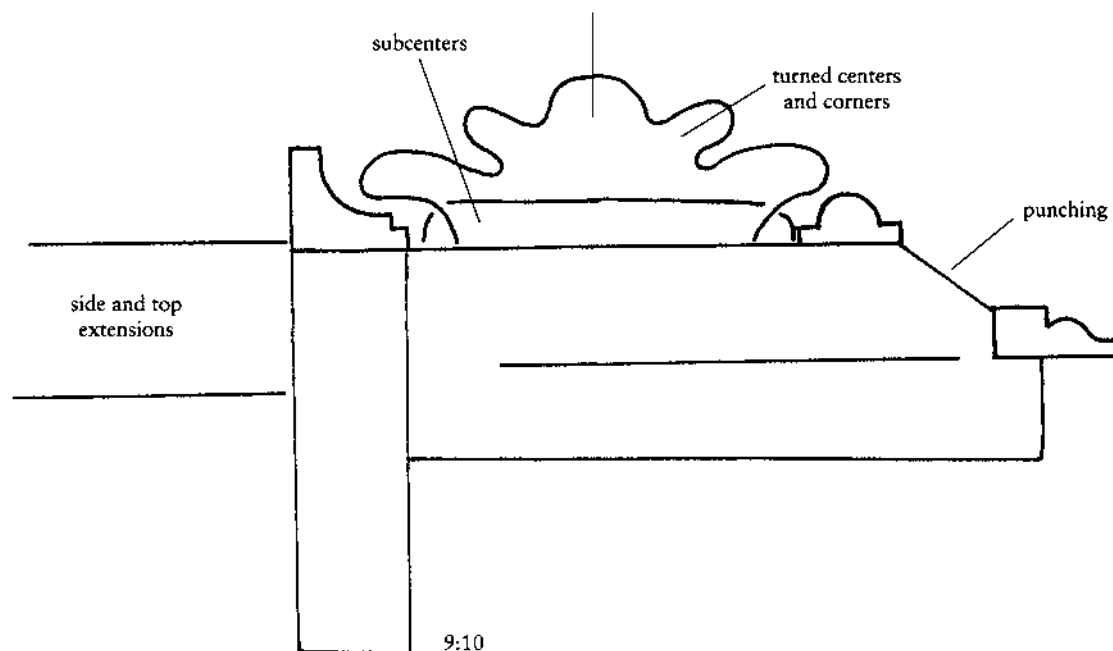
The antefix of the Lehman frame has awkward proportions, not helped by poor repairs.

## NOTES:

1. Marchini 1990, p. 29, ill.
2. Newbery 2002, no. 4, ill.
3. Guggenheim 1897, pl. 52a.



Fig. 84.1 Angelo di Giovanni, arched altarpiece. 1506. Miniscalchi Chapel, Church of Sant'Anastasia, Verona





No. 84

Verona, 1540–50

## 85. Tabernacle frame

1975.1.2106

60 x 43.5, 30 x 17.5, 31.2 x 18.1 cm. Poplar with pine rebate. Half-lapped back frame. Carved, gilt; orange-brown bole, red and white tempera; silvered cherubs' heads. Entablature: stepped and broken-arched pediment with winged cherub's head in tympanum; sunken panels in frieze. Piers: figures of Saint Peter (left) and Saint Paul (right) supported on socles and standing in shell-roofed niches, with festoons and winged cherubs' heads above and strong volutes and husks beneath. Antependium: winged cherub's head. *Adjustments*: Some flaking consolidated and touched out. *Condition*: Top left festoon missing; silver oxidized; worm damage; splitting; flaking.

PROVENANCE: [Mindak, Rome], September 1948 (list 4, no. 8).

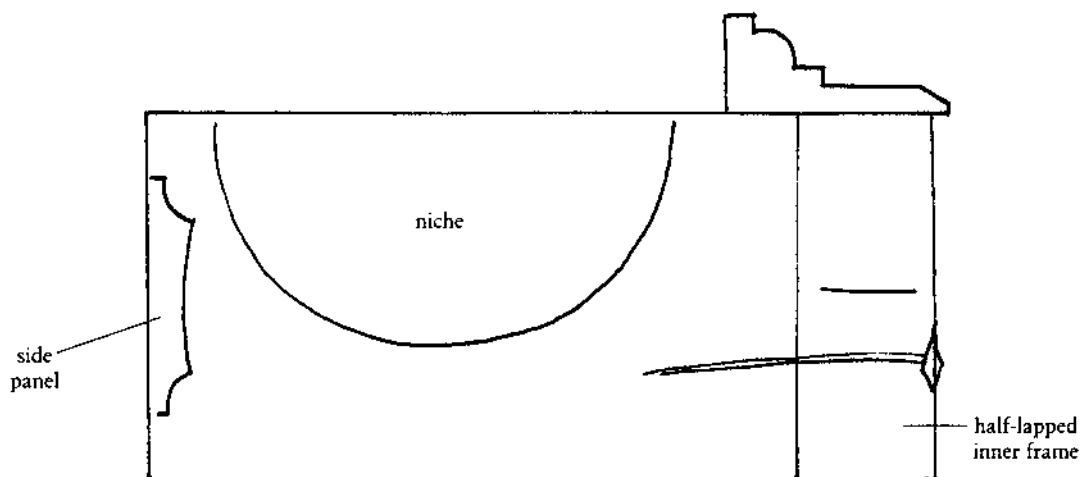
EXHIBITED: New York 1990, no. 31, ill. (as Lombardy, 1580–1600).

The proportions of this tabernacle frame suggest that it was made for a reliquary or a marble relief. The strong inner frame of the narrow, deep rebate is fixed with large nails, as if to take the weight of marble. With its deeply stepped pediment and substantial shell niches in the piers below, this frame can be compared with an early sixteenth-century blue and gold pietra serena altarpiece with saints standing in niches by Francesco Morone da Verona (1471–1529) on the first altar on the left in the church of Sant'Anastasia, Verona (Fig. 85.1).

A pleasing aspect of the Lehman frame is the way the curve of the lower brackets continues in the wings of the cherub on the base.



Fig. 85.1 Francesco Morone da Verona, blue and gold pietra serena altarpiece with saints standing in niches. Verona, early sixteenth century. Church of Sant'Anastasia, Verona. Alinari / Art Resource, New York





No. 85



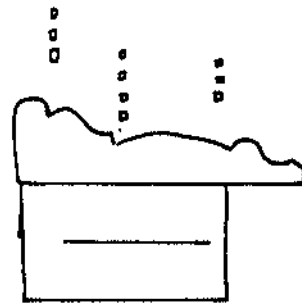
No. 86

Veneto, early to mid-sixteenth century

### 86. Cassetta frame

1975.I.2315

49.5 x 35.8, 41.6 x 27.9, 44.3 x 30.6 cm. Pine. Half-lapped back frame. Square punching; gilt; orange bole. Frieze: centers and corners, dragon's-blood cauliculi; panels, double row of punching in zigzag pattern. Reverse: two hanging holes through original top side. *Adjustments*: Reduced from corners. *Condition*: Some woodworm damage; recent damage to gesso and gilding.



Though this narrow cassetta has been severely reduced, it is still a very fine design with a well-preserved patina. The profile of the sight edge retains a Gothic character (see No. 6). Like No. 87, this frame is entirely gilt and

has a diagonal arrangement of punched bands across the frieze. The centers and corners are acknowledged with cauliculi drawn in dragon's blood (see No. 53, which has a similar design).



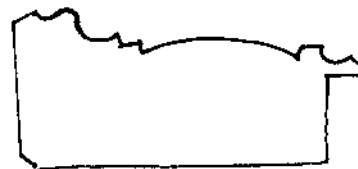
No. 87

Veneto, mid-sixteenth century

### 87. Cassetta frame

1975.1.1793

38.5 x 39.7, 29 x 30, 31.5 x 32.5 cm. Pine. Tenoned back frame. Gilt; orange bole. Frieze: double row of punching in zigzag pattern enclosing punched stars. Reverse: two hanging holes through back edge. *Adjustments*: Reduced at opposite corners. *Condition*: Top edge crushed; some worm damage.



This frame has a well-preserved patina. The punched pattern on the frieze suggests a twisted ribbon decorated with stars. This kind of punching, which was also used on carved frames in the mid-sixteenth century, probably first appeared in Tuscany in the fourteenth century.

Although No. 87 may have a shallower profile and is decorated only with punching, it is far more refined than No. 89, with its applied guilloche ornament.





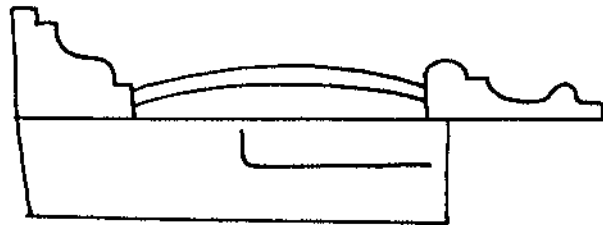
No. 88

Veneto, mid-sixteenth century

### 88. Cassetta frame

1975.I.2098

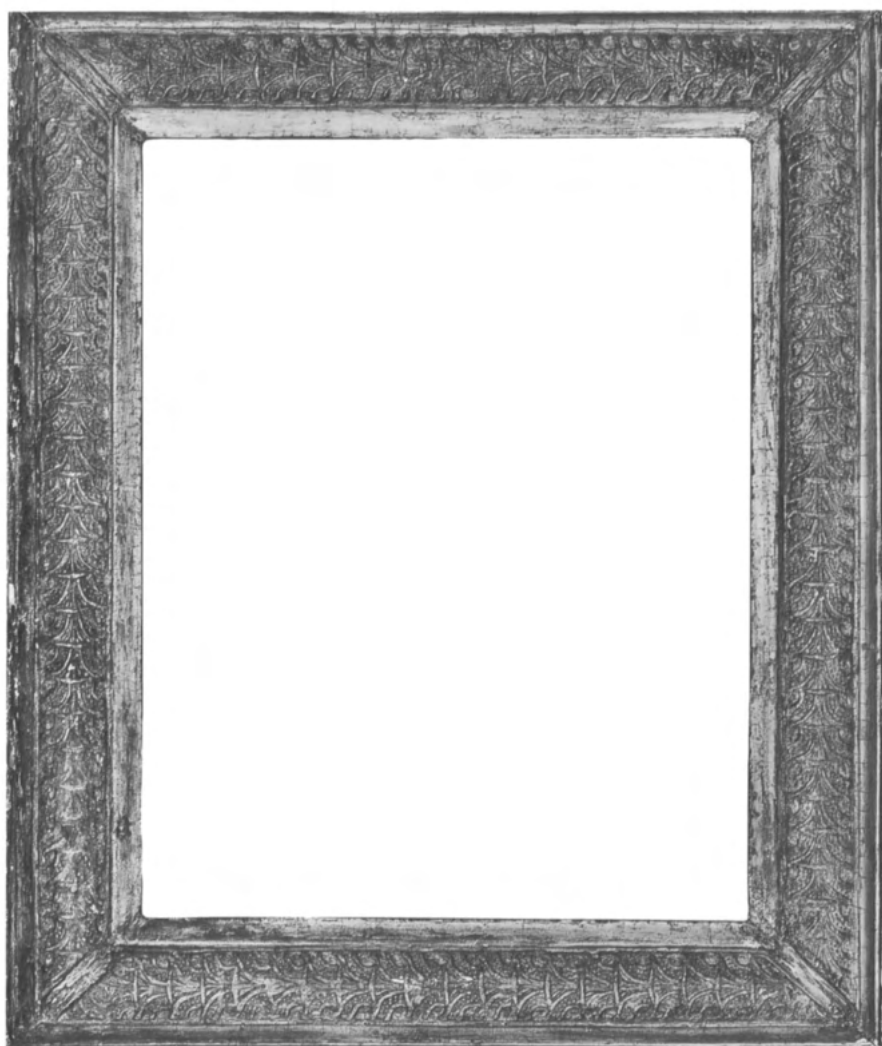
37.3 x 34.3, 21.5 x 18.2, 25.5 x 22.5 cm. Pine. Tenoned back frame. Cartapesta. Gilt; orange bole. Sight edge: gold. Frieze: convex brown and green cartapesta oak sprigs and acorns, acorns glazed with dragon's blood. Top edge: gilt. Back edge: yellow ocher. Reverse: two holes through back edge for hanging cord. *Adjustments:* Sight-edge molding replaced with wider profile and rebate colored gray. *Condition:* Glazes degraded and darkened.



EXHIBITED: New York 1990, no. 66, color ill.

This frame, which has a vertical format, is a fine example of a cartapesta cassetta from the Veneto. The ornament in the frieze was pressed from a mold approximately 12.7 centimeters long. The remains of a well-preserved

patina survive on the top edge and frieze. That similar paint was used in the rebate on this frame and on No. 92 suggests that the sight edges on both were adjusted by the same hand.



No. 89

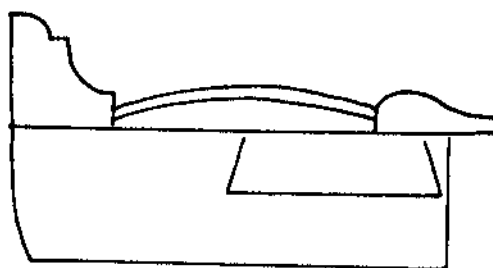
Veneto, mid-sixteenth century

### 89. Cassetta frame

1975.1.2097

50.1 x 42.4, 37 x 29, 38.5 x 30.6 cm. Pine. Tenoned back frame. Cartapesta. Gilt; red-brown bole. Sight edge: gilt. Frieze: convex white double guilloche with corner ribbons. Top edge: gilt. *Adjustments:* Reduced at opposite miters and bands added; gilding repairs, particularly to sight edge. *Condition:* Serious flaking.

A double guilloche finished in white and gold appears to have been the most common pattern used on frames of this design (see also No. 91), of which this cassetta is an extremely simple but fine example. The pattern was probably derived from the architectural treatise Sebastiano Serlio (1475–?1553/55) wrote in the 1530s and 1540s and the ornament in buildings he designed.





No. 90

Veneto, mid-sixteenth century

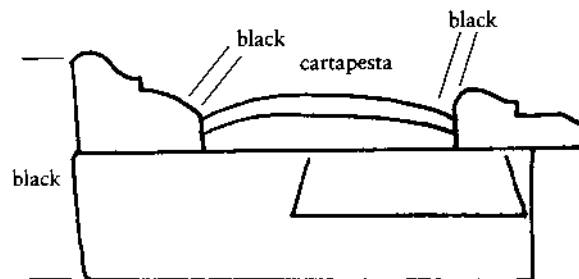
**90. Cassetta frame**

1975.1.1629

45.2 x 41, 31.7 x 27.3, 33.8 x 29.8 cm. Pine. Tenoned back frame. Cartapesta. Gilt; deep red-brown bole. Sight edge: gilt. Frieze: palm scales on convex molding, painted white with black bands on either side. Top edge: gilt. Back edge: black. Reverse: two hanging holes for a loop of cord. *Adjustments:* Poor repairs; cracks in cartapesta glued; gilding washed. *Condition:* Construction showing through cartapesta.

EXHIBITED: New York 1990, no. 68, ill.

Palm scales like these were a much-produced pattern. They also appear carved on cassone and the top edges of frames of the mid-1500s, often in walnut. The cartapesta palm scales on the Lehman cassetta, which would



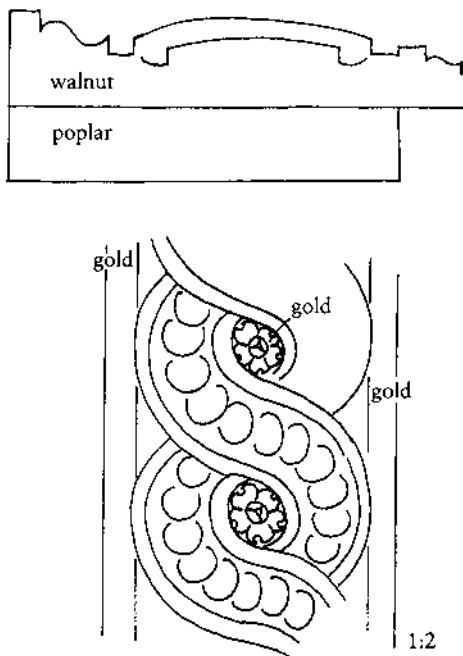
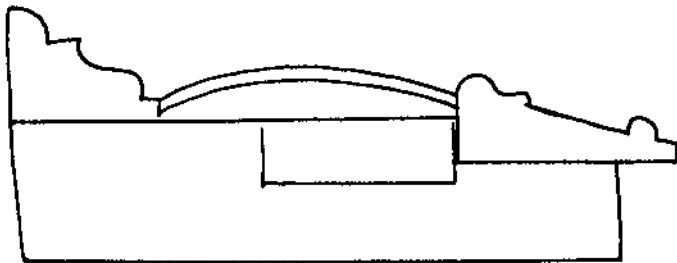


Fig. 90.1 Frame (sight 62.8 x 36.4 cm). Venice or Ferrara, ca. 1520. Private collection, London

have faced the painting it framed, appear to have been made in lengths of about 13 centimeters; two lengths were laid in the frieze on each of the short sides and three on the long. The sight and top moldings are similar in profile, not an unusual feature in this region of Italy (see, for example, Fig. 90.1).



Veneto, mid-sixteenth century

### 91. Cassetta frame

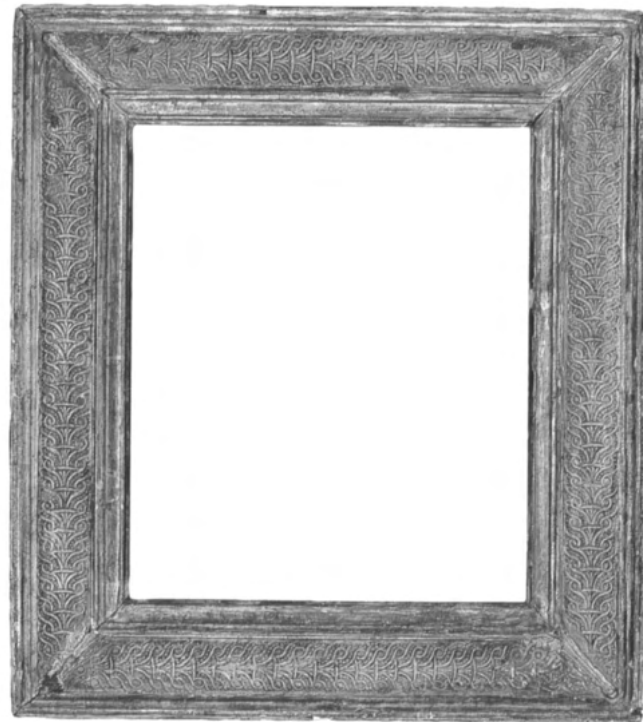
1975.I.2099

56.2 x 50.4, 37.5 x 31.6, 39.2 x 33.2 cm. Pine. Tenoned back frame. Cartapesta. Gilt; orange bole. Sight edge: gilt. Frieze: convex white double guilloche. Top edge: gilt. Back edge: black. *Adjustments*: Reduced at two opposite miters; corner leaves added and gilt; sight and top edges regilt on pink bole over original gilding; surface washed to appear *décapé*. *Condition*: Construction weak; top edge crushed; surface flaking.

The sight and top edges of this frame have significantly different profiles, and the cartapesta is particularly thin. Sight edges like this are more often seen on arched tabernacles and rectangular altarpieces datable to the early sixteenth century. A similar frame in the National Gallery of Art, Washington, D.C.,<sup>1</sup> has a sight measurement of 38 by 30 centimeters. This could have been a standard size.

NOTE:

1. National Gallery of Art, no. 66.



No. 91

Veneto, mid-sixteenth century

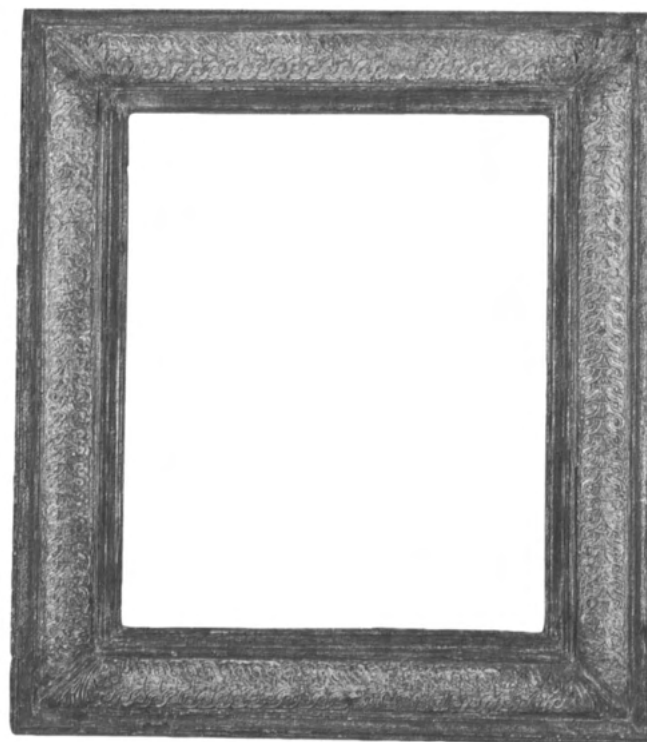
### 92. Cassetta frame

1975.1.2103

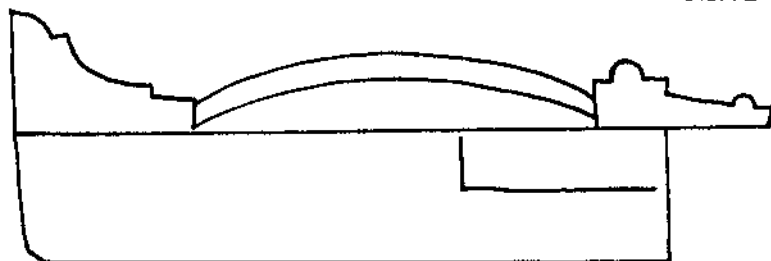
68.5 x 60.5, 48.5 x 40, 51.5 x 42.2 cm. Pine. Tenoned back frame. Cartapesta. Gilt; orange bole. Sight edge: gilt. Frieze: convex white double guilloche with acanthus leaves at corners. Top edge: gilt. Back edge: black. *Adjustments:* Reduced by cutting joints and narrowing acanthus leaves; much repair to sight edge; surface washed and gilding faked in to look worn. *Condition:* Poor.

EXHIBITED: New York 1990, no. 67, ill.

Before the sight edge was reduced, this frame probably had a vertical format. The double guilloche ornament is derived from a carved version of an astragal, which is in turn derived from a carved torus that appears on bases in Ionic architecture. Although it has a deeper profile, No. 94 is a very similar frame. This type of cassetta frame was probably inspired by the carved marble frame Jacopo Sansovino designed for Titian's *Annunciation* of 1559–66 in San Salvatore, Venice.



No. 92



Veneto, mid-sixteenth century

### 93. Cassetta frame

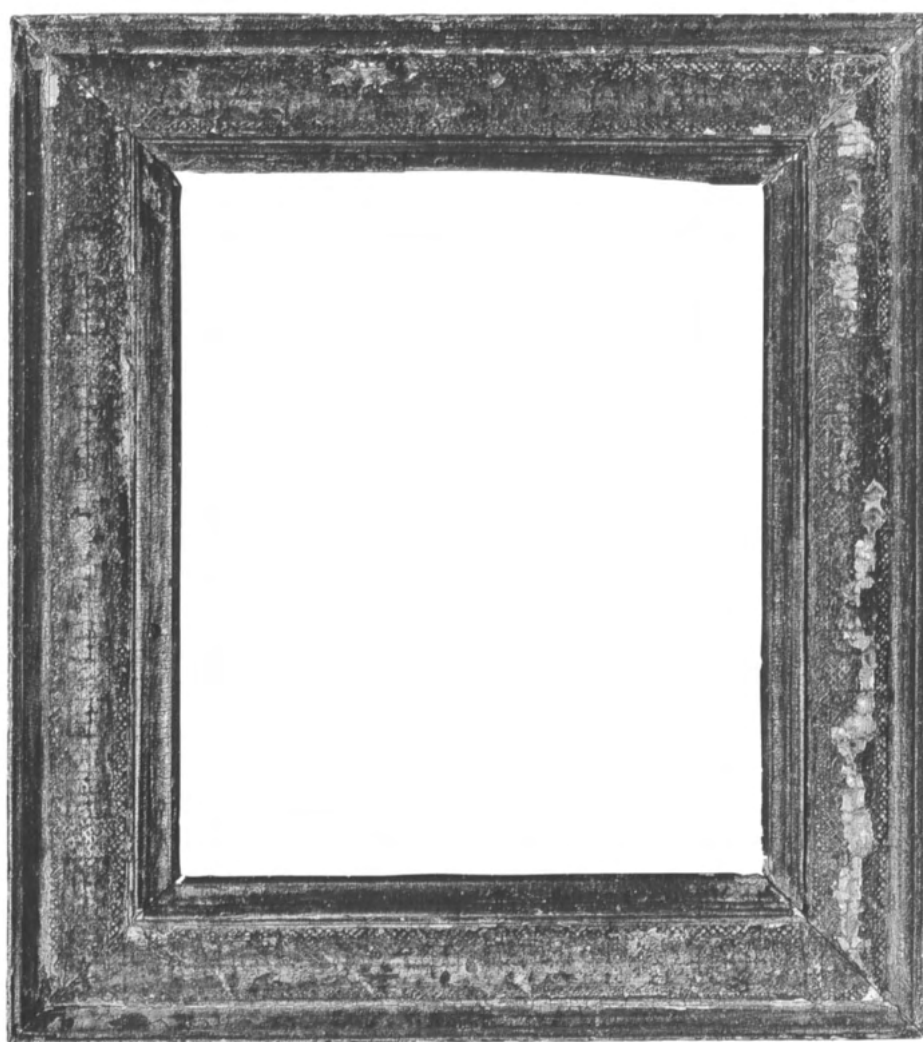
1975.1.1628

55.6 x 49.3, 38.3 x 31.2, 39.2 x 33.1 cm. Pine. Tenoned back frame. Cartapesta. Gilt; very dark red-brown bole. Sight edge: gilt. Convex frieze: vine leaf with lattice borders in thin cartapesta. Top edge: gilt. Back edge: blackish color. *Adjustments:* Repairs with animal glue and wax; modern metal brackets screwed onto corners. *Condition:* Very loose corners; sight edge on one side badly worm-eaten; not much gold surviving; cartapesta damaged by damp.

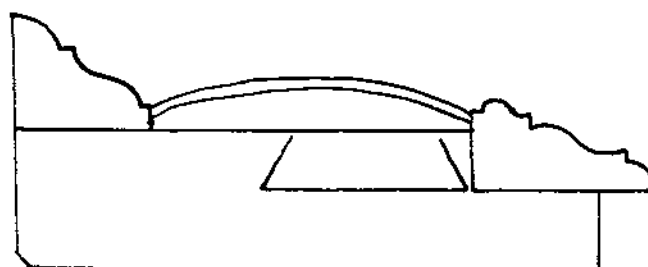
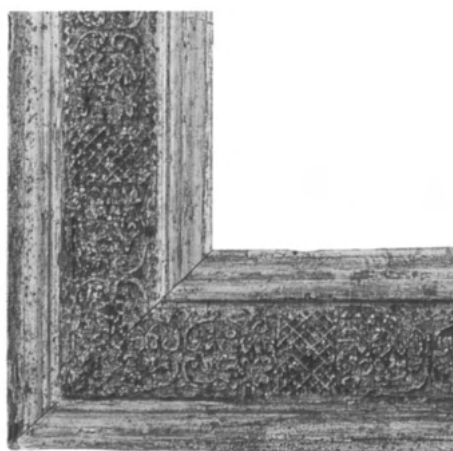
PROVENANCE: [Mindak, Rome], May 1948 (list 1, no. 13).

The sight edge on this once fine example is steep and robust. The cartapesta was pressed onto the wood while still in its mold. It has detached in places, leaving a stain where the oil has saturated the wood, corresponding to the low points in the pattern and hence to the points of greatest pressure. The cartapesta may originally have been painted green; it is now generally black and has suffered from damp.

A similar frame made in the Veneto in the mid-sixteenth century is in the National Gallery of Art, Washington, D.C. (Fig. 93.1).



No. 93



3:4

Fig. 93.1 Frame. Veneto, mid-sixteenth century.  
National Gallery of Art, Washington, D.C.,  
Samuel H. Kress Bequest, Fr 367



No. 94

Veneto, mid-sixteenth century

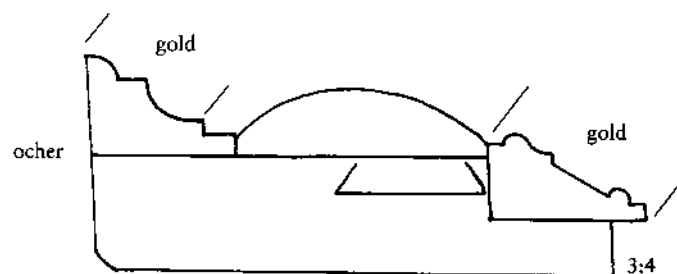
### 94. Cassetta frame

1975.I.2102

68.2 x 60, 48.5 x 40.3, 51.1 x 42 cm. Pine. Miter-tenoned back frame. Gilt; brown-orange bole, blue sgraffito. Sight edge: sloping, gilt. Frieze: convex with pale blue sgraffito. Centers: laterally symmetrical cauliculi. Corners: longitudinally symmetrical cauliculi. Top edge: gilt. Reverse: two holes for hanging cord. *Adjustments:* Rebate opened on top side; gilding lightly wiped. *Condition:* Good, except blue on frieze turning gray.

EXHIBITED: New York 1990, no. 65, ill.

The flattened curve of the frieze on this vertical cassetta and the sgraffito decoration on a soft gray-blue ground recall innovations in architectural design Jacopo Sansovino (1486–1570) brought to Venice in 1527.<sup>1</sup> Similar



sight-edge profiles appear on small domestic tabernacles with cartapesta on the frieze.<sup>2</sup>

#### NOTES:

1. Kanter in New York 1990, under no. 65. For a late sixteenth-century Spanish frame with similar sgraffito decoration, see Grimm 1978, pl. 130 (as second third of the sixteenth century).
2. One example is in the Metropolitan Museum (52.200.95).



No. 95

Veneto, mid-sixteenth century

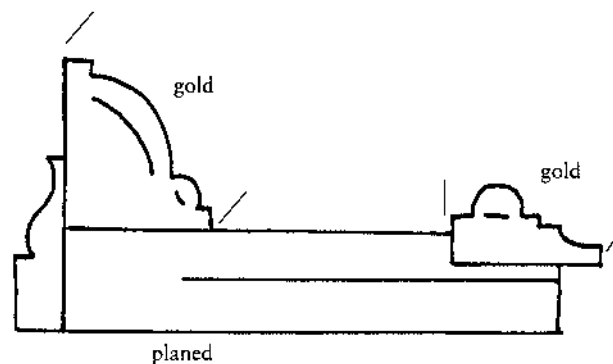
### 95. Cassetta frame

1975.1.1634

53 x 44.2, 36.7 x 28.2, 38.6 x 29.9 cm. Poplar. Half-lapped back frame. Carved, gilt; dark brown bole, blue sgraffito. Sight edge: pearl and reel. Frieze: cauliculi sgraffito, at centers on longitudinal axes, at corners on miter axes. Below top edge: lotus and dart. Top edge: egg and dart. Back edge: blue.

*Adjustments:* Rebate opened; reverse, including back edge, planed and filled with wax; gilding repairs. *Condition:* One side warped and very worm damaged; surface darkened, possibly from wax.

The intertwined sgraffito decoration on the frieze of this cassetta enhances the carving on the sight and top edges. Though the frame has been damaged by the application of wax, it has pleasing proportions. The wax appears to have caused the porous blue tempera on the frieze to swell, as it has a much thicker edge than one would expect.





Veneto, style sixteenth century, made late eighteenth century

### 96–100. Set of five cassetta frames

1975.I.2085, 1975.I.2178, 1975.I.2083, 1975.I.2084, 1975.I.2086

No. 98: 78.8 x 65, 62 x 48.5, 60.6 x 46.7 cm; Nos. 96, 97, 99, 100: each 79 x 65.5, 61 (No. 96: 56.7) x 47.4, 62 x 48.5 cm. Poplar. Tenoned-key back frame. Carved, gilt; orange-red bole. Sight edge: pearl and reel. Frieze: cauliculi from centered paterae. Below top edge: pearl and egg and dart. Back edge: pearl and reel. *Adjustments*: None. *Condition*: Fair.

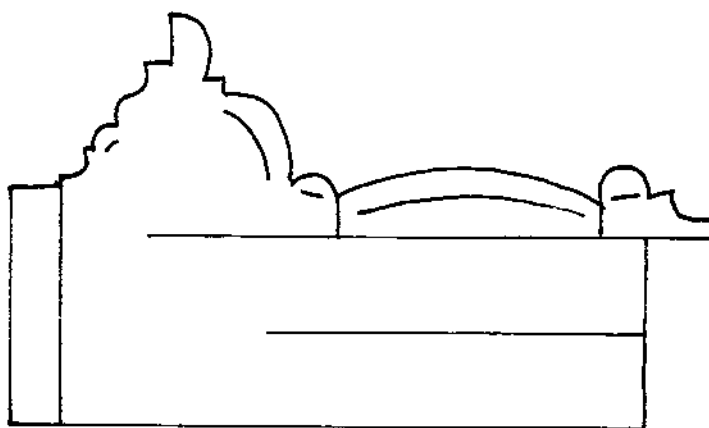
All five frames in this set appear to have an upright format. The profile relates these cassette to frames made in the Veneto in the mid-sixteenth century, such as the one on a *Madonna and Child* by Giovanni Girolamo Savoldo (ca. 1480–1548) in San Nicolò, Treviso, that was made by Lio da Venezia in 1566 (Fig. 96.1).<sup>1</sup> The summary ornament and the way it has been gessoed and gilt, however, are characteristic of the late eighteenth century.

#### NOTE:

1. Brescia–Frankfurt-am-Main 1990, no. 1.1, color ill.



Fig. 96.1 Lio da Venezia, frame. 1566. On Giovanni Girolamo Savoldo, *Madonna and Child Enthroned with Pope Benedict XI Boccasino and Saints Nicholas, Dominic, Thomas, Jerome, and Liberalis* (1521). San Nicolò, Treviso. Photograph: Brescia–Frankfurt-am-Main 1990, no. 1.1



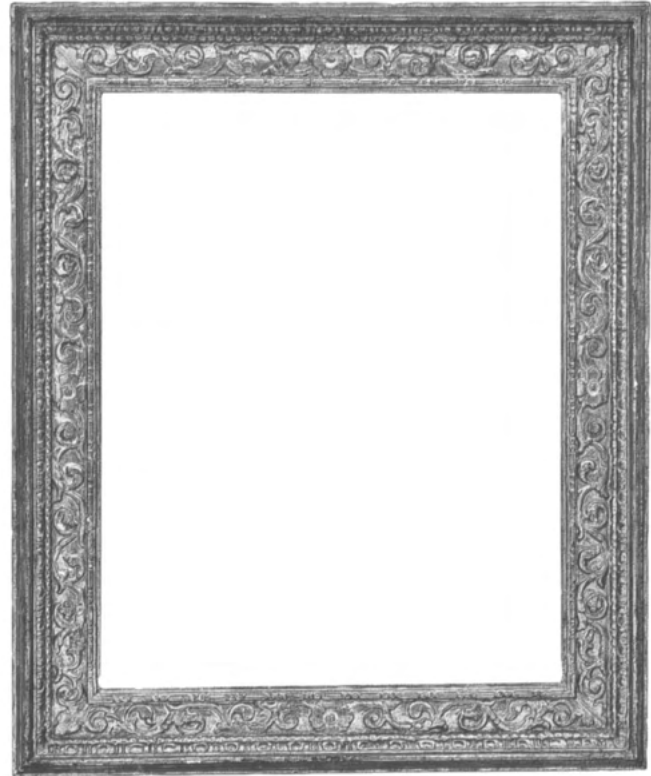


No. 96

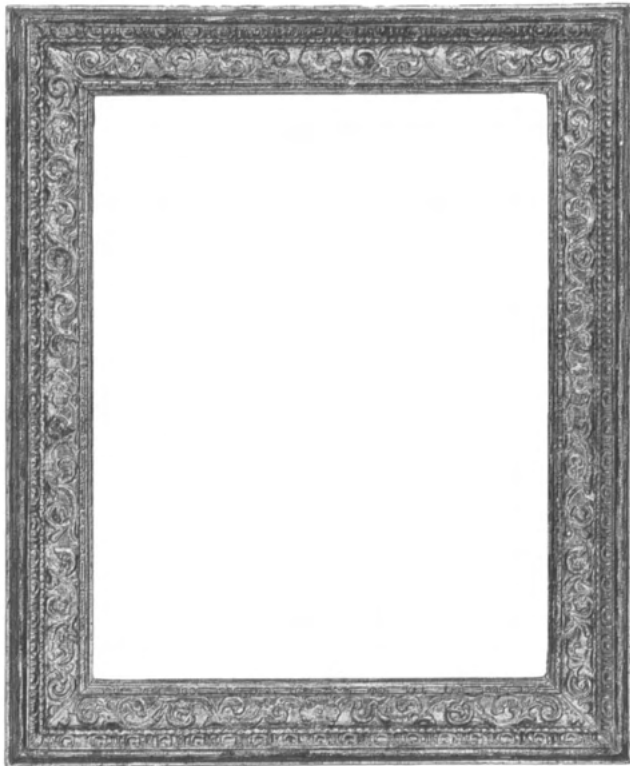
FRAMES



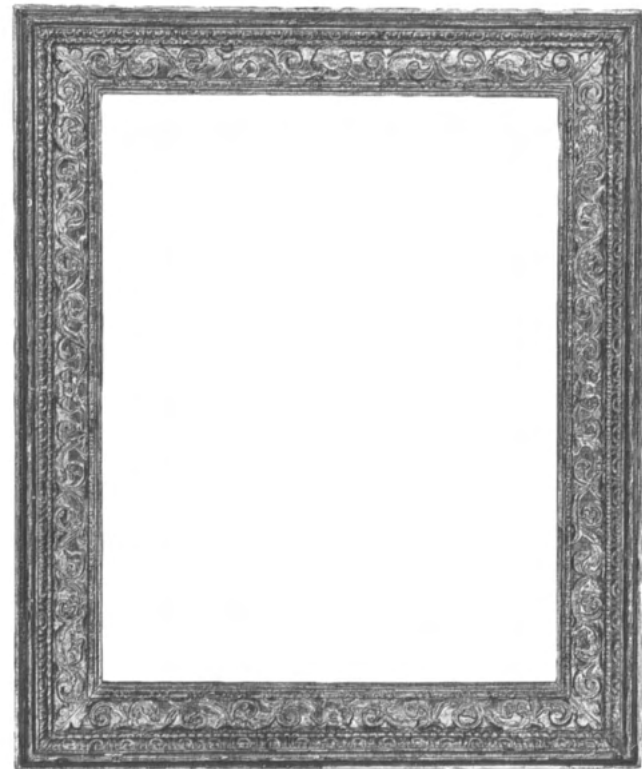
No. 97



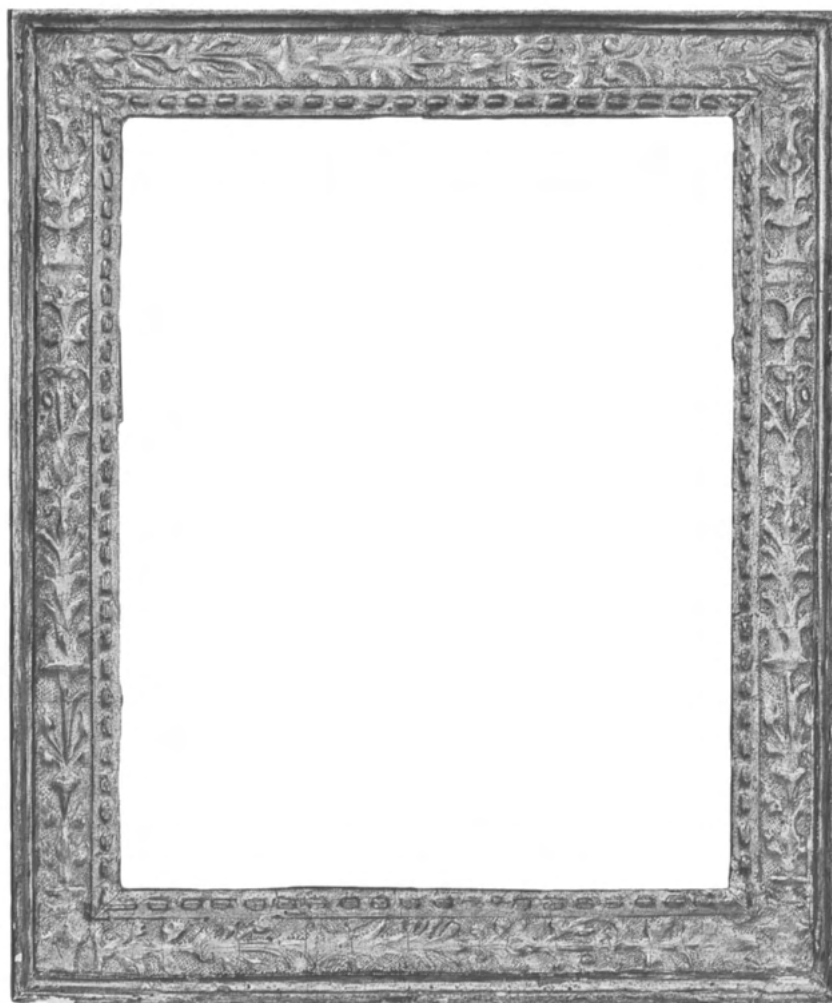
No. 98



No. 99



No. 100



No. 101

Veneto, late sixteenth century

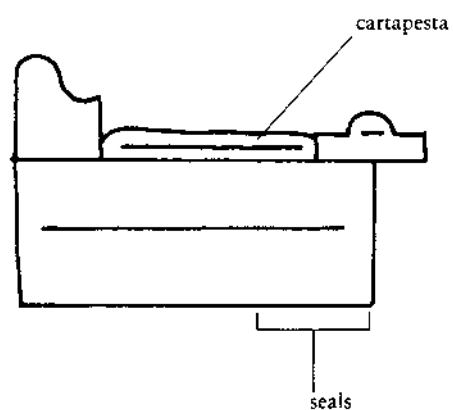
### 101. Cassetta frame

1975.1.2320

49.2 x 40.5, 38 x 30, 39.5 x 31.6 cm. Pine. Half-lapped back frame. Carved, gilt; warm red bole. Sight edge: pearl. Frieze: cartapesta candelabrum with diagonally punched background. Reverse: fragments of wax seals on rebate. *Adjustments:* Top edge regessoed and regilt; back edge regessoed and finished in yellow ocher and shellac. *Condition:* Gesso flaking.

EXHIBITED: New York 1990, no. 77, ill.

This vertical frame has shallow molding proportions. The derivation of cassetta from tabernacle frames can be seen here, where four pilaster ornaments have become four friezes to make a cassetta. On the reverse are the remains of wax seals that were once attached to both the frame and the painting it held (see also No. 128).



Veneto, late sixteenth century

### 102. Cassetta frame

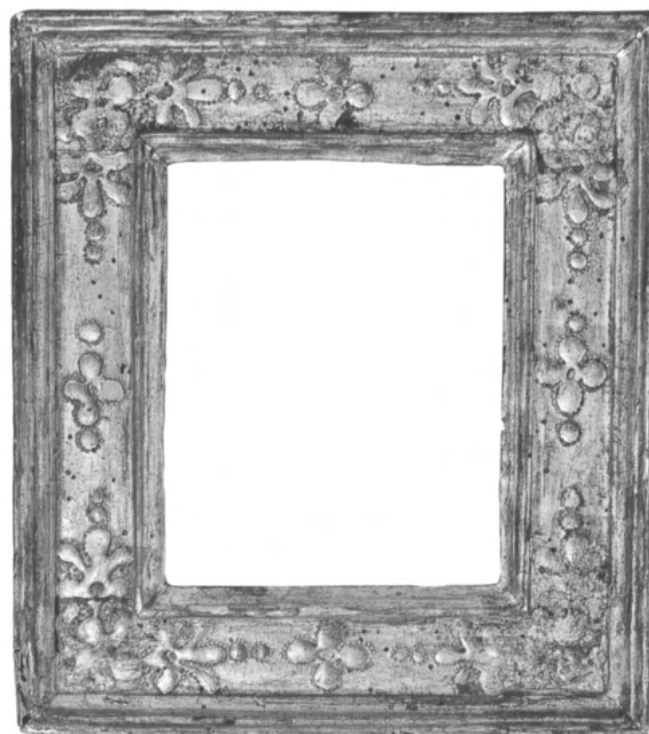
1975.I.1637

26.5 x 23.4, 15.4 x 12.2, 16.5 x 13.4 cm. Poplar. Half-lapped back frame. Gilt; pink-orange bole; heavy pastiglia. Frieze: center and corner pastiglia paterae with punched background and outline. Back edge: red. *Adjustments*: Gilding repairs. *Condition*: Some worm damage.

Somewhat later, in the early seventeenth century, this pattern of pastiglia paterae outlined with punching was applied to frames with extended corners, an example of which is in the Metropolitan Museum (Fig. 102.1).<sup>1</sup> The punching on this Lehman frame is proportionally rather large.

**NOTE:**

1. New York 1990, no. 79, ill. (as Veneto, early seventeenth century).



No. 102

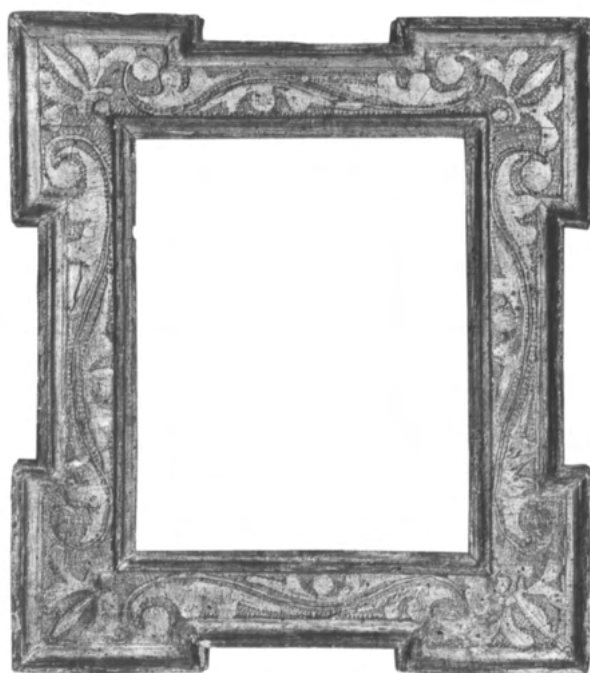
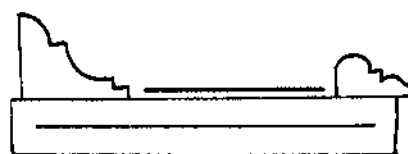


Fig. 102.1 Frame. Veneto, early seventeenth century. The Metropolitan Museum of Art, New York, Gift of Samuel H. Kress Foundation, 1962 (62.273.8)





No. 103

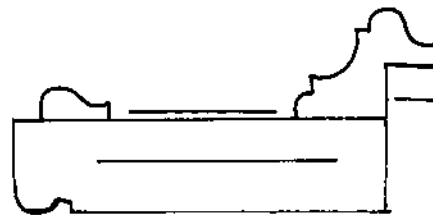
Veneto or Marches, early seventeenth century

### 103. Cassetta frame

1975.1.2527

33 x 27.1, 21.3 x 15.2, 22.6 x 16.5 cm. Poplar. Half-lapped back frame. Gilt; mauve-brown bole; pastiglia. Centers: pastiglia paterae. Corners: pastiglia cauliculi. Backgrounds punched, with punched lines used to create bands. *Adjustments*: Rebate filled out; astragal cut into reverse of back frame, gessoed, and gilt; gilding repair to one subcenter panel. *Condition*: Fair.

The overlarge and awkwardly spaced center and corner decoration on this frame suggests that the pattern may simply have been copied from a prototype with a larger sight size. A more elaborate example with extended top and base ornament is on a *Madonna and Child* of 1511 by Titian in the Kunsthistorisches Museum, Vienna.<sup>1</sup> See also Nos. 207–8.



The astragal on the reverse was a later embellishment, added so that the frame could hold a double-sided work, possibly on vellum.

NOTE:

1. London 2003, no. 1.



No. 104

Veneto, late sixteenth to early seventeenth century

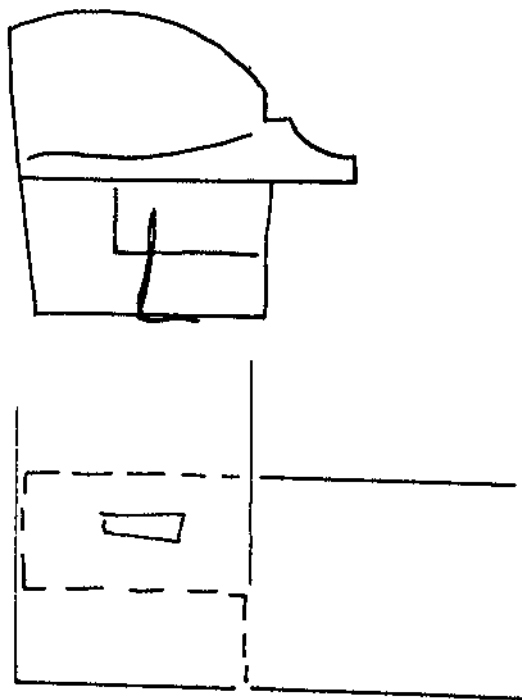
#### 104. Sansovino frame

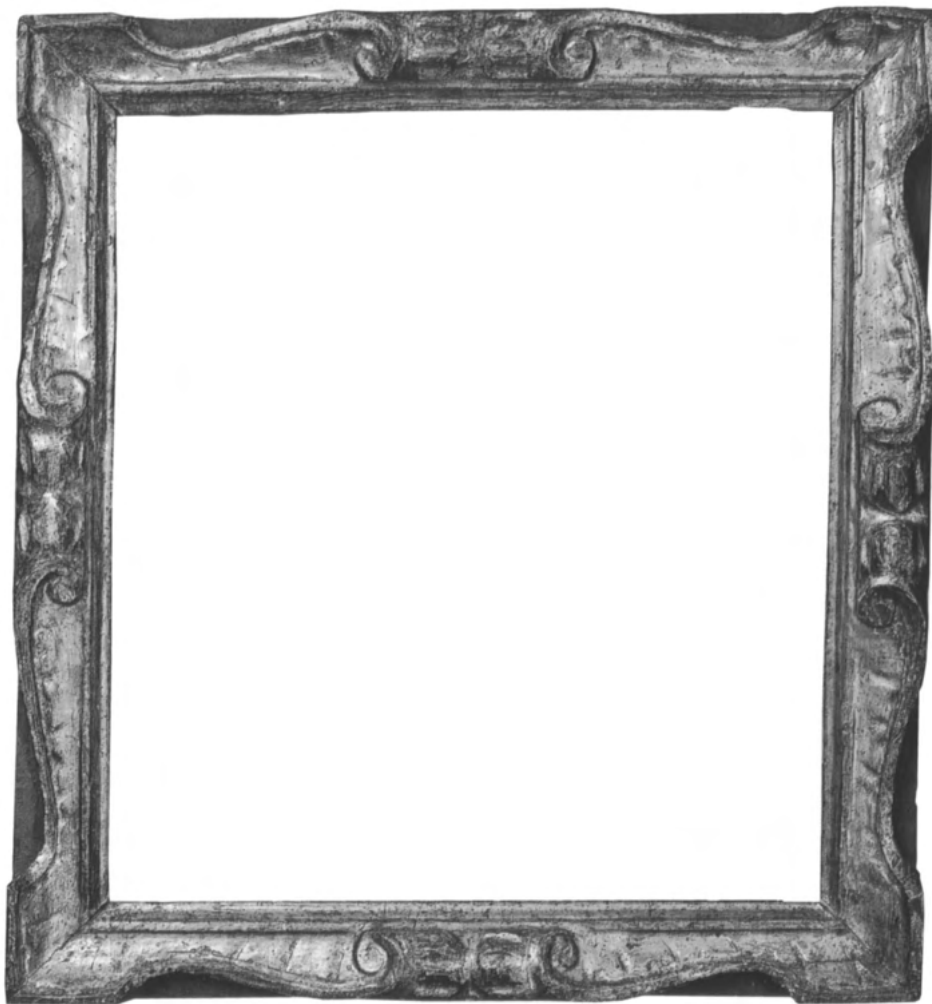
1975.I.2322

50.5 x 44.4, 41.6 x 35.7, 44.2 x 38.3 cm. Pine back frame with poplar upper moldings. Tenoned back frame. Carved, gilt; orange bole, degraded blue color. Centers: rusticated inward-facing volutes. Subcenters: outward-flowing volutes. Corners: square architectural rustications. *Adjustments:* Reduced at three corners (only top left corner joint intact). *Condition:* Excellent patina.

EXHIBITED: New York 1990, no. 43, ill. (as early seventeenth century).

Although the surface of this small upright Sansovino frame is fine, the balance of the design was disturbed when the frame was reduced.





No. 105

Veneto, early seventeenth century

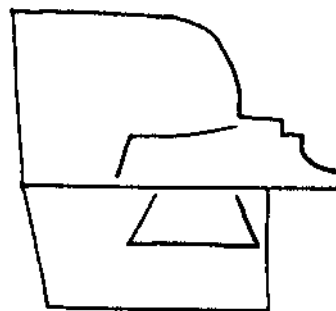
### 105. Sansovino frame

1975.1.2374

42.5 x 39, 33.6 x 30.5, 36.8 x 33.3 cm. Pine. Tenoned back frame. Carved, gilt; orange bole, red background. Sight edge: blank. Top edge: rusticated inward-facing volutes to square corners. *Adjustments:* Back edge and colored areas reworked; poor gilding repairs; reverse colored; surface lightly cleaned. *Condition:* Bottom right corner split; gesso chipped.

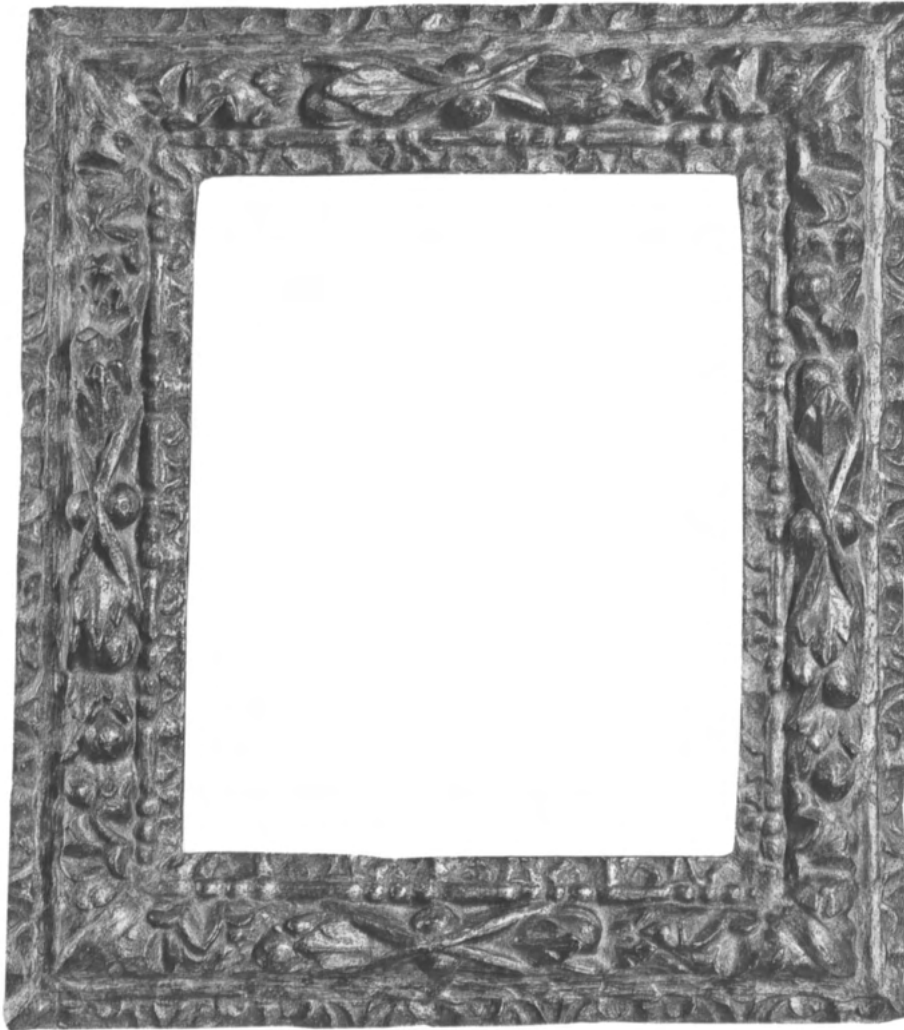
EXHIBITED: New York 1990, no. 45, ill. (as mid- to late seventeenth century).

This nearly square vertical frame is a more simplified version of No. 104, with the emphasis on the inward-facing center volutes.





## FRAMES



No. 106

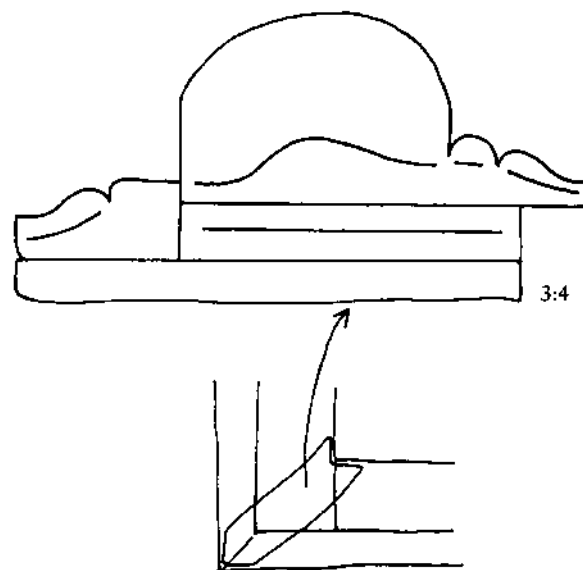
Veneto, late sixteenth to early seventeenth century

### 106. Astragal frame

1975.1.2163

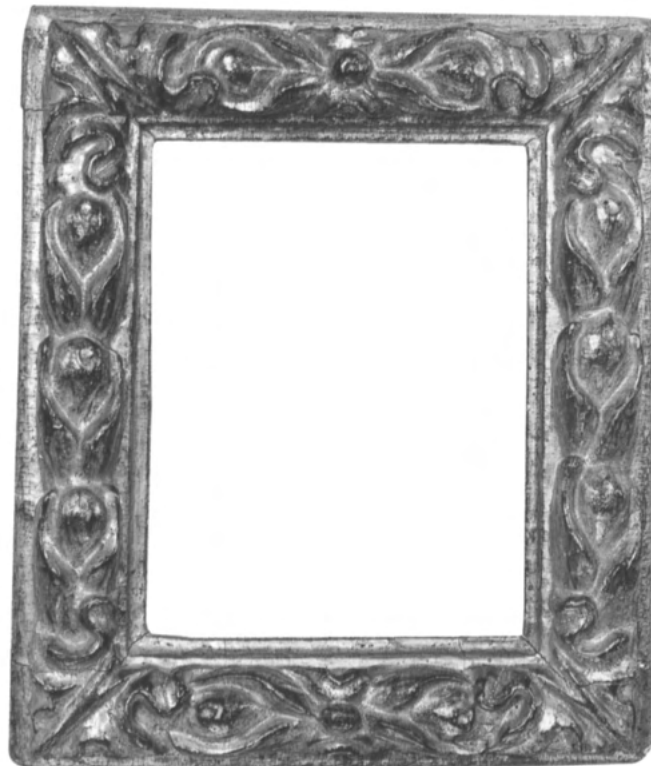
63.8 x 55, 42.3 x 33.6, 45.7 x 36.5 cm. Pine. Half-lapped back frame. Carved, punched, gilt; brown bole. Sight edge: acanthus leaf and shield. Behind sight edge: pearl and reel. Top edge: fruit and leaf from centers, accentuated with punching. Corners: acanthus leaf. Back edge: acanthus leaf and shield. *Adjustments*: Regessoed and regilt; brown and red bole; smudged patina. *Condition*: Good.

Compared to finer examples of this style, the carved ornament on this vertical frame appears stretched. The regessoing has coarsened the design.





No. 107



No. 108

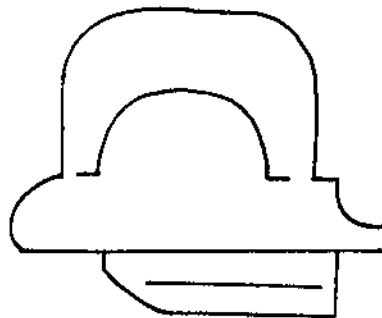
Veneto, late sixteenth to early seventeenth century

### 107-8. Pair of astragal frames

1975.1.2136, 1975.1.2137

Each 30.5 x 25, 19.7 x 14.5, 21.7 x 16 cm. Poplar. Tenoned back frame; upper moldings burred; sight edge mitered. Carved, gilt; warm red bole. Top edge: fruit and leaf repeat flowing from center top to center base. Corners: acanthus leaf with punched veins. *Adjustments:* Back edge repaired; lower side faked in; gold slightly washed over. *Condition:* Tops of ornament abraded.

The ornament on this pair of vertical astragal frames is repetitive, with an almost Mannerist corner leaf. The back edge is unworked, and the back frame is unusually small. The gold may well have been greenish originally, contributing to the present green tone.



Veneto, early seventeenth century(?)

### 109. Astragal frame

1975.I.2167

48.7 x 35.4, 35.5 x 22.5, 38 x 24.7 cm. Poplar. Mitered. Carved, partly gilt on brown color, gilt on sight and back edges, centers, corners, and edges of laurel leaves. Top edge: laurel leaf and berry from centers. Centers and corners: split and overlaid acanthus leaf. *Adjustments*: Some repairs to back edge; possibly revarnished. *Condition*: Sight edge broken; some chipped gesso and worm damage; surface very shiny.

A Gothic influence persists in the center and corner leaves on this frame. The brown color may have been used to imitate walnut because real walnut was too expensive, or perhaps to match other ornament in the room the frame was hung in. A walnut-colored poplar frame in the Fondazione Museo Miniscalchi-Erizzo, Verona, also has a rounded carved finish that was intended to look different from carved walnut, which would have been sharper. The selective gilding on the brown background adds depth to the ornament. That the lacquer has very little craquelure suggests the surface has been reworked, or at least revarnished.



No. 109

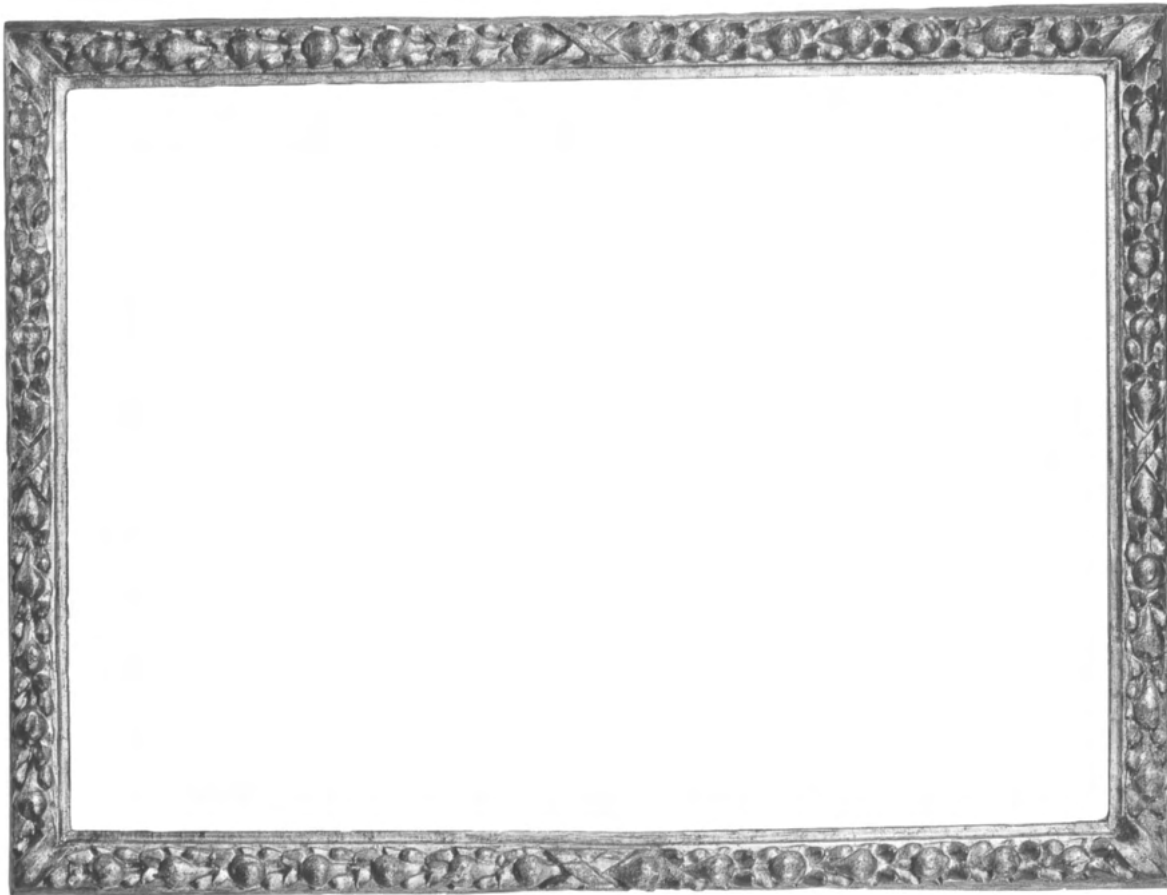
Veneto, early seventeenth century

### 110. Astragal frame

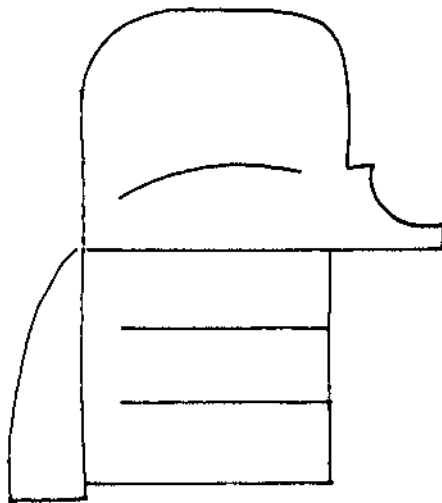
1975.I.2142

73.7 x 100.3, 62 x 88.7, 64.8 x 91.5 cm. Poplar. Tenoned back frame. Carved, gilt; deep brown bole. Top edge: repetitive pear and leaf from centers. Centers and corners: crossed bands. *Adjustments*: Much recent restoration of gilding, especially to center top, corners, and sight edge. *Condition*: Fair.

The very narrow profile and deep rebate of this horizontal frame suggest that it was made for an earlier panel painting (the frame would not have been strong enough to hold a relief). The reworked tone is rather warm, which would also suit a painting earlier than the date of the frame. Veneto frames that are original to seventeenth-century paintings are usually greenish in color.



No. 110





No. 111

Veneto, early seventeenth century

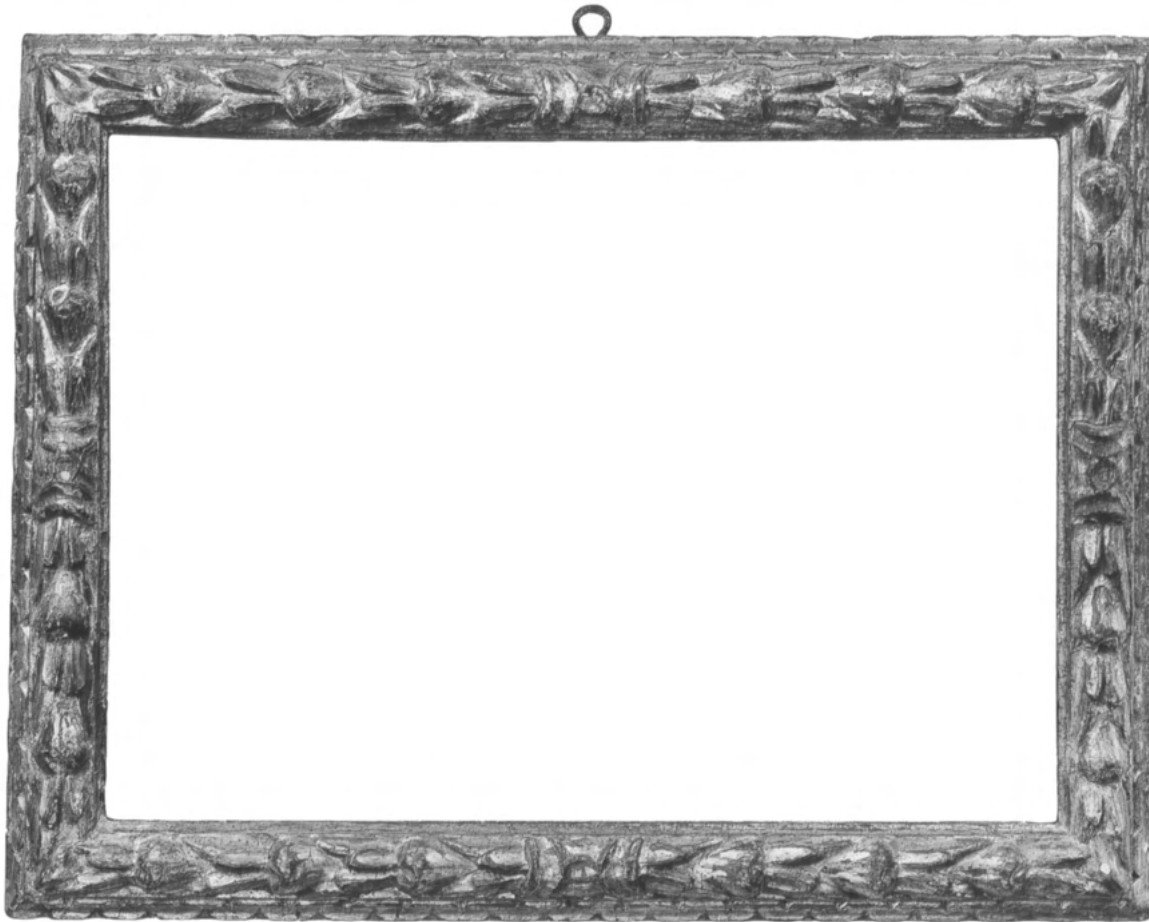
### 111. Astragal frame

1975.I.2314

44.6 x 39.3, 30.5 x 24.5, 31.5 x 26.2 cm. Poplar. Mitered. Carved, gilt. Top edge: acanthus leaves at corners with laurel husks and berries radiating to paterae at center. *Adjustments:* Stripped of all gesso and gilding; regessoed, gilt and orange-brown bole added and toned, with much distressing to show bole.



The rather shallow proportions of this frame from the Veneto are exaggerated by the recently added detail in the reworked surface. The frame probably originally had a heavier, simpler layer of gesso, perhaps accentuated with punching.



No. 112

Verona(?), early seventeenth century

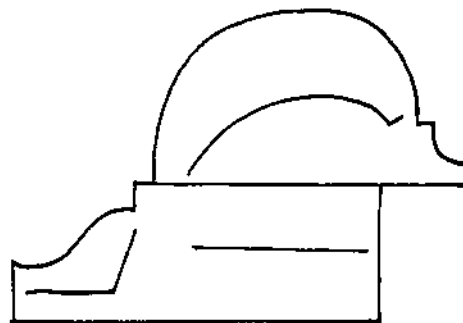
### 112. Astragal frame

1975.1.2330

50.7 x 67.2, 38.5 x 55.2, 41 x 57.5 cm. Poplar. Half-lapped back frame. Carved, gilt (green); brown bole. Top edge: alternating laurel leaf and fruit, from center clasps to corners. Back edge: lotus leaf; original hanger on reverse top edge. *Adjustments:* Corners repaired; some consolidation and cleaning of gold. *Condition:* Moldings separating; gesso flaking.

Judging from what appears to be the original hanger on the long side, this frame has a horizontal format. The proportions are solid and simple, but the gilding is poor, with many holes in the gold leaf.

Similar gilding techniques and designs were used for the frames on still lifes by Il Cardellino in the Fondazione Museo Miniscalchi-Erizzo, Verona.





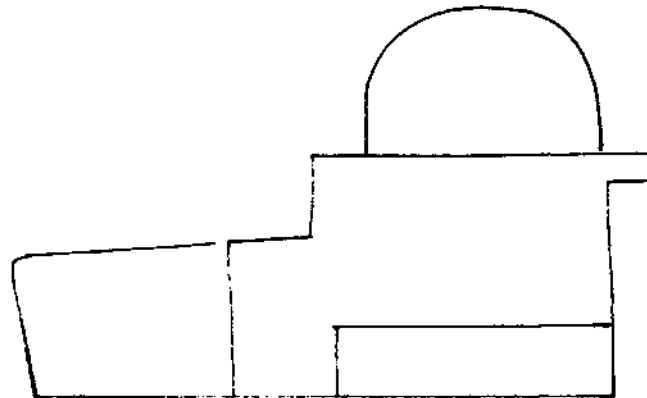
No. 113

Marches, early seventeenth century

**113-14. Pair of tabernacle frames**

1975.1.2091, 1975.1.2092

No. 113: 43.5 x 36, 20.3 x 16.5, 22 x 18.7 cm; No. 114: 43.2 x 35.7, 20 x 16.5, 21.7 x 17.8 cm. Each a single piece of poplar with additions to the sight. Carved, gilt; brown bole, blue sgraffito, dragon's blood on cartouche. Entablature: broken arched pediment with lambrequins and dentil around voluted socle, supporting three *monti*. Entablature frieze: blue sgraffito panels and centered cartouche with flame emblem in dragon's-blood glaze. Columns: three-quarter blue and gold *faux marbre* with Mannerist volutes extending in silhouette. Base: blue sgraffito panels with attic extensions. *Adjustments*: Rebate opened at top; cartouche reglued; putty repairs to cross-grained top-edge sight, base, and extensions. *Condition*: Repairs to base on No. 114, fewer on No. 113; many fragile areas.





No. 114

PROVENANCE: [Bruscoli, Florence]; [Stefano Bardini, Florence]; [Galleria Bellini, Florence], 1932. Acquired by Robert Lehman in October 1955.

EXHIBITED: New York 1990, no. 33, color ill. (as Rome[?]).

These two small tabernacles are probably Marchigian.<sup>1</sup> Roman influence can be seen in the monumental proportions while the use of sgraffitto follows a Venetian decorative tradition. The capitals invite comparison with those of a brown and mordant-gilt tabernacle of possibly eastern Adriatic origin in the Metropolitan Museum.<sup>2</sup> The pediments bear some resemblance to those on Nos. 72 and 73, a pair of Venetian tabernacles also made in the early seventeenth century. The three

*monti* on the entablatures of Nos. 113 and 114 may have been emblazoned or completed by an attachment, possibly a star, referring to the arms of the Albani family of Urbino.<sup>3</sup>

The deep, narrow rebate and the deep perspective of these two frames indicate that they may have held marble reliefs.

## NOTES:

1. Marilena Mosco, Palazzo Pitti, Florence, conversation with the author, 1990.
2. New York 1990, no. 27, ill. (32.174).
3. Kanter in New York 1990, no. 33.



Veneto, early seventeenth century

### 115. Astragal frame

1975.1.2166

50.5 x 35.2, 38.5 x 23.5, 41 x 26 cm. Pine. Half-lapped back frame. Carved, gilt; dark brown bole. Top edge: continuous twisted acanthus leaf with wide engraved lines and overlaid corner acanthus. *Adjustments:* Oil regilding and bronze color removed with chemical stripper, leaving deposits in rebate; original water gilding slightly washed. *Condition:* Structurally sound but surface thin and patchy.

Though it has been used horizontally, the shadow of a hanger on the short side of this frame indicates that it was meant to hang vertically. The acanthus-leaf ornament seems rather large for the width of the frame, but it has a well-balanced sculptural quality. A frame in a London private collection also made in the Veneto in the early seventeenth century (Fig. 115.1) has a similar profile on the top edge.



No. 115

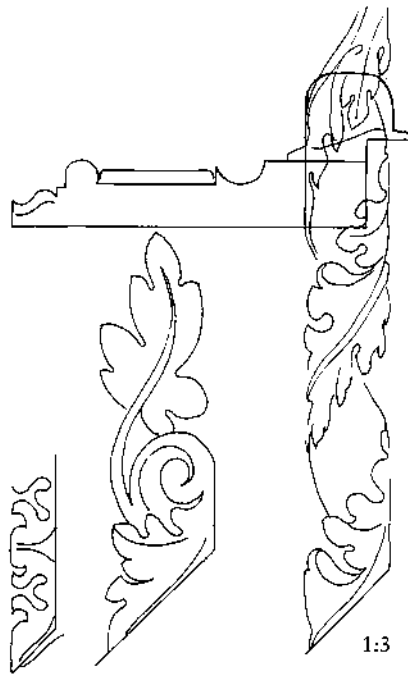
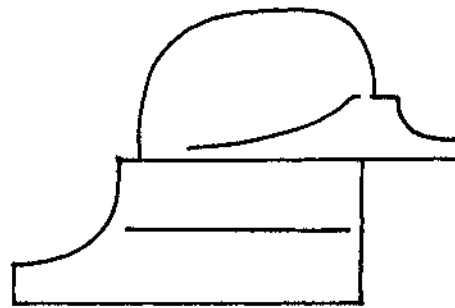
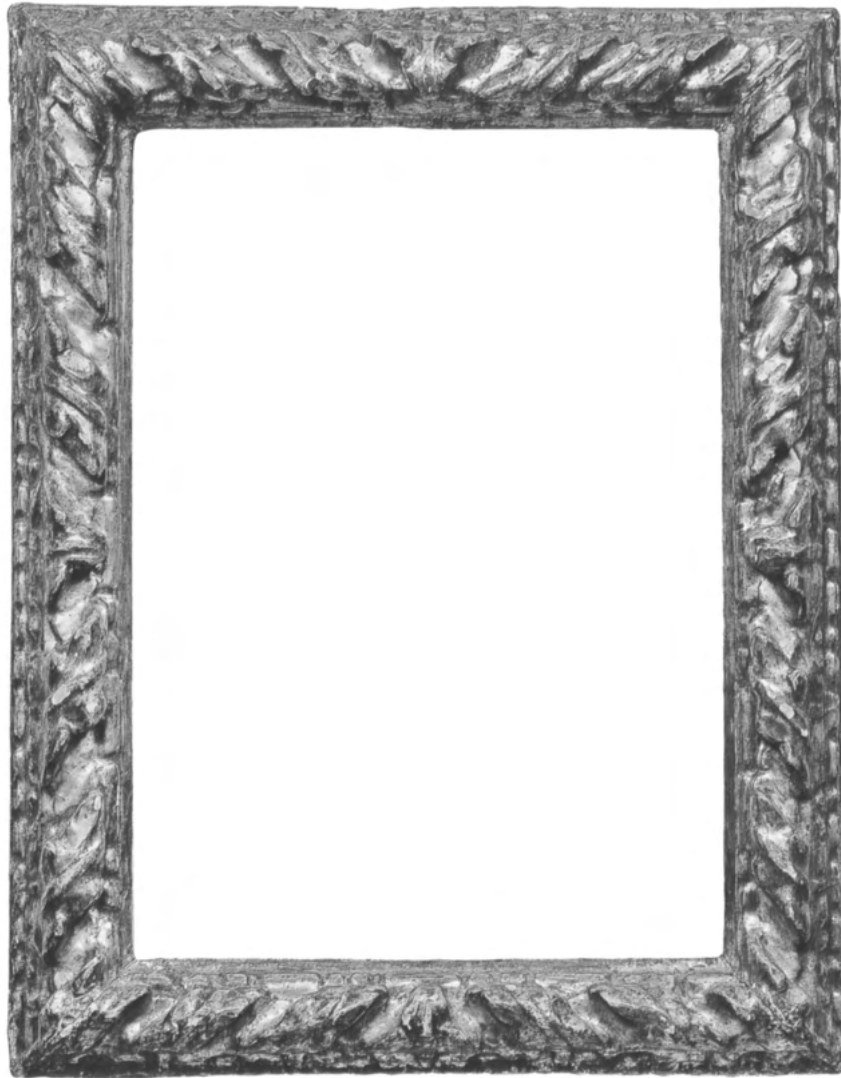


Fig. 115.1 Frame (sight 68.4 x 81 cm). Veneto, early seventeenth century. Private collection, London





No. 116

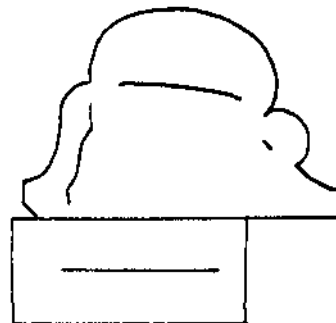
Veneto, early to mid-seventeenth century

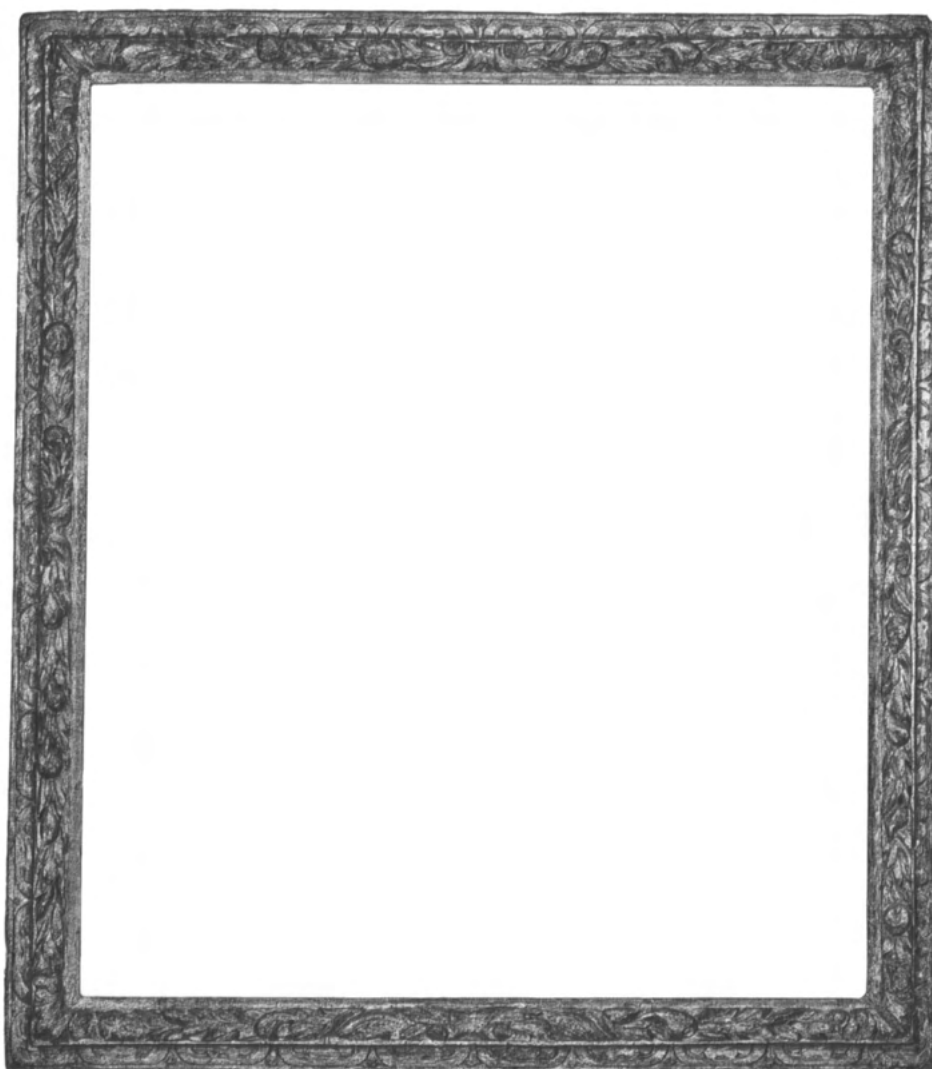
### 116. Astragal frame

1975.1.2165

43 x 33.2, 33.3 x 23.5, 35.5 x 25.1 cm. Cimolo. Half-lapped back frame. Carved, gilt; orange-brown bole. Sight edge: pearl and reel. Top edge: twisted acanthus leaf. Back edge: acanthus leaf. Reverse: gesso and yellow ocher. *Adjustments:* Gilding washed. *Condition:* Small damages to gesso.

This rather coarse, heavy frame is made of cimolo, or Swiss stone pine, which suggests that it came from a mountain area in the northwestern part of the Veneto, perhaps north of Verona. The serrated and applied back edge visually pushes the twisted acanthus leaf on the top edge forward.





No. 117

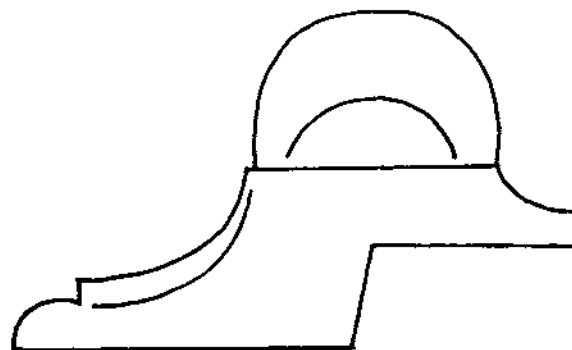
Veneto, early seventeenth century

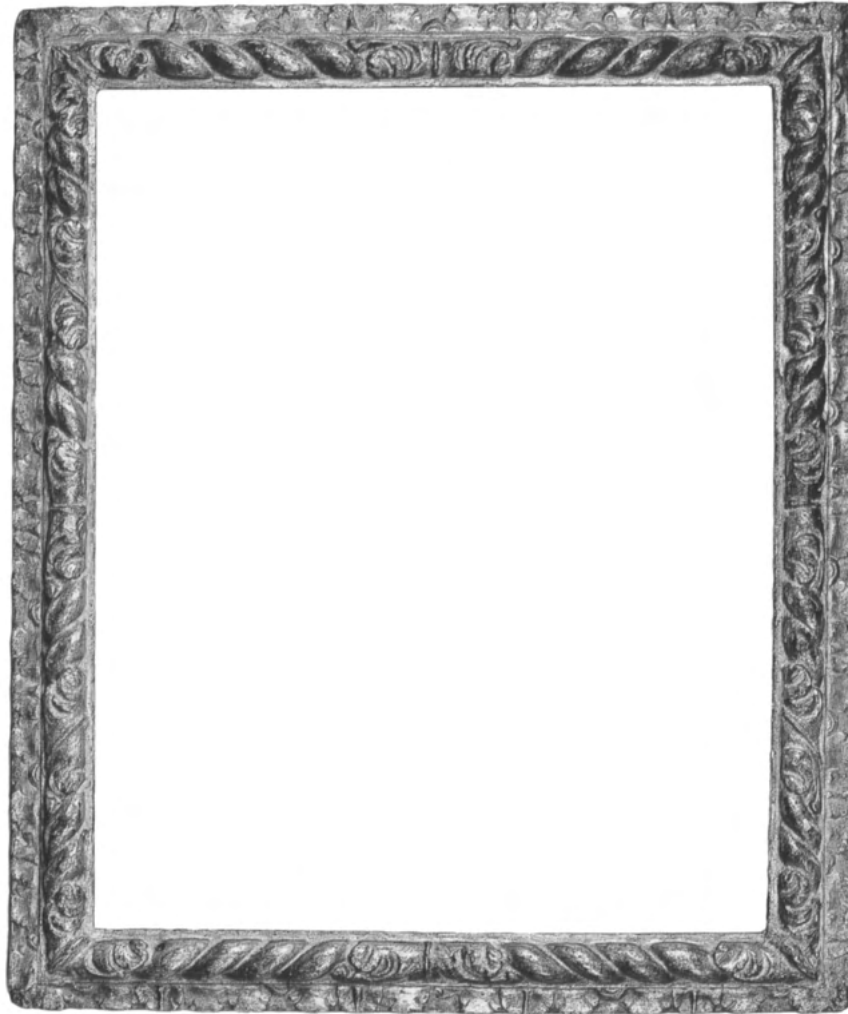
### 117. Astragal frame

1975.I.2093

103.9 x 91.5, 88.5 x 76.7, 95.2 x 83 cm. Pine. Half-lapped back frame. Carved, gilt (green); dark mauve-brown bole. Top edge: wreath of fruit and leaves extending from centers of clasped volutes to corner acanthus leaves. Back edge: half paterae in bands with darts between. *Adjustments*: Rebate opened on all sides. *Condition*: Structurally weak and worn; parts of surface crumbling.

The fine wreath on the top edge of this frame dominates the design. By comparison, the back-edge ornament is somewhat weak and visually loose, though the bands that surround the paterae may eventually provide a clue to the origins of the pattern. The sight edge is disproportionately wide in comparison with the overall width.





No. 118

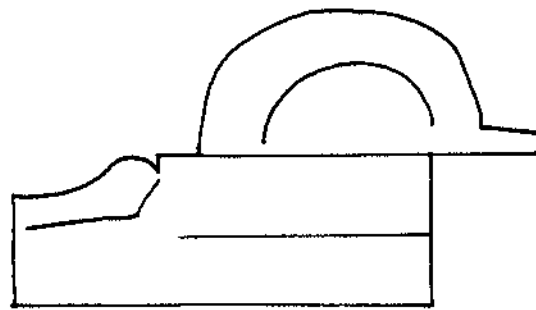
Veneto, early to mid-seventeenth century

### 118. Astragal frame

1975-I.2147

85.3 x 70, 71 x 56, 74.5 x 59.3 cm. Poplar. Half-lapped back frame. Carved, silver-gilt; thin orange bole, warm reddish glaze. Top edge: twisted rope with twisted acanthus leaf at centers, corners, and subcenters. Back edge: acanthus leaf and shield. *Adjustments*: Reworked, with silver-gilt beginning to oxidize. *Condition*: Some worm damage, but sound.

The unusual luminosity of the silver-gilt finish on this harmoniously aged example was achieved by applying reddish varnish over silver leaf to make it appear gilt.





No. 119

Veneto, mid-seventeenth century

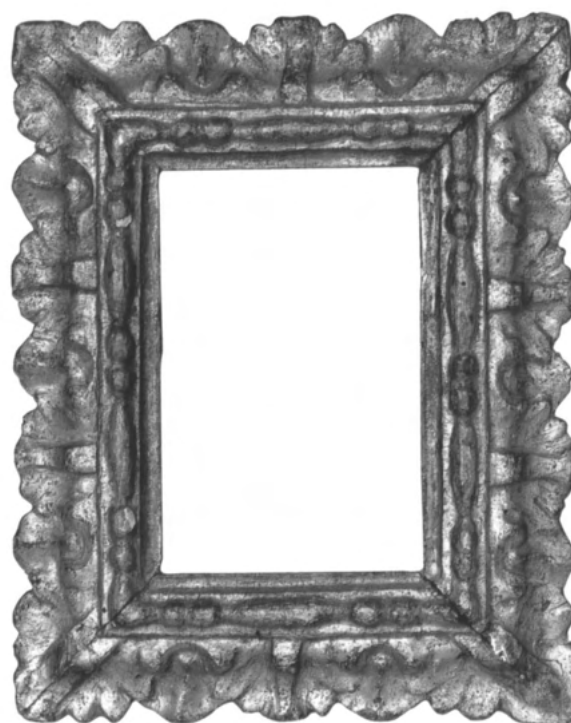
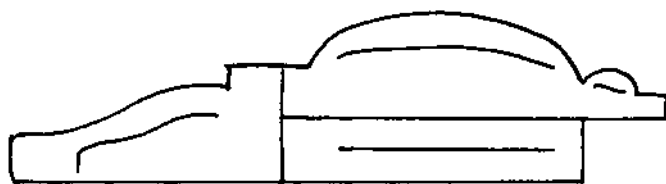
### 119. Astragal frame

1975.1.2149

30 x 27, 12.7 x 9.3, 15.7 x 12.7 cm. Pine. Half-lapped back frame; nailed. Carved, punched, gilt; red-orange bole. Sight edge: pearl and reel. Top edge: palmette enclosed in scrolls. Back edge: serrated acanthus leaf. *Adjustments*: Repairs to top edge and corners; rebate opened on three sides. *Condition*: Much minor damage to surface.

PROVENANCE: [Mindak, Rome], 1948 (no. 15).

In this provincial version of a much more deeply carved prototype, the recesses of the ornament have been punched to give an appearance of great depth. The spacing of the palmettes is awkward, and the sight edge is very narrow.



No. 120

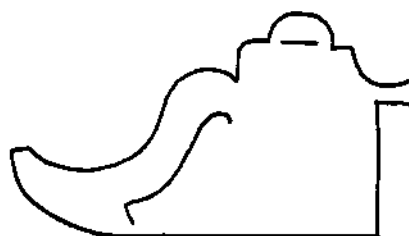
Veneto, mid-seventeenth century

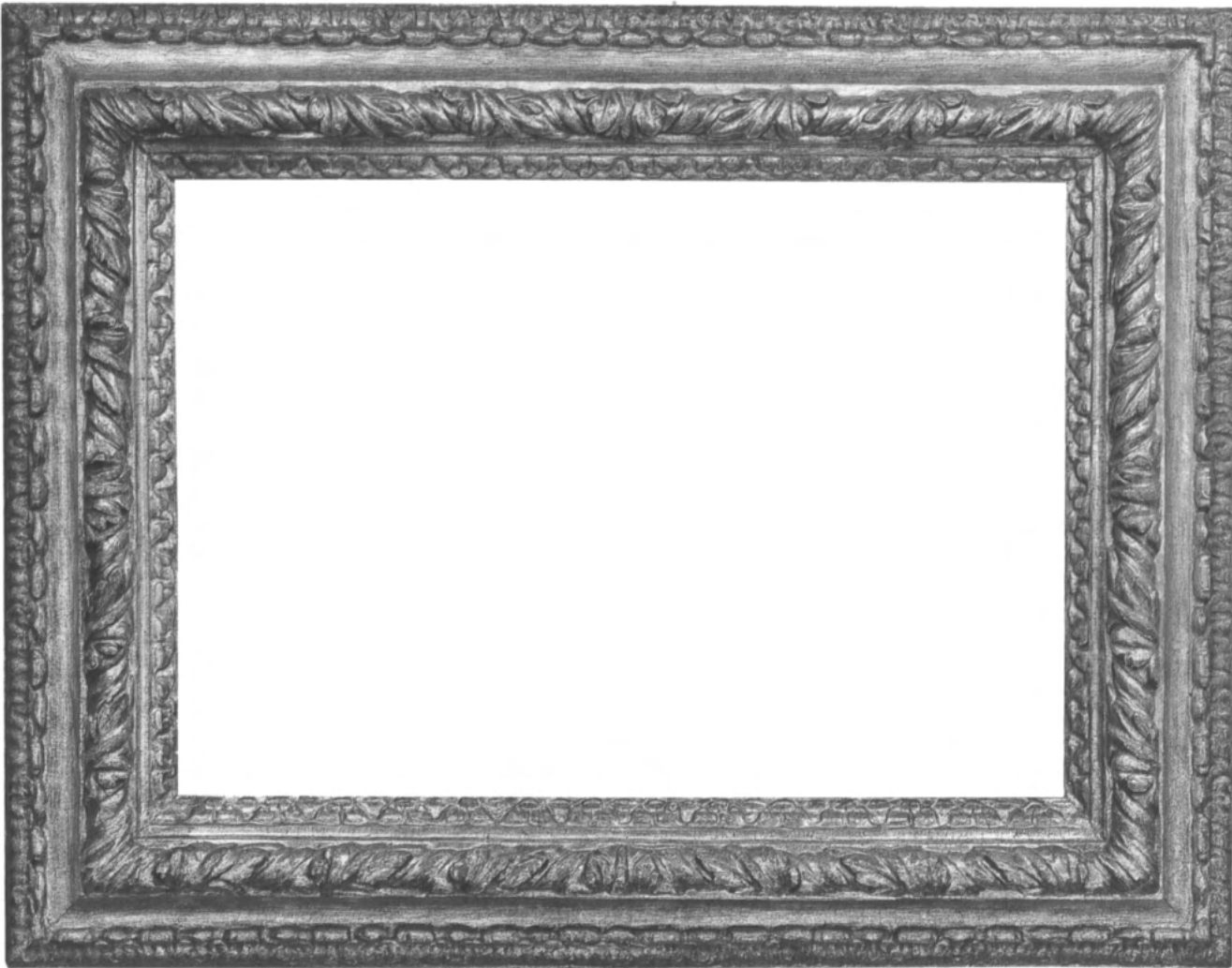
### 120. Reverse frame

1975.1.2145

23.6 x 19.2, 13.4 x 8.7, 14.4 x 9.8 cm. Poplar. Mitered. Carved, gilt; dark brown bole. Sight edge: pearl and tapered reel. Back edge: serrated acanthus leaf and shield. *Adjustments*: Corners repaired; most of bronze color removed, leaving original gilding dehydrated. *Condition*: Patchy.

Removed from the interior it was made for and the decoration surrounding it on the walls, this frame might appear incomplete. It is, however, a well-balanced design, with dominant serration of the back edge and reels centered on the stems of the acanthus leaves. Although the frame has been cleaned, the original tone was probably itself fairly pale.





No. 121

Veneto, mid-seventeenth century

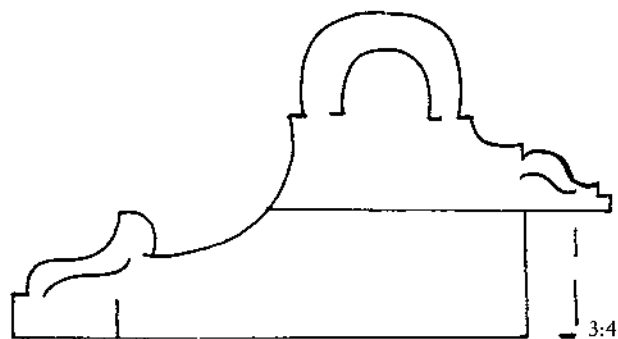
### 121. Astragal frame

1975.I.2328

54 x 70.5, 34 x 50.5, 37.5 x 53.5 cm. Poplar. Mitered. Carved, gilt; brown-orange bole. Sight edge: acanthus leaf. Top edge: twisted rope and acanthus leaf. Back edge: serrated acanthus leaf. Handwritten in fine red chalk on the reverse: *Philip Lehman*. *Adjustments*: Sight size reduced; rebate enlarged; gilding repairs to corners, back hollow, and back edge. *Condition*: Patina darkened by repairs.

PROVENANCE: Acquired by Philip Lehman.

The carving of this frame is well integrated with the profile. That the ornament flows inward, or toward the painting being framed, is unusual. (The back edge ornament rises up to the back hollow, and the acanthus leaves twist inward.)



Although some areas of the frame suffer from poor gilding restoration, the top and sight edges are sound.



No. 122

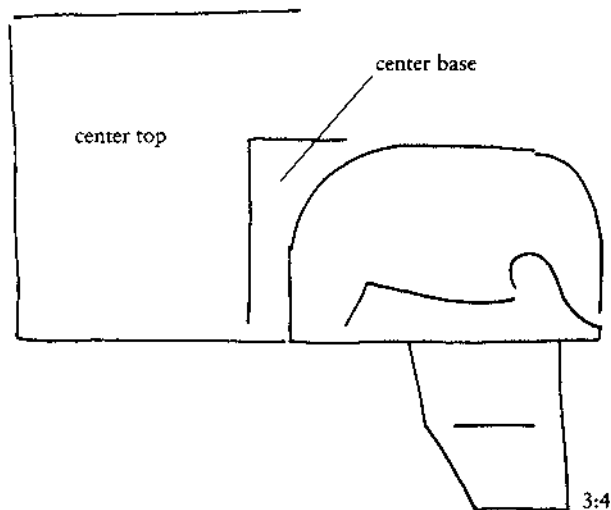
Veneto, early eighteenth century

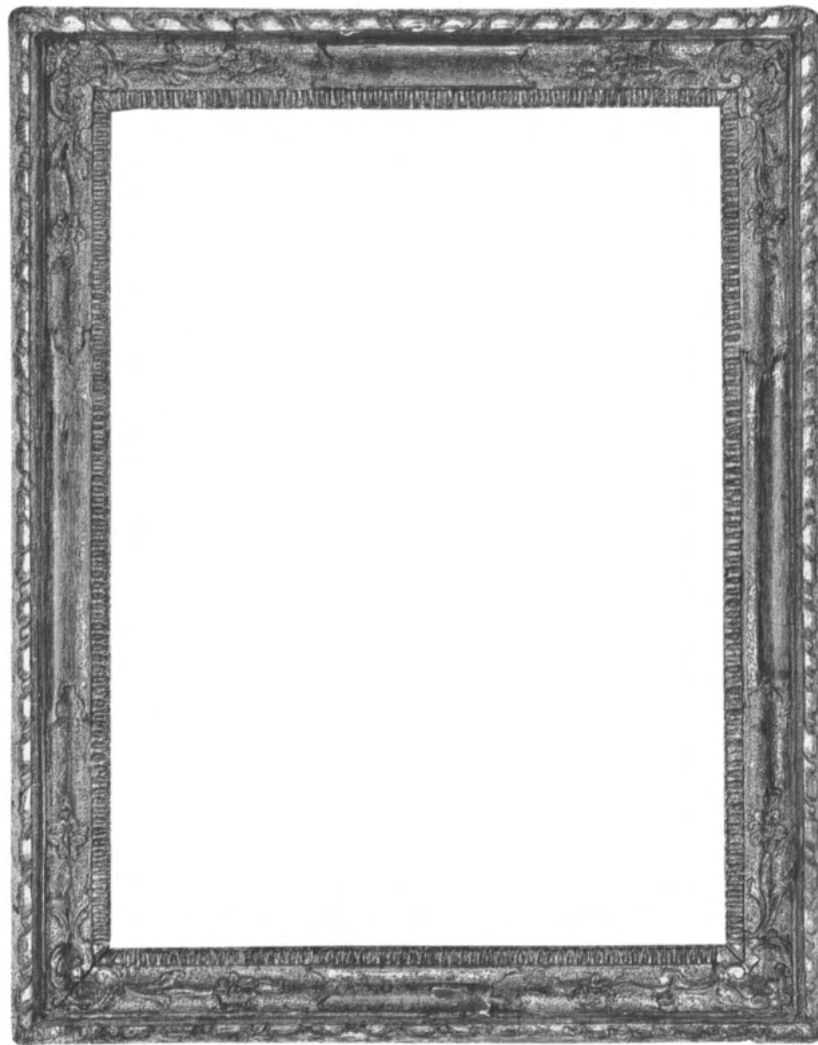
**122. Astragal frame**

1975.1.2168

50.7 x 39.8, 34.8 x 28.5, 36.1 x 30 cm. Pine. Half-lapped back frame; nailed. Carved, gilt; red-black bole. Top edge: twisted acanthus leaf, overlapping sight edge and running up sides, symmetrically from center of base to top extension. Back edge: serrated, with yellow ocher. *Adjustments:* None. *Condition:* Gesso flaking; holes visible in original gold leaf.

The acanthus leaf threading into the sight edge adds a sculptural quality to this strong design, which was probably made for a mirror. Gold leaf naturally has many small holes, but if they are too large the gold splits in the beating process. Here, however, the holes in the gold leaf suggest that the gesso was poorly applied, leaving air holes where the gold did not adhere.





No. 123

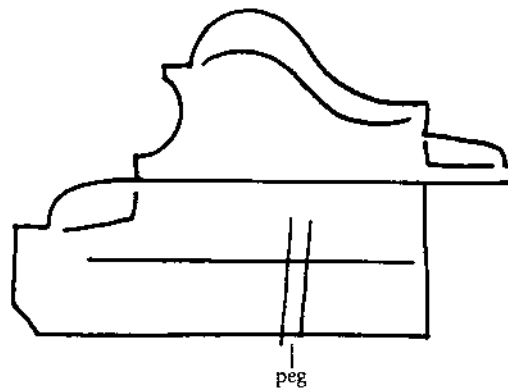
Veneto(?), early eighteenth century

### 123. Canaletto-style frame

1975.I.2331

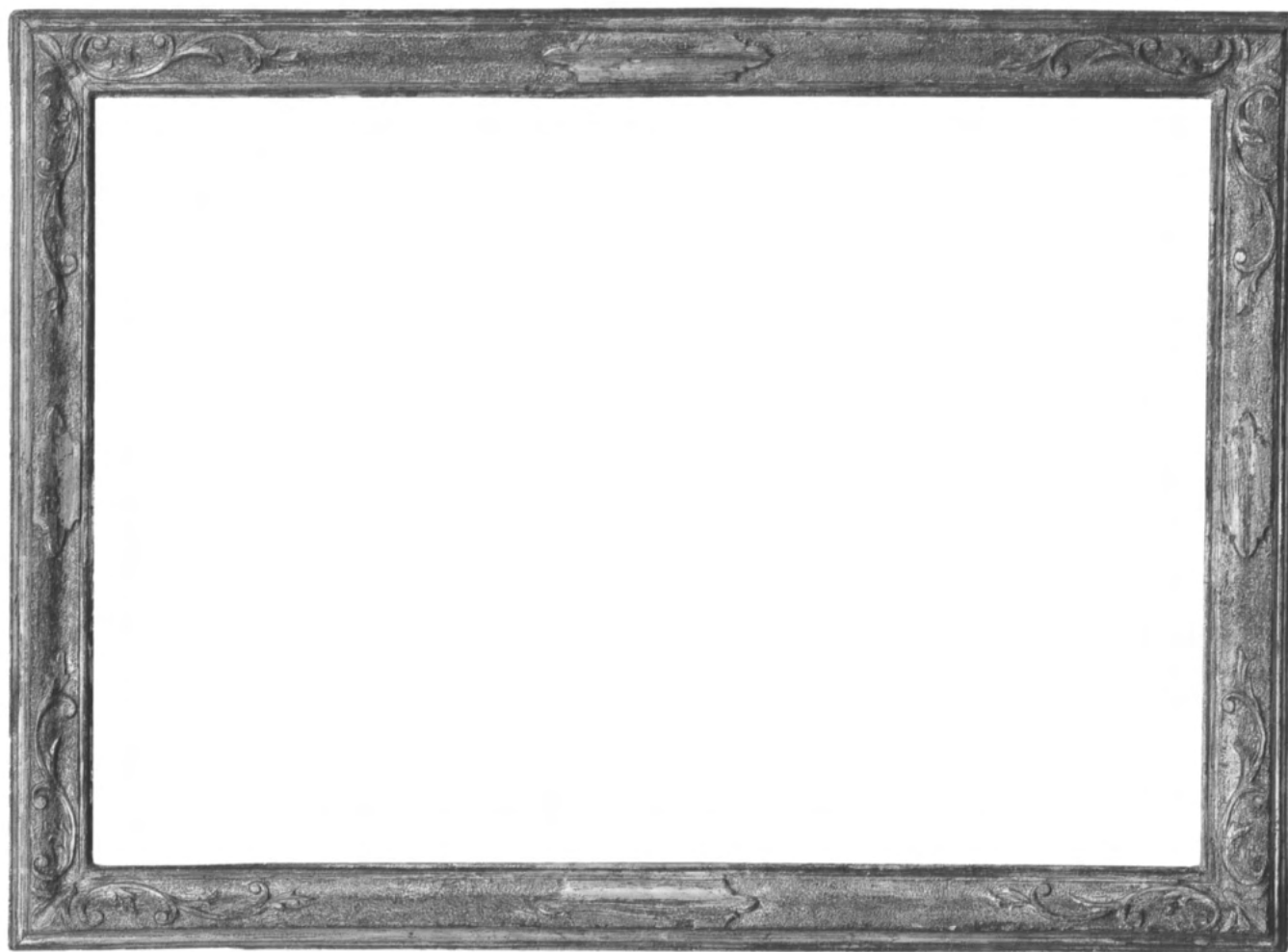
69 x 54.5, 55 x 40.5, 58.5 x 44.2 cm. Pine. Half-lapped back frame. Carved, gilt; warm orange bole. Sight edge: dentil. Top edge: cauliculi corners with random punched background to shaped panels. Back edge: centered raking knull. *Adjustments:* Slots for extensions blocked in top and upper sides; regilding stripped off to reveal original gilding, which has been repaired; gray wash applied and washed off. *Condition:* Joints loose; some gesso flaking.

A good but simple design, this upright mirror frame is missing its original extensions and metal hanger. Simple, heavily proportioned dentil ornament on the sight edge appears to have been used for frames that held mirrors.





## FRAMES



No. 124

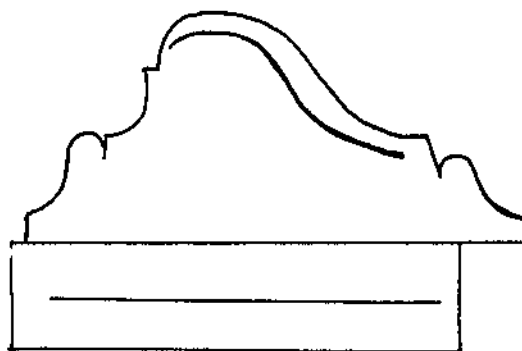
Veneto, mid-eighteenth century

### 124–25. Pair of Canaletto-style frames

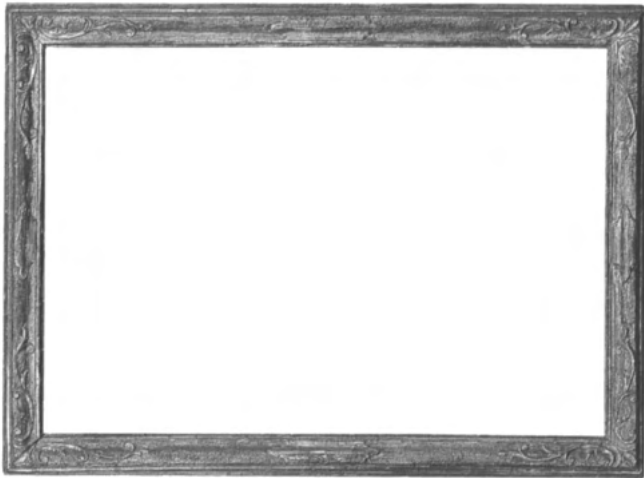
1975.I.2206, 1975.I.2207

No. 124: 75 x 104.2, 60.5 x 89.5, 61.5 x 92.4 cm; No. 125: 75.2 x 104.2, 61 x 90.7, 63.2 x 92.7 cm. Poplar. Half-lapped back frame; nailed. Carved, silvered; yellow bole. Corners: summary palmette and cauliculi on punched background.

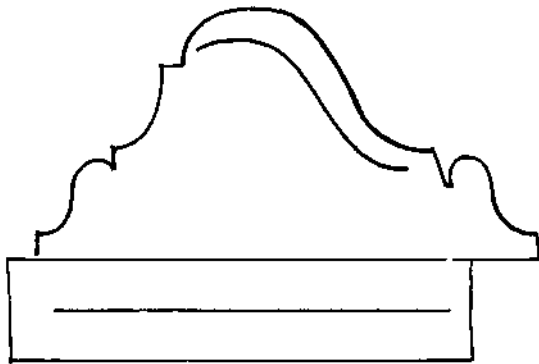
Panels: short, with projecting ends. *Adjustments:* Repairs to reverse of joints because of worm damage; partly resilvered, No. 124 more than No. 125. *Condition:* Much worm damage on No. 125, very little on No. 124; No. 125 loose, with open miters.



When looked at head on, this pattern derived from the so-called Canaletto frame (see No. 75) is rather elegant, although from other angles it shows weakness. The leaves on this pair of frames, engraved with veins, harmonize

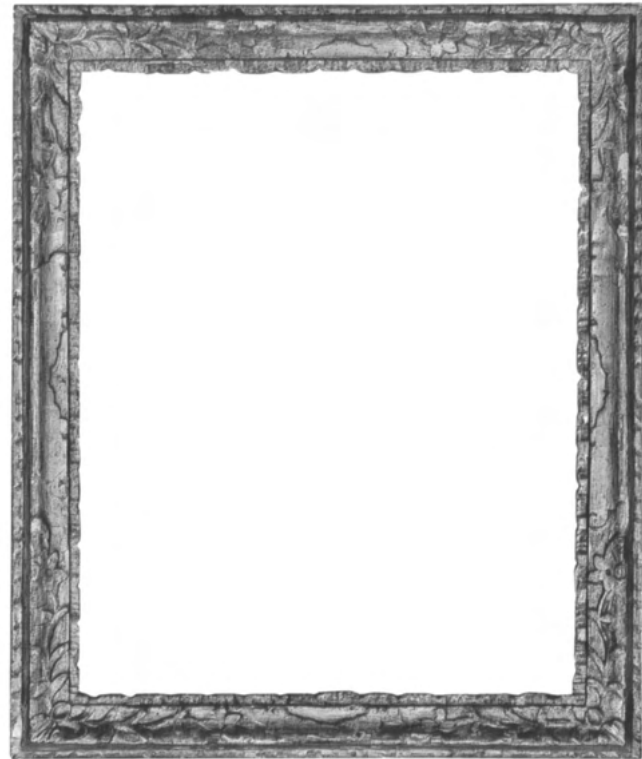


No. 125



with the randomly punched background. The ends of the panels have a subtle shape. Of the two, No. 124 has the clearer profile.

The profiles of this pair of frames and Nos. 123, 126, and 127 are derived from Louis XIV designs that have similar sight-edge and back-edge moldings, which here are predominant blank ogee moldings with cauliculi radiating from the corners on the top edge.



No. 126

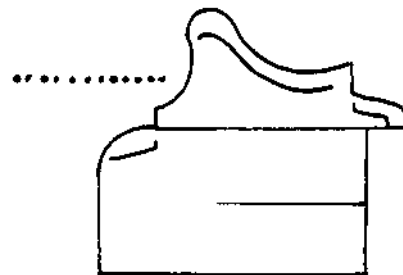
Veneto, mid-eighteenth century

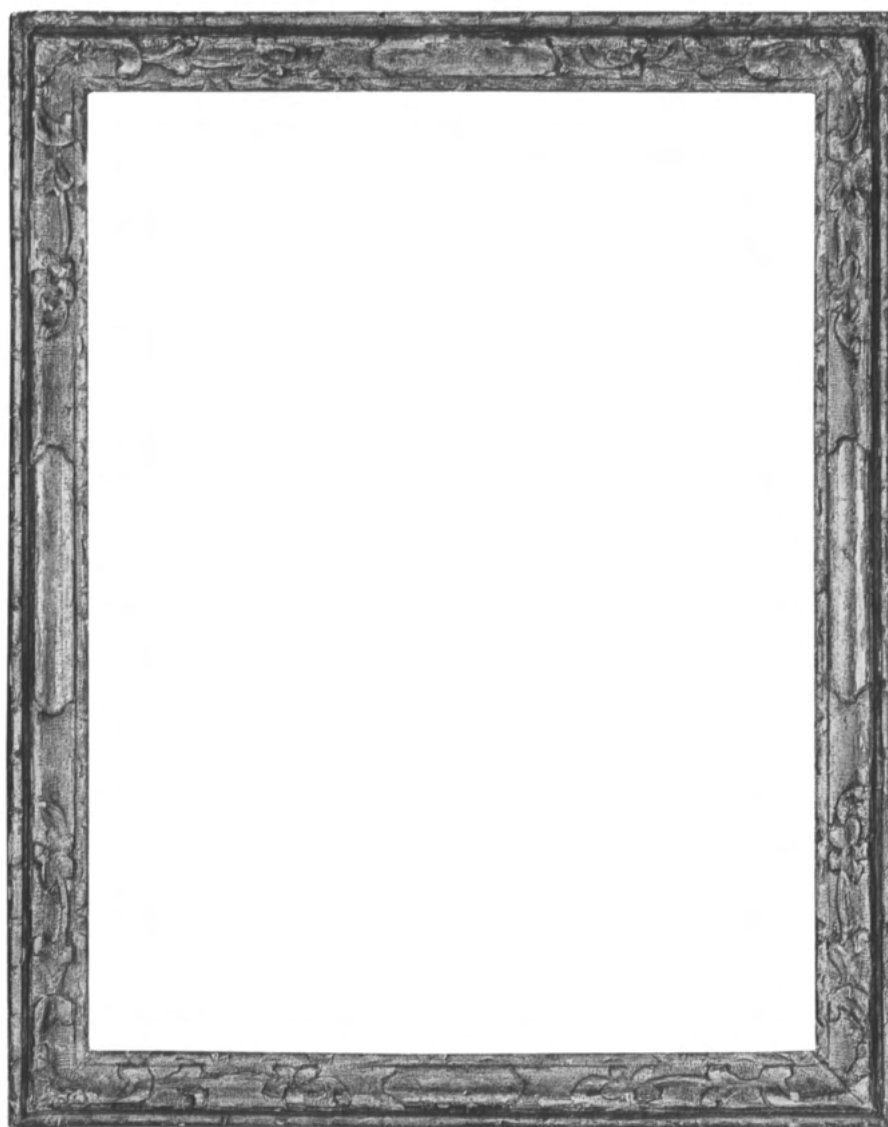
### 126. Canaletto-style mirror frame

1975.I.2204

47 x 39, 38.3 x 30.5, 40 x 32 cm. Pine. Half-lapped back frame. Carved, gilt; thin orange-red bole; all burnished. Sight edge: serrated rocaille. Corners: summary leaf and patera with punched background. Panels: shaped center and ends. Back hollow: punched line. Back edge: centered raking knull. *Adjustments:* Patchy repairs; gold toned with size. *Condition:* Sight edge broken; gesso flaking.

This is a provincial version of an early eighteenth-century Venetian mirror frame, a pattern that emphasizes the relative complexity of the shaped panels. The patina is similar to that found on southern Italian frames of this date. The punching deepens the back-edge hollow.





No. 127

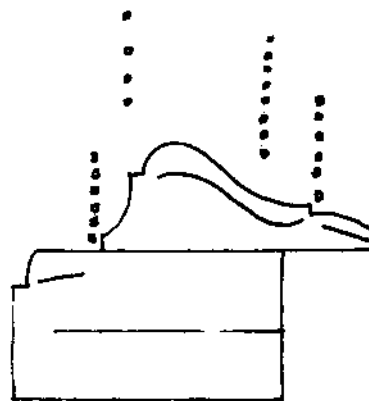
Veneto, mid-eighteenth century

### 127. Canaletto-style frame

1975.1.2216

65.4 x 52, 55.8 x 42.2, 58.5 x 45.4 cm. Pine. Half-lapped back frame. Carved, gilt; orange-red bole. Sight edge: stretched acanthus leaf. Top edge: volutes and paterae from corners with rows of square punching; panels with convex ends. Back edge: large raking knull from centers. *Adjustments*: Top and upper ends of side extensions removed and joining slots blocked up; gilding repairs; bronze color. *Condition*: Much worm damage.

This upright frame appears to have had extension supports at the sides but not around the top. The rows of punching are a simple yet harmonious device that emphasizes the folds in the moldings.





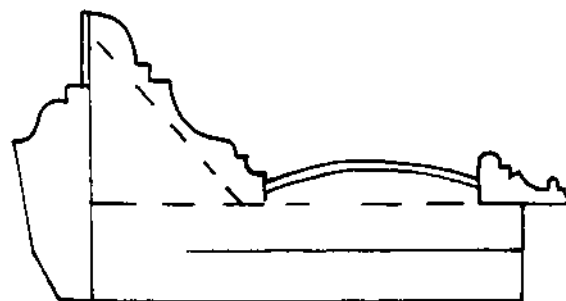
No. 128

Veneto, style mid-sixteenth century,  
made late nineteenth century

### 128. Cassetta frame

1975.I.2300

43.5 x 38.5, 30 x 24.7, 31 x 26 cm. Poplar half-lapped back frame with applied ebony and ebonized pearwood upper moldings. Top edge: mordant gilt-bronze winged putto head with volutes and ring. Reverse: traces of six red wax seals. *Adjustments:* None. *Condition:* Moldings beginning to separate.



Although it is based on a mid-sixteenth-century profile from the Veneto region, the proportions and finish of this vertical frame are typical of the late nineteenth century. The six red wax seals originally applied to the

reverse of both the frame and the painting it held were probably used to confirm the ownership of the frame and its supposed authenticity (see also No. 101).



No. 137, detail

## *Lombardy*

Although it was subject to many different influences and never acquired a style entirely its own, frame making in Milan and the surrounding region should not be underestimated.

Palladian moldings with extending architectural corners, projecting cornices, and blank moldings used in interesting ways prevailed in the sixteenth century. In No. 129, the visual emphasis is on the outer edge, with a deep shadow created by an overhanging cornice. The blank sight edge of No. 129 is particularly Mannerist in character. The Mannerist preference for walnut can be seen in No. 129. Walnut and gold were once widely used, but as tastes changed the frames were often either discarded or gessoed over and gilt. No. 147, a simple but fine Mannerist frame with a carved and gilt sight edge, is one of relatively few such frames to survive from the period.

Fine ebony moldings from Spain and Holland exerted a strong influence on Lombard designs at the end of the sixteenth century. The effect of highly polished ebony was exploited to create highlights in the hollows; gold, by contrast, seems rather to emphasize depth. An excellent example of an ebony cassetta, No. 132, is well proportioned, with an overhanging hollow on the top-edge molding that is perhaps related to the tabernacle cornice.

The crisp, intricate forms of the ebony prototypes went on to influence the shape of gilt cassetta like No. 146. The cassetta was enriched in various ways. Flat, pierced ornament on the frieze, for example, well illustrated by Nos. 140 and, in a revival form, 145, was first used in Renaissance Milan. Side extensions, developed in the Venetian Sansovinesque style, were another embellishment that created a more expansive silhouette for the cassetta (see No. 137).

During the first half of the seventeenth century several sixteenth-century styles continued to appear in different guises. As Nos. 136–38 illustrate, combining Palladian and Sansovinesque elements resulted in quite robust frames. Bold pastiglia patterns like those on Nos. 143 and 144, probably one of the most economical forms of ornament available at the time, were used throughout the seventeenth century.

Lombard frames, in pine, fir, or poplar, were constructed both half-lapped and tenoned. If gilt, the facing moldings were poplar; if polished, they were walnut, ebony, or pearwood. The gesso was generally heavy and uneven, with a warm bole. When gilt, the greater part of the surface was burnished, giving the frame a sense of weight and density.



No. 129

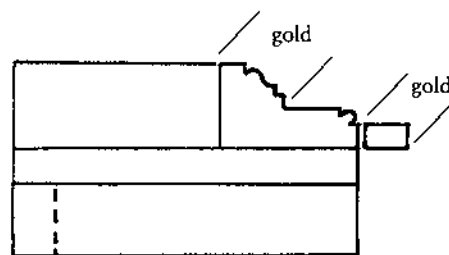
South Lombardy, 1550-80

**129. Tabernacle mirror frame**

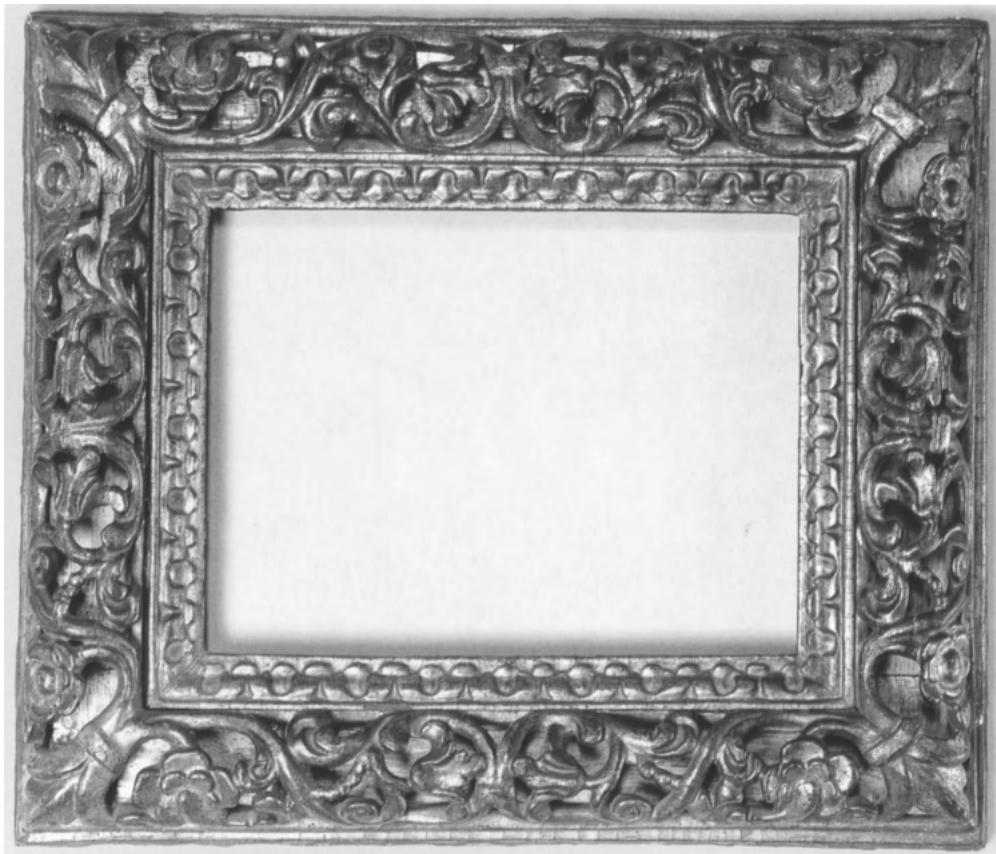
1975.I.2096

50.2 x 35.8, 31 x 18.5 cm; rebate: mirror. Poplar back frame with walnut upper moldings. Carved, gilt, luminolegno; red-brown bole. Sight edge: blank architrave with extended corners around paterae. Entablature: applied cauliculi between consoles supporting blank cornice. Pilasters: capitals, winged caryatids, and cartouches below projecting acanthus-leaf bosses. Antependium: tied cauliculi extending with husk tendrils within frieze. *Adjustments:* Small gilding repairs on front; relacquered; reverse filled and strengthened, concealing joints and earlier repairs; patera on lower left corner of sight molding replaced. *Condition:* Back frame warped; surface fragile; bottom right volute and festoon missing; glass cracked.

EXHIBITED: New York 1990, no. 30, ill. (as Lombardy[?], 1550-80).



The moldings are unusually complex on this fine luminolegno mirror frame, which appears to have retained its original glass. The pierced frieze ornament and blank sight molding that form the main structure are the



No. 130

Lombardy(?), ca. 1600

**130. Cassetta frame**

1975.1.2108

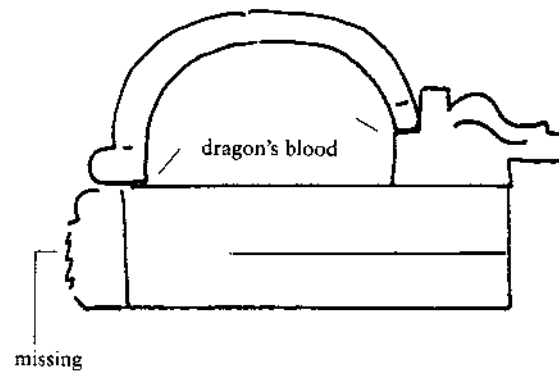
28.7 x 34.2, 15.2 x 21, 16.5 x 22.2 cm. Pine back frame with poplar upper moldings. Half-lapped back frame; pegged. Carved, gilt; brown-orange bole, dragon's blood. Sight edge: hollow-stem acanthus leaf. Top edge: pierced tendril with paterae, husks, and berries. Back edge: evidence of serrated leaf, now lost. *Adjustments*: Dragon's-blood glaze on frieze almost completely removed and gilding slightly cleaned; bronze paint on corners of sight. *Condition*: Serrated back edge broken off; small piece of tendril missing.

essential characteristics of this Mannerist style of frame. The Sansovino elements applied here play a secondary role.

Frames like this had great appeal in Italy in the late nineteenth and early twentieth centuries, when many pastiches were made. The moldings on the modern versions are often heavier and less ordered and the patina darker or grayer than on the sixteenth-century luminogno frames.<sup>1</sup>

**NOTE:**

1. See, for example, New York 1990, no. 82, ill. (an Italian frame probably made in the early twentieth century that is in the Metropolitan Museum [Fig. 46.1]).





PROVENANCE: [Mindak, Rome], May 1948 (list 3, no. 85).

Although it is derived from a Venetian prototype (see Nos. 64–67, with a stricter design of pierced astragal ornament), this small frame may have been made in the Lombardy region. The pierced ornament, which is proportionally rather large, is arched over the frieze in a simplified version of Venetian pierced ceiling astragals, which in turn were probably inspired by the carved putti and twining vines on fourth-century Solomonic columns like those that Constantine the Great (r. 306–37) presented to Saint Peter's in Rome for the shrine of Saint Peter.<sup>1</sup>

The applied pierced top edge has at some time been taken off and the original dragon's-blood glaze underneath almost completely removed. Probably because some of it had already broken off, the serrated leaf on the back edge has been trimmed.

## NOTE:

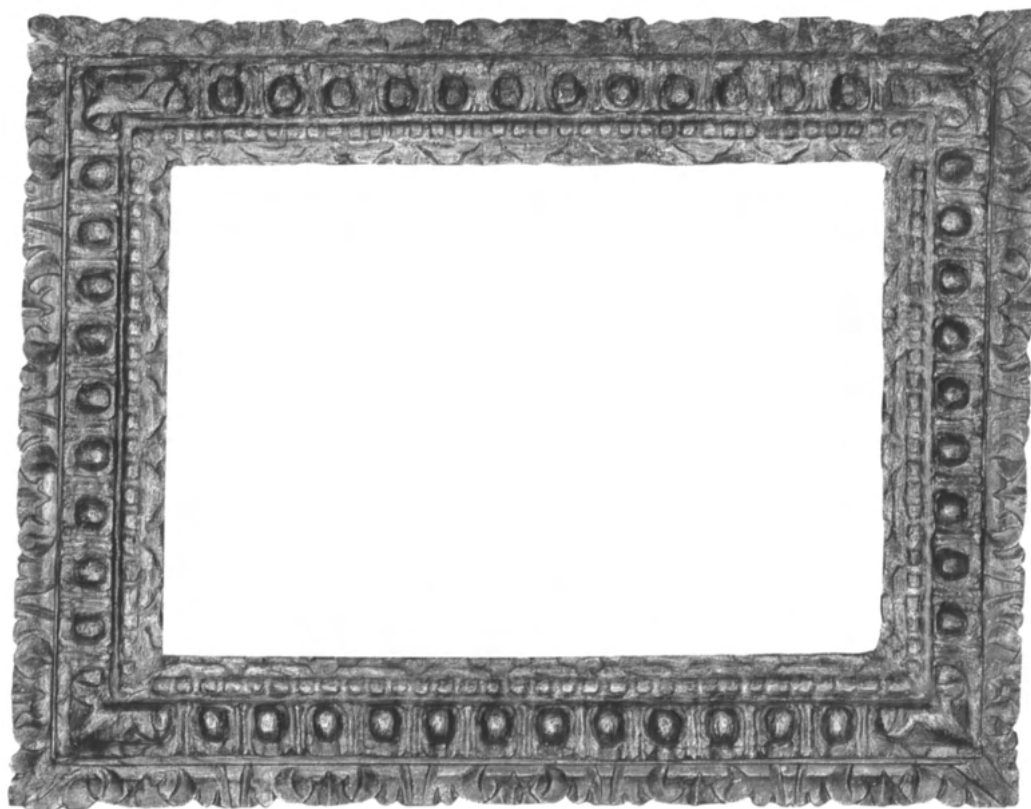
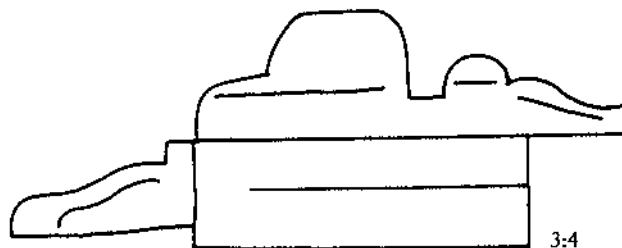
1. See Ward Perkins 1952, pls. 1–7.

Lombardy, late sixteenth century

### 131. Fluted astragal frame

1975.1.2325

56.2 x 72.7, 34.6 x 50.6, 37.4 x 54 cm. Fir. Half-lapped back frame. Carved, gilt; dark brown bole, heavy gesso. Sight edge: broad lotus leaf. Behind sight edge: pearl. Top edge: short flute, with projecting cable and acanthus leaf at corners. Back edge: serrated acanthus leaf and shield. *Adjustments*: Reduced on short sides and enlarged on long sides, with one short side replaced; regessoed and poorly regilt. *Condition*: Worm damage.

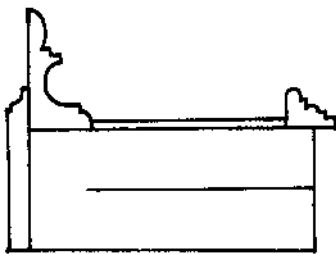


No. 131

A provincial version of a Bolognese pattern, this frame derives from a molding composed of an astragal flanked by ogees to the sight and back edges. Here the top is ornamented with short flutes with prominent cables. A similar frame, made in Lombardy in the late sixteenth century and now on *Portrait of a Man in Armor* of 1530 (London, private collection) by Titian (ca. 1485–1576),<sup>1</sup> exists in embossed leather, although it has cabochons instead of cabled flutes and the sight edge is parcel-gilt.

## NOTE:

1. London 1981–82, no. 153 (frame not illustrated).



Milan, ca. 1590

### 132. Cassetta frame

1975.1.2305

33.3 x 24.5, 24.3 x 15.5, 24.9 x 16.2 cm. Poplar half-lapped back frame with applied polished ebony upper moldings. Reverse thinly washed with black. *Adjustments*: Top edge split and poorly repaired with glue. *Condition*: Sight, back, and top split.

PROVENANCE: [Mindak, Rome], May 1948 (list 1, no. 14).

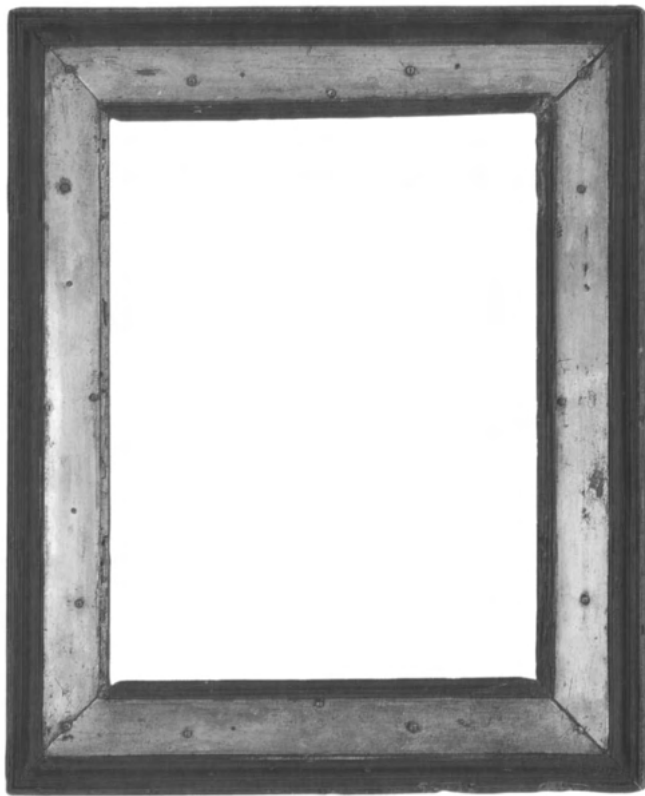
While this vertical-format cassetta is wonderfully balanced and the rebate is understandably narrow for its sight size, the back frame is very thick. It was most likely used for a very small canvas. It is of fine quality and retains its original polish. Nos. 133 and 160 are comparable frames. A similar frame is in the Pinacoteca Ambrosiana, Milan, on *The Interior of Antwerp Cathedral*, which is signed and dated 1586 by Hendrick van Steenwijk (?ca. 1550–1603).<sup>1</sup>

## NOTE:

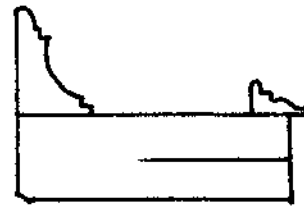
1. Falchetti 1969, p. 134.



No. 132



No. 133



Milan(?), 1590-1610

### 133. Cassetta frame

1975.I.2296

30 x 24.6, 21.6 x 16.8, 22.5 x 17.2 cm. Poplar half-lapped back frame with brown polished pearwood upper moldings. Frieze: brass sheet pinned on. *Adjustments:* Brass strips added over frieze; one corner poorly reglued. *Condition:* One long sight edge missing, others broken; worm damage, especially to back edge.

This fine northern Italian brown frame is derived from a walnut molding that was also made in ebony. The brass nailed on the Lehman frame was probably intended as a background for applied semiprecious ornament (the small holes visible on each side indicate where it was once attached), although none survives. A very similar arrangement of brass strips and ebony is found on a frame at Olaf Lemke in Berlin (Fig. 133.1).



Fig. 133.1 Frame inscribed and dated 1678 on reverse. Lombardy. Olaf Lemke, Berlin

Milan, 1600–1610

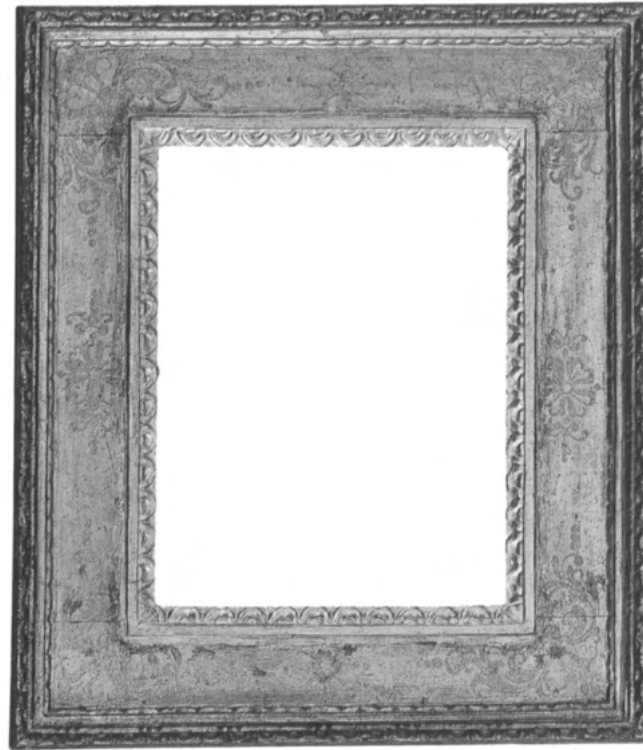
### 134. Cassetta frame

1975.1.2319

42 x 35.6, 26 x 19.4, 27.8 x 21.4 cm. Poplar. Half-lapped back frame; nailed. Carved, gilt; mauve-brown bole. Sight edge: short cabled flutes. Corners: punched palmettes and cauliculi. Centers: punched paterae. Behind frieze: lotus leaf. Below top edge: bead and reel. Top edge: cabled flutes and darts. Back edge: entirely gilt. *Adjustments*: Sight replaced with slightly wider molding; rebate opened. *Condition*: Gesso on top edge chipped.

PROVENANCE: [Mindak, Rome], September 1948 (list 4, no. 14).

A later version of this cassetta, of about 1635, frames *Elisha Resuscitating the Shunammite's Son* by Guercino (1591–1666) in the collection of Cardinal Cesare Monti in the Galleria Arcivescovile, Milan (Fig. 134.1).<sup>1</sup> The Lehman frame has a fine profile and delicate punching. Although the sight has been replaced with a heavier molding, the top edge retains a most elegant form. Earlier examples of this profile were made in ebony (see No. 132) and walnut.



No. 134

NOTE:

1. Milan 1994, no. 87, ill. (without frame). See also No. 146.

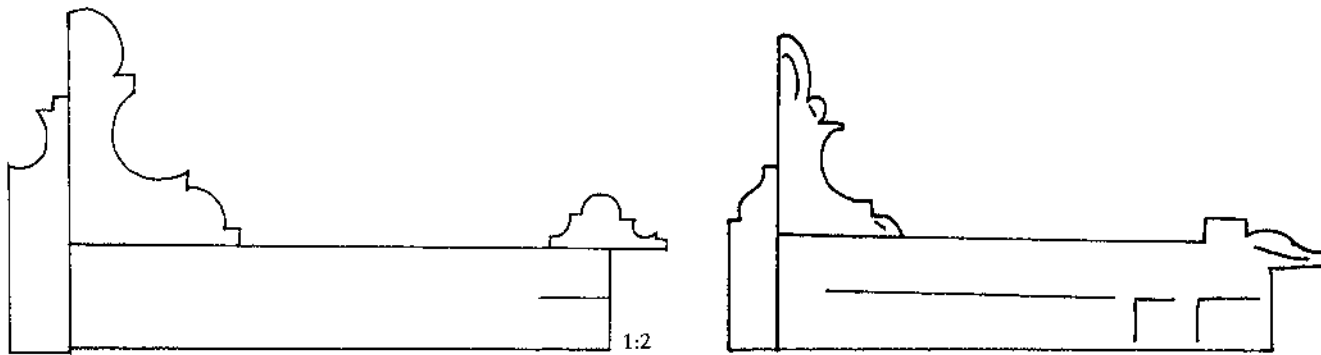


Fig. 134.1 Cassetta frame. Milan, ca. 1635. Cesare Monti Collection, Galleria Arcivescovile, Milan



No. 135

Lombardy, early to mid-seventeenth century

### 135. Cassetta frame

1975.1.2327

27.5 x 22.2, 18.5 x 13, 19.6 x 14.2 cm. Poplar. Half-lapped back frame. Silvered; yellow bole. Frieze: brass sheet pinned on. Top and corners: applied gilt-bronze cauliculi. *Adjustments*: Simple tin center and corner leaves pinned on; blue paint added on sight edge. *Condition*: Very little silver remaining; some worm damage.

PROVENANCE: [Mindak, Rome], May 1948 (list 2, no. 29).

Simple tin leaves have been added to the corners and centers of the frieze of this small frame, and blue paint to the sight edge. The gilt-bronze cauliculi that extend from the top and corners are contemporary and may have been part of the original frame. An ebonized frame with similar corners in the Kunstgewerbemuseum, Berlin (Fig. 135.1), is datable to the early seventeenth century.<sup>1</sup>

182

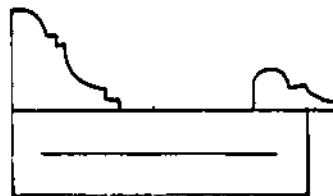


Fig. 135.1 Ebony, gilt bronze, and onyx frame. Germany, ca. 1600. Kunstgewerbemuseum, Staatliche Museen zu Berlin – Preussischer Kulturbesitz, K4452

That silver was used on the Lehman frame rather than more expensive gold marks it as probably provincial. Silver was sometimes used by choice, but usually on less refined moldings.

NOTE:

1. Lessing 1888, pl. 11.





No. 136

Lombardy(?), early to mid-seventeenth century

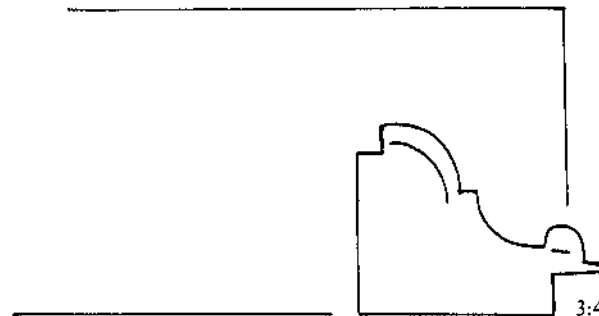
### 136. Sansovino frame

1975.1.2232

65 x 71, 38.2 x 53, 40.6 x 55.5 cm. Poplar. Mitered. Carved, gilt; orange-red bole. Sight edge: bead and reel. Top edge: rusticated knull and dart. Corners: architectural extended. Top center: broken pediment with inward-facing scrolls and putti. Back edge: red bole on left and right sides. *Adjustments*: Gilding washed over. *Condition*: Splits in moldings; gesso flaking, especially along the lower side.

PROVENANCE: [Mindak, Rome].

Although this frame now contains a mirror, it was probably not made for this purpose. The style was most likely derived from a ceiling designed by Jacopo Sansovino (1486–1570). A fine example, dating to about 1545–60, is in the Sala del Capitolo in the Scuola Grande di San Rocco in Venice.<sup>1</sup> Frames in this style often have a simple sight molding, but here there is a substantial inner frame with rustications, reminiscent of some



Lombard patterns. The powerful way the volutes clasp the centers gives the impression that the frame is being tipped forward to the plane of a ceiling. The effect is offset by the broken pediment with putti at the top.

NOTE:

1. Huse and Wolters 1990, pl. 95.

Lombardy, 1620–30

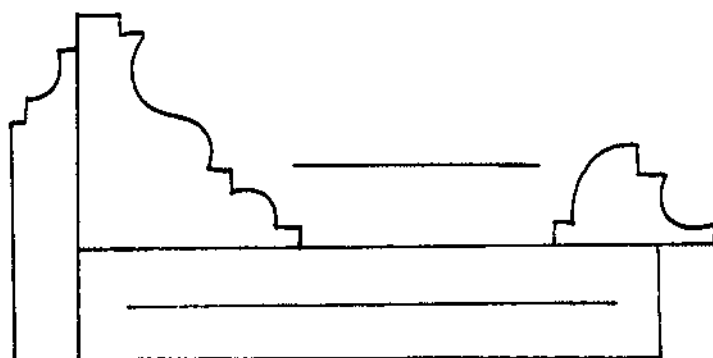
## 137. Cassetta frame

1975.I.2162

116.3 x 83.7, 59.7 x 47, 61.3 x 48.3 cm. Pine. Half-lapped back frame. Carved, gilt; red-brown bole, black sgraffitto; polychrome. Corners: Mannerist with carved cauliculi. Frieze: black sgraffitto cauliculi. Center top, sides, and base: polychrome winged putti heads, those on the sides swagged with veils. Back edge: extended, Sansovinesque, rusticated cauliculi. *Adjustments*: Raised work and decoration on cartouche removed; rebate opened on three sides; possibly cleaned, reglazed, and recolored; bronze color added on bottom left corner. *Condition*: Lower sight split; some worm damage.

EXHIBITED: New York 1990, no. 47, color ill. (as Veneto or Lombardy[?], early seventeenth century).

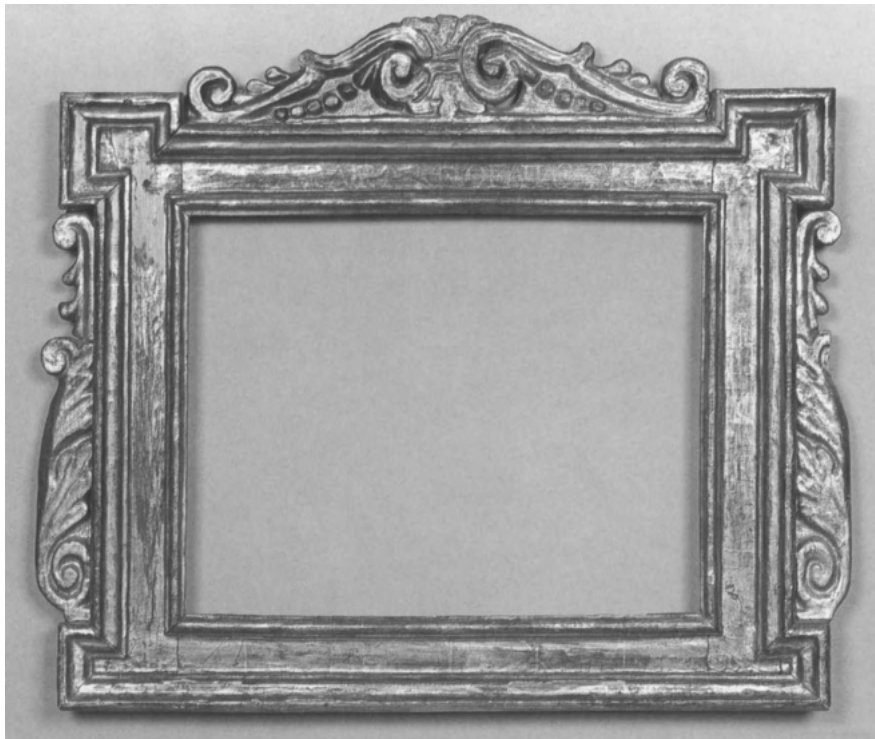
Though the veiled putti remind one of Saint Veronica, implying a religious purpose, this frame may have been made for a mirror. The Sansovinesque cauliculi applied to an architectural form as a serrated decoration are particularly suited to a mirror. And the corner ornament on the frieze flows easily into the sgraffitto decoration, giving a certain emphasis to the corners that is more suited to a frame for a mirror than for a painting, where the focus should be on the space within the frame and not on the frame itself. Molding with no carving on the sight and top edges is characteristic of Lombard frames.





No. 137





No. 138

Lombardy, mid-seventeenth century

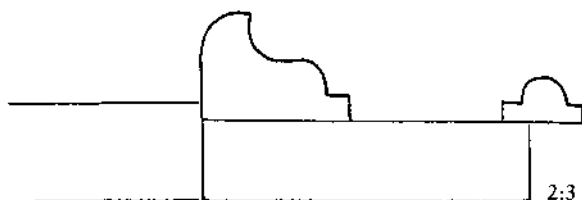
### 138. Cassetta frame

1975.1.2174

56.1 x 66.8, 32.2 x 41.7, 33.7 x 43.5 cm. Poplar. Half-lapped back frame. Carved, gilt; dark red-brown bole. Corners: Mannerist extended. Sides and base: cauliculi with punched background. Frieze: "16 / LISOMARARI ANO FATOP CARITA / 52" written across present top. *Adjustments*: Extended top and one scroll missing; gilding washed; frame inverted and inscription added; bronze color repairs to base. *Condition*: Gilding worn; marks of missing top extension visible.

PROVENANCE: [Mindak, Rome], September 1948 (list 4, no. 12).

Because the extended top ornament was designed for the base and because the lettering is not seventeenth century in style, the inscription in the frieze of this frame cannot be original. The year 1652 may refer to a painting for which the frame was subsequently used.



186

The rather provincial modeling of the leaves may well date this frame to the middle of the seventeenth century, and the simplicity of the profile bears this out.

Lombardy(?), ca. 1640

### 139. Tabernacle frame

1975.1.2221

78.2 x 59.4, 49.5 x 38.3, 50.7 x 39.3 cm. Poplar. Half-lapped back frame; nailed. Carved, gilt; dull mauve-brown bole. Entablature: blank with broken arched pediment terminating in rusticated scrolls close to center socle. Sides and antependium: extended volutes and rustications. *Adjustments*: Rebate opened a little; gilding washed; repairs to yellow ocher on top back edge, lower corners, and miters. *Condition*: Slot in socle in pediment indicates missing coat of arms.

PROVENANCE: Funghini; [Stefano Bardini, Florence]; [Galleria Bellini, Florence and Padua], 1938. Acquired by Robert Lehman in October 1955.

EXHIBITED: New York 1990, no. 32, ill.

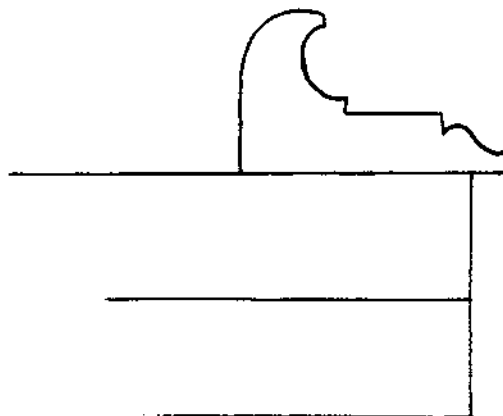


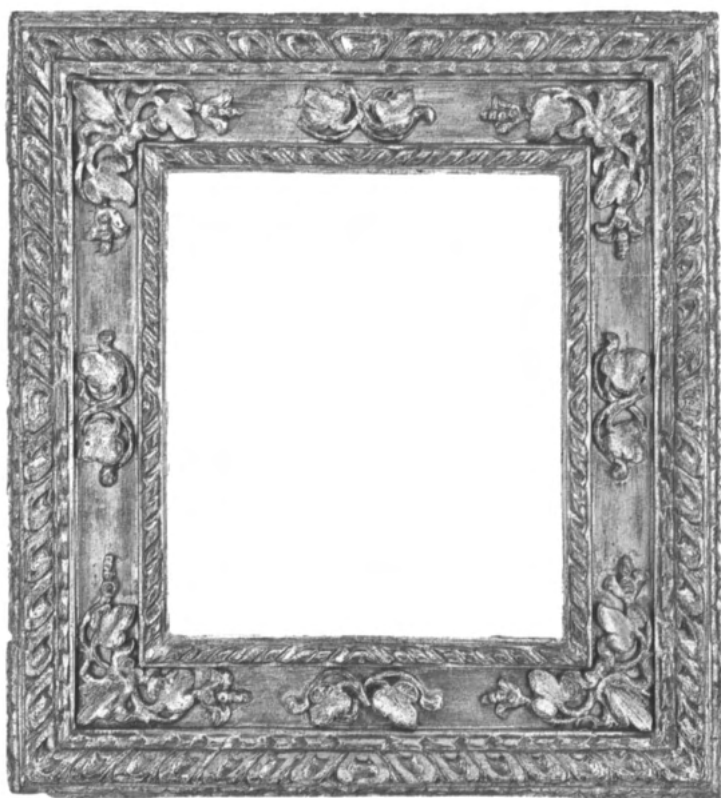
No. 139

The molding and gilding of this frame relate it to frames in the collection of Cardinal Carlo Francesco Pio di Savoia (1622–1689) in the Pinacoteca Capitolina, Rome, for example the frame on *Sibilla Cumana* (ca. 1622) by Domenichino (1581–1641).<sup>1</sup> The extensions recall a Sansovinesque derivation also found in the Marches (see Nos. 113–14).

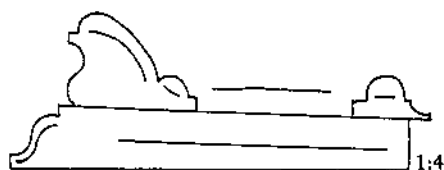
## NOTE:

1. Bruno 1978, no. 129 (inv. 134).





No. 140



Lombardy, late sixteenth to early seventeenth century

#### 140. Cassetta frame

1975.I.2338

53 x 48.7, 30.5 x 26.2, 32 x 27.7 cm. Poplar. Tenoned back frame. Carved, gilt; red-brown bole. Sight edge: twisted rope. Centers and corners: pierced vine and husk. Below top edge: husk. Top edge: raking flute. Back edge: lotus leaf. *Adjustments:* Gilding washed and glazed. *Condition:* Some worm damage.

PROVENANCE: [Mindak, Rome], May 1948 (list 2, no. 39).

The pierced decoration on this fine frame is related to Venetian and Veronese examples. The large, blank vine leaves are simpler and broader than the more usual acanthus. This same arrangement of ornament appears as punched decoration, rather than pierced, on the friezes of frames made later in the seventeenth century. A similar gilt cassetta at Arnold Wiggins and Sons, London (Fig. 140.1), that was probably made in Bologna in the early seventeenth century is also decorated with applied ornament at the centers and corners.

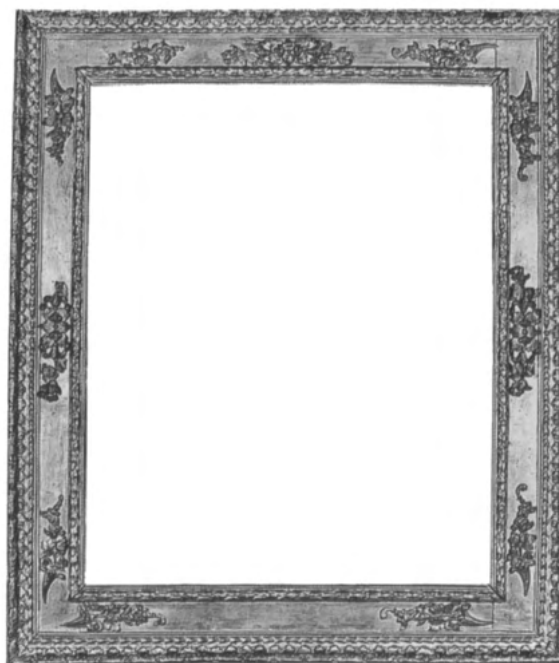
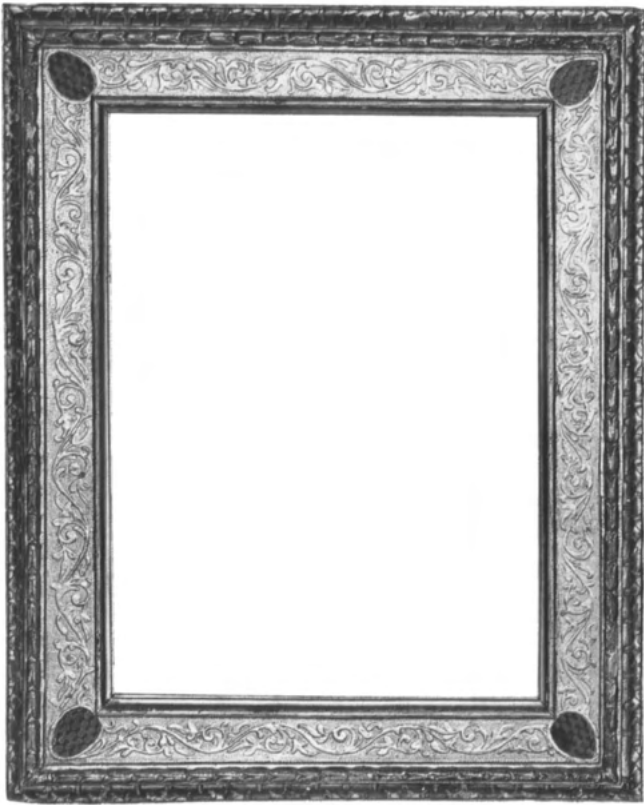
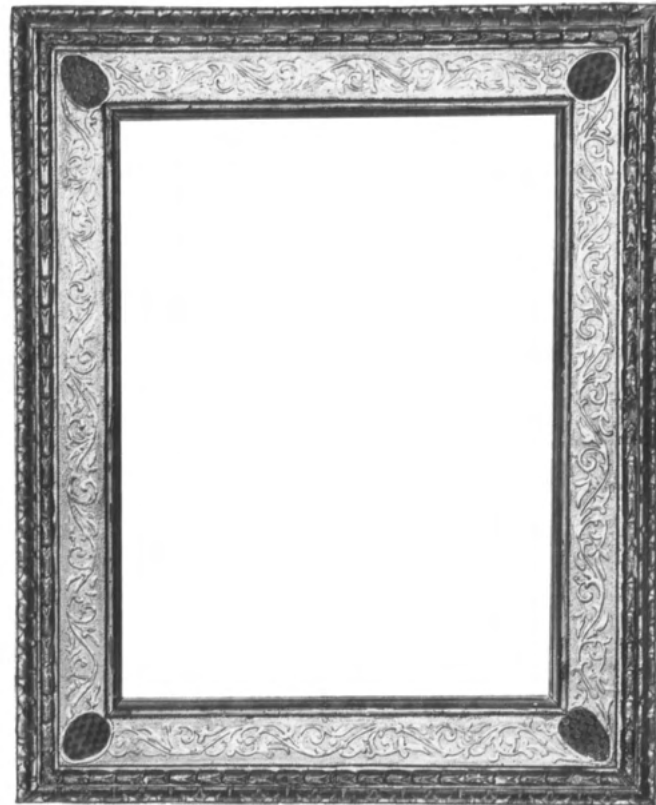


Fig. 140.1 Cassetta frame (sight 90.2 x 73 cm). Bologna, early seventeenth century. Arnold Wiggins and Sons, London, 05225



No. 141



No. 142

Lombardy, early seventeenth century  
(frieze probably early twentieth century)

**141–42. Pair of cassetta frames**

1975.1.95b, 1975.1.96b

No. 141: 68.4 x 54.7, 49.5 x 36, 51.5 x 38.3 cm; No. 142: 68.2 x 54.7, 48.6 x 36, 50.5 x 38 cm. Poplar. Half-lapped back frame. Carved, gilt; orange-brown bole. Sight edge: blank. Frieze: pastiglia cauliculi with corner shield. Top edge: laurel husks. Back edge: acanthus leaf with hollow stem and shield. *Adjustments:* Sight lowered and size reduced when frieze replaced. *Condition:* Fair.

The sight, top, and back edges of this pair of frames appear to be from the seventeenth century, but the friezes have been replaced and the sight sizes reduced,

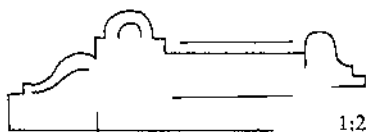
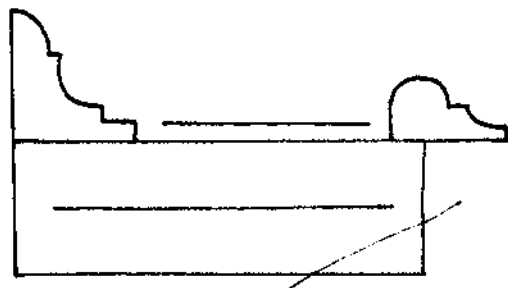


Fig. 141.1 Frame (sight ca. 300 x 500 cm). Siena, late nineteenth century. On *The Coronation of the Virgin*, attributed to Agnolo Gaddi (ca. 1380–90). National Gallery, London, NG568

probably in Italy in the early part of the twentieth century. The worn, though fine, seventeenth-century back edge and the blank sight edge and fussy, overclean frieze with poorly painted, brightly colored shields make for an awkward combination.

Cauliculi like those on the frieze here appear on the late nineteenth-century frame around the *Coronation of the Virgin* attributed to Agnolo Gaddi in the National Gallery, London (Fig. 141.1).



Lombardy, early seventeenth century

### 143. Cassetta frame

1975.1.1631

79.5 x 65.5, 65.9 x 48.1, 68.2 x 54 cm. Cimolo. Half-lapped back frame. Gilt; deep brown bole. Sight edge: blank. Frieze: pastiglia Vitruvian scroll decoration centered at top and base, with punched background. Top edge: blank. *Adjustments*: Back edge reworked; some regilding. *Condition*: Very warped; gesso crumbling and very chipped; splits in narrow moldings.

The thin top edge and heavy pastiglia on this frame suggest a date in the early seventeenth rather than the late sixteenth century. The scrolls, somewhat heavy for the size of the frame and probably indicative of a provincial origin, relate to architectural stucco.

Judging from the darker patina on the short sides, the frame was probably made to hang vertically.



No. 143



No. 144

Lombardy, early seventeenth century

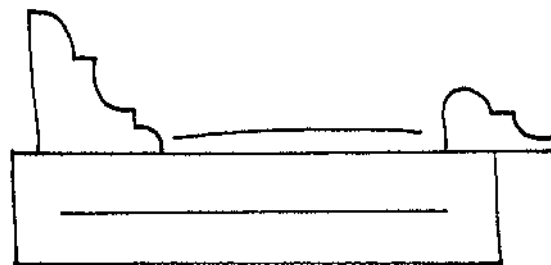
#### 144. Cassetta frame

1975.I.2122

61.1 x 51, 47 x 37.1, 48.8 x 39.2 cm. Poplar. Half-lapped back frame; nailed. Gilt; deep red bole. Sight edge: black on extreme edges. Frieze: continuous pastiglia tendrils with husks and scrolled ends. Background: punched in rows. *Adjustments:* Small gilding repairs on lower sight and top edges. *Condition:* Worm damage, especially in lower corners.

EXHIBITED: New York 1990, no. 78, ill. (as Veneto, early seventeenth century).

These thin pastiglia tendrils have a wavelike rhythm, but the husks that fill the gaps between them and the abutting moldings seem heavy and inert. An early seventeenth-century frame in the Metropolitan Museum (see Fig. 102.1) has ornament similar to this,<sup>1</sup> although its extended corners imply a Mannerist influence. The



Lehman frame, which has a vertical format, has a fine patina.

NOTE:

1. New York 1990, no. 79, ill. (as Veneto, early seventeenth century).

Lombardy, style early seventeenth-century,  
made ca. 1870

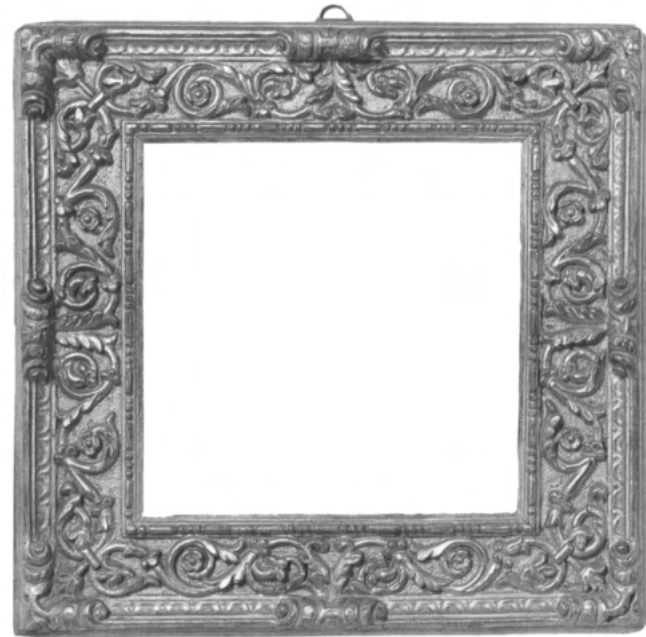
### 145. Cassetta frame

1975.I.2105

45 x 47, 27 x 28, 28 x 29 cm. Poplar tenoned back frame with pine upper moldings. Carved, gilt; brownish orange bole. Punching. Sight edge: bead and reel. Frieze: cauliculi tendrils from centers to corners in relief. Below top edge: fluted knull and dart. Top edge: center and corner volutes. *Adjustments:* Regessoed and regilt; gilding cleaned slightly; yellow ochre color added on reverse. *Condition:* Punched gesso flaking in places.

*PROVENANCE:* Pisa collection; [Stefano Bardini, Florence]; [Galleria Bellini, Florence], 1937. Acquired by Robert Lehman in October 1955.

The symmetry of the ogees and rebates of the profile and the key-shaped recess in the reverse of this frame suggest that it was once part of a piece of furniture. The pattern, though, is a simplified version of a very large-scale molding made in Lombardy in the early seventeenth century, a fine example of which is the original frame on *The Baptism of Saint Augustine* in San Marco, Milan (Fig. 145.1), that was painted in 1618 by Giovanni-Battista Crespi, called Il Cerano (1575–1633). The construction, proportions, and apparent age of the materials suggest a later date for the Lehman frame, possibly the late nineteenth century.



No. 145

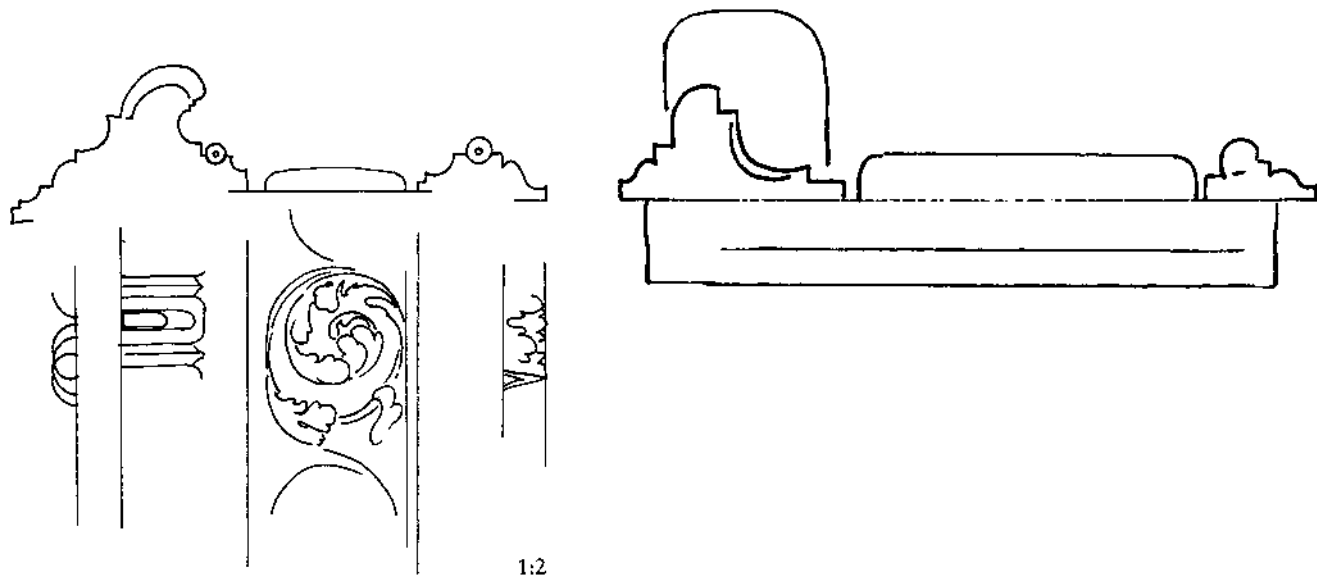


Fig. 145.1 Giovanni-Battista Crespi, *The Baptism of Saint Augustine* (1618), with original frame. San Marco, Milan

Milan, ca. 1640

**146. Cassetta frame**

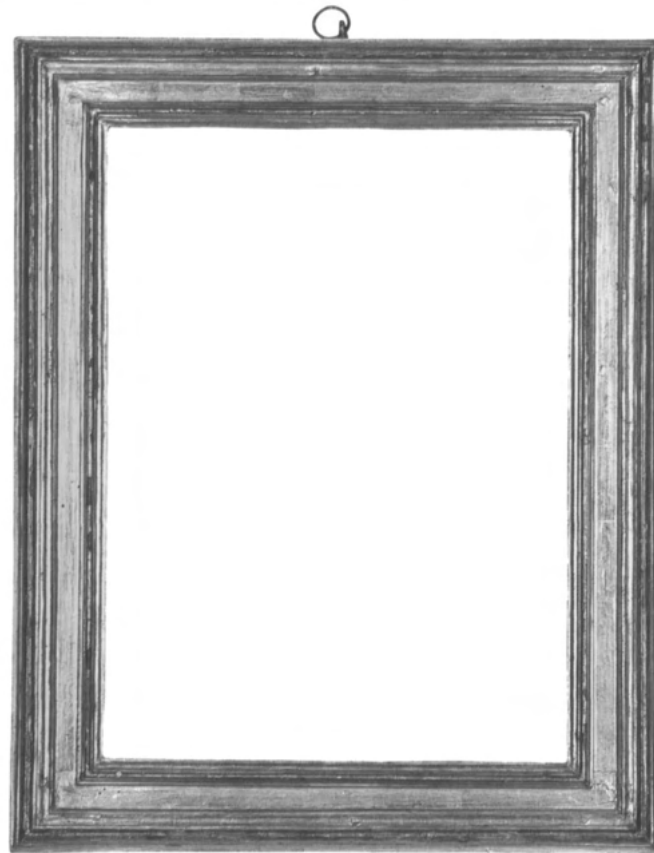
1975.1.2339

59.5 x 47.2, 45.7 x 33.5, 47.4 x 36 cm. Poplar. Half-lapped back frame; nailed. Gilt; pale orange-brown bole. Original hanger. Back edge: gilt except for upper side, where yellow bole only. Written on reverse in blue chalk: 78. *Adjustments:* Uneven consolidation of back edge. *Condition:* Large areas of gesso flaking, particularly apparent on top edge and left-hand back edge, now touched out.

Wider and more refined examples of this simple gallery frame were made between 1635 and 1650 for works by early seventeenth-century Lombard artists in the collection of Cardinal Cesare Monti (1593–1650) that are still hanging in the Palazzo Arcivescovile in Milan (see Fig. 146.1).<sup>1</sup> The style was also made in black or black and gold.

**NOTE:**

1. See Milan 1994.



No. 146

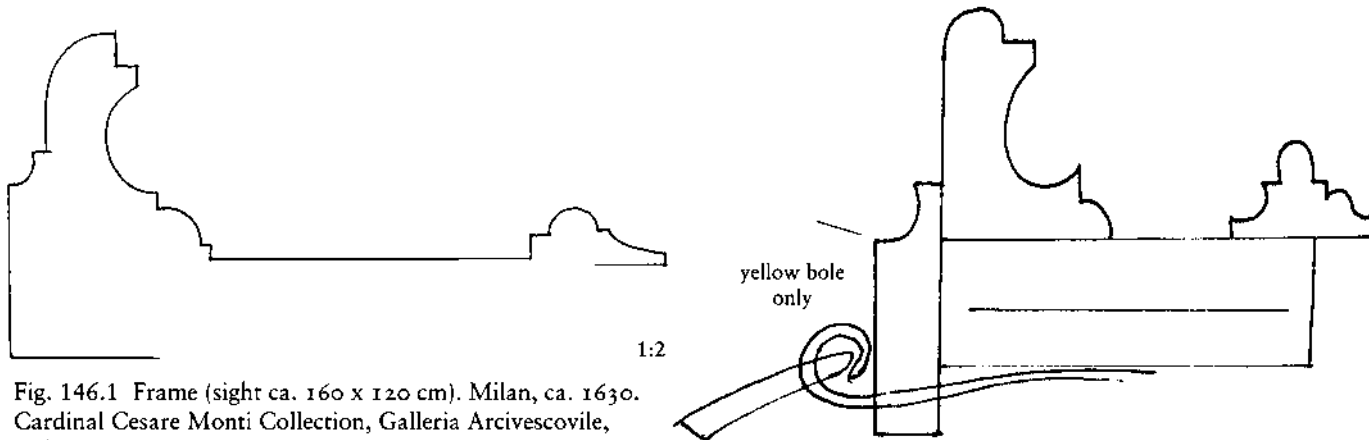


Fig. 146.1 Frame (sight ca. 160 x 120 cm). Milan, ca. 1630. Cardinal Cesare Monti Collection, Galleria Arcivescovile, Milan, 145



South Lombardy, early to mid-seventeenth century

**147. Hollow frame**

1975.I.2144

33.3 x 17.7, 16.8 x 11, 17.9 x 12.4 cm. Cimolo back frame and sight edge with polished pearwood upper moldings. Half-lapped back frame. Carved, gilt; pale orange bole. Sight edge: centered raking knull, with punched edge. *Adjustments:* Oil gilt on polished pearwood removed, leaving patchy finish. *Condition:* Woodworm damage, especially in top edge.

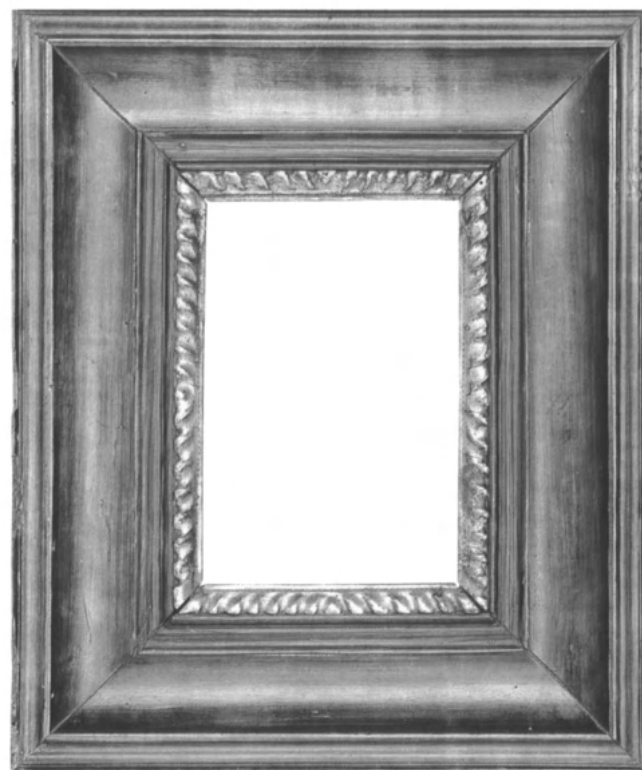
PROVENANCE: [Mindak, Rome], May 1948 (list 1, no. 9).

Brown polished moldings like this with carved and gilt sight edges are characteristic of South Lombardy in the first half of the seventeenth century. A similar frame is at Arnold Wiggins and Sons, London (Fig. 147.1). As is the case on the Lehman frame, the same molding was often used twice, once reversed, on either side of a hollow. The gilt sight edge infers considerable depth.

Examples of furniture in this style can be seen in the Palazzo Miniscalchi-Erizzo in Verona.<sup>1</sup>

NOTE:

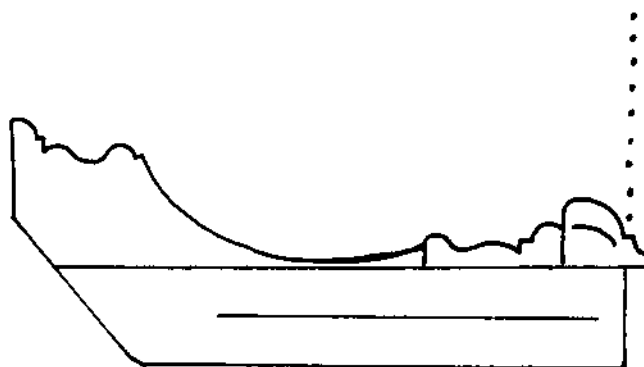
1. For example the walnut cupboard with raking knull moldings in the room to the left at the top of the stairs.



No. 147



Fig. 147.1 Walnut cassetta frame (sight 96.8 x 73.3 cm). South Lombardy, early seventeenth century. Arnold Wiggins and Sons, London, 07242. Photograph: P. J. Gates, London





No. 148

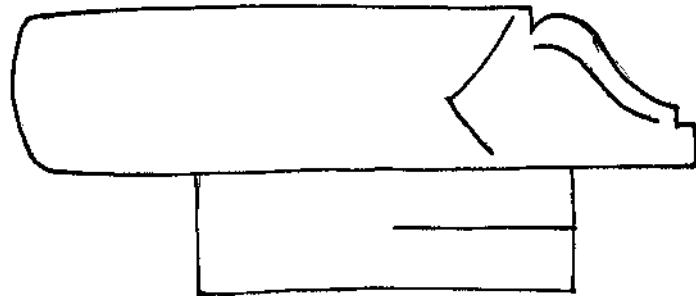
Style Lombardy, seventeenth century,  
made United States, 1950-70

### 148. Corpus frame

1975.1.2095

61 x 67.2, 38 x 49.5, 41.2 x 52.8 cm. Pine back frame with poplar upper moldings. Half-lapped back frame. Carved, gilt; deep red bole, flesh-tone paint. Sight edge: acanthus leaves. Top: Risen Christ, attendant angels, and radiating cauliculi. Sides: praying angels, cauliculi, and abaci. Base: putto head at center with radiating cauliculi. *Adjustments:* Poorly regessoed and regilt. *Condition:* Very chipped and abraded.

An inventive pastiche in a seventeenth-century style, this frame was made in the United States about 1950-70. The arched top suggests it was made for a corpus, for which the religious subjects would be appropriate. This



format was not unusual for small domestic crucifixions in Catholic regions of Europe in the seventeenth century. For a Louis XIV example, see No. 285.



No. 158, detail

## *Piedmont and Liguria*

Frame making in Piedmont remained provincial until the late seventeenth century, when it came under French influence, and it saw a gradual increase in intensity and invention during the next hundred years. In the mid- to late eighteenth century, inspiration also came from Rome, although Piedmontese examples reached a level of refinement beyond that of Roman frames of the time.

The appearance of gilt-bronze ornament, exquisitely applied to French furniture, may have been the catalyst for much of this refinement. The Piedmontese sculptor Francesco Ladatte (1706–1787), who trained in Paris and worked principally in Turin, was perhaps best known for the gilt-bronze mounts he made for Pietro Piffetti (ca. 1700–1777), the court cabinetmaker. The strength of the influence of French ornament was also evident in nearby Genoa, in the decoration of the Palazzo Carrega Cataldi (now the Genoa Chamber of Commerce) about 1740 by the painter Lorenzo de' Ferrari (1680–1744). The Metropolitan Museum has a superb pair of mirror doors Ferrari designed for the palazzo, part of a set of four double doors made for the Galleria Dorata.<sup>1</sup>

In the early seventeenth century Upper Italian cassoni with heavy knullings probably had an effect on the

development of Piedmontese frames (see Nos. 149 and 150). At that time reverse profiles were in fairly widespread use throughout Europe, many apparently related to the Auricular gallery frames that were made for the Galleria Palatina in Florence. No. 151 is a provincial rendering of Florentine corner ornament applied in pastiglia, combining the cassetta and the reverse ogee.

The Salvator Rosa pattern also reached this far north. It can be seen with a French character (especially to the sight edge) in No. 155. In certain Piedmontese and Ligurian frames, Nos. 156 and 158 among them, the French styles have become rounded, with the deep carving lacking in control.

Piedmontese frames were almost always made of poplar. They were always half lapped or mitered until the end of the seventeenth century, when the French construction method using feather keys was also adopted (see Nos. 155, 156, and 158).

### NOTE:

1. P[arker] 1992, pp. 36–37, color ill. (1991.307a,b). The architect Stanford White purchased the doors and brought them to New York in the late 1890s.

Piedmont, mid-seventeenth century

149. Reverse frame

1975.I.2094

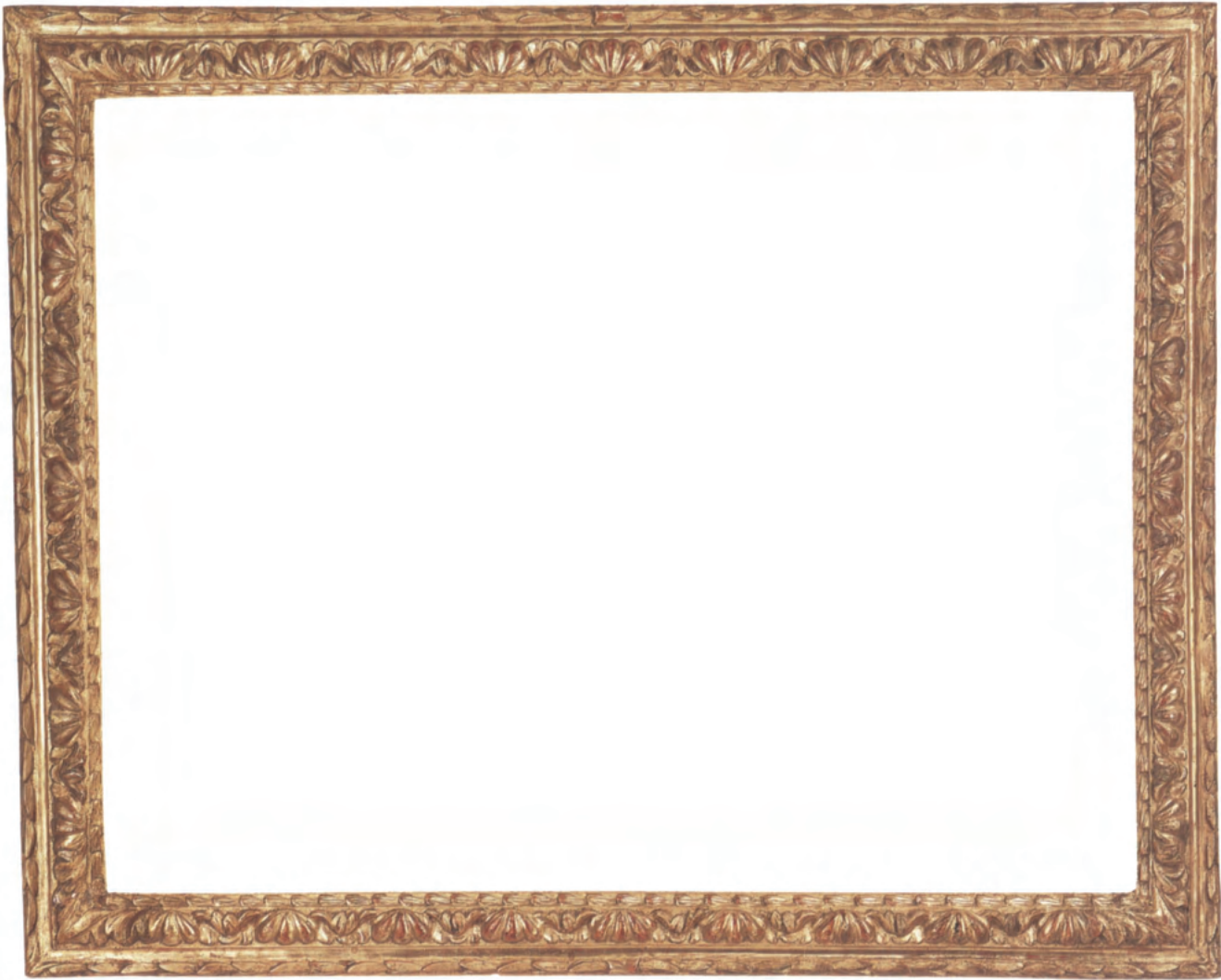
74.5 x 92.5, 60.6 x 79, 64.7 x 81.6 cm. Poplar. Feather keys. Carved, gilt; orange-brown bole. Sight edge: simple husk. Top edge: reverse knull and husk. Back edge: laurel wreath. Reverse: shadow of hanger on long side. *Adjustments*: Rebate opened on lower side; gilding washed; bronze color added. *Condition*: Fair.

PROVENANCE: [Mindak, Rome], May 1948 (list 2, no. 36).

A great deal of *reparure* embellishes this horizontal frame in a style which suggests a Louis XIII influence (see No. 271). The tightly undercut reverse hollow is a detail also seen in interior moldings in the Sala degli Battaglie in the Palazzo Reale in Turin (see Fig. 149.1).



No. 149, detail



No. 149

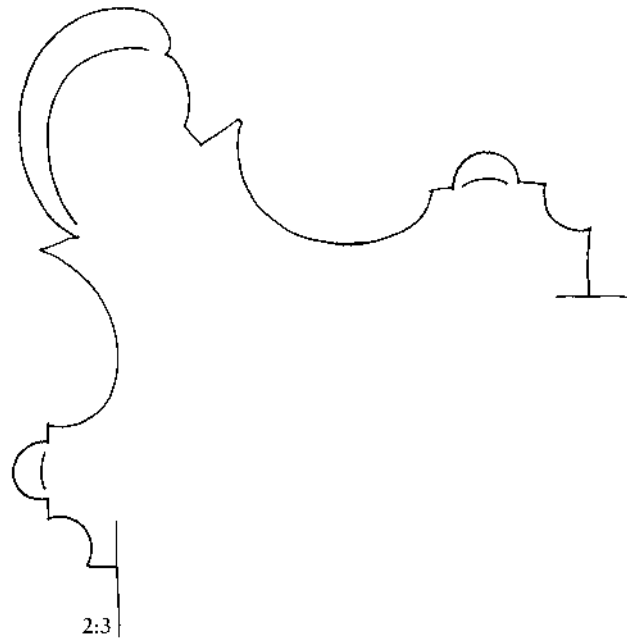
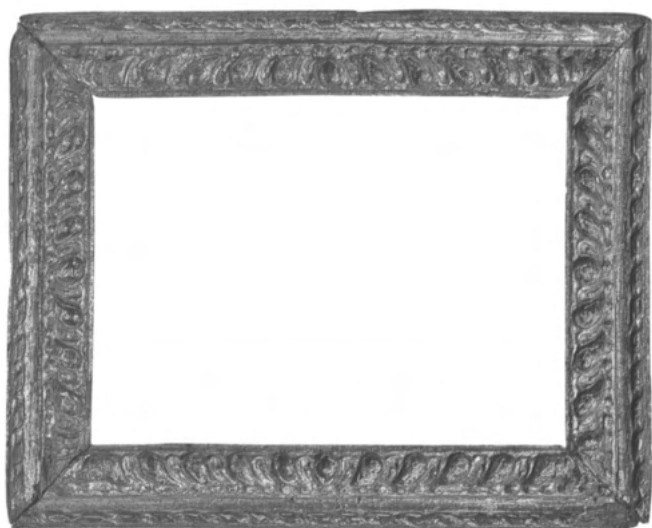


Fig. 149.1 Window alcove molding with tightly undercut reverse hollow. Piedmont, mid-seventeenth century. Sala degli Battaglie, Palazzo Reale, Turin



No. 150

Piedmont, 1650–70

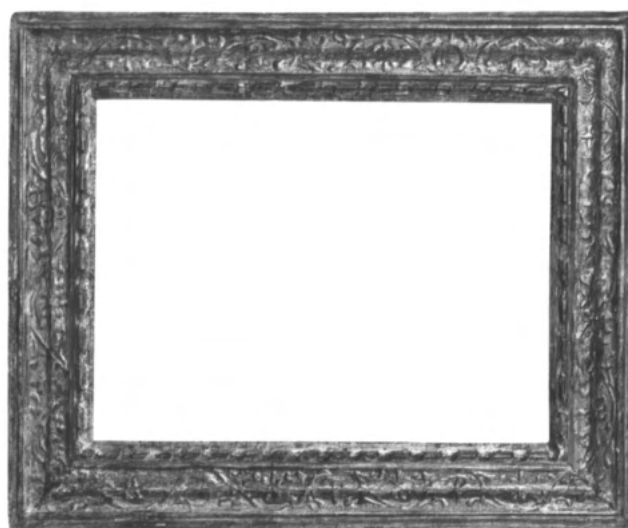
**150. Reverse frame**

1975.I.2088

34.3 x 42.6, 22.6 x 30.7, 25 x 32.8 cm. Poplar. Mitered. Carved, gilt; dark red-brown bole. Top edge: strong raking knull and cabled flute, with outward-facing acanthus leaves at corners. Below top edge: pearl. Back edge: twisted ribbon. Reverse: shadow of hanger on long side; blue paper with white stars glued across miters. *Adjustments*: Rebate opened on upper long side and other rebates opened; gold washed. *Condition*: Corners broken; gesso very chipped.

Similar frames hang in the apartments of Maria Cristina in the Palazzo Reale, Turin.

The shadow of a hanger on the back indicates that this frame probably had a horizontal format. Blue paper with white stars has been stuck across the back of the miters on both it and No. 223, suggesting that they were restored by the same workshop.



No. 151

Northern Italy, mid- to late seventeenth century

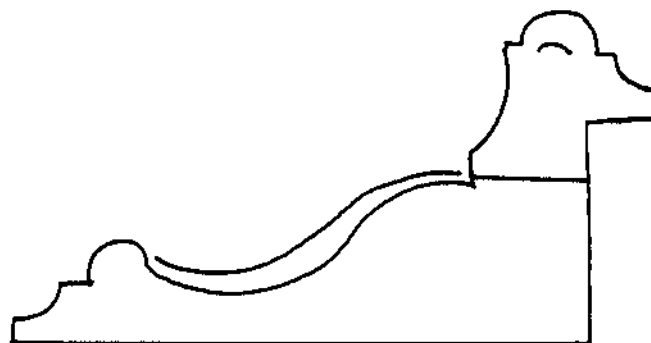
**151. Reverse frame**

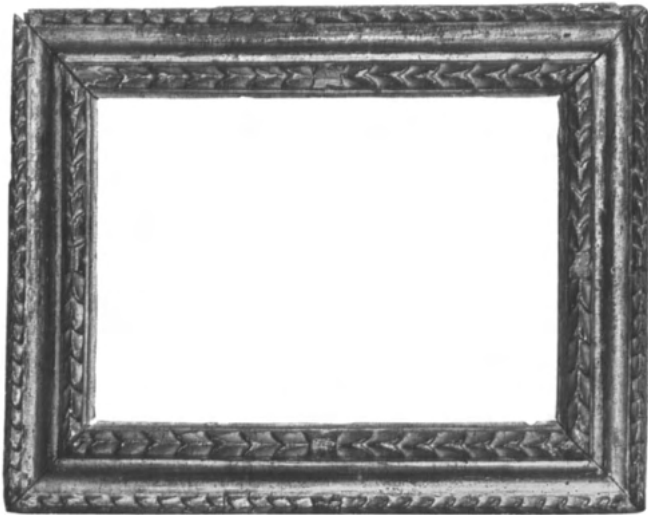
1975.I.2153

50 x 62.2, 32.2 x 44.2, 34.5 x 46.8 cm. Poplar. Mitered. Carved, gilt; dark red-brown bole; pastiglia. Top edge: twisted ribbon and stick. Ogee: pastiglia anthemion with tendrils and punched ground. Back edge: blank. *Adjustments*: Sight size reduced and keys added as inset straps across miters; mat gilding repaired; bronze color added all over, except for sight edge. *Condition*: Back frame twisted; surface very dry.

PROVENANCE: [Mindak, Rome], May 1948 (list 3, no. 91).

The top edge of this frame has been extended high above the ogee, increasing its depth. The pastiglia has been used to suggest shallow carving.





No. 152

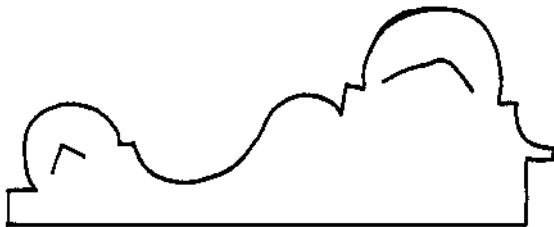
Piedmont, late seventeenth century

**152. Reverse frame**

1975.I.2132

39.3 x 51.1, 24.8 x 36.4, 25.7 x 37.2 cm. Poplar. Mitered. Carved, gilt; dark brown-mauve bole. Top edge: summary laurel wreath from center clasps. Back edge: similar to but smaller than top edge. *Adjustments:* Miters repaired with green tin, tacked on. *Condition:* Miters loose; much worm damage; gesso flaking, especially on top edge; gold washed.

Even though it has been washed, this frame still has a good patina. The arrangement of the profile projects the two astragals in divergent directions, which has the effect of lifting the ogee. The very narrow rebate suggests that the frame was made for a painting on copper.



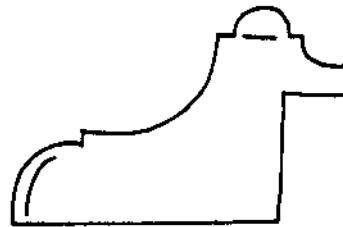
Northern Italy, late seventeenth century

**153. Reverse frame**

1975.I.2224

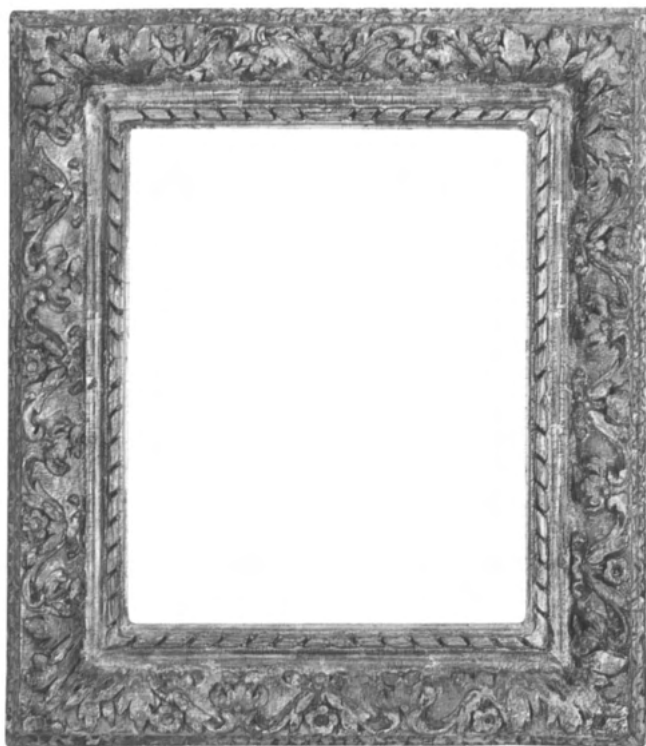
52.7 x 42.5, 43.7 x 33.6, 45.8 x 35.7 cm. Pine. Mitered. Carved, gilt; orange-brown bole. Top edge: six pearls alternating with short reel. Back edge: serrated cabochon. *Adjustments:* Sight size reduced at opposite corners; some bronze color added. *Condition:* Gesso chipped, especially on top edge.

This simple frame may be the sight edge of a larger molding that held a relief. The ornament has a pleasing rhythm, and the patina has a fine dark tone. The richly developed back edge is concealed from the front.



No. 153





No. 154

Turin, 1690–1700

**154. Ovolo frame**

1975.1.2239

52.8 x 46.2, 35.5 x 28.7, 37 x 31.6 cm. Poplar. Miter-lapped back frame. Carved, gilt; orange-brown bole. Sight edge: twisted ribbon. Top edge: alternating paterae and husks on background of incised parallel lines. Back edge: acanthus leaf and shield. *Adjustments:* Rebate opened on long sides; corners strengthened; regilt; yellow added in rebate; bronze color and varnish added. *Condition:* Surface now dark green in tone, with extensive cracking.

An early Louis XIV pattern of about 1660 (of which No. 284 is an example) served as the prototype for this frame. In this rendition the top edge is more deeply



carved and stretched, however, with single lines for background decoration instead of cross-hatching. Such exaggeration of the carving often occurred when northern Italian craftsmen copied Louis XIV patterns. The frames made in Vienna about 1730–35 for the collection of Prince Eugene and now in the Galleria Sabauda, Turin, also bear this out.<sup>1</sup>

## NOTE:

1. See Newbery and Cannon-Brookes 1988.

Turin, late seventeenth century

**155. Salvator Rosa frame**

1975.1.1891

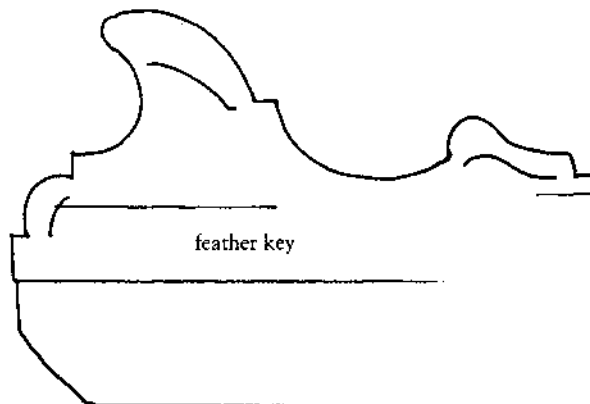
94.7 x 125.2, 81.2 x 113, 84.2 x 115.5 cm. Poplar. Feather keys. Carved; lacquered silver. Sight edge: acanthus leaf and shield with flutes. Top edge: egg and dart. Back edge: cabochon. *Adjustments:* Sight size reduced, back edge planed, and additional back frame fitted. *Condition:* Surface much degraded.

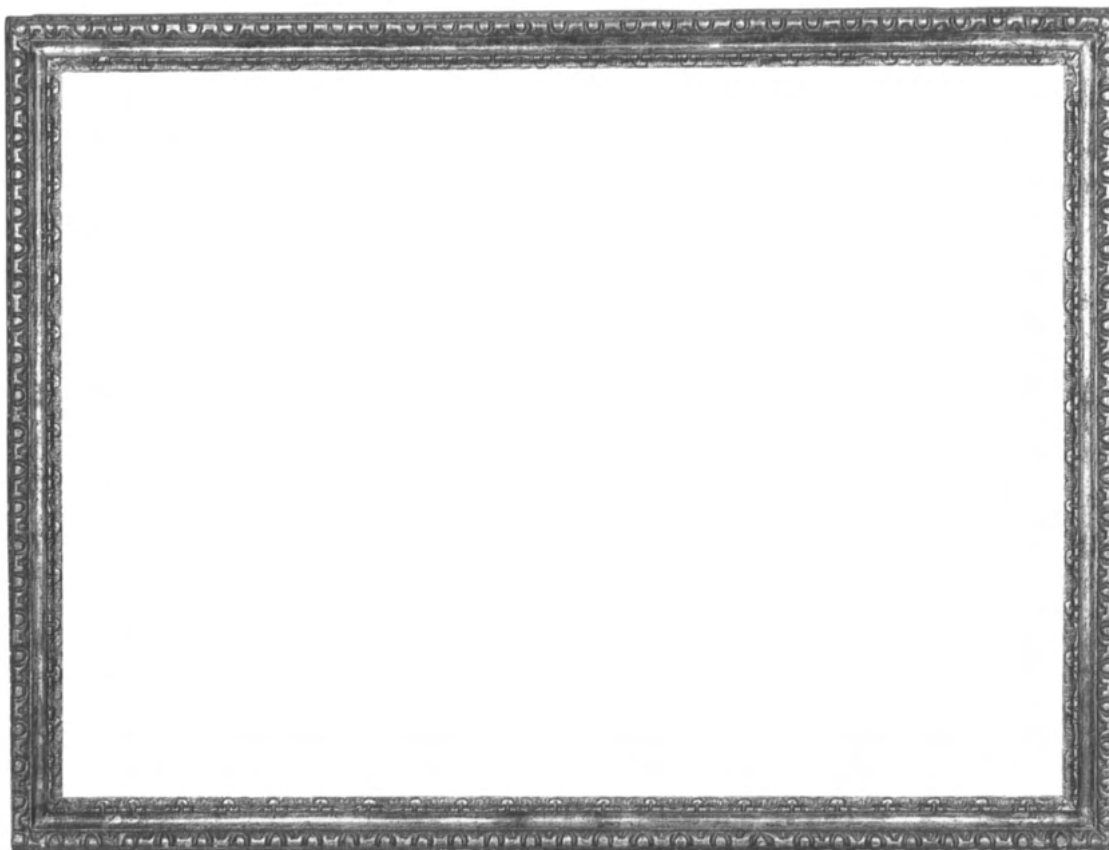
The influence of the Neapolitan Salvator Rosa design can be seen in the profile of this frame, while the execution of its ornament evokes Louis XIV patterns. The now very patchy patina conceals the ornament, which would once have contrasted more distinctly with the front hollow.

A fine example of this style, more directly influenced from Rome, is the molding designed by the architect Benedetto Alfieri (1699–1767) that surrounds a tondo by Carlo Maratta (1625–1713) in the Palazzo Reale, Turin (Fig. 155.1).<sup>1</sup>

## NOTE:

1. Sabatelli 1992, p. 81, fig. 105.





No. 155

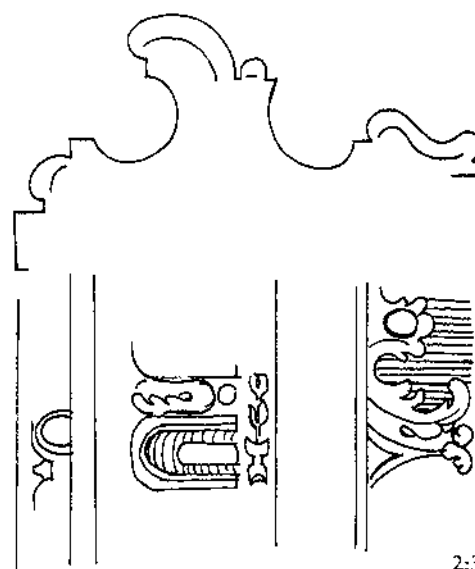


Fig. 155.1 Benedetto Alfieri, frame and surrounding decoration on tondo by Carlo Maratta. Piedmont, 1739-40. Palazzo Reale, Turin. Photograph: Sabatelli 1992, fig. 105

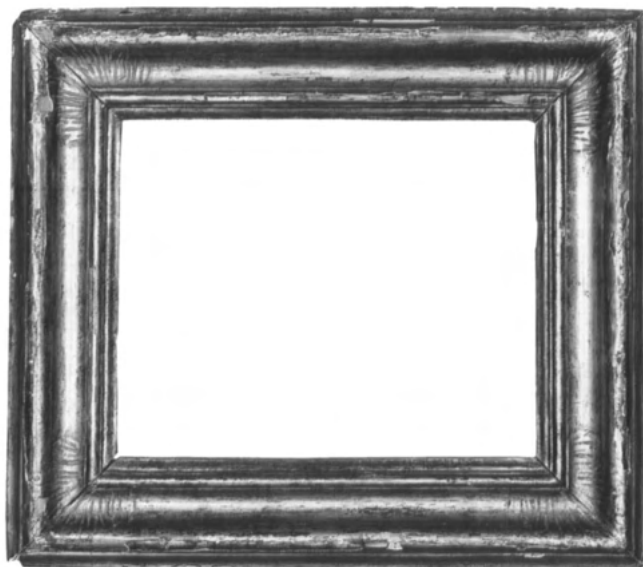
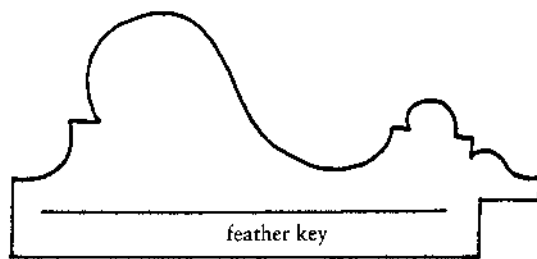
Piedmont, early eighteenth century

**156. Ogee frame**

1975.1.2217

35 x 40, 20.7 x 26, 22.7 x 27.8 cm. Poplar. Feather keys. Gilt; red bole. Corners: engraved, outward-facing acanthus leaf with many veins. *Adjustments:* Extensive regilding, repaired; much bronze color added. *Condition:* Serious worm damage; gesso shelling badly.

This provincial frame is derived from a Louis XIV molding of about 1720 (see, for example, No. 302). The dominant ogee is typical of this profile. French frames made for paintings usually include a narrow frieze between the base of the ogee and the small astragal behind the sight edge. The design of this example would be better suited to a relief, although the rebate is perhaps rather small for that purpose.



No. 156

204

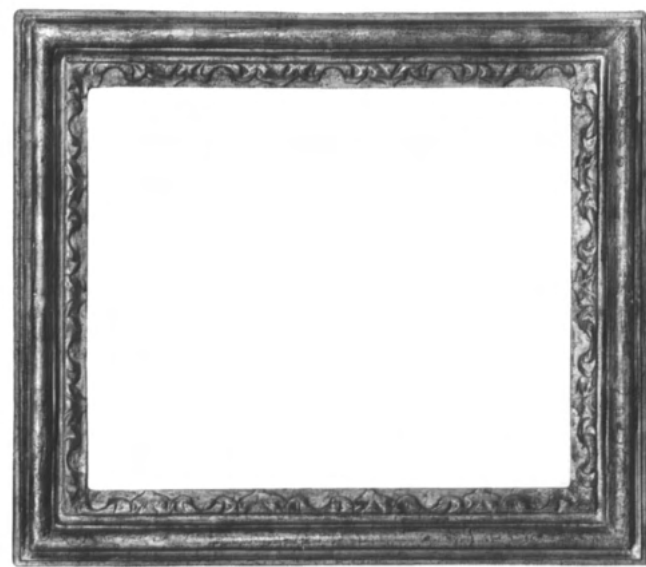
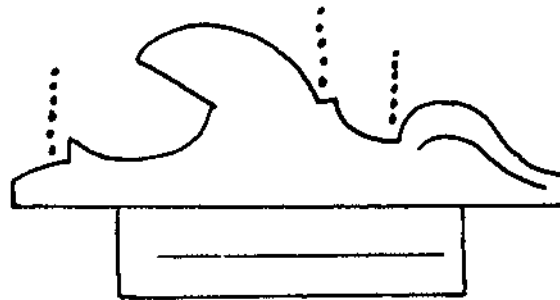
Piedmont, mid-eighteenth century

**157. Salvator Rosa frame**

1975.1.2184

51 x 59.2, 36.7 x 45, 39.5 x 48 cm. Pine. Half-lapped back frame; nailed. Carved, punched, gilt; orange bole. Sight edge: acanthus leaf. Corners: punching on cauliculi and along corners of moldings. Back hollow: yellow. *Adjustments:* Small repairs; top edge partly regilt. *Condition:* Good.

A very simple version of a Salvator Rosa, this frame is comparable to No. 155, with well-spaced leaves. It was unusual for the hollows of frames that were out of sight to be painted yellow instead of gilt. As on No. 225, punching has been used to increase the sense of depth.



No. 157



No. 158

Genoa, eighteenth century

### 158. Astragal mirror frame

1975.I.2205

24.4 x 32.8, 18.6 x 27.1, 19.8 x 28.6 cm. Poplar. Feather keys. Entirely varnished over blue color. Sight edge: blue color. Corners: blue tendril on white background. Back edge: blue color. *Adjustments*: None. *Condition*: Rather chipped.

The shape of the fine tendrils at the corners of this frame points to a Genoese provenance,<sup>1</sup> as does the fact that the frame is keyed, a typical construction technique in northwest Italy. The design is probably derived from stuccowork and may well have been made for a small mirror. The unusual coloring recalls the dazzling furniture made in 1742 in blue and white *vernis Martin* for the *Chambre Bleue* at Louis XV's château de Choisy.<sup>2</sup>



#### NOTES:

1. For an example of mid-eighteenth-century stucco decoration in the Palazzo Reale (formerly Durazzo), Genoa, see Morazzoni 1950, pl. 78.
2. See Alcouffe, Dion-Tenenbaum, and Lefébure, 1993, pp. 144-47, no. 43 (Louvre, Paris, 0A11292: a commode made in Paris in 1742 by Matthieu Criaerd [ca. 1689-1776]).



No. 168, *detail*

## *Emilia-Romagna*

Two distinct patterns dominated frame making in Emilia-Romagna, particularly around Bologna. One was the cassetta, which evolved from the engaged cassette of the International Gothic to a succession of shallow independent frames, variously punched and engraved. The other pattern was more sculptural: a straight sight molding, often of carved laurel husks, from which twisted acanthus leaves extend to explore the surrounding space with a strong, pierced silhouette. Sometimes the leaves are punched on the highlights and burnished in the hollows, which has the effect of inverting the sculptural form and heightening the sense of foliage floating around the picture. Whether the intent was to cast reflected light on the image in the frame or to enhance its illusionistic – even visionary – qualities is difficult to say.

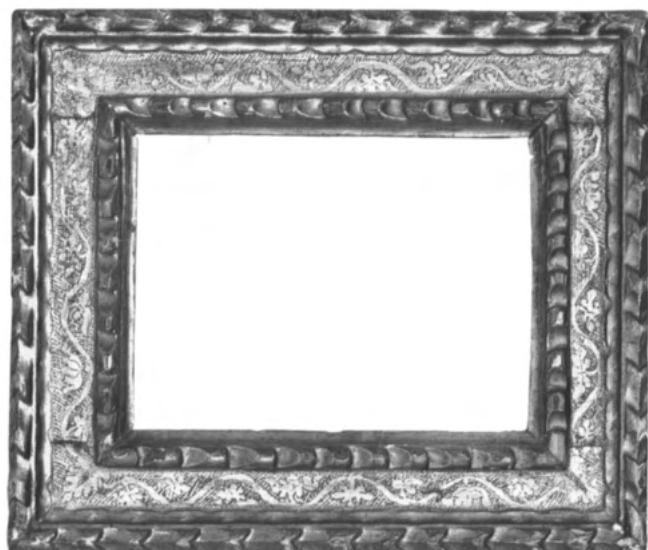
Cassette with punched decoration on the frieze are particularly characteristic of Bolognese workshops. In No. 159, from the last half of the sixteenth century, the fine punching contrasts strikingly with the large chip carving, whereas No. 160 has a more even balance. A larger example probably made in the early seventeenth century, No. 163, has raking ornament that enhances the rhythm of the punching in a quite sophisticated way. Punching is often found on reverse frames, too, as No. 165 shows. In No. 166, reverse moldings have been

added to a conventional cassetta, lending an unusual sense of density to the punching.

Cassette remained popular in Bologna well into the eighteenth century. The influence of the Neoclassical can be seen in the pale orange bole and summary engraved pattern on the frieze of No. 167, a mid- to late eighteenth-century revival of a mid-seventeenth-century style. In No. 179, also from the second half of the eighteenth century, the rather exaggerated top edge is distinctly Louis XVI in character, and the punching has a Neoclassical repetitiveness. No. 178 is a pleasing provincial rendition of the Salvator Rosa frame.

The laurel leaf and acanthus pattern is best represented in the collection by a fine example from the mid-seventeenth century, No. 168, on which the husks actually thread through the acanthus leaves. In No. 169, made about the same time, the leaves pull outward. The laurel leaves remain in the form of an oval wreath on No. 170, but pierced cauliculi replace the acanthus. On one group of leaf, or cauliculi, frames (Nos. 172–77), there is symmetry on the vertical axis only, which shifts the emphasis from the sight edge to the top extension.

The usual material for frame construction in the region was poplar, half-lapped. The gesso was fairly thin and the gilding pale, over an orange-brown bole.



No. 159

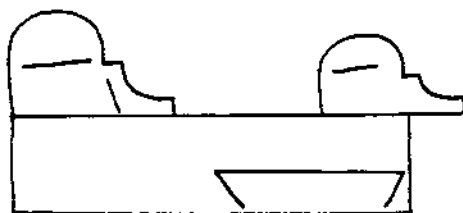
Bologna, mid- to late sixteenth century

**159. Cassetta frame**

1975.I.2323

27.2 x 32.5, 15 x 20, 16.9 x 21.8 cm. Poplar. Tenoned back frame; nailed. Carved, gilt; black-brown bole. Sight edge: summary laurel leaf. Frieze: punched tendril with husks between corner acanthus leaves, on punched background. Below top edge: lotus leaf. Top edge: summary laurel husk. *Adjustments:* Rebate opened on long sides. *Condition:* Joints opening; gesso shelling.

The twisting tendril design punched on the frieze of this fine little frame is reminiscent of a Solomonic column, and the simple chip carving on either side makes a pleasing contrast. For a comparable frame in the Robert Lehman Collection, see No. 144.



Bologna, late sixteenth century

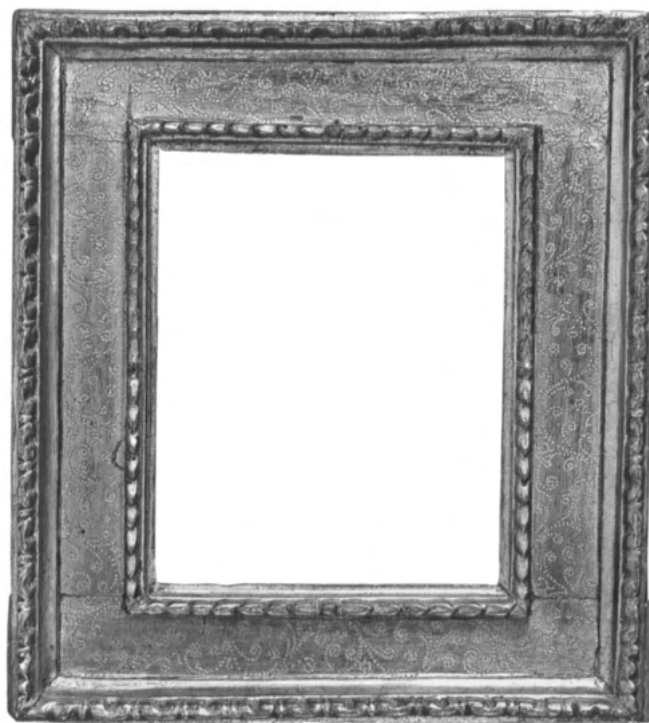
**160. Cassetta frame**

1975.I.2317

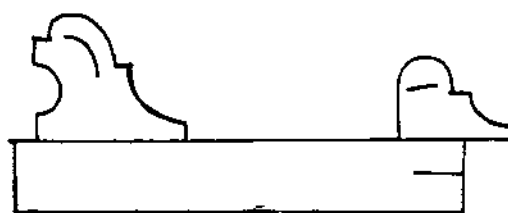
32.2 x 28.6, 19 x 15.3, 20.7 x 17.3 cm. Poplar. Key-tenoned back frame. Carved, gilt; brown bole. Sight edge: husks from centers. Frieze: linear punched tendril. Top edge: flute and dart. Back edge: yellow ocher. *Adjustments:* Reverse, sight, and top edges regessoed and regilt; rebate opened. *Condition:* Surface fragile.

PROVENANCE: [Mindak, Rome], May 1948 (list 2, no. 26).

Much of this frame's charm was lost when it was regilt. Although the frieze was spared, the regessoing of the moldings has altered the proportions of the design, and the punched decoration no longer reflects light.



No. 160



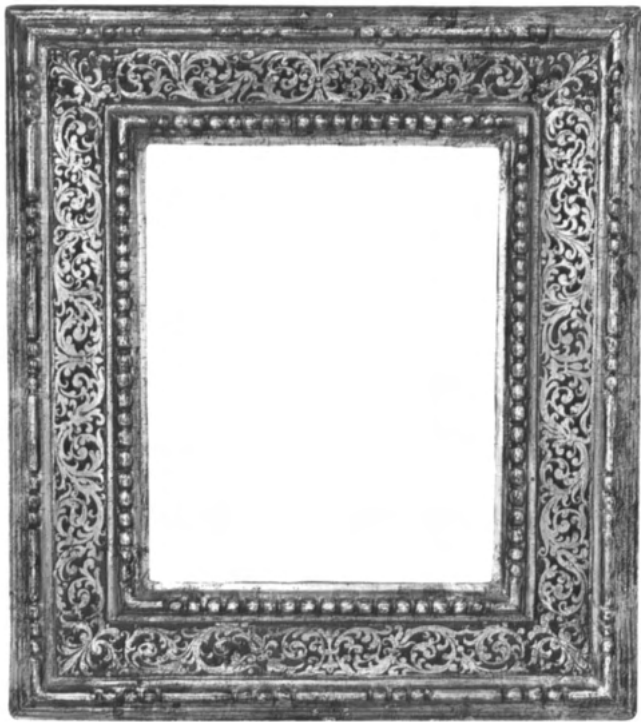
Bologna, late sixteenth century

### 161. Cassetta frame

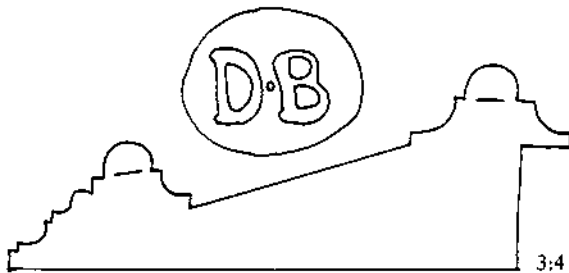
1975.I.2150

50.1 x 43.8, 30 x 23.7, 31.5 x 25 cm. Poplar. Mitered. Carved, gilt; orange bole. Sight edge: pearl with reel at corners. Frieze: blue sgraffito cauliculi. Back edge: pearl and reel. Monogram branded on the reverse: *D·B*. *Adjustments*: Enlarged at corners. *Condition*: Gesso flaking around corner extensions.

The sloping frieze on this cassetta appears to be a Mannerist characteristic, as are the large, closely set pearls on the sight. The sgraffito is sixteenth century in style, derived from contemporary Venetian patterns (see No. 63). Like No. 167, this frame has a monogram branded on the reverse.



No. 161



No. 162

Bologna, style late sixteenth century,  
made nineteenth century

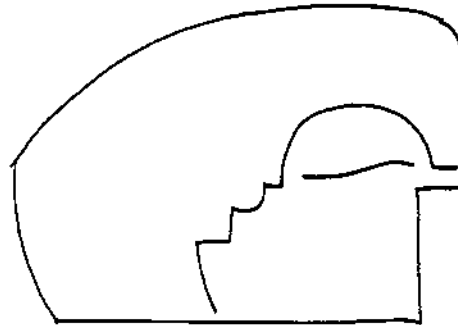
### 162. Sansovino-style oval frame

1975.I.2332

15.7 x 21.6, 13.5 x 10.3, 14.5 x 11.8 cm. Single piece of poplar. Carved, gilt; red bole. Sight edge: large half-paterae. Back edge: large volutes curling inward at top, base, and sides, with leaves projecting from beneath. Rebate: red marbling. Reverse: gesso and yellow ocher. *Adjustments*: Cleaned. *Condition*: Good; gold rubbed through to bole on sight edge.

PROVENANCE: [Mindak, Rome], May 1948 (list 2, no. 25).

The carving of this oval frame is steeply cut and the reverse is gessoed and painted yellow, which is typical of nineteenth-century copies. The clasping volutes are derived from Sansovinesque stucco ceiling patterns.





Bologna, early seventeenth century

### 163. Cassetta frame

1975.1.2123

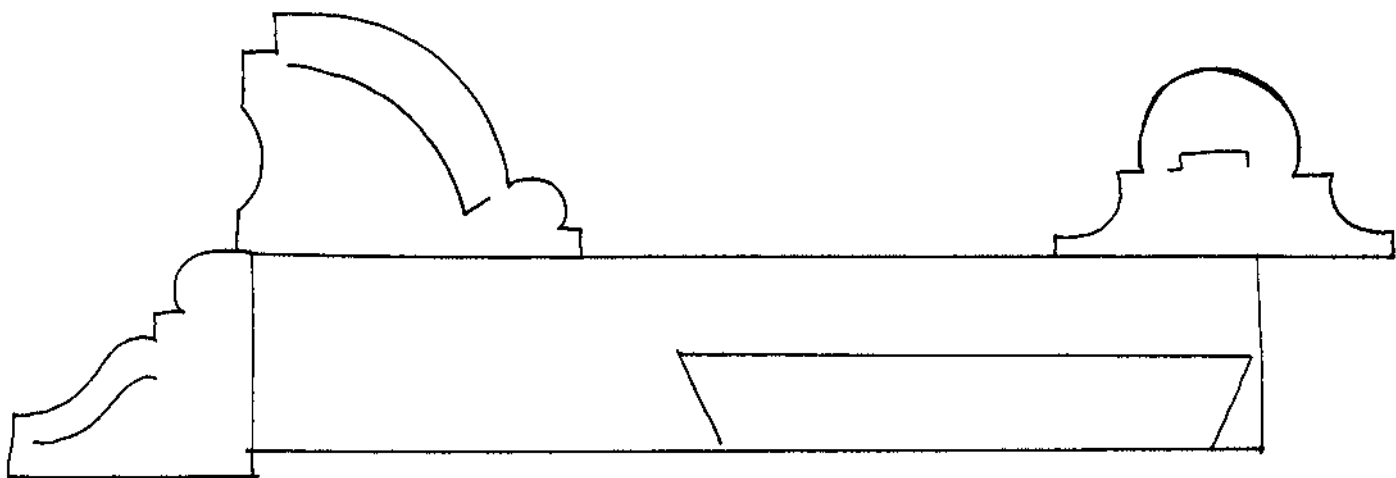
180.6 x 146.5, 144.5 x 110.2, 148.6 x 113.7 cm. Poplar. Tenoned back frame. Carved, gilt; brown-orange bole. Sight edge: twisted rope. Frieze: punched tendril. Top edge: raking flute. Back edge: lotus leaf. *Adjustments*: Entire sight and top edges poorly regilt. *Condition*: Gesso on moldings crumbling.

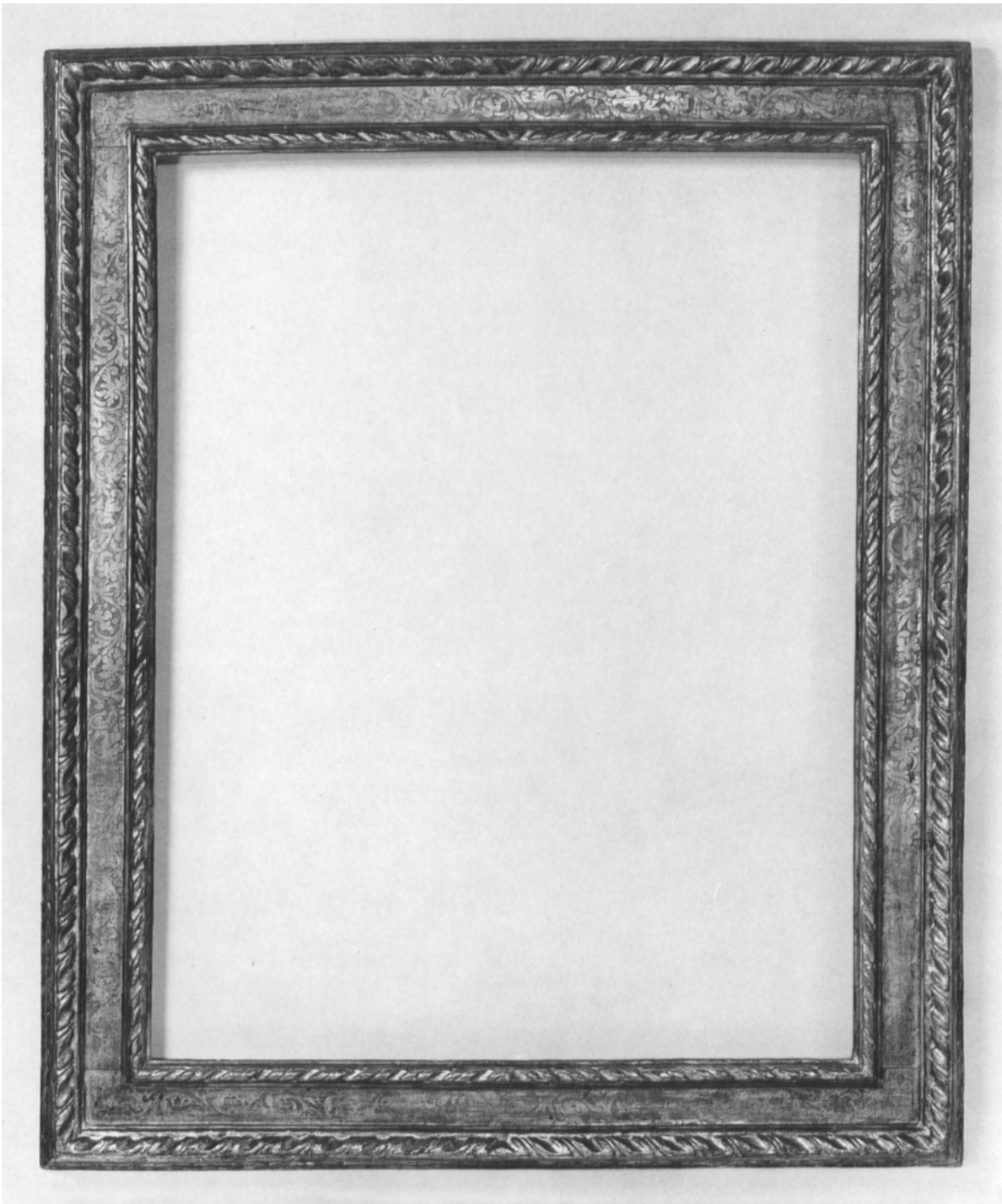
PROVENANCE: [Mindak, Rome], May 1948 (list 2, no. 31).

Despite its somewhat ill-proportioned molding, weak punching, and general nineteenth-century air, this frame has an authentic feel, and the way the raking flute on the top edge echoes the rhythm of the punched tendril in the frieze gives the design a certain elegance. That only the top and sight edges have been regilt suggests an attempt to conserve seventeenth-century gilding on the frieze. The original gilding remains on a comparable, slightly earlier cassetta at Arnold Wiggins and Sons in London (Fig. 163.1) with the instruments of the Passion in its frieze.

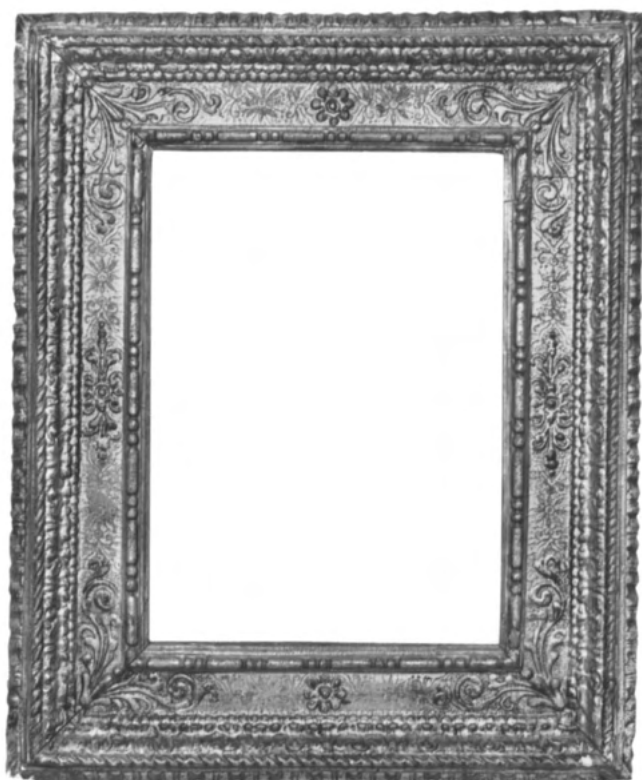


Fig. 163.1 Cassetta frame (sight 115.6 x 95.3 cm). Bologna, late sixteenth century. Arnold Wiggins and Sons, London, 08152





No. 163



No. 164

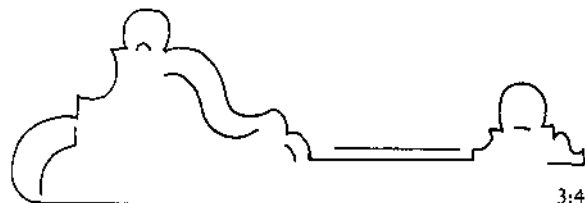
Bologna, early seventeenth century

**164. Cassetta frame**

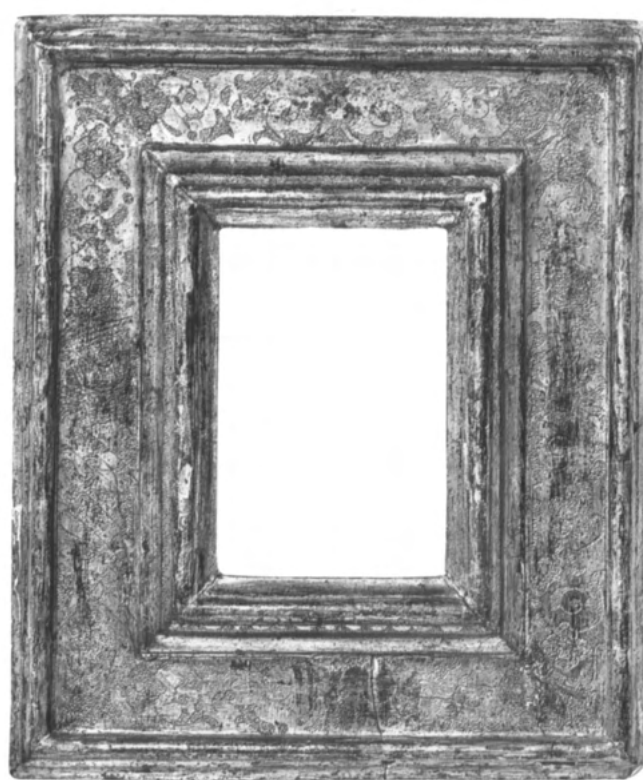
1975.I.1806

60 x 49.5, 38.4 x 27.5, 40.3 x 29.5 cm. Poplar. Carved, gilt; dull orange-brown bole. Sight edge: pearl and reel. Frieze: pastiglia center and corner anthemion; finely punched sub-centers on panels. Below top edge: pearl and acanthus leaf. Top edge: twisted rope. Back edge: serrated straight flute. *Adjustments:* Enlarged at corners; gilding washed. *Condition:* Fair.

The undercut profile on the back edge, which resembles a top edge on its side, makes this cassetta unusual. It may have been meant to emphasize the serration of the raised back edge.



3:4



No. 165

Bologna, style early seventeenth century, made nineteenth century

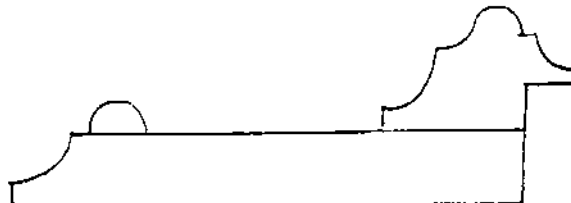
**165. Reverse frame**

1975.I.2079

28.4 x 23.8, 12.6 x 8.4, 14 x 9.6 cm. Back frame single piece of pine, with poplar upper molding. Gilt; black-brown bole, light glaze. Top edge: punched lotus. Frieze: punched center and corner anthemion with paterae and cauliculi between. Reverse colored. *Adjustments:* None. *Condition:* Back frame warped.

PROVENANCE: [Mindak, Rome], May 1948 (list 1, no. 16).

Frames in this well-known Bolognese pattern were made throughout the eighteenth and nineteenth centuries. During the nineteenth century they were often



used on Nazarene paintings. The punched decoration on this example is weak and poorly executed. Diagonal scratches have been made in the gesso.

Bologna, mid-seventeenth century

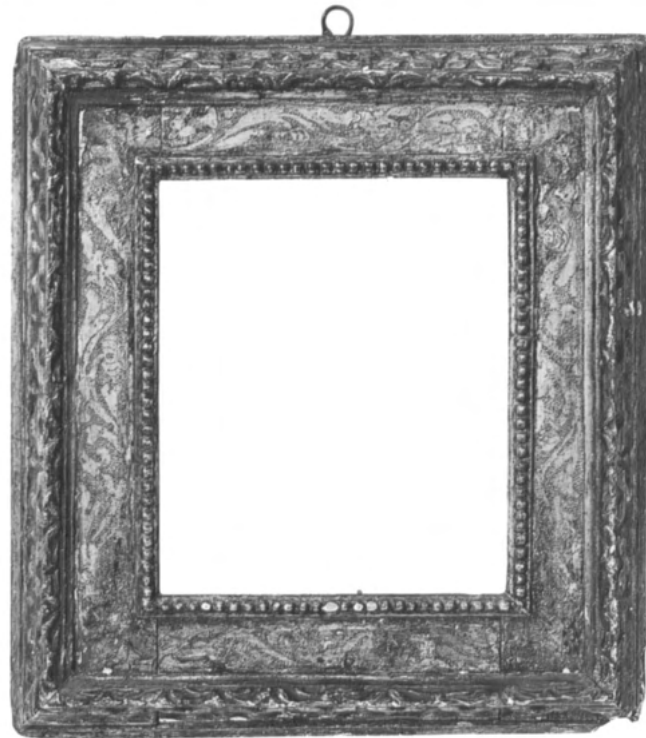
### 166. Reverse cassetta frame

1975.I.1635

42.7 x 38.5, 24.8 x 20.6, 25.3 x 21.6 cm. Poplar. Half-lapped back frame; nailed. Carved, gilt; brown-orange bole. Sight edge: pearl. Frieze: punched cauliculi between corner husks. Top edge: elongated patera and dart. Back edge: lotus leaf. *Adjustments*: Rebate opened and sight molding replaced, enlarging sight size. *Condition*: Much worm damage, especially to top and back edges; lower back edge loose; repairs discolored, most noticeably behind sight edge.

PROVENANCE: [Stefano Bardini, Florence].

Patches of a wonderful patina survive on this vertical frame. The frieze is visually well supported by the complex top and back edges. The reverse moldings make the punched decoration seem unusually dense. A fine example of a mid-seventeenth-century Bolognese frame in a London private collection (Fig. 166.1) has similar punched frieze decoration.



No. 166

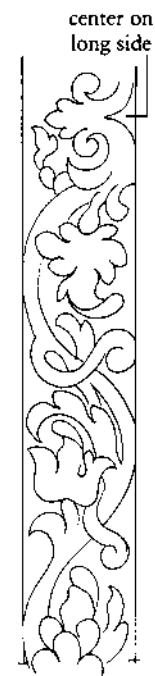
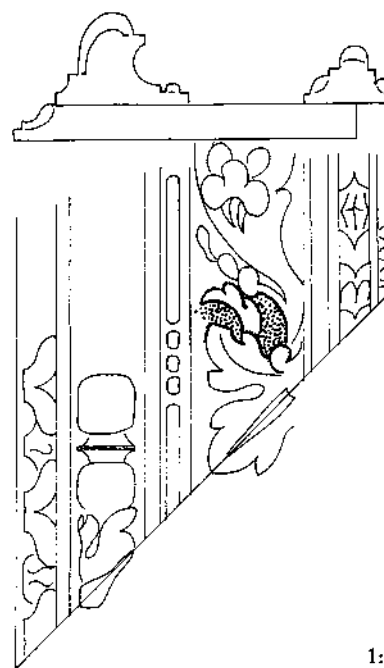
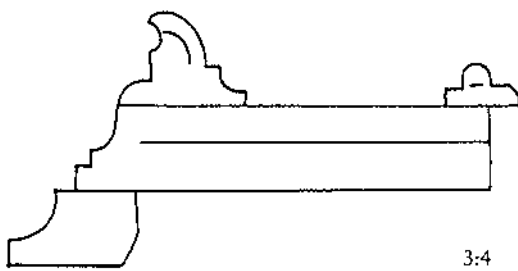


Fig. 166.1 Frame (sight 171.2 x 106.4 cm). Bologna, ca. 1640-60. Private collection, London



No. 167

Bologna, style mid-seventeenth century, made mid- to late eighteenth century

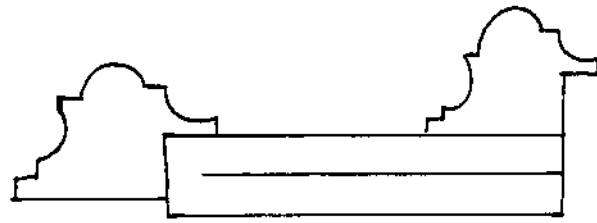
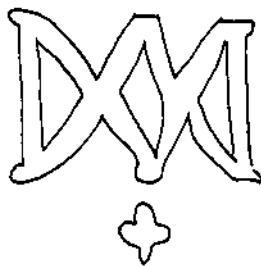
### 167. Cassetta frame

1975.1.2518

43.5 x 37, 28 x 21.2, 29.3 x 22.3 cm. Poplar. Key-tenoned back frame. Carved, gilt; thin pale orange bole. Frieze: engraved curled acanthus repeat from corner acanthus leaves to centers, with burnished ground. Monogram branded on reverse. *Adjustments:* None. *Condition:* Places where gesso chipped off appear black.

The heavily engraved cauliculi and weak construction confirm that this is a later version of a mid-seventeenth-century cassetta. The combination of thin gesso and pale orange bole is typical of mid- to late eighteenth-century works, and the repetitive elements of the profile tend toward the Rococo.

A monogram is branded on the reverse of this frame (see also No. 161).



Bologna, ca. 1640

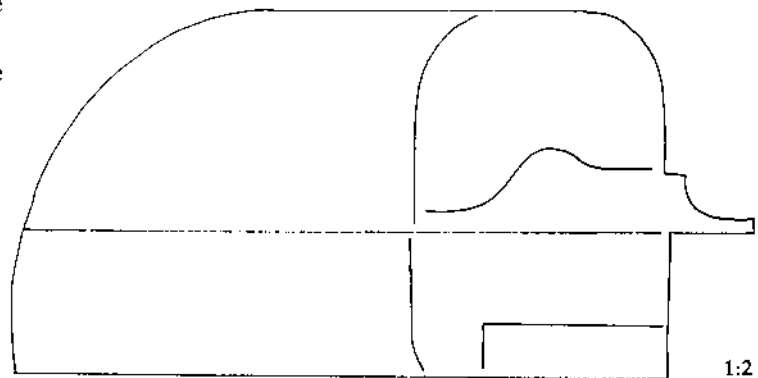
### 168. Pierced acanthus-leaf frame

1975.1.2177

164.8 x 134.2, 126 x 94.3, 133.2 x 99 cm. Abete. Tenon-lapped back frame. Carved, gilt; orange bole; star-shaped punching. Top edge: husks from centers to corners. Centers: clasped acanthus, with seeds beneath tips extending to corners; leaves burnished inside and punched outside. Corners: clasped acanthus with seeds beneath tips. *Adjustments:* Rebate enlarged on short sides; gilding and bronze color repairs in small areas. *Condition:* Some gesso flaking; repairs darkened.

PROVENANCE: [Mindak, Rome], May 1948 (list 3, no. 102[?]).

The punching and burnishing on this fine frame reverse the highlights, making the high points of the centers and corners appear flatter and giving greater prominence to the twisted side leaves at the subcenters, which are well balanced with the repeated husks on the top edge. The patina of the frame is generally good. No. 169 is in the same style but with a less complex design, with the husks separate and raised above the centers and corners rather than clasped, as here.





No. 168

Bologna, ca. 1640

### 169. Pierced acanthus-leaf frame

1975.I.2164

55 x 44.8, 30.7 x 20.8, 32.4 x 22.9 cm. Pine. Tenoned back frame. Carved, gilt; red bole. Sight edge: laurel husks from crossed ribbon centers. Back edge: acanthus leaves and buds from corners to symmetrical centers; punching inside leaves with burnished borders. Written on reverse: *Cardow*.  
*Adjustments:* Small repairs touched out; minor losses.  
*Condition:* Excellent, with original gilding.

PROVENANCE: [Mindak, Rome], May 1948 (list 3, no. 89).

A wonderful example of a Bolognese leaf pattern, this frame has an attractive greenish patina. The rhythm of the back edge suggests more depth than there really is. A comparable, somewhat earlier Bolognese frame is in a private collection in London (Fig. 169.1).

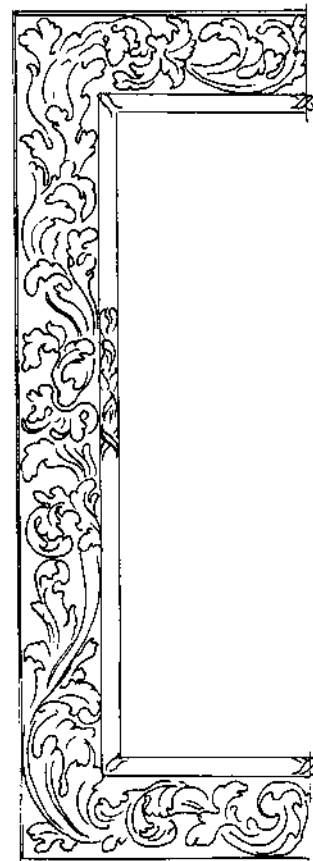
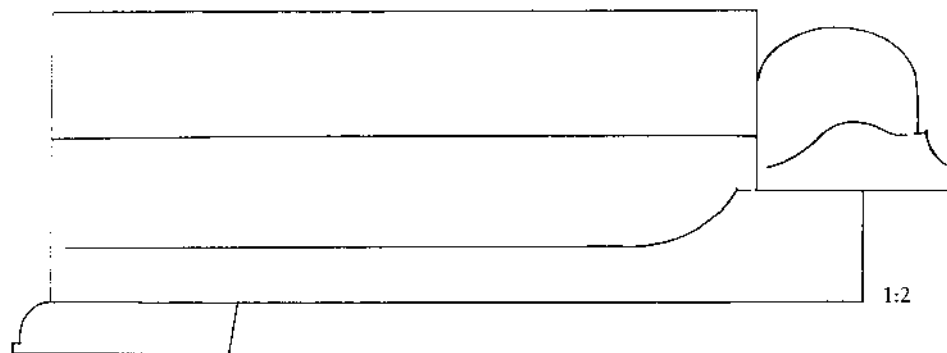
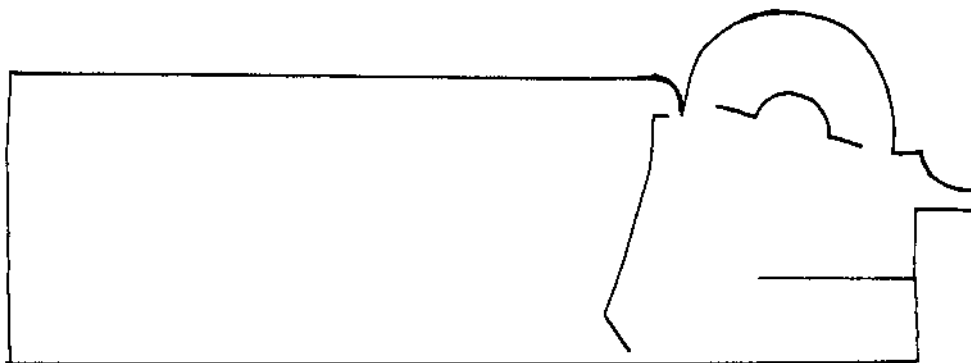


Fig. 169.1 Frame (sight 171.2 x 106.4 cm). Bologna, ca. 1625. Private collection, London



No. 169







No. 170

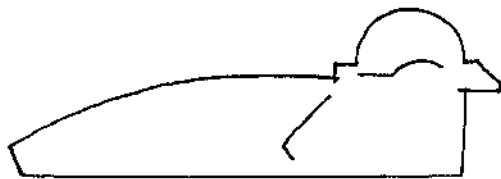
Bologna, late seventeenth century(?)

### 170. Palatina-style oval frame

1975.I.2156

24.4 x 21, 11.5 x 8.5, 12.7 x 9.7 cm. Single piece of poplar with vertical grain. Carved, gilt; dark red-black bole. Sight edge: clasped laurel wreath from base to top. Back edge: pierced and stepped volutes alternating with husks; punched husks at centers. *Adjustments:* Red on reverse. *Condition:* Some worm damage; one center husk broken off; other minor losses.

This small upright oval frame was probably derived from larger Palatina reverse patterns, which include grotesques. It has a good patina and a pleasing sweep of laurel leaves on the sight edge.



Emilia(?), early eighteenth century

### 171. Palatina-style frame

1975.I.2179

46.8 x 41, 23 x 16, 24.5 x 17.2 cm. Poplar. Tenon-lapped back frame; nailed. Carved, gilt, some elements silvered; orange bole. Top edge: bead and reel. Centers: silvered shell glazed with dragon's blood on long sides. Corners: narrow symmetrical volutes joined with cauliculi. *Adjustments:* None. *Condition:* Shrunken joints; flaking gesso.

*PROVENANCE:* Villa Finaly, Florence; [Stefano Bardini, Florence]. [Galleria Bellini, Florence], 1945. Acquired by Robert Lehman in October 1955.

Although it is based on a Bolognese design probably derived from a pattern found in the Galleria Palatina in the Palazzo Pitti, Florence,<sup>1</sup> this upright frame, with large glazed shells at its sides and a separate top edge, is provincial in its disproportion. The oversize ornament and dragon's-blood glazing in recesses may even suggest Spanish manufacture.

This frame was probably made for a mirror.

## NOTE:

1. Guggenheim 1897, pl. 82 (Emilia, first half of the sixteenth century). A large Emilian cassetta frame from the early seventeenth century with similar shell centers is in a private collection in London (Fig. 171.1).

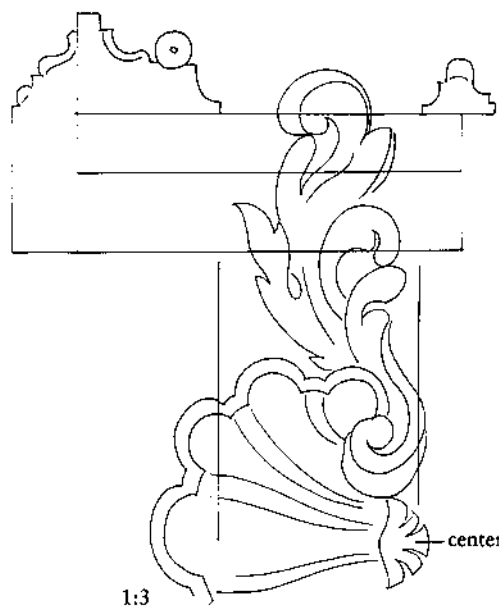
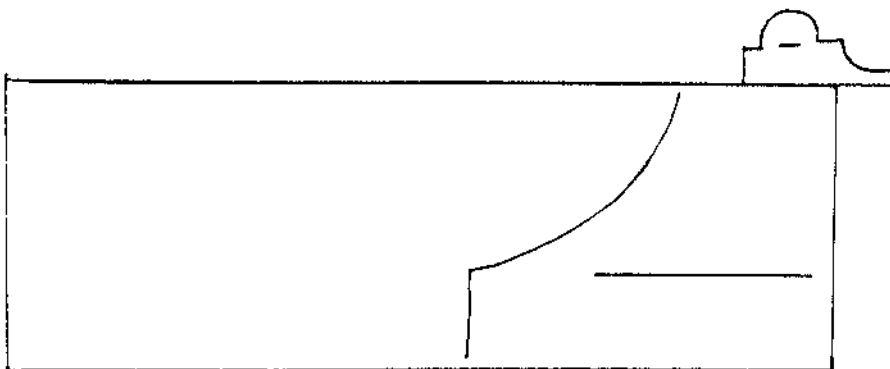


Fig. 171.1 Cassetta frame (sight 108.7 x 81.2 cm). Emilia, early seventeenth century. Private collection, London



No. 171





No. 172

Bologna, early eighteenth century

### 172. Cauliculi frame

1975.I.2160

40.5 x 32, 15 x 11.5, 16 x 12.7 cm. Pine half-lapped back frame with applied poplar upper moldings; pegged. Carved, gilt; thin brown bole. Sight edge: husks from center clasps. Back edge: pierced, tied cauliculi running symmetrically from base to top. *Adjustments:* Center of top replaced. *Condition:* Loose joints; pierced ornament split in several places; gesso chipped.

PROVENANCE: [Mindak, Rome], September 1948 (list 4, no. 3).

Although this style of Bolognese leaf frame has often been poorly copied, this authentic example dates from the early eighteenth century and retains its original gilding. The patina has naturally developed a mat green tone. The frame is visually sturdy, with the sight edge held suspended by the outer ornament, the reverse of what is more usually encountered.

Bologna, early eighteenth century

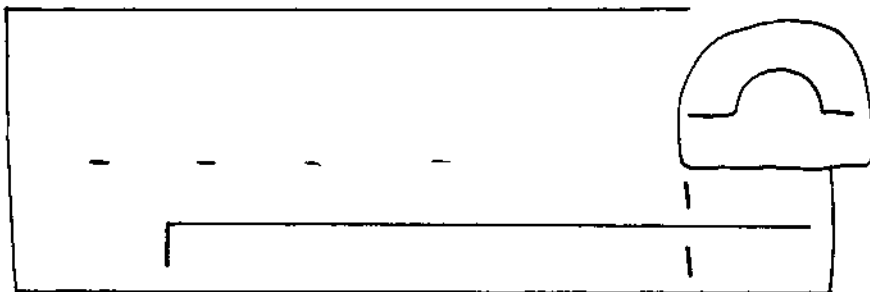
### 173. Cauliculi frame

1975.I.2183

32 x 29, 15.7 x 10.5, 17 x 11.6 cm. Poplar. Key-tenoned back frame. Carved, gilt; red bole. Top edge: centered twisted ribbon. Back edge: symmetrical pierced cauliculi with engraved veins; rusticated volutes. *Adjustments:* Repairs using bronze color, now darkened. *Condition:* Splits; gesso flaking badly.

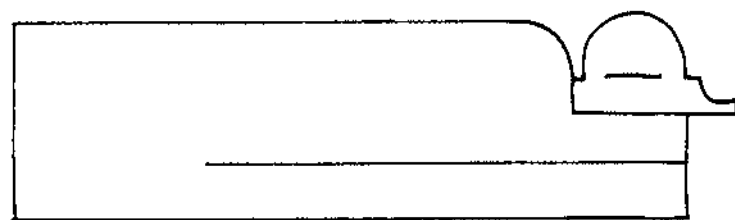
PROVENANCE: [Mindak, Rome], May 1948 (list 2, no. 32).

While this frame has a strong sideways rhythm and a rather pleasing harmonious form, the thin gesso gives it an awkward feel. The gesso itself has deteriorated because of damp, and the darkened bronze color also makes attributing the frame more difficult.





No. 173





No. 174

Bologna, early eighteenth century(?)

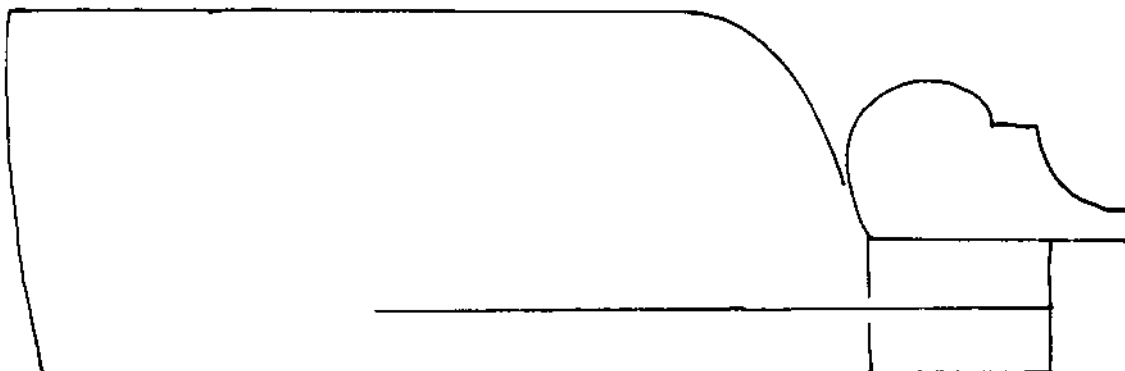
**174. Cauliculi frame**

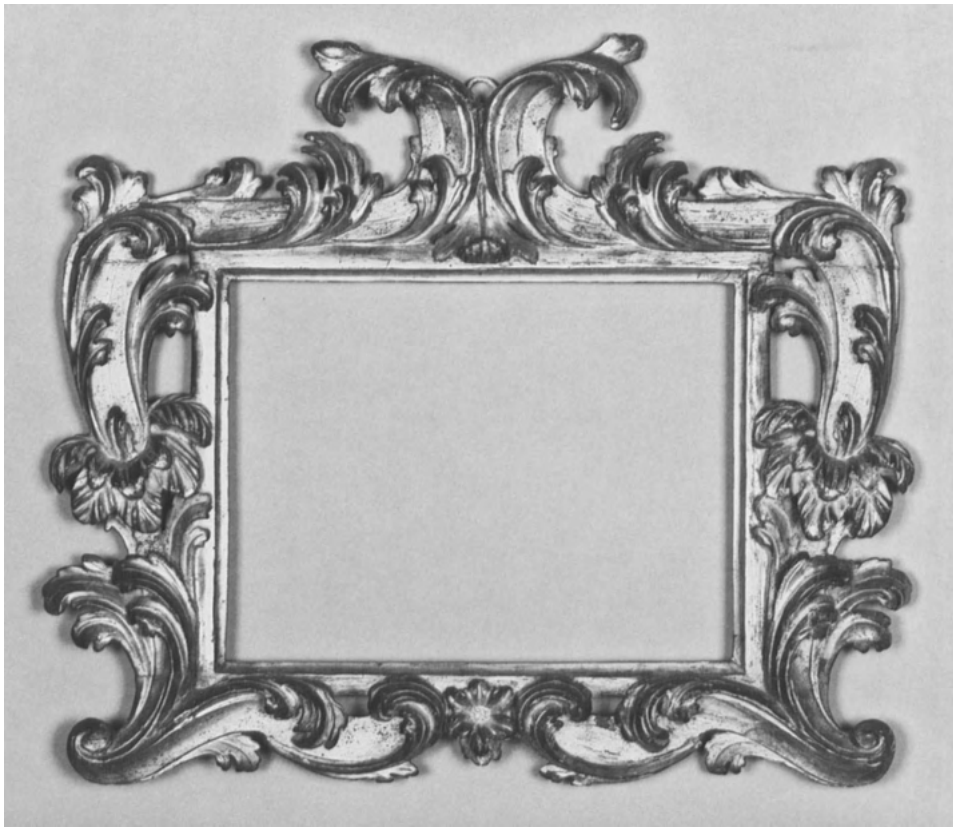
1975-I.2202

52.5 x 64.5, 19 x 31.5, 20.8 x 32.6 cm. Poplar. Tenoned back frame; nailed. Carved, gilt; orange-brown bole. Back edge: symmetrical pierced cauliculi passing through paterae at sides; broadly engraved. *Adjustments:* Small gilding repairs to left-hand leaves and base, now with green tone; gilding slightly washed. *Condition:* Surface collapsed in places from worm damage; right sight edge broken.

The composition of this frame is controlled, with a well-balanced sight edge. It has a very finely aged tone. This quality is missing in No. 175, where the elements are spread out and too heavy and overpower the blank sight-edge molding.

PROVENANCE: [Mindak, Rome], May 1948 (list 3, no. 106).





No. 175

Bologna, style early eighteenth century,  
made nineteenth century

### 175. Cauliculi frame

1975.1.2171

48.7 x 56.2, 24.4 x 32.7, 26.5 x 35 cm. Poplar. Tenon-lapped back frame. Carved, gilt; dull red-brown bole. Top edge: pierced cauliculi, with engraved veins, running from volutes at lower corners to base center patera and extending up sides to meet at top center. *Adjustments*: Lost top and corners replaced; gilding repairs; surface washed. *Condition*: Fair.

PROVENANCE: [Mindak, Rome], May 1948 (list 2, no. 30).

This late version of the Bolognese leaf frame (see also No. 174) has been laboriously carved to appear three-dimensional, without the unconscious realization of form that a genuine early eighteenth-century example displays. It also confusingly includes an accent of Rococo ornament, and the engraved veins tend to disturb the stylistic rhythm. Nos. 176-77 may have been made in the same workshop.





No. 176



No. 177

Bologna, style early eighteenth century,  
made nineteenth century(?)

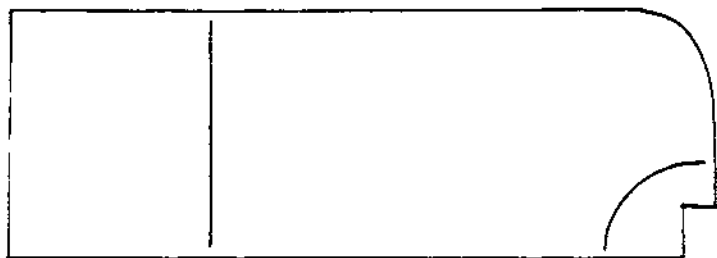
### 176–77. Pair of cauliculi frames

1975.I.2128, 1975.I.2129

No. 176: 35 x 27, 18.7 x 13, 20 x 14 cm; No. 177: 34.5 x 27.3, 18.8 x 13.3, 19.7 x 13.8 cm. Each a single piece of poplar with horizontal grain. Carved, gilt; simple recutting; dark red-black bole. Sight edge: blank. Top edge: symmetrical pierced cauliculi rising from base to top. *Adjustments*: Top leaf ends, bottom left scroll, and bottom right leaf end replaced. *Condition*: Gesso shelling; gilding rubbed through; fine craquelure.

PROVENANCE: [Mindak, Rome], May 1948 (list 3, nos. 63, 64).

These two identical frames were probably made to hold mirrors. The pattern is quite fine and deeply carved, with a particularly narrow sight edge. The design of the lower side, however, is weak. No. 175 may have been made in the same workshop as this pair of frames. The design of the top, the volutes, and the blank hollow sight-edge molding are all similar.



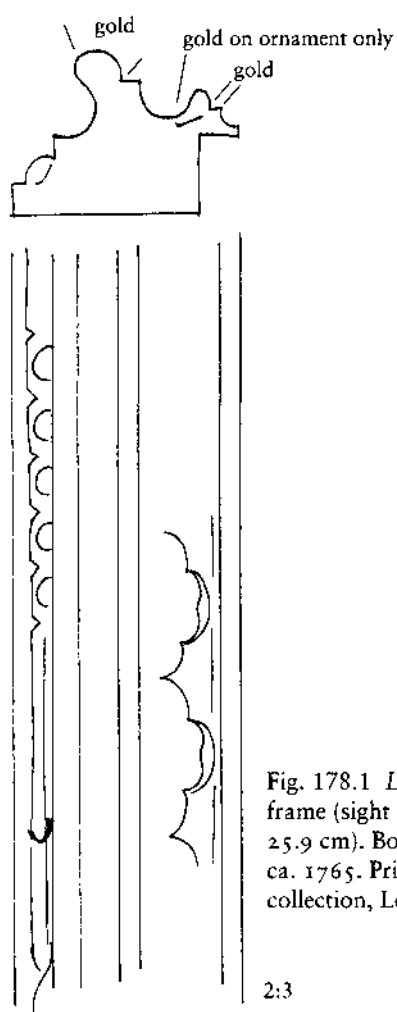
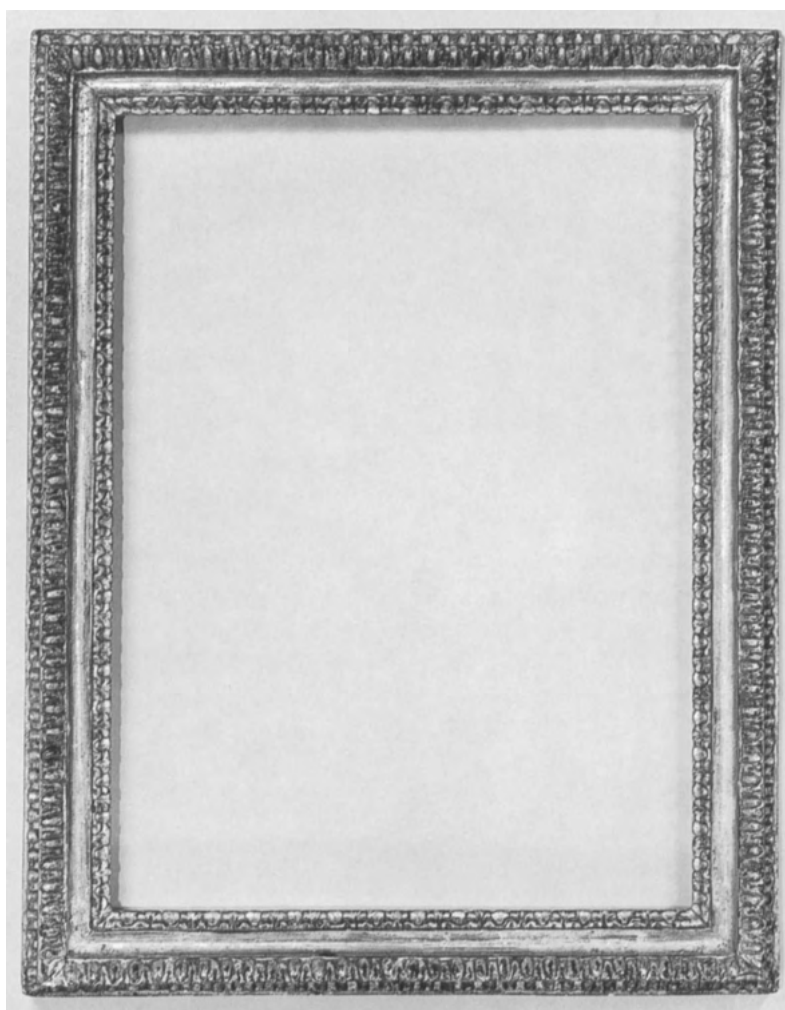


Fig. 178.1 *Labretto* frame (sight 37.2 x 25.9 cm). Bologna, ca. 1765. Private collection, London



No. 178

Bologna, ca. 1770

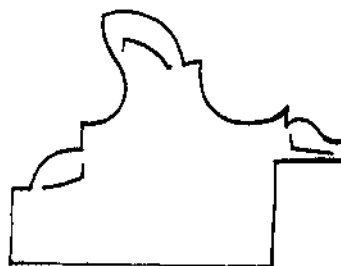
### 178. Salvator Rosa frame

1975.1.2194

50 x 38.6, 40.8 x 29.5, 42.9 x 31.4 cm. Poplar. Miter-lapped back frame. Carved, gilt; orange bole. Sight edge: acanthus leaf and shield. Top edge: knulled acanthus leaf. Back edge: concave egg and dart. *Adjustments*: Overpainted in black, later partly removed, leaving gilt highlights and black in recesses. *Condition*: Most gold lost; some worm damage.

PROVENANCE: [Mindak, Rome], May 1948 (list 1, no. 21).

Before it was overpainted in black, this was a fine provincial version of a Roman Salvator Rosa frame of about 1740. The back edge is similar to that found on another Bolognese pattern known as a *labretto* (see Fig. 178.1). The egg-and-dart pattern is noticeably Neoclassical.





FRAMES

Bologna, late eighteenth century

179. Cassetta frame

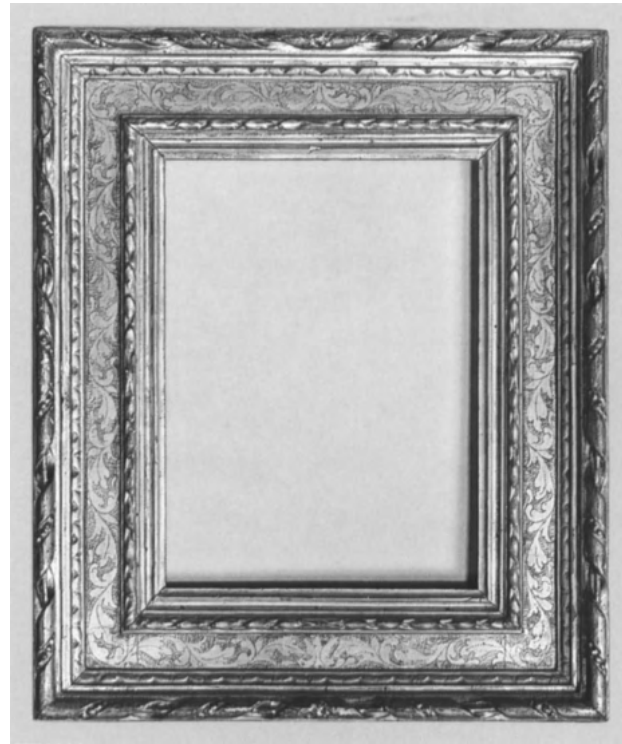
1975.I.2148

52 x 43, 32.2 x 23.5, 36 x 27 cm. Abere. Tenon-lapped back frame. Carved, gilt; orange-red bole. Sight edge: husk. Frieze: punched cauliculi. Top edge: large twisted ribbon and pearl. Back edge: pearl. Reverse: remains of red wax seals. *Adjustments*: Sight edge extended. *Condition*: Applied pearl or husk lost from front hollow; some worm damage.

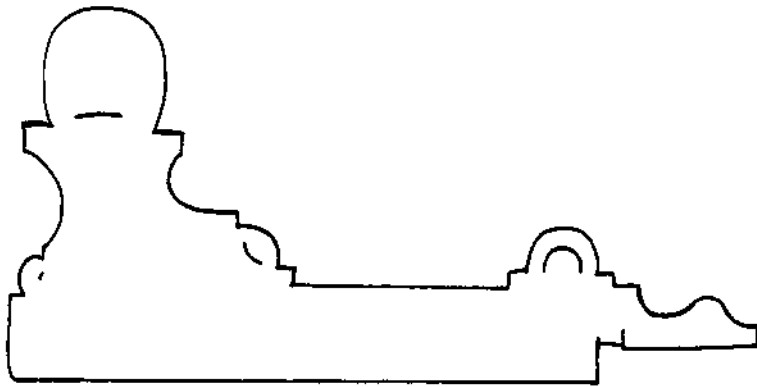
PROVENANCE: [Mindak, Rome], May 1948 (list 1, no. 8).

This vertical frame was probably made at the end of the eighteenth century. The elongated twisted-ribbon and pearl motif bespeaks the influence of Louis XVI ornament.

On the reverse are the remains of red wax seals. There are also notches, which are probably old, but of unknown purpose. Some attempt was made to make the frame look old when toning in the extended sight edge.



No. 179



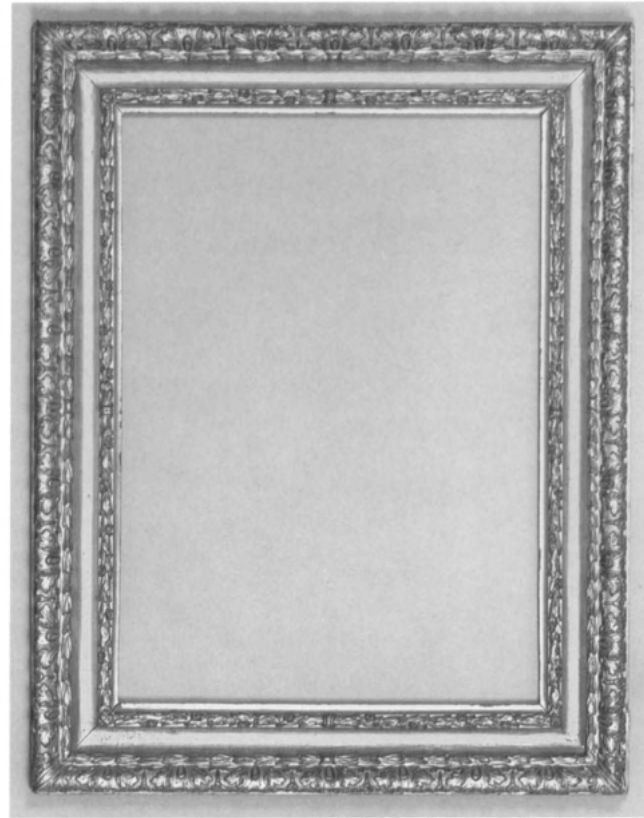
Emilia-Romagna, mid-nineteenth century

### 180. Neoclassical frame

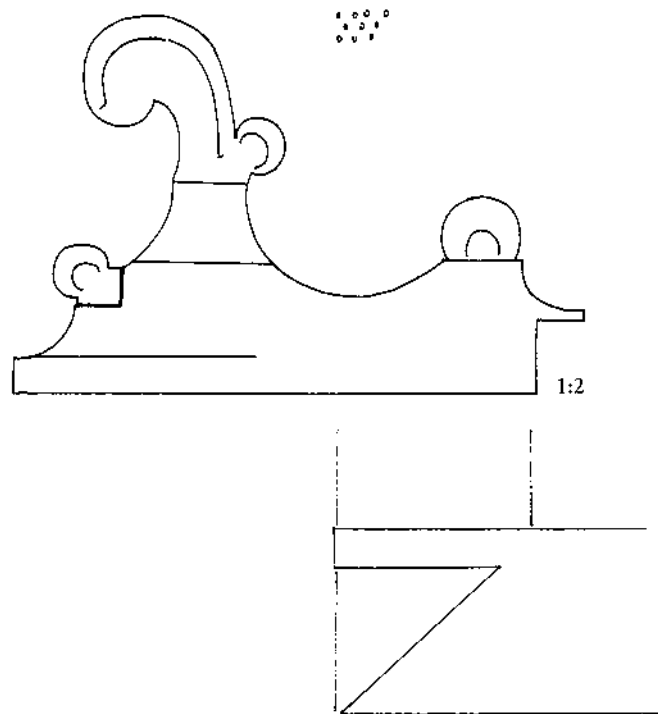
1975.I.2333

126.7 x 100, 96.9 x 69, 100.2 x 73.2 cm. Poplar. Miter-tenoned back frame. Carved, gilt; deep orange bole. Sight edge: husks and paterae from center clasp. Below top edge: husk from center clasp. Top edge: fanned acanthus and paterae on punched background. Back edge: fanned acanthus-wrapped husk; molding on top side uncarved and finished in yellow. *Adjustments:* Minor repairs with bronze paint. *Condition:* Corners weak; wood appears black where showing through gesso.

The proportions of this vertical frame are eighteenth century, yet the profile shows how the carved moldings have been exaggerated in this mid-nineteenth-century interpretation of a late seventeenth-century Roman pattern (compare the arrangement of the ornament in Figs. 186.1 and 186.2). This may have been because the frame was intended to hang above eye level or with other heavily ornamented furniture and textiles. The enlarged moldings cast strong shadows. The original patina is generally undisturbed.



No. 180





No. 181, detail

## Rome

A greater variety of picture frames were made in Rome than in most other centers of activity. Roman frames, even small ones, often have a monumentality that leaves an impression of volume, but not of refinement or tone. One of the earliest Roman frames in the Robert Lehman Collection, No. 184, from about 1660, was originally luminolegno but was later silver-gilt. Its original finish would have made more sense of the shallow, overlapping acanthus leaves on a bold ogee molding, with a narrow bead-and-reel sight edge. Although very different in style and somewhat later, No. 185 – a fragment reduced to frame a drawing – also suffers from distortion by gilding; its walnut would originally have been polished, and possibly luminolegno.

The successful use of stucco in ceiling decoration depended on careful attention to the effects created by shadows and recesses. Most of the molding of No. 186, a reverse frame, is pierced, and the pattern radiating from the centers creates a powerful impression. No. 187 has a strongly articulated molding with a similarly effective use of shadow, even though it is not carved and was designed as an architecturally integrated gallery frame.

While the Baroque was an immensely important period for frames in Rome, the best examples were built into interior architectural schemes and hence are not represented in this collection. By the late seventeenth century movable frames were almost exclusively gilt, and earlier polished or painted frames that remained in use were usually gilt. Other finishes – bronze, figured marble, or white marble – surrounded the frames, however. During the eighteenth century the Salvator Rosa style was adopted in Rome for reframing collections of

pictures dating from the preceding two centuries and earlier. A very adaptable, elegantly proportioned design, the Salvator Rosa frame retains its grandeur when used en masse.

The Salvator Rosa pattern was widespread in Italy and took many forms. An early Roman example is No. 188, of 1680–1700. No. 190, a little later in date, is a more typical variant, with knulling on the top edge. Toward the middle of the eighteenth century the moldings of Salvator Rosa frames, as well as the acanthus leaf and shield (now usually on the sight edge), became more Neoclassical and hence more concave (as in No. 192). The proportions of the molding became harder, as, for example, in No. 196, a frame made about 1780, probably for an engraving. The ornament of No. 197 is confined to a dominant husk on the top edge and rather weak pearls on the sight.

Toward the end of the nineteenth century in Rome there was a revival of Italian Renaissance ornament, which was at times confused with Mannerist ornament. Several details betray the late turn-of-the-century date of Nos. 181–83 and 191: not only are the materials relatively modern, but the moldings also lack clarity and the disposition of the *verre églomisé* on Nos. 182–83 and 191 is repetitive and conspicuous.

Although workshops in Rome also employed a variety of other woods and construction methods, most Roman frames were poplar and half-lapped. Small wooden pegs – otherwise seen in Italy only on Venetian frames – were often used instead of nails. Gesso was thin, and while the bole followed contemporary ornamental fashions, it tended to err on the dark side.

## FRAMES

Rome, style early seventeenth century,  
made 1880–1900

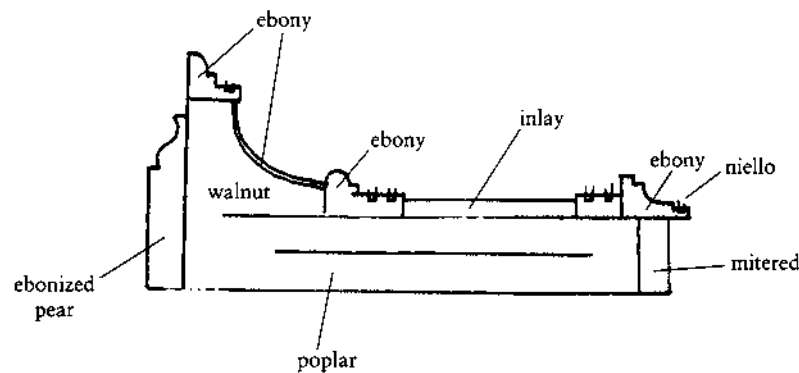
### 181. Cassetta frame

1975.I.2292

34.6 x 30.1, 20 x 15.8, 21.2 x 16.9 cm. Poplar back frame with applied upper moldings in walnut, ebony, and ebonized pearwood. Half-lapped back frame. Niello; crystal and lapis lazuli panels with silver leaf beneath; some with dragon's-blood glaze. Frieze: niello-bordered panels with radius-ended centers and square corners. *Adjustments:* None. *Condition:* Several frieze divisions missing; left top edge lost; back edge loose on top and left sides.

EXHIBITED: New York 1990, no. 80, color ill. (as Rome?), ca. 1600).

While this vertical frame recalls an early seventeenth-century Roman style, it also reflects the influence of the Renaissance in the late nineteenth century. A late nineteenth-century date is confirmed by the age of the materials and the weak manner of construction. Judging by the appearance of the ebony and ebonized moldings, niello, and crystal panels, this frame was probably made at the same time as Nos. 182–83.





No. 181



No. 182

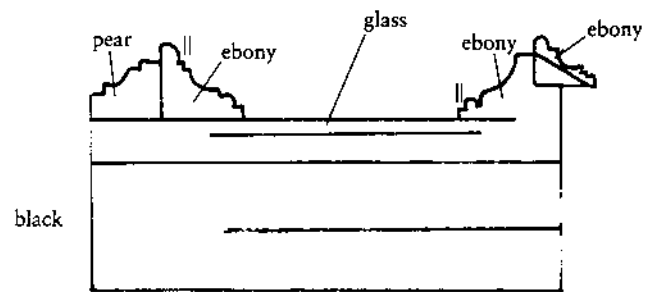
Rome, style early seventeenth century,  
made 1880–1900

### 182–83. Pair of cassetta frames

1975.I.2169, 1975.I.2170

Each 28.1 x 24.5, 14.9 x 11.4, 16.4 x 12.7 cm. Poplar back frame with ebony and ebonized pearwood upper moldings; glass; pewter; silver wire. Half-lapped back frame. Sight edge: ebony. Frieze: glass panels reverse-painted to simulate red-and-white marble ogival-ended tablets inset with oval gems, on silver- and gold-flecked "lapis lazuli." Back edge: ebony and ebonized pearwood. *Adjustments*: Top extensions lost and remaining slots blocked up; sight edge repaired. *Condition*: Extensive separation of paint from glass on both; some losses of paint on No. 182; left glass panel broken in three pieces on No. 182; top glass panel broken in seven pieces on No. 183.

LITERATURE: Ryser 1991, pp. 130, 134, 330, fig. 148 (No. 182; as possibly Zurich, Hans Jakob Sprüngli); Lanmon 1993, nos. 112, 113, color ill. (as probably Italy or Switzerland, possibly Zurich [Hans Jakob Sprüngli], early seventeenth century).





No. 183

This pair of frames attempt to capture the precious nature of early seventeenth-century versions decorated with *verre églomisé*, or reverse-painted glass. While finely wrought, they are not distinctly reverse cassette, as early examples are, and the size and shape of the tablets and corner spurs are uncontrolled. Indeed, the outer molding on the back edge is quite coarse and in pearwood only.

According to Ryser, two octagonal frames, one originally a reliquary, made like these two in the Robert

Lehman Collection exist in a private collection in Switzerland.<sup>1</sup> A similar mirror frame is in the collection of the Principe d'Avalos in Naples.<sup>2</sup> See also No. 181.

## NOTES:

1. Frieder Ryser to Laurence B. Kanter, 30 January 1994 (Robert Lehman Collection files).
2. Naples 1984–85, vol. 2, p. 373.



Rome, ca. 1660

**184. Ogee frame**

1975.1.2188

62.5 x 50.6, 48.3 x 36.2, 49.2 x 38.5 cm. Poplar half-lapped back frame with applied walnut upper moldings. Carved, silver-gilt; strong dragon's-blood glaze. Sight edge: pearl and reel. Top edge: acanthus leaf and husk. Back edge: upward-facing egg and dart. *Adjustments:* Rebate opened on both long sides; all corners repaired, silvered, and toned, with bronze color added; gilding probably added later. *Condition:* Some worm damage.

PROVENANCE: [Mindak, Rome], May 1948 (list 1, no. 20).

The fine proportions of this frame, which has upper moldings in walnut, can be discerned beneath the gesso. The profile can be compared with that of two other Roman frames made about 1660, one in a private collection in London and the other on *The Death of Saint Joseph* by Bartolomeo Colombo (active 1657–72) in San Giuseppe dei Falegnami in Rome (Figs. 184.1, 184.2). Since walnut was more highly valued than silver-gilt and it is very unusual to see such a finish on this wood, the gilding was probably a later addition.



No. 184

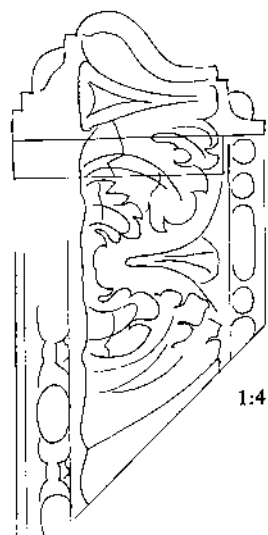


Fig. 184.1 Frame (sight 102.4 x 136.7 cm). Rome, ca. 1660. Private collection, London

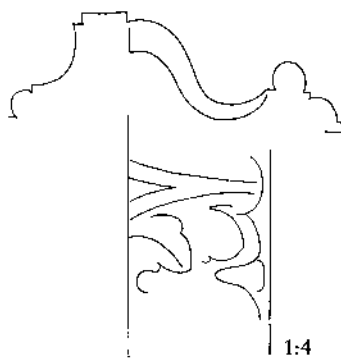
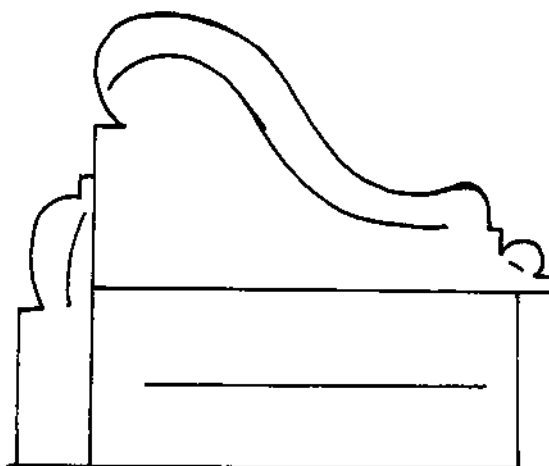
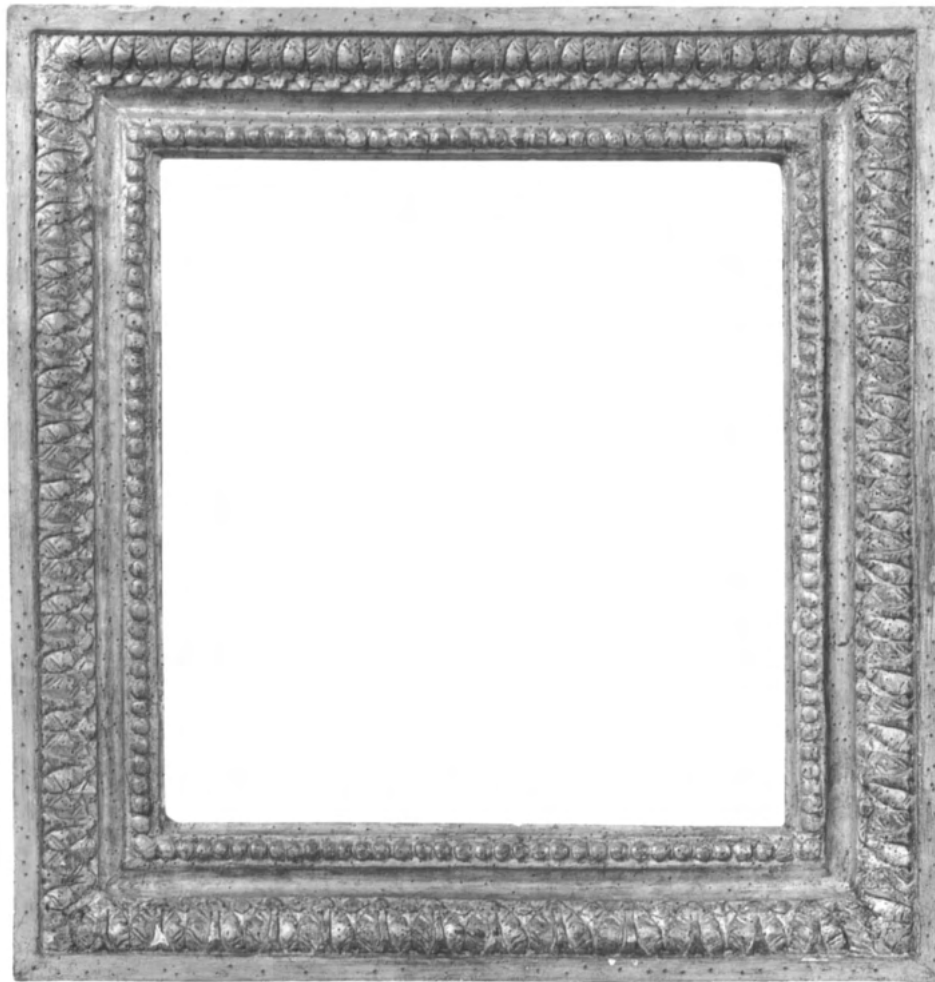


Fig. 184.2 Frame (sight ca. 300 x 200 cm). Rome, ca. 1660. On Bartolomeo Colombo, *The Death of Saint Joseph*. San Giuseppe dei Falegnami, Rome





No. 185

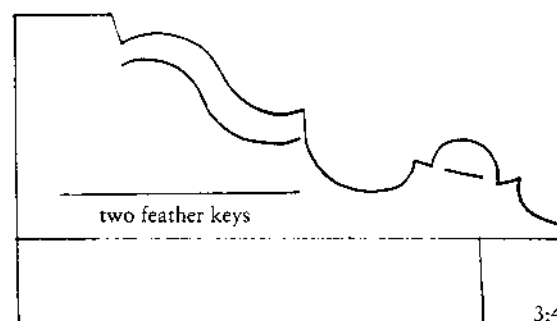
Rome, late seventeenth century

### 185. Architectural molding

1975.I.2218

60.2 x 57, 41.2 x 38.3, 44.6 x 41.4 cm. Walnut. Carved, gilt. Top edge: acanthus and dart. Sight edge: pearl. *Adjustments:* Reduced and feather-keyed; later reduced again, when back frame added and colored; gessoed, water gilt, and fake worm holes added; small subsequent repairs. *Condition:* Original surface very degraded; much worm damage.

This is probably a fragment of architectural molding. The gilding appears to be relatively recent. The profile has the monumental proportions typical of late seventeenth-century Rome: a combination of strictly cut leaf, large pearls, and few dividing steps. Similar moldings appeared in Turin in the early eighteenth century.



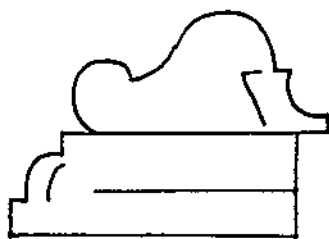
Rome, ca. 1690

**186. Reverse frame**

1975.I.2143

31.1 x 22.7, 22.5 x 14.3, 23.5 x 15.3 cm. Poplar. Half-lapped back frame; pegged. Carved, gilt. Top edge: centered, pierced acanthus leaf raking to corners with husks. Back edge: lotus leaf and dart. *Adjustments:* Miters repaired; regilt in oil; bronze color added. *Condition:* Much worm damage to back frame.

Regilding, probably in England in the eighteenth century, has obscured the subtlety of this frame. The steeply slanting pierced acanthus leaf on the top edge also appears on a group of frames from about 1690 in the Galleria Colonna, Rome, including one on a *Rocky Landscape with Figures* (Fig. 186.1) by Crescenzo Onofrio (1632–?1712), as well as on another Roman frame of the period in a private collection in London (Fig. 186.2).



No. 186

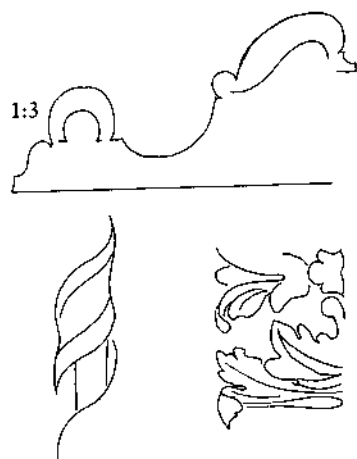


Fig. 186.1 Frame (sight ca. 195 x 146 cm). Rome, ca. 1690. On Crescenzo Onofrio, *Rocky Landscape with Figures*. Galleria Colonna, Rome, cat. no. 136

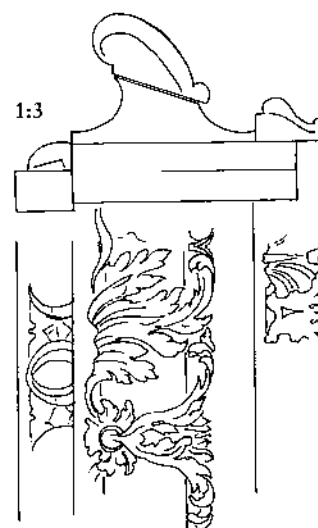


Fig. 186.2 Frame (sight 97.7 x 138.6 cm). Rome, ca. 1680. Private collection, London

Rome, 1680–1700

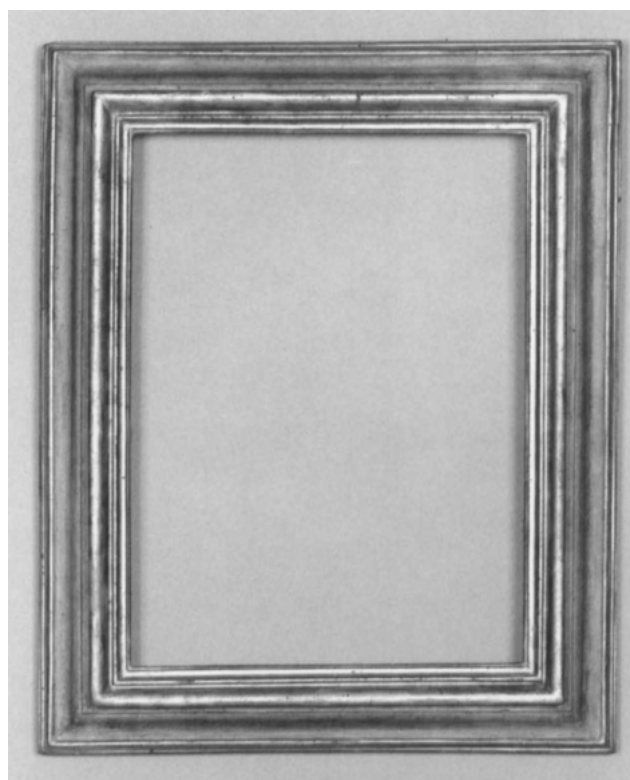
### 187. Reverse frame

1975.1.2187

67 x 55, 49.3 x 36.8, 53.2 x 41.2 cm. Poplar. Half-lapped back frame. Gilt; orange bole. Top and sight edges: gilt. Behind top edge: burnished bole. Back edge: gilt. *Adjustments:* Gilding repairs to sight, top, and back edges. *Condition:* Some gesso flaking.

The strong architectural profile of this reverse molding uses elements that came together in the Salvator Rosa pattern of about 1740. The exaggerated proportions suggest that the frame was made for a picture from an earlier period. Such proportional adjustment can be seen in the frame on a painting by Il Borgognone (1621–1675) in the Galleria Colonna, Rome (Fig. 187.1). The profile of the top edges of Nos. 187 and 191 is similar, and there is a similar abruptness in the way the profile falls away to the back edge.

The mat areas of No. 187 are colored with burnished yellow bole, which was cheaper than gilding the whole molding.



No. 187

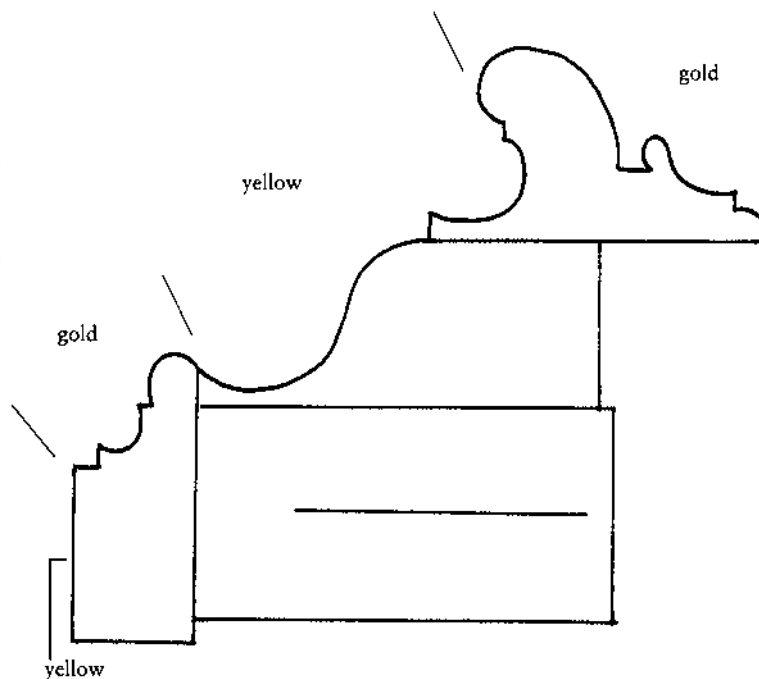
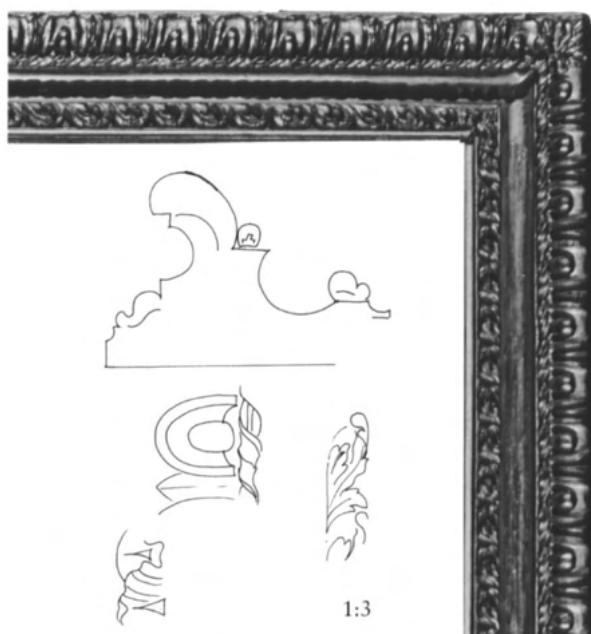


Fig. 187.1 Frame (sight ca. 107 x 209 cm). Rome, 1720–30. On Giacomo Cortese, called Il Borgognone, *The Stag Hunt*. Galleria Colonna, Rome, cat. no. 49

Rome, 1680-1700

188. Salvator Rosa frame

1975.I.2200

49.5 x 58.2, 34.1 x 43, 36.9 x 45.5 cm. Poplar. Half-lapped back frame. Carved, gilt; very pale orange bole. Sight edge: pearl. Frieze: acanthus leaf and shield. Back edge: acanthus leaf and shield. *Adjustments:* Regessoed and water gilt; pine back frame added when regilt. *Condition:* Good.

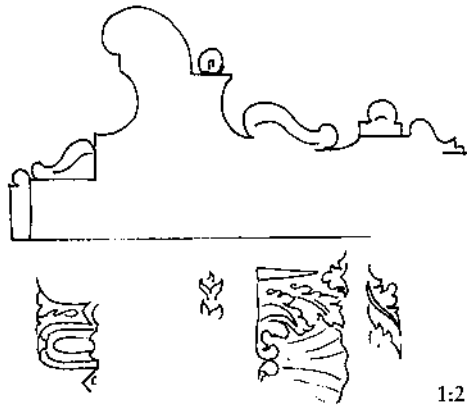


Fig. 188.1 Frame (sight ca. 74.5 x 62.5 cm). Rome, ca. 1700. On Giovanni-Battista Salvi, called Sassoferato, *Madonna at Prayer*. Galleria Doria Pamphilj, Rome, no. 53



Fig. 188.2 Arnold van Westerhout, after Carlo Maratta, *Madonna with the Child Blessing* (engraving, 1698). Witt Library, Courtauld Institute of Art, London

PROVENANCE: [Mindak, Rome], May 1948 (list 2, no. 52).

A frame like this one was used for the *Madonna at Prayer* by Sassoferato (1609-1685) in the Galleria Doria Pamphilj, Rome (Fig. 188.1). The Lehman frame also bears a strong resemblance to one in a 1698 engraving of a *Madonna with the Child Blessing* (Fig. 188.2) by Carlo Maratta (1625-1713). And a similar frame is at Arnold Wiggins and Sons in London (Fig. 188.3). The pattern was probably widely used until it was eventually overshadowed by another, more successful version with a leaf ornament on the sight edge. It became popular again in England about 1775-1830.

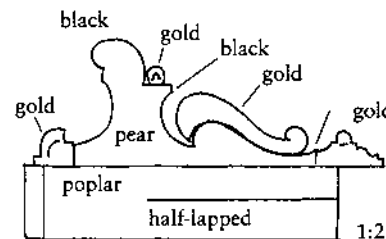
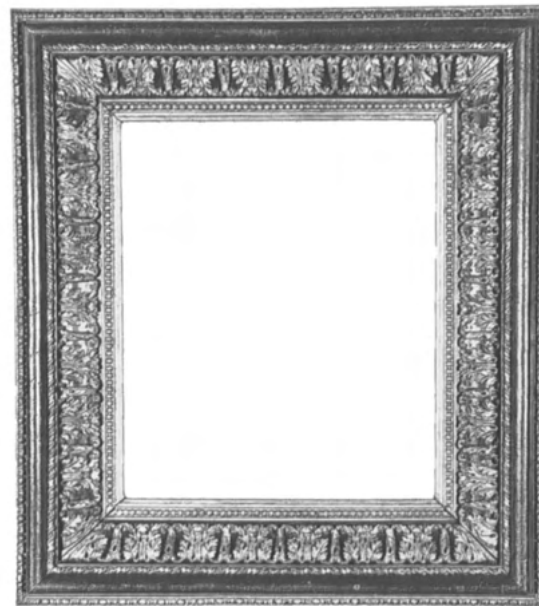
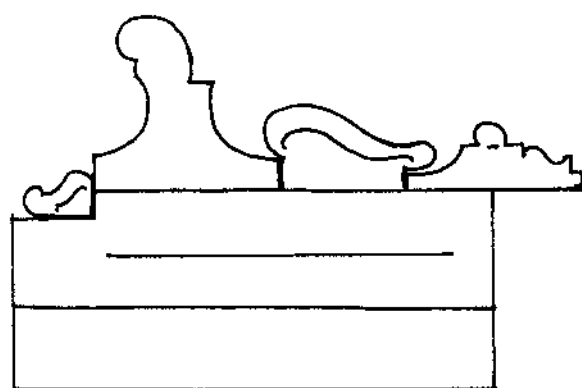


Fig. 188.3 Frame (sight 30.5 x cm). Rome, 1680-90. Arnold Wiggins and Sons, London, 07976



No. 188



Rome(?), early eighteenth century

**189. Salvator Rosa molding**

1975.I.2522

53.3 x 42.5, 42.7 x 31.5, 45.8 x 34.6 cm. Poplar. Carved, silvered; heavy lacquer. Top edge: acanthus leaf and shield. Back edge: gray paint. *Adjustments:* Reduced molding fitted onto a recently made back frame of old wood; some bronze color added. *Condition:* Worm channeling exposed in reused wood of back frame.

What appears to be a fragment of a Salvator Rosa wall molding has been used to make this frame for a drawing. The particular shape of acanthus leaf on the top edge, however, is closest to that found on frames for paintings. One example, a frame of about 1730 on an *Adoration of the Magi* by Francesco Albani (1578–1660), is in the Galleria Doria Pamphilj, Rome (Fig. 189.1).



No. 189

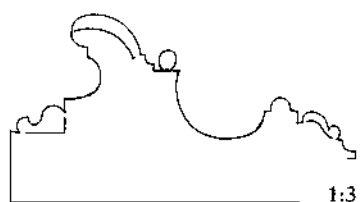
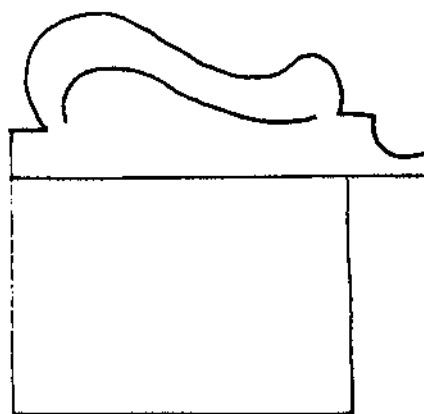


Fig. 189.1 Frame (sight ca. 122 x 230 cm). Rome, ca. 1730. On Francesco Albani, *Adoration of the Magi*. Galleria Doria Pamphilj, Rome. Scala / Art Resource, New York



Rome(?), early eighteenth century

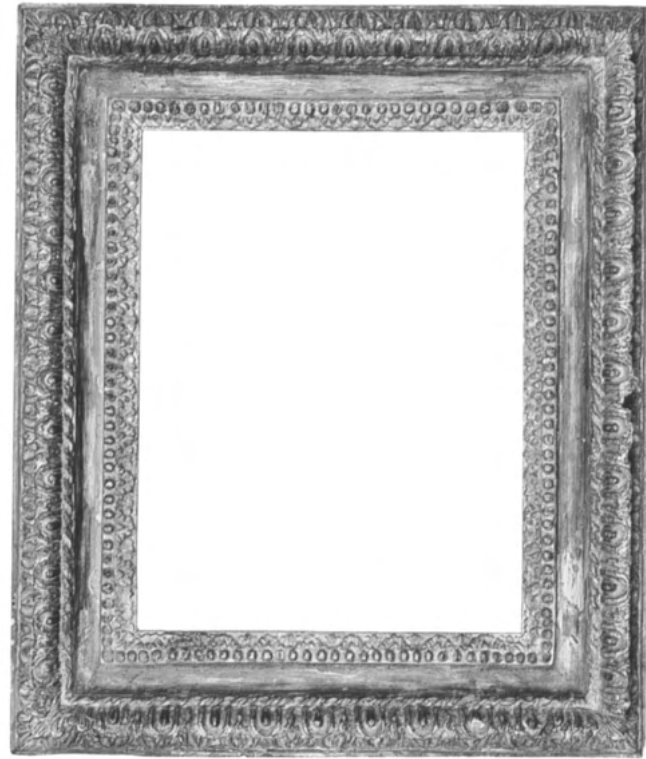
### 190. Salvator Rosa frame

1975.I.1879

54.4 x 46.5, 36 x 27.5, 38.5 x 30.2 cm. Poplar. Half-lapped back frame. Carved, gilt; orange-brown bole. Sight edge: acanthus leaf and shield. Behind sight edge: pearl. Below top edge: twisted ribbon. Top edge: cabled straight flute and acanthus leaf. Back edge: egg and dart. *Adjustments:* Greatly reduced, then later enlarged; additional back frame; sight and top edges partly regilt, with pink and blue bole; surface scrubbed and gray wash applied. *Condition:* Very poor.

Because the quality of the carving is not perhaps up to the standard of Roman craftsmen of the day, this early eighteenth-century frame may have been commissioned for a Roman collection but made elsewhere. The frame has an unusually deep profile. The top edge is deep for the hollow before it, and the back edge is heavily serrated. A similar frame, made in Rome about 1740, is on a seventeenth-century Flemish *Stoning of Saint Stephen* in the Galleria Colonna, Rome (Fig. 190.1).

The use of pink and blue bole may date the regilding of this frame to about 1850–70, in London. The abrasion and application of a gray wash probably took place between 1950 and 1965, when *décapage* was fashionable.



No. 190

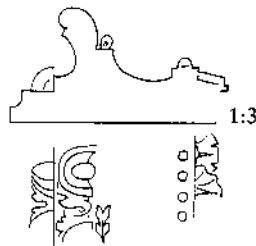
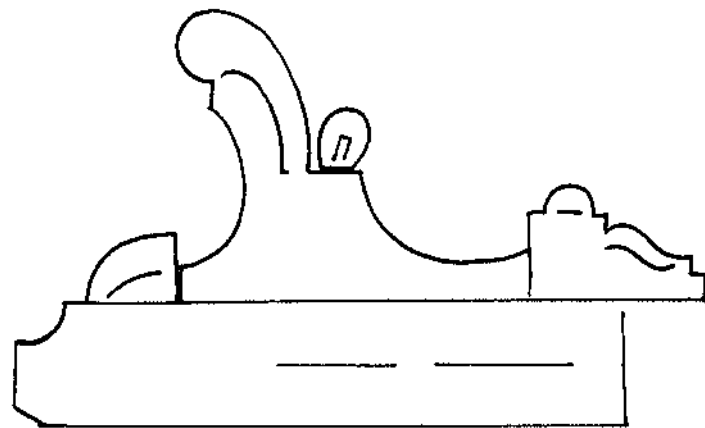
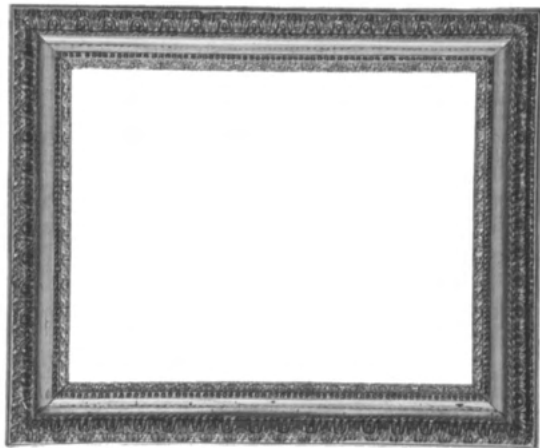


Fig. 190.1 Frame (sight ca. 40.5 x 53.5 cm). Rome, ca. 1740. On *The Stoning of Saint Stephen among the Roman Ruins* (Flemish, early seventeenth century). Galleria Colonna, Rome, cat. no. 74



Rome, style early eighteenth century,  
made 1900–1910

### 191. Cassetta frame

1975.1.2297

87.3 x 78.4, 41.2 x 32.8, 43 x 34.7 cm. Poplar back frame with applied ebonized pearwood upper moldings; glass. Half-lapped back frame. Sight edge: oil gilt. Friezes: *verre églomisé*, or reverse-painted glass, held in with bronze-colored ripple moldings and gilt-bronze panel ends, and painted to resemble stone mosaic. *Adjustments*: Sight edge and ripple moldings colored bronze; extensive restoration (at Metropolitan Museum, 1990), including replacement of lost lower corner panel. *Condition*: Upper right corner of outer frieze broken and lower left corner piece broken in several pieces; glass strips of inner frieze broken in several places, pieces of outer colorless glazing missing, and “jewel” at upper left replaced with faceted semiprecious stone; some paint separation.

PROVENANCE: [Mindak, Rome], May 1948 (list 2, no. 50).

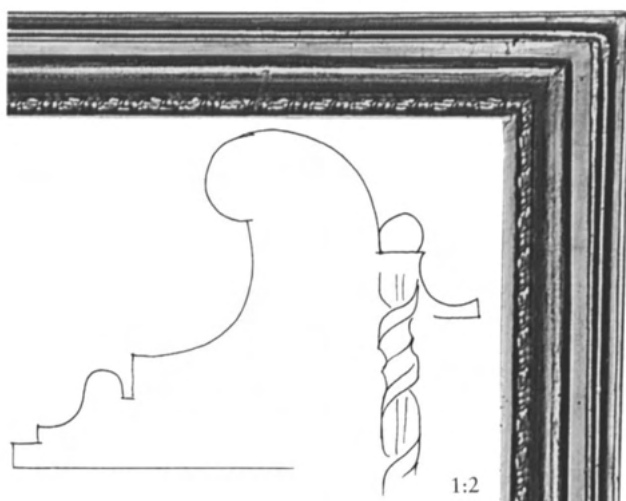
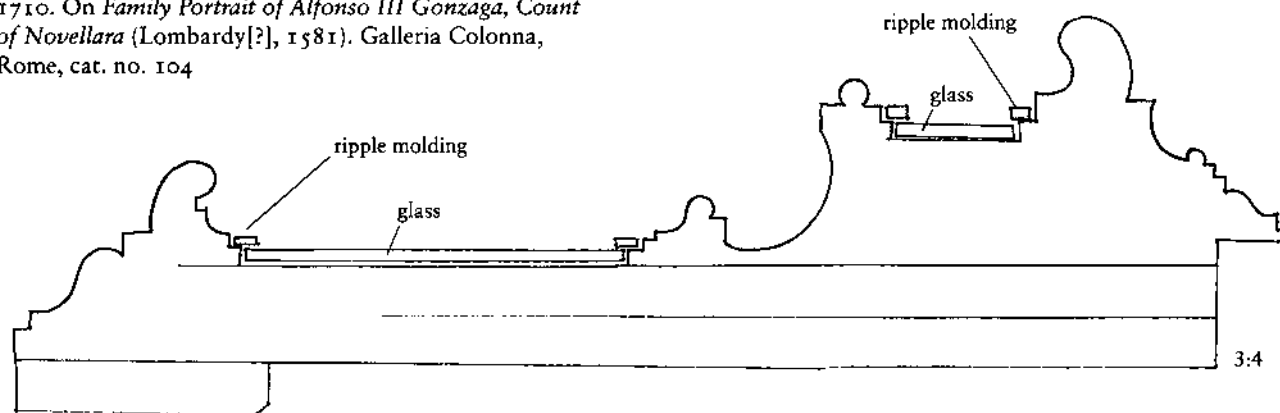


Fig. 191.1 Frame (sight ca. 160 x 190 cm). Rome, ca. 1710. On *Family Portrait of Alfonso III Gonzaga, Count of Novellara* (Lombardy[?], 1581). Galleria Colonna, Rome, cat. no. 104



LITERATURE: Lanmon 1993, no. 114, color ill. (as glass panels painted in Italy or Switzerland, possibly Zurich [Hans Jakob Sprüngli], early to mid-seventeenth century; frame probably assembled in Italy, perhaps Rome, early twentieth century).

This frame was probably made for a mirror. The woodwork and profile are an early twentieth-century interpretation of early eighteenth-century moldings such as those of two gilt picture frames in the Palazzo dei Conservatori<sup>1</sup> and one on a *Family Portrait of Alfonso III Gonzaga, Count of Novellara* in the Galleria Colonna, Rome (Fig. 191.1). The gilt-bronze and bronzed wobble, or ripple, moldings are particularly characteristic of early twentieth-century versions.

The ogival-ended panel designs are uncomfortably bright and sharp. The very similar reverse-painted glass panels on Nos. 182–83 may have been made in the same workshop.

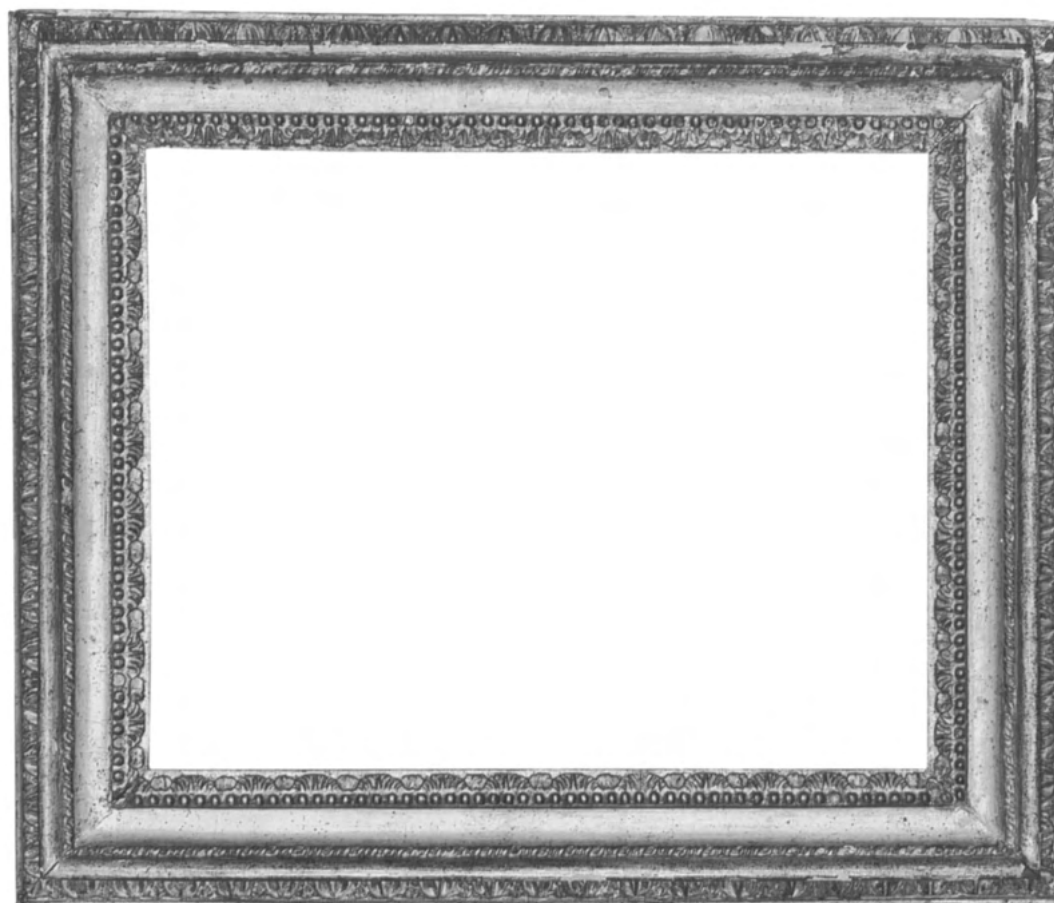
NOTE:

1. Bocconi 1950, nos. 159, 160 (on Pietro da Cortona, *Sacrifice of Polissena*, inv. 143).



No. 191

## FRAMES



No. 192

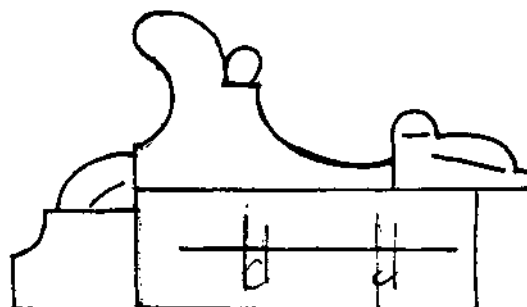
Rome, ca. 1740

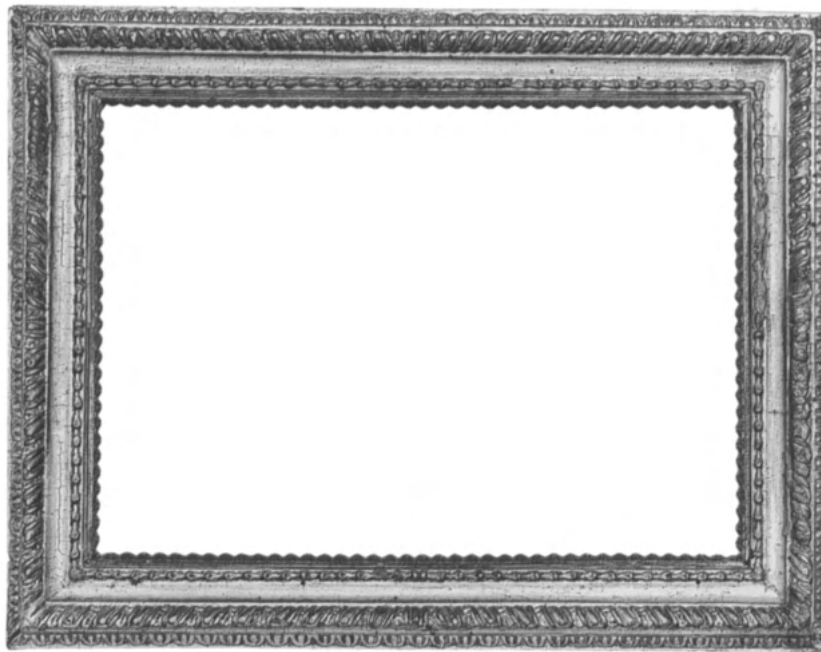
### 192. Salvator Rosa frame

1975.T.2286

44.3 x 52.7, 30.2 x 38.5, 32.7 x 42 cm. Poplar. Half-lapped back frame; pegged. Carved, silver-gilt; brown-orange bole. Sight edge: acanthus leaf and shield. Behind sight edge: pearl. Below top edge: applied twisted ribbon. Back hollow: yellow bole only. Back edge: applied egg and husk. *Adjustments:* Rebate opened; top edge regilt on one side; bronze color added. *Condition:* Some worm damage; gesso seriously flaking.

The profile of this frame, which probably had a horizontal format, is similar to that of No. 190, but the proportions here are more typical of a Salvator Rosa frame. Also typical is the close combination of a stretched acanthus leaf and spaced pearl on the sight edge.





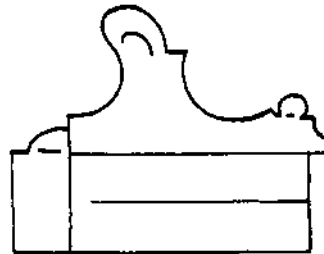
No. 193

Rome(?), 1760–70

### 193. Neoclassical frame

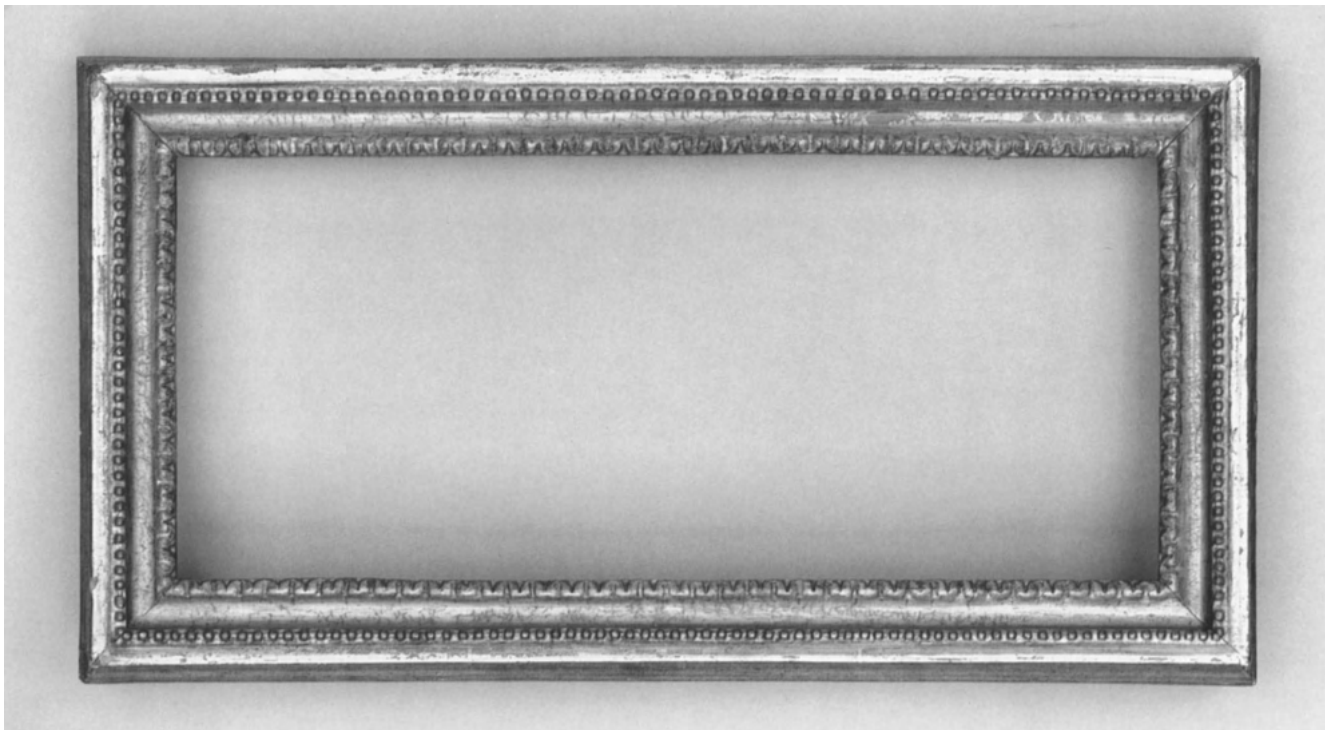
1975.I.2290

31.5 x 40.7, 21.5 x 31, 23.2 x 32.5 cm. Poplar. Half-lapped back frame. Carved, gilt; thin brown bole. Sight edge: fine, elongated husk from center clasp. Top edge: raking flute with full reed and husk radiating from centers. Back edge: egg and dart. *Adjustments:* Regessoed and regilt; gaps filled and bronze color added; top edge poorly repaired on short sides; sight edge trimmed; molding with carved lotus leaf added to rebate. *Condition:* Worm damage; construction weak, especially back frame; surface damaged.



Beneath the added layers of gilding is a very fine molding. The top-edge ornament is traditionally associated with the Barberini collection. The flat rendition of the back edge and the arrangement of laurel leaves on the sight edge, however, bring to mind frames manufactured in the Bologna region.

## FRAMES



No. 194

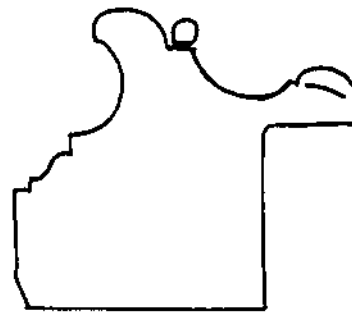
Rome, late eighteenth century

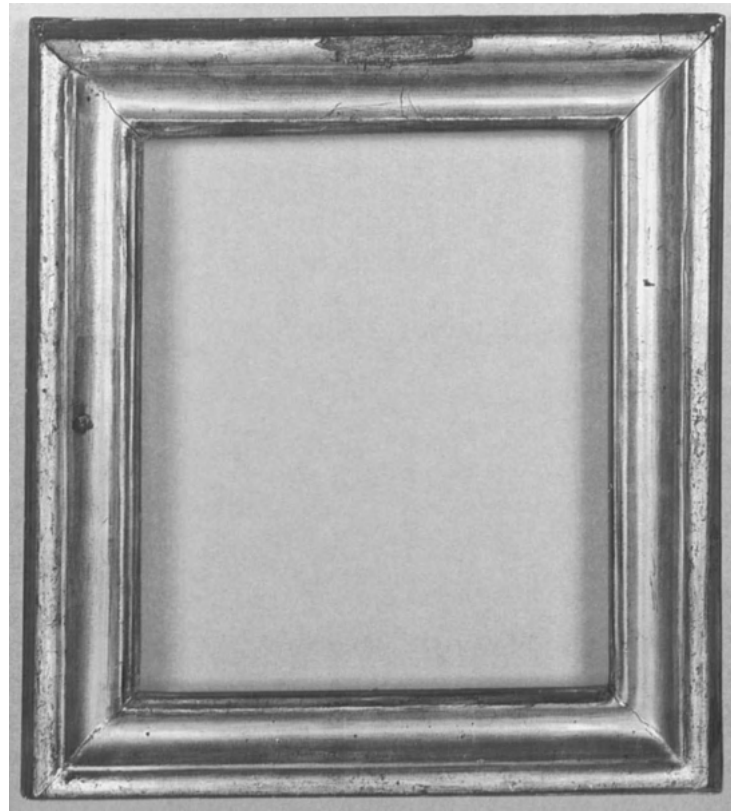
### 194. Salvator Rosa frame

1975.I.2312

25.5 x 48.7, 17.3 x 40.5, 20 x 42.8 cm. Poplar; composition ornament. Mitered. Gilt. Sight edge: lotus leaf. Beneath top edge: pearl. *Adjustments:* Sight edge trimmed before regilding; rebate enlarged. *Condition:* Oil gilding flaking.

This diminutive molding is a very late example of a Salvator Rosa frame.





No. 195

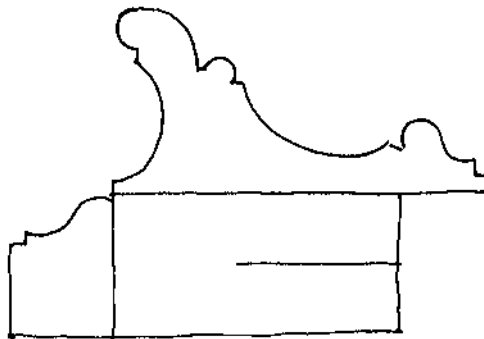
Rome, 1770–80

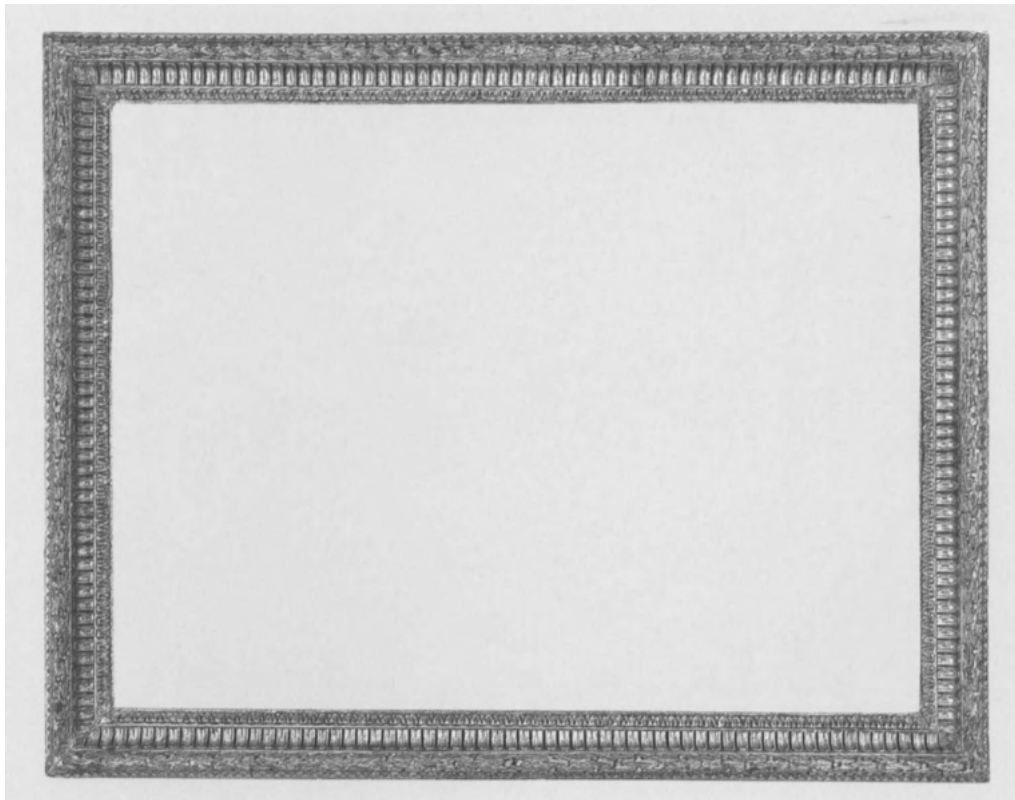
### 195. Salvator Rosa frame

1975.1.2287

36.2 x 34, 23.2 x 21, 26.1 x 23.3 cm. Poplar. Half-lapped back frame. Gilt; orange bole. Reverse: gesso and yellow ocher. *Adjustments:* Reduced at opposite miters; gilding cleaned; sight and top edges repaired; bronze color added and gilding repaired. *Condition:* Some worm damage; construction weak.

This late, stylistically weak version of a Salvator Rosa frame has been so simplified that it has no ornament, nor even a proper sight molding.





No. 196

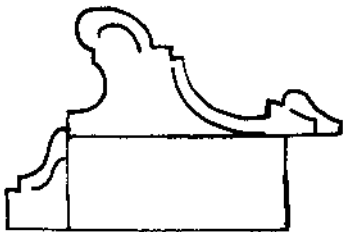
Rome, ca. 1780

**196. Neoclassical frame**

1975.I.2520

49.5 x 62.9, 39.7 x 53.3, 41.5 x 55 cm. Poplar. Half-lapped back frame. Carved, gilt; deep brown bole. Sight edge: serrated lotus leaf. Cavetto: flutes. Top edge: laurel leaf, with stems cut in with berries, running from corners to centers. Back edge: lotus leaf and dart. *Adjustments:* Reduced; slip added to mask serrated sight edge. *Condition:* Top edge broken.

The serrated lotus leaves on the sight edge of this fine, narrow frame, which was probably made for a print, give the design a certain refinement, and the closeness of the four lines of carving add intensity.



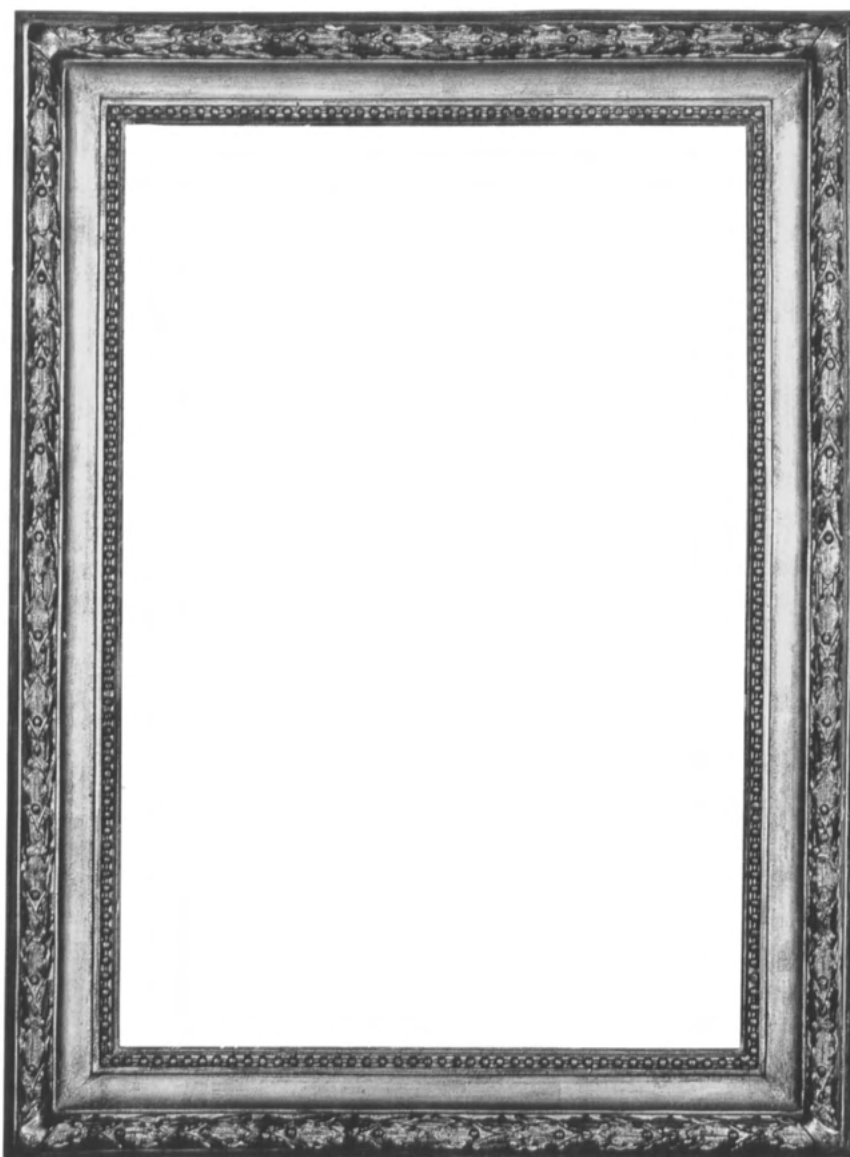
Rome, 1780-1800

**197. Neoclassical frame**

1975.I.2521

78.7 x 58.6, 62.5 x 42.5, 65.7 x 45.9 cm. Poplar. Half-lapped back frame. Carved, gilt; thin red-orange bole. Sight edge: turned pearls on stick. Top edge: laurel leaf and berries running toward centers. *Adjustments:* Reduced at all corners, maintaining centers (mostly in width, judging from one remaining scored half-lap); corner bands on top edge somewhat rebuilt; regilt; areas of bronze powder added. *Condition:* Some worm damage; patchy gilding.

This frame was probably made for a watercolor. Examples datable to about 1790, with a punched frieze instead of a hollow one, remain on their original watercolors by the Swiss artist Abraham-Louis-Rodolphe Ducros (1748-1810) at Stourhead, Wiltshire (see Fig. 197.1). This late development of the Salvator Rosa frame was so successfully copied in England that at times the only way to distinguish the English versions is that they are made of pine and lime rather than poplar.



No. 197

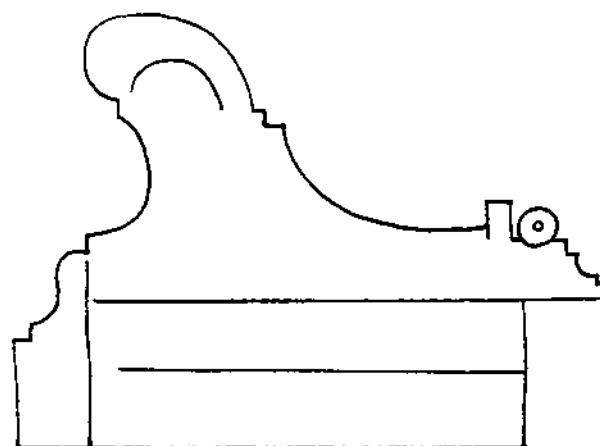
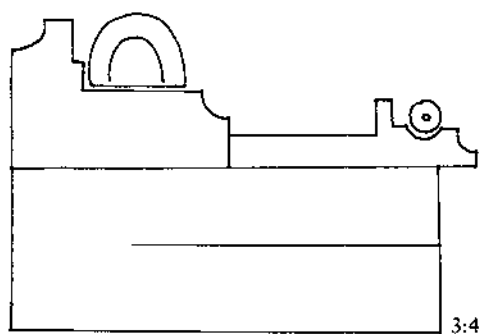
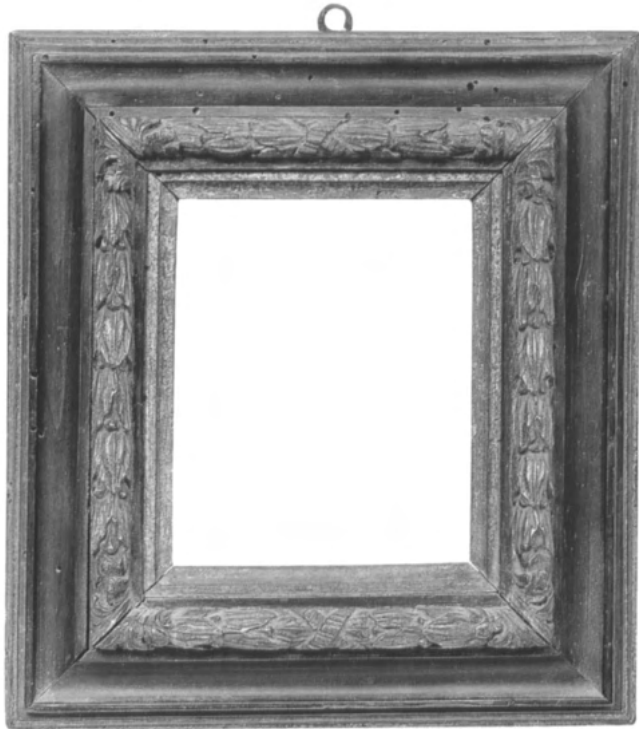
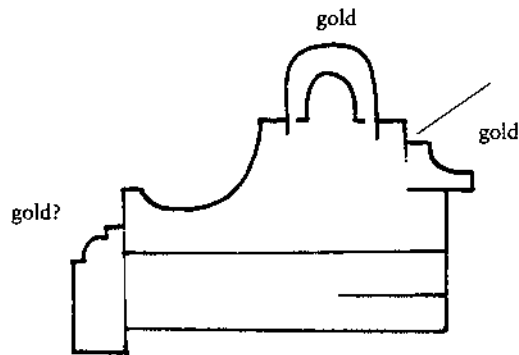


Fig. 197.1 Frame (sight ca. 76 x 112 cm). Rome, ca. 1790.  
 On Abraham-Louis-Rodolphe Ducros, *Civiltà Casellenà*.  
 National Trust, Stourhead, Wiltshire, no. 322





No. 198



Rome(?), late eighteenth century

### 198. Cassetta frame

1975.1.2159

22.3 x 20, 11.4 x 9.3, 12.4 x 10.1 cm. Poplar half-lapped back frame with pearwood upper moldings. Carved, gilt; deep red bole. Top edge: laurel husk from top center; crossed ribbons to base center with acanthus-leaf corner. *Adjustments*: None. *Condition*: Gilding damaged by damp; worm damage, mostly in pearwood.

PROVENANCE: [Mindak, Rome], May 1948 (no. 107).

The use of pearwood for this style of profile and ornament suggests a Roman provenance for this small upright frame. The repetitive husk decoration on the top edge is reminiscent of Roman ceiling ornament, either painted or in stucco, of about 1630.

Rome, mid-nineteenth century

### 199. Monstrance or Agnus Dei frame

1975.1.2182

31 x 25.7, 13.2 x 10.3, 15 x 12.2 cm. Single piece of walnut with removable reverse sight edge. Carved, gilt; orange bole. Sight edge: twisted ribbon. Top: papal tiara and vestments. Side centers: shells and keys. Base: winged putto head connected to keys by escarpa. Background: volutes with sun's rays projecting from behind. *Adjustments*: Removable sight edge glued in. *Condition*: Fair.

PROVENANCE: [Galleria San Giorgi, Rome]; [Stefano Bardini, Florence]; [Galleria Bellini, Florence], bought 1937. Acquired by Robert Lehman in October 1955.

The thin carving and the gilding and patina suggest a date in the mid-nineteenth century for this double-sided oval frame bearing the papal tiara and Saint Peter's keys. The sun's rays may have been inspired by the *Cathedra Petri* (1657-66) by Gianlorenzo Bernini (1598-1680) in Saint Peter's in Rome.<sup>1</sup>

The frame may have contained a reliquary, perhaps for a strand of hair held between two pieces of glass, or, more likely, served as a monstrance.

NOTE:

1. Wittkower 1958, pl. 87.



No. 199



No. 199, *verso*



No. 202, detail

## *Southern Italy*

Painting, and therefore frame making, flourished in the huge area south of Rome and in Sicily during the seventeenth and early eighteenth centuries, when the majority of frames in this section were made. Yet the simple but subtle profiles of southern Italian frames have often been undervalued and dismissed as unsophisticated.

The strengths of these fine frames are most apparent when they can be seen on their original paintings in their original settings (see, for example, Fig. 209.1).

The earliest southern Italian frame in the collection (No. 200) is a simple engaged molding with a wide, punched border at the junction of panel and frame. It is one panel of a polyptych that is believed to have been commissioned in Naples for a convent in Aix-en-Provence by King Robert of Anjou, who died in 1343.

Most of the frames in this section are reverse moldings, which were used throughout Italy during the 1600s but were especially popular in the south. As the century unfolded the reverse frame evolved from a reverse cassetta with a raised back edge (about 1620–40) to a reverse flat molding without a raised back edge to contain the frieze (1640–50), to a reverse ogee usually enriched with a broad acanthus leaf (1640–90), and finally, in about 1680, to a deep, reverse hollow that was essentially High Baroque and a far more stark and powerful complement to a painting than an ogee.

All four styles are represented in the Robert Lehman Collection. Nos. 202 and 203 are simple, strong black and gold reverse cassette with raised back edges. Among the flat moldings of the second type, No. 206 has orna-

ment that appears to spread out from the strong raised sight edge and No. 209 is a heavy, steep reverse molding created from two separate, and probably complete, frames.

Nos. 210 (on a flat plane), 211 (with marbling), 212 (an oval), 213 and 214 (adorned with a leaf motif), and 215 (with a leaf and pearls) are all variations of the strong reverse ogee molding. The engraved bands across the top edge of the ogee of No. 216 are a typically Neapolitan feature, related to the gilt bands on the top edges of Nos. 202 and 203. Distinctly Baroque and architectural in character, and falling into the fourth group, are Nos. 217, with flutes, and 218–19, which have a deep, blank hollow.

The collection also has a sampling of southern Italian frames in the Salvator Rosa format, which originated in Naples about 1640 and developed gradually until it was used for large framing schemes in the mid-eighteenth century. No. 231 is a fine, narrow example of the style, and Nos. 229, 230, and 232, all in black and gold, show Neoclassical influence.

Southern Italian frames were generally of poplar and tended to be half-lapped, although small reverse frames were often simply mitred. Ripple ornament on southern Italian frames is characteristically gilt, perhaps to imply a band of gilt carving. Nos. 220–23 all have gilt ripple moldings. Pearwood was preferred in the south for ebonized finishes and was necessary for making wobble moldings. The gesso on gilt frames from southern Italy is generally heavy and the bole warm.

Naples(?), before 1343

## 200. Panel from a polyptych

1975.1.9b

67 x 46.7, 59 x 38.5 cm; engaged. Poplar. Gilt; deep orange bole. *Adjustments:* Wings detached; gilding reinstated at top and base; panel thinned. *Condition:* Very worn.

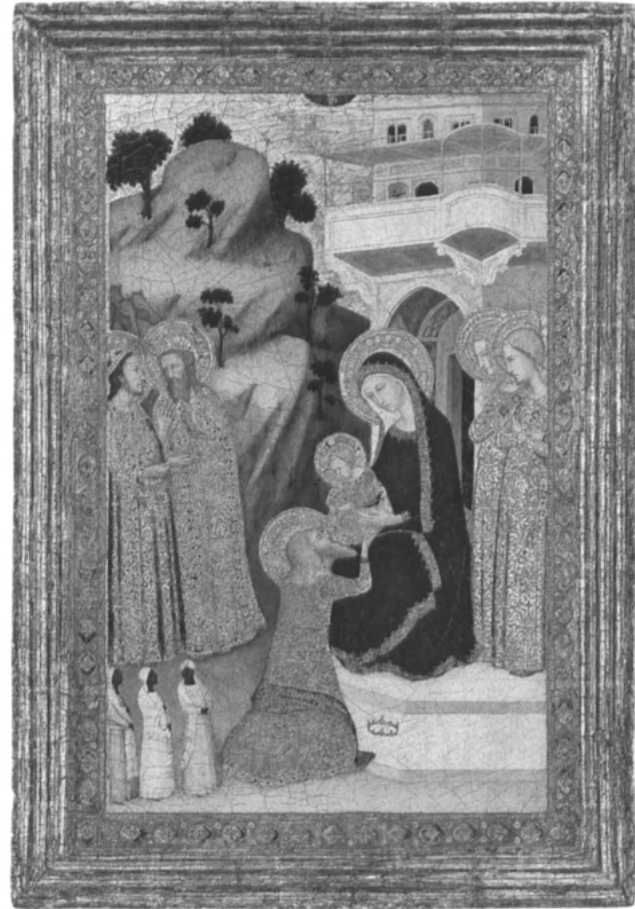
**PROVENANCE:** Convent of the Poor Clares, Aix(?); Fauris de Saint Vincens, Aix-en-Provence, until 1819; possibly Musée de la Ville d'Aix; M. Clérian, director, École de Dessin, Aix; Clérian sale, Simonet, Paris, 14–16 March 1853, lot 28 (as Giotto); Jean-Léon Gérôme, Paris (d. 1904). Acquired by Philip Lehman from Gimpel and Wildenstein, Paris, in February 1916.

**LITERATURE:** Perkins 1920, pp. 272, 274; Van Marle 1924, p. 307; Lehman 1928, pl. 28; Labande 1932, pp. 150–51; Sterling 1942, p. 16; Toesca 1951, p. 546; Bologna 1953; Laclotte 1956; Meiss 1956a, pp. 189–92; Meiss 1956b, pp. 142–45; Castelnuevo 1959, p. 51, n. 29; Volpe 1960, pp. 155, 158, n. 19; Castelnuevo 1962, pp. 41, 142, n. 3; Boyer 1966; Meiss 1967, pp. 28–29; Bologna 1969, pp. 314–17, 320–21; De Benedictus 1974; De Benedictus 1976, p. 5; De Benedictus 1979, p. 28; Laclotte and Thiébaud 1983, p. 193; Pope-Hennessy 1987, no. 40 (with remainder of earlier literature), color ill. (without engaged frame).

**EXHIBITED:** Metropolitan Museum, New York, 1944; Paris 1956, no. 42 *bis*; Cincinnati 1959, no. 12; New York 1974.

The elaborate punched border on the edge of this *Adoration of the Magi* is as much a part of the engaged frame as of the painting, beautifully integrating the two. The large quatrefoils colored with red and blue glazes that form the border complement the patterns of the fabrics and halos in the painting.

The painting is part of a polyptych that included an *Annunciation* and a *Nativity* in the Musée Granet, Aix-en-Provence<sup>1</sup> (and also probably a fourth panel, now lost, that may have depicted the Presentation in the Temple or the Flight into Egypt). According to Fauris de Saint Vincens, the scholar who owned the three panels in the late eighteenth and early nineteenth centuries, the two panels in Aix once bore the arms of Anjou and Aragon.<sup>2</sup> An unidentified coat of arms that existed on the back of the Lehman picture in 1928 was obliterated when the panel was thinned.<sup>3</sup> Fauris de Saint Vincens reportedly acquired the panels from the convent of the Poor Clares in Aix, and Pope-Hennessy considered it plausible, as had Thiébaud before him, that the polyptych was commissioned in Naples to be sent to the convent by King Robert of Anjou and Queen Sancha, who died in 1343 and 1345, respectively. The molding profile of No. 200 is similar in type to that of No. 4, of which this is a simplified version.



No. 200



### NOTES:

1. Pope-Hennessy 1987, figs. 28, 29.
2. *Ibid.*, no. 40, citing Thiébaud in Avignon 1983, nos. 61, 62.
3. Lehman 1928, pl. 28.

Southern Italy, 1440s

## 201. Panel from a triptych

1975.1.29b

50.9 x 31.3, 40 x 24.1 cm; engaged. Poplar. Gilt; orange bole. *Adjustments:* Bottom molding modern; repairs to left and right sides about 3 cm up from base. *Condition:* Stabilized, but much gesso lost on left side.

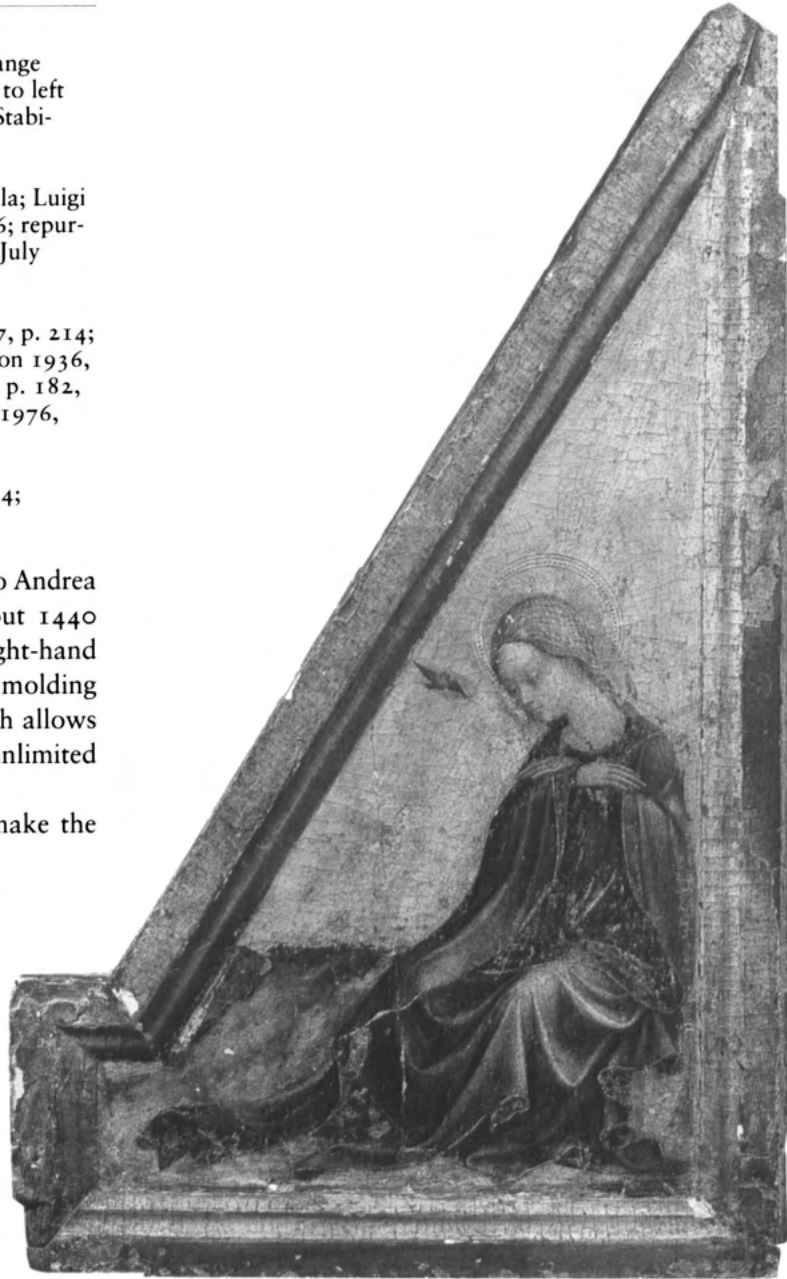
*PROVENANCE:* Marchese Dragonetti de Torres, Aquila; Luigi Grassi, Florence. Acquired by Philip Lehman in 1916; repurchased by Robert Lehman at Sotheby's, London, 20 July 1955, lot 42.

*LITERATURE:* Serra 1912, pp. 69–70; Van Marle 1927, p. 214; Lehman 1928, pl. 10; Berenson 1932, p. 513; Berenson 1936, p. 300; Pope-Hennessy 1939, p. 184; Longhi 1940, p. 182, n. 14; Bologna 1950, p. 46; Volpe 1971, p. 46; Zeri 1976, pp. 183–84; Pope-Hennessy 1987, no. 85, ill.

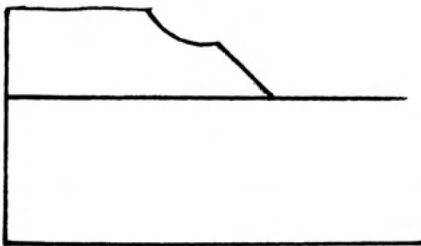
*EXHIBITED:* Metropolitan Museum, New York, 1944; Cincinnati 1959, no. 27.

This panel with a *Virgin Annunciate* attributed to Andrea Delitio, who worked in Abruzzi between about 1440 and 1480, once formed the pinnacle of the right-hand wing of a triptych. It has a simple, unimposing molding with a hollow profile beside the painting, which allows the composition to breathe, as it were, in an unlimited depth of field.

The modern base molding was added to make the fragment look more complete.



No. 201





No. 202

Naples(?), ca. 1640

**202. Reverse cassetta frame**

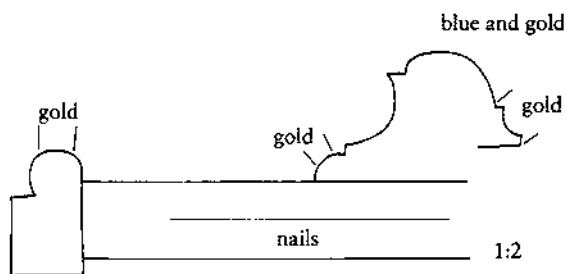
1975.1.2525

96.5 x 82.5, 69.2 x 55.4, 74 x 60 cm. Poplar. Half-lapped back frame; nailed. Gilt; orange-brown bole, blue color. Top edge: alternating blocks of blue and gold. Frieze: marbled paper. *Adjustments:* Marbled paper added. *Condition:* Much woodworm damage and abrasion, especially to bottom left-hand corner, which is particularly loose.

Marbled paper has been applied to the frieze of this frame, probably to harmonize with the impressionist light of the picture it held, *Woman in Spanish Costume* by Dietz Edzard (1893-1963) after Velázquez.<sup>1</sup> See also No. 203.

**NOTE:**

1. Metropolitan Museum, Robert Lehman Collection, 1975.1.2043.





No. 203

Naples(?), ca. 1640

### 203. Reverse cassetta frame

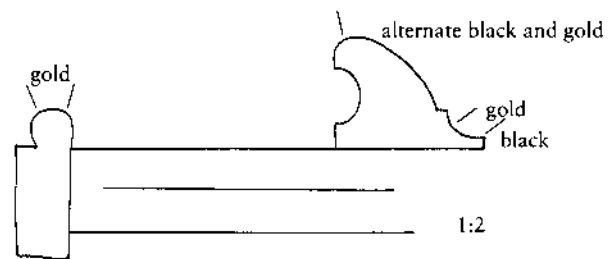
1975.1.2526

88.8 x 73, 63.6 x 48.8, 67.3 x 52 cm. Poplar. Half-lapped back frame; nailed. Gilt; brown-red bole, black color, gray gesso. Top edge: alternate bands of black and gold. Centers and corners: painted cauliculi and husk decoration. *Adjustments*: None. *Condition*: Serious worm damage; several splits; gesso chipped.

Like No. 202, this frame held a painting by Dietz Edzard, *Boy in Spanish Costume*, also after Velázquez.<sup>1</sup>

#### NOTE:

1. Metropolitan Museum, Robert Lehman Collection, 1975.1.2046.





FRAMES

Southern Italy, style seventeenth century,  
made ca. 1950

204. Reverse cassetta mirror frame

1975.I.2213

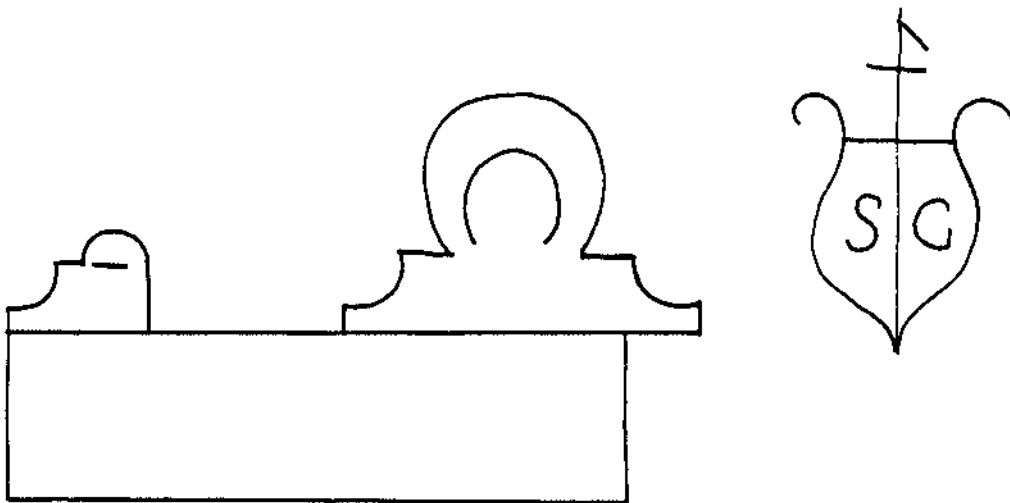
63.5 x 44.2, 40.3 x 26, 41.2 x 29 cm. Poplar. Back frame two pieces, with horizontal grain. Carved, gilt; deep red bole. Top edge: Bound laurel leaves. Back edge: pearl; red on sides. Top: symmetrical, interrupted volutes tied with bands. Branded twice on reverse: *SG*. *Adjustments*: Opposite corners cut and wedged to remove twist; gilding repairs to corners and splits; bronze paint added. *Condition*: Heavy, even craquelure; evidence of paint stripper used to remove bronze.

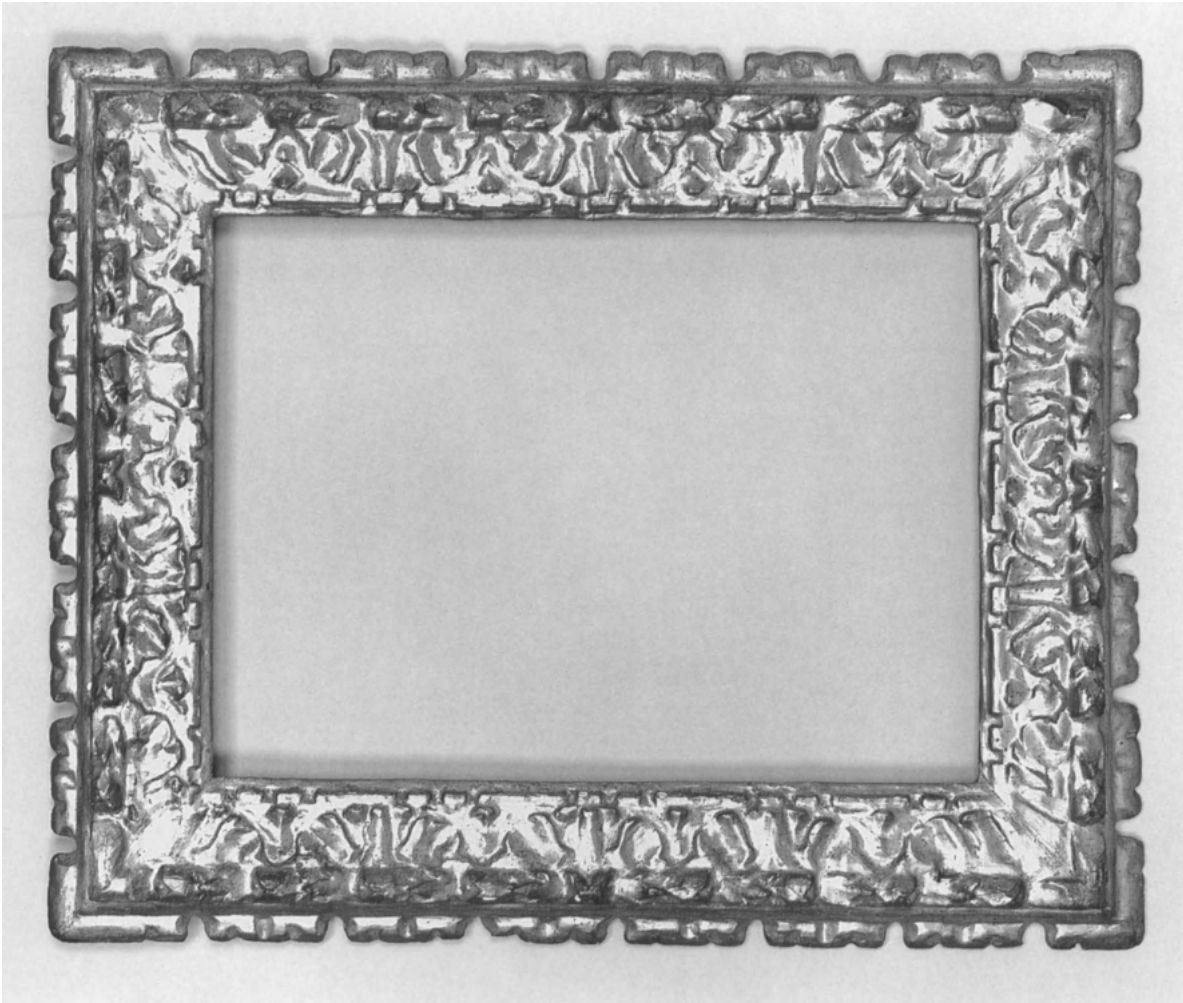
PROVENANCE: [Solomon Galleries, New York], 1950-60(?).

Judging from its construction, rectilinear appearance, meaningless top, phony craquelure, and faked repairs, this frame is almost certainly modern. Based on the techniques employed and the state of deterioration of the materials, it is probably datable to about 1950. The letters *SG* branded twice into the reverse may stand for the Solomon Galleries, whose name appears in full on other frames in the Robert Lehman Collection.



No. 204





No. 205

Naples(?), 1630-40

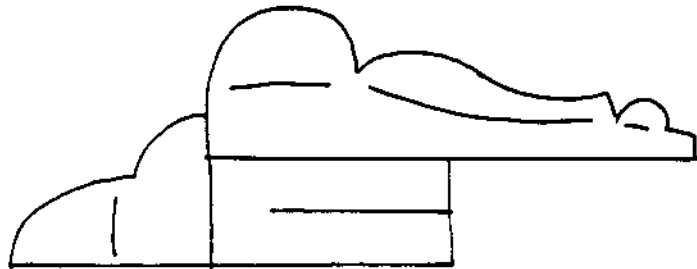
### 205. Reverse cassetta frame

1975.1.2335

49.5 x 60.5, 30.6 x 42, 37.2 x 48.3 cm. Poplar. Half-lapped back frame. Carved, gilt; red-orange bole. Sight edge: pearl and reel. Behind sight edge: broad acanthus leaf and dart. Top edge: laurel husk from center clasp. Back edge: serrated acanthus leaf without dart. *Adjustments:* Gilding and back frame washed. *Condition:* Good.

PROVENANCE: [Mindak, Rome], May 1948 (list 2, no. 48).

A standard example of a reverse cassetta, this frame has been recently cleaned to reveal the gilding as bright, although there are breaks in the gilding and the burnishing was patchy. The ornament is blurred and has a fine craquelure. The back-edge serration is reminiscent of early seventeenth-century Venetian frames.





No. 206

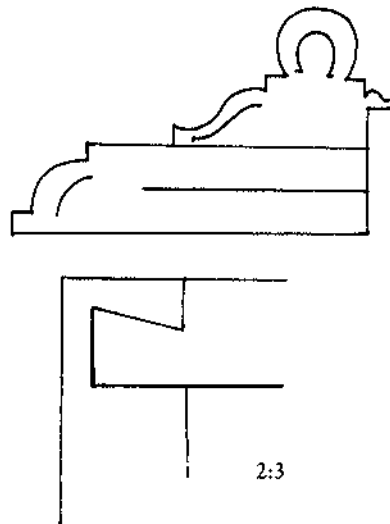
Naples, ca. 1640

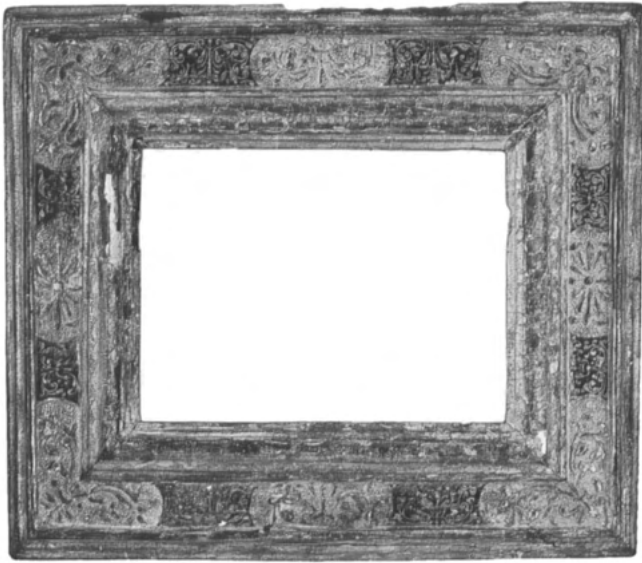
**206. Reverse frame**

1975.I.2140  
 28 x 23.9, 12.3 x 8.5, 13.6 x 9.5 cm. Poplar. Tenoned back frame. Carved, gilt; orange-brown bole. Top edge: laurel wreath centered from band. Below top edge: acanthus leaf and shield. Back edge: egg and dart. *Adjustments:* None. *Condition:* Gilding a little rubbed.

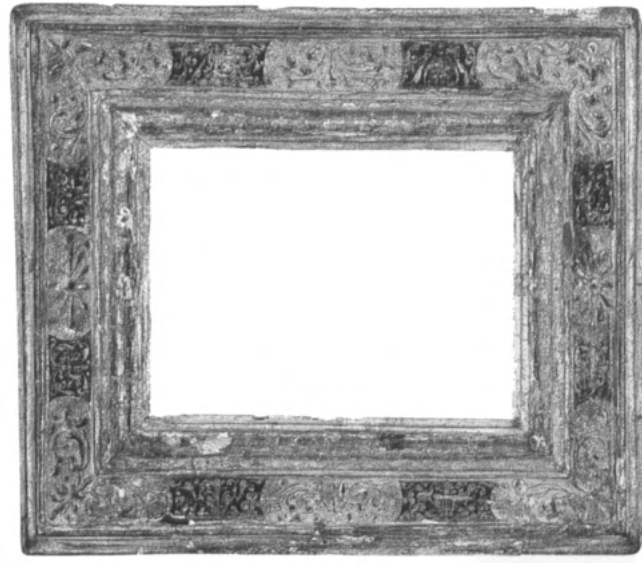
PROVENANCE: [Mindak, Rome], May 1948 (list 3, no. 105).

The luminous tone of this small, well-balanced frame is due mainly to the color of the bole beneath the gold, which suits the form well. The sight molding is small in comparison to the other moldings.





No. 207



No. 208

Southern Italy, mid-seventeenth century

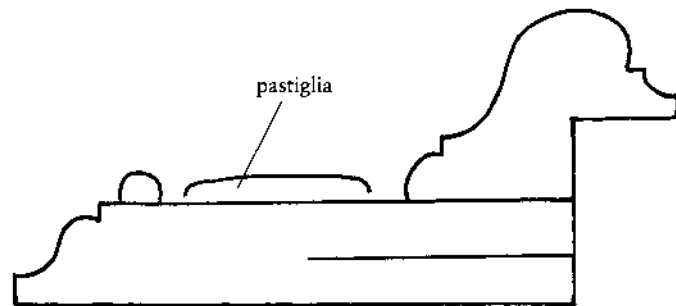
### 207–8. Pair of reverse cassetta frames

1975.I.2110, 1975.I.2111

No. 207: 34.3 x 40, 16.5 x 22.5, 19 x 24.7 cm; No. 208: 34.7 x 40.4, 16.5 x 22.7, 18.8 x 24.9 cm. Pine. Half-lapped back frame. Gilt; brown bole, black sgraffito. Sight edge: punched acanthus leaf. Frieze: center and corner pastiglia cauliculi and paterae; panels of symmetrical cauliculi in sgraffito. *Adjustments*: No. 207: gilding repairs; bronze color added. No. 208: split repaired. *Condition*: No. 207: back edge split; gesso flaking. No. 208: severe split through left side.

PROVENANCE: [Mindak, Rome].

To see such a variety of techniques applied so close together on such a small scale as on these two horizontal frames is unusual. The molding profile is the most useful element to date this frame.



Southern Italy, ca. 1640, and Bologna, ca. 1620

209. Reverse frame

1975.I.1852

156.5 x 136.7, 108 x 86.8, 112 x 90.8 cm. Poplar. Mitered. Carved, gilt; brown-orange bole. Sight edge: acanthus leaf. Top edge: festoon. Below top edge: raking acanthus leaf with rippled stem on background of large random punching. Back edge: twisted ribbon. *Adjustments:* Sight and top edge reduced and regilt on dark red bole; gray wash added later; back edge extended and regilt on a rich red bole. *Condition:* Good except back edge chipped.

The sight and top edge of this frame are part of a Bolognese reverse cassetta of about 1620. The back edge is the greater part of a southern Italian frame made about twenty years later that is comparable to the profile of what appears to be the original frame on a *Pietà* by Jusepe de Ribera (1591–1652) in the Certosa di San Martino, Naples, dated 1637 (Fig. 209.1).

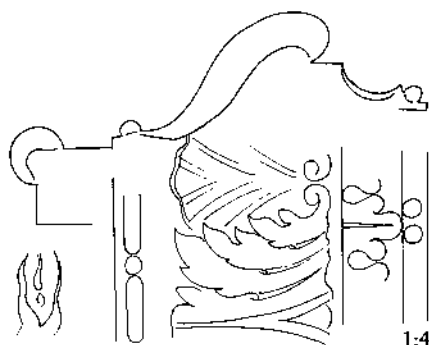
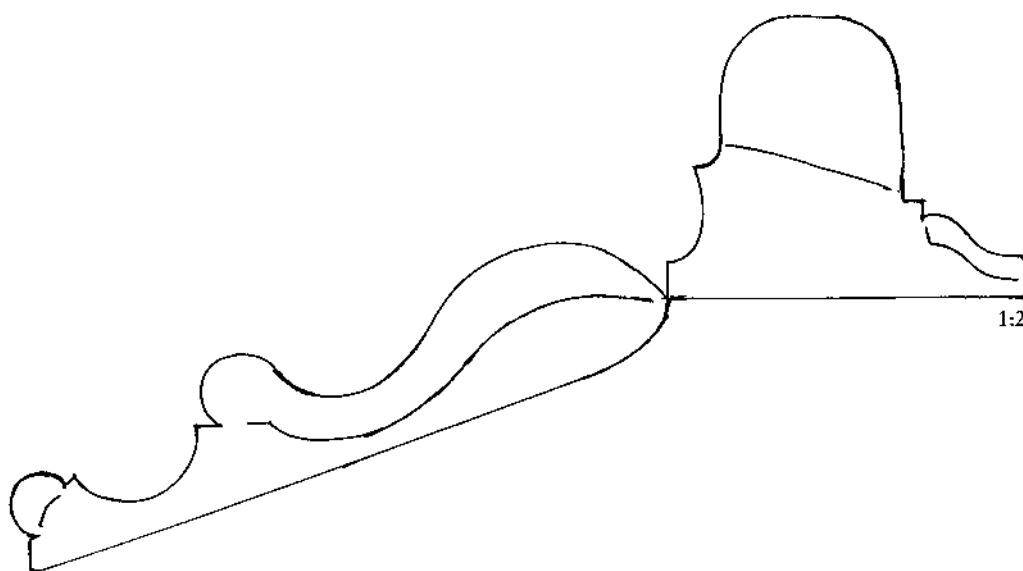
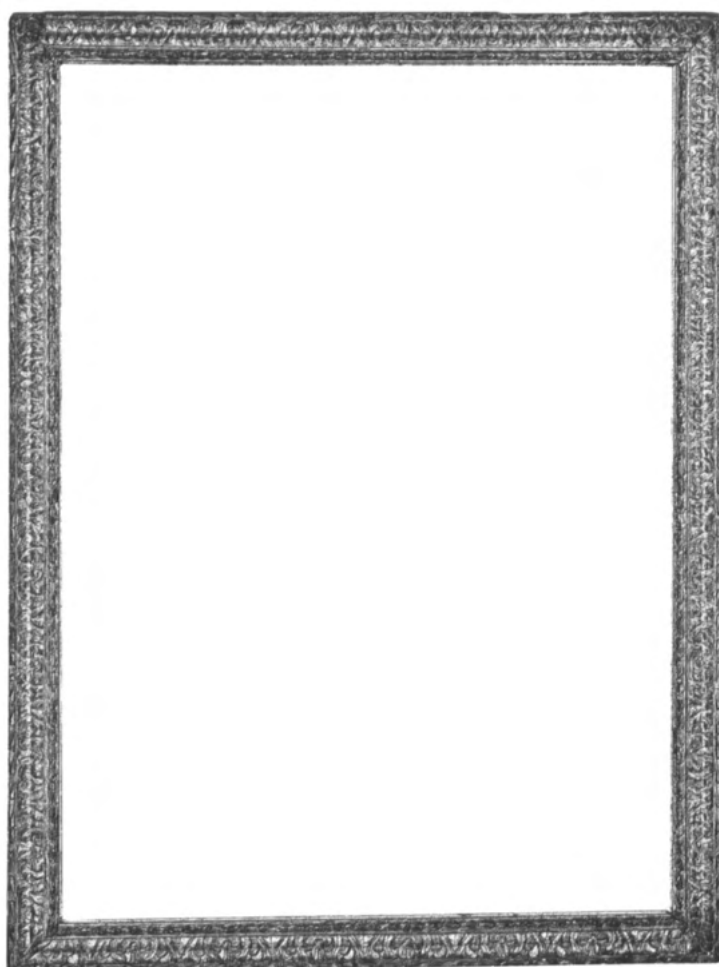


Fig. 209.1 Jusepe de Ribera, *Pietà* (1637), with original frame (sight ca. 264 x 170 cm). Certosa di San Martino, Naples. Scala / Art Resource, New York





No. 209



No. 210

Naples, ca. 1645

### 210. Reverse ogee frame

1975.I.1876

173.5 x 131.2, 154 x 110.5, 159 x 115.5 cm. Poplar. Half-lapped back frame. Carved, gilt; red-brown bole. Top edge: laurel wreath. Below top edge: acanthus leaf. Back edge: simplified laurel leaf. *Adjustments*: Reduced, leaving centers and corners (indications of original sight size of about 193 x 124.5 cm); oak back frame added; poor touching out with yellow ocher; patina lightly washed. *Condition*: Gesso flaking.

The ornament on this frame is bulky in relation to the profile. The sight edge is steep and summarized, and the acanthus leaves have an elegant curve at the ends. The gold has a greenish tone. A comparable frame made in Italy in about 1640 is on the *Vase of Flowers with the Arms of Cardinal Poli* in the Pietro Lorenzelli Collection, Bergamo (Fig. 210.1), that Giacomo Recco (1603–1653) painted sometime between 1623 and 1653.

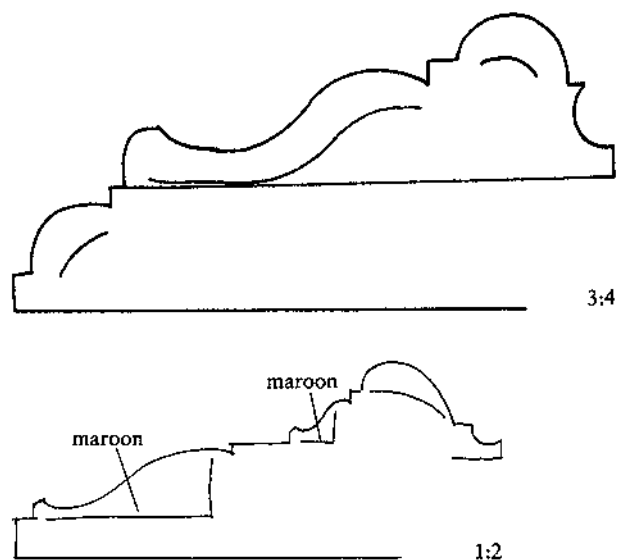


Fig. 210.1 Frame (sight ca. 76 x 60 cm). Southern Italy, ca. 1640. On Giacomo Recco, *Vase of Flowers with the Arms of Cardinal Poli* (ca. 1623–53). Pietro Lorenzelli Collection, Bergamo



No. 211

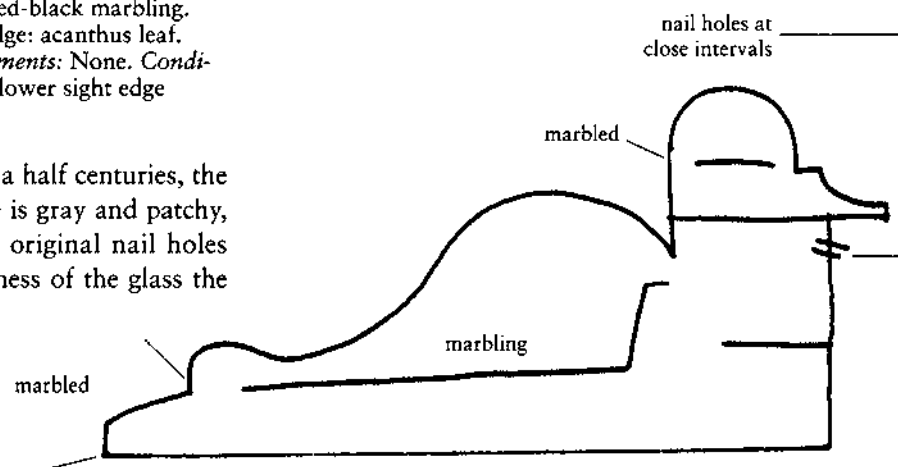
Naples, ca. 1660

### 211. Reverse ogee frame

1975.1.2133

78 x 65.5, 60 x 45.4, 61.2 x 46.8 cm. Poplar. Half-lapped back frame. Carved, gilt; orange bole, red-black marbling. Sight edge: stretched laurel leaf. Back edge: acanthus leaf. Original iron hanger on reverse. *Adjustments:* None. *Condition:* Untouched except for abrasion of lower sight edge caused by dusting.

As is natural after nearly three and a half centuries, the patina on this vertical mirror frame is gray and patchy, and should not be disturbed. The original nail holes inside the rebate indicate the thickness of the glass the frame once held.







No. 212

Southern Italy, mid-seventeenth century

### 212. Reverse ogee frame

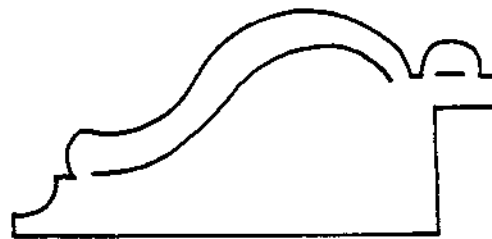
1975.I.2186

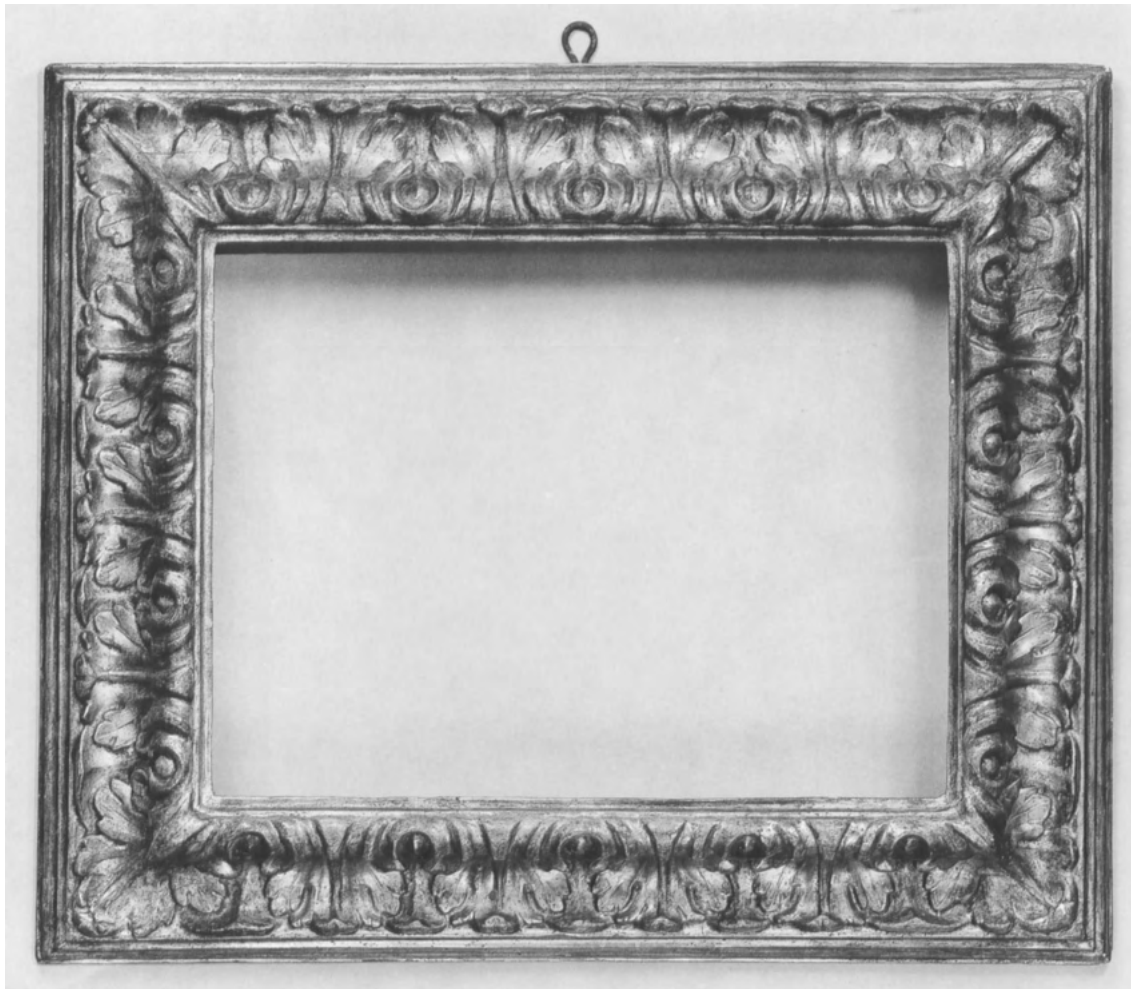
38.6 x 31.7, 24.7 x 18.7, 27 x 20.5 cm. Single piece of poplar. Carved, gilt; dull mauve bole. Sight edge: pearl. Top edge: deeply fluted reverse acanthus leaf. *Adjustments:* Rebate recently routed out. *Condition:* Some old worm damage of large bore (about 2.5 mm).

PROVENANCE: [Mindak, Rome], May 1948 (list 2, no. 32).

If this small oval frame originally had a rebate, it may have been a small one. The rebate now on the frame has been recently enlarged. The surface has a slightly yellow, luminous glaze.

No. 215 has a similar arrangement of pearls and acanthus leaves.





No. 213

Southern Italy, style seventeenth century,  
made late nineteenth century

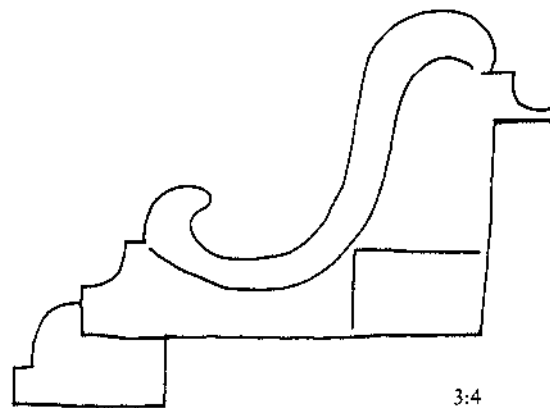
### 213. Reverse ogee frame

1975.1.2329

47 x 57.5, 28.4 x 38.5, 30.6 x 41 cm. Poplar. Miter-lapped back frame. Carved, gilt; orange-brown bole. Top edge: acanthus leaf and shield. Reverse: gessoed. *Adjustments*: Corners repaired. *Condition*: Good.

PROVENANCE: [Mindak, Rome], May 1948 (list 1, no. 18).

The weak corner joint and applied back edge suggest that this frame is a late nineteenth-century version of a seventeenth-century style. It has an extremely steep ogee, and the curl of the leaf ends is exaggerated. The original gilding has been toned to appear older, but lacks luster. On No. 167 the back edge is also applied in strips, but there is no stylistic connection between it and No. 213.



FRAMES



No. 214

Southern Italy, late seventeenth century

**214. Reverse ogee frame**

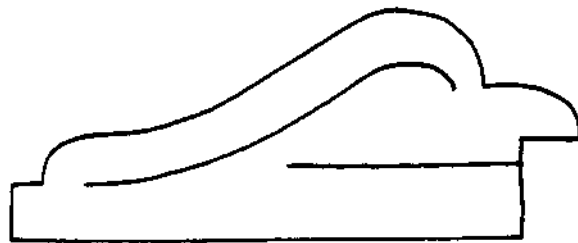
1975.I.2172

60.5 x 50, 45 x 35, 47.6 x 37.5 cm. Poplar. Tenon-lapped back frame; pegged. Carved, gilt; very dark mauve-brown bole. Top edge: acanthus leaf and dart. Corners: husks.

*Adjustments:* Some repair to sight edge and much to corners; gilding slightly cleaned; possibly relacquered. *Condition:* Worm damage; very loose corners and sight edge; gesso flaking badly.

**PROVENANCE:** [Mindak, Rome], May 1948 (list 2, no. 34).

Deep cuts create a rhythm of sharp radial shadows at right angles to the noticeably blank sight edge of this frame with a provincial profile. It was probably meant to hang vertically.





No. 215

Southern Italy, late seventeenth to  
early eighteenth century

### 215. Reverse ogee frame

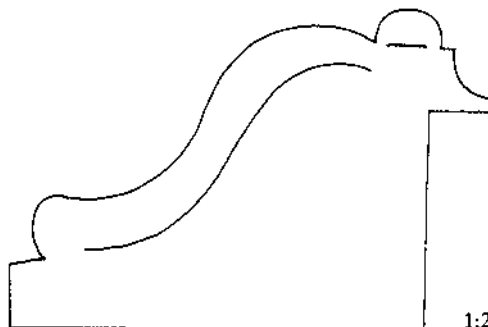
1975.I.2141

100.5 x 79.5, 75 x 54.5, 78.2 x 58.1 cm. Poplar. Mitered. Carved, gilt; red-black bole. Top edge: pearl. Back edge: large reverse acanthus leaf and shield. Sides: pale blue. *Adjustments:* Much regilding, especially on leaves; pale blue added. *Condition:* Some gesso flaking and gilding abraded, exposing bole.

PROVENANCE: [Mindak, Rome], May 1948 (list 2, no. 37).

This monumental molding could well be a fragment of a much larger architectural ensemble; the proportions suggest that it was to be viewed from some distance. Strength is lent to the design by the synchronized pearl and acanthus motifs and the continuous silhouette of the leaves against the divided shields beneath them.

Although the profile is seventeenth century in style, the degree of deterioration of the materials suggests that the frame may have been made later.



Southern Italy, late seventeenth to early eighteenth century

**216. Reverse corner frame**

1975.1.2138

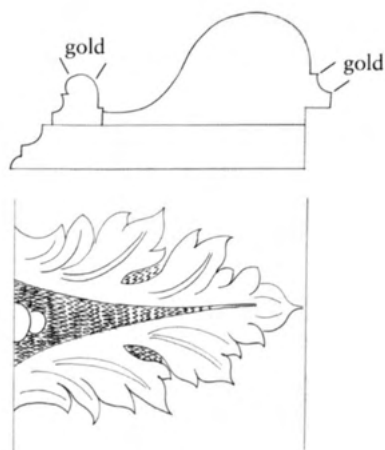
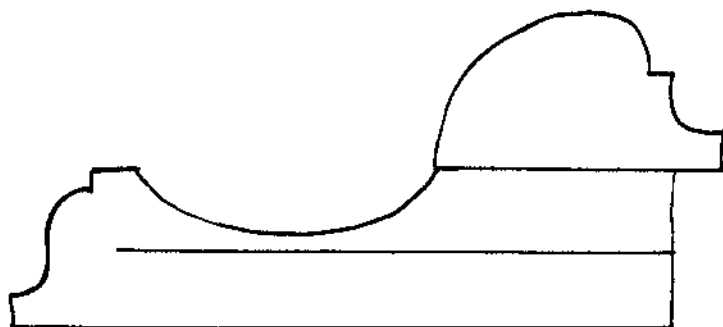
75 x 62.4, 55.8 x 43, 57.4 x 44.8 cm. Poplar. Half-lapped back frame; nailed. Gilt; pale orange bole, heavy gesso. Top edge: hazzling alternating with centered burnished raking bands. Corners: engraved cauliculi with hazzled background. Back edge: very steep ogee. *Adjustments:* Patina washed. *Condition:* Gesso flaking, especially on back edge.

PROVENANCE: [Mindak, Rome], May 1948 (list 2, no. 23).

This is a provincial version of a reverse corner frame. The proportions are relaxed, but the patina has been overcleaned, giving the frame a paler tone than is usual for this style. A comparable late seventeenth-century example made in southern Italy about 1675 is in a London private collection (Fig. 216.1).

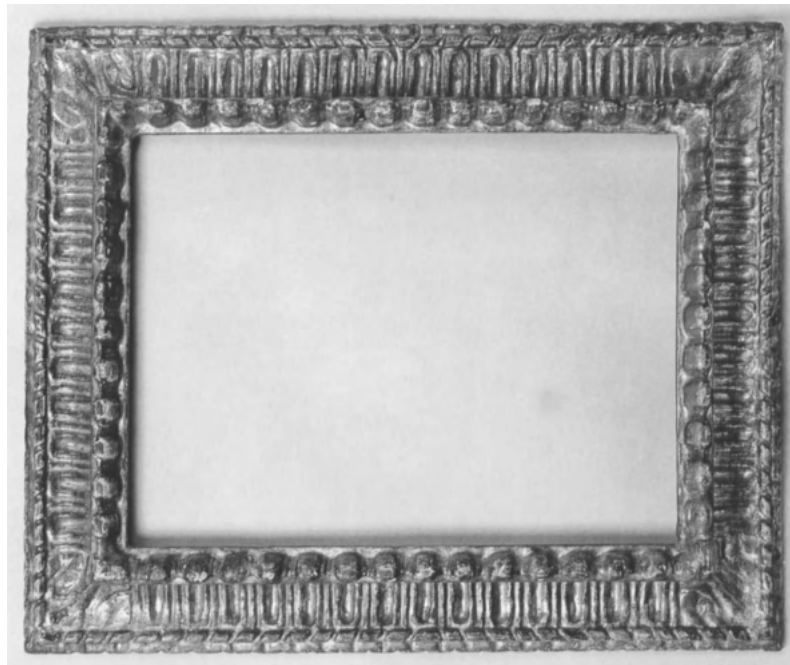


No. 216



1:4

Fig. 216.1 Frame (sight 159 x 112 cm). Southern Italy, ca. 1675. Private collection, London



No. 217

Sicily, late seventeenth to early eighteenth century

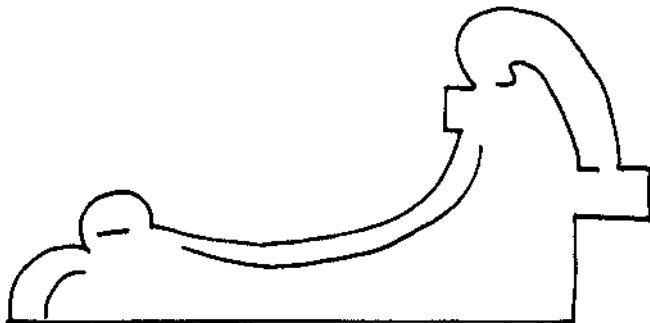
### 217. Reverse hollow frame

1975.1.2139

47 x 58.1, 30.4 x 41.2, 32.4 x 43.5 cm. Pine. Mitered. Carved, gilt; pale brown bole. Top edge: steep, straight knulling. Behind top edge: downward-facing flute and dart. Back edge: centered twisted ribbon. Behind back edge: concave egg and dart with serrated edge. *Adjustments:* Minor gilding repairs; some bronze color added; miters reglued and possibly covered with canvas; gilding washed off and surface rather scratched, especially in hollow; gesso visible on back edge. *Condition:* Some flaking gesso and worm damage.

PROVENANCE: [Mindak, Rome], May 1948 (list 2, no. 23).

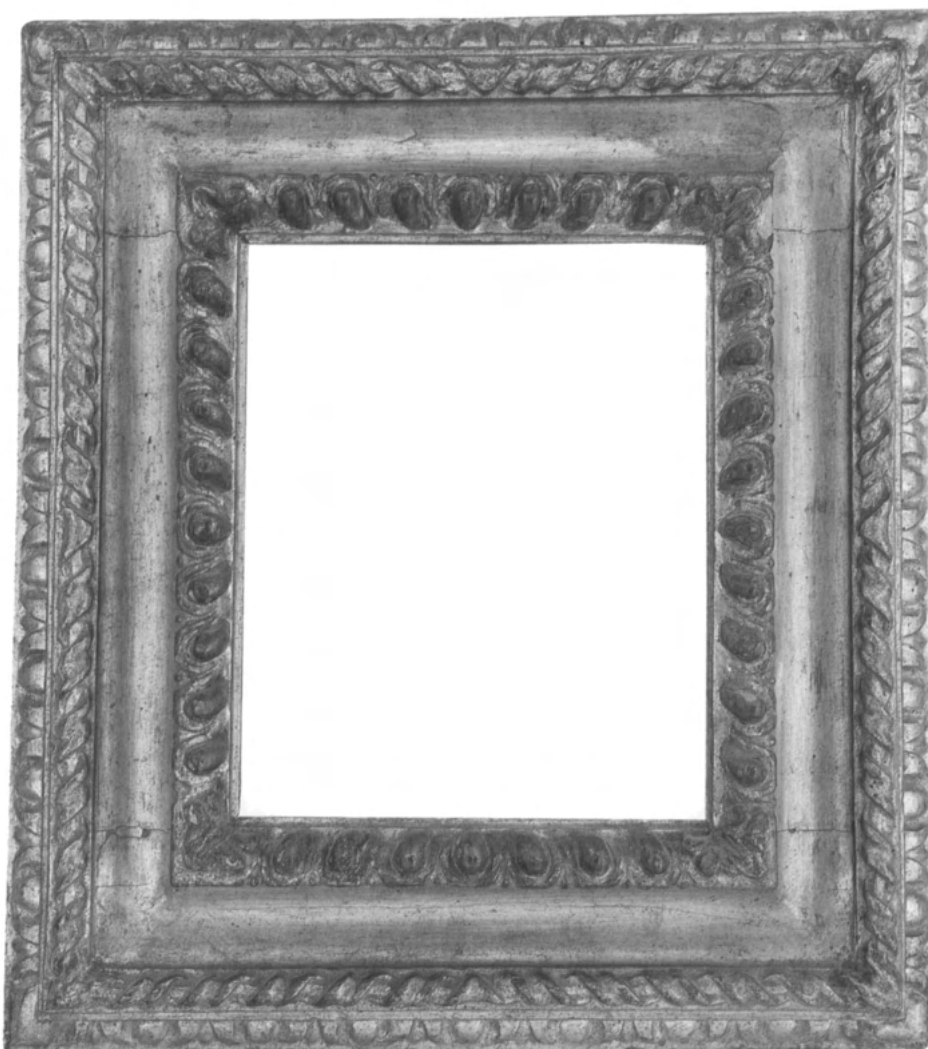
The structure of this frame is more akin to stucco ornament. The straight knulling on the top edge leads pleasingly into flutes in the reverse hollow. The back edge is held together by a twisted ribbon, and, finally,



there is a brief echo of the flutes on the outer edge. The Metropolitan Museum has a comparable example (Fig. 217.1).



Fig. 217.1 Frame. Southern Italy, late seventeenth century. The Metropolitan Museum of Art, New York, Gift of Samuel H. Kress Foundation, 1962 (62.100.26)



No. 218

Sicily, ca. 1710

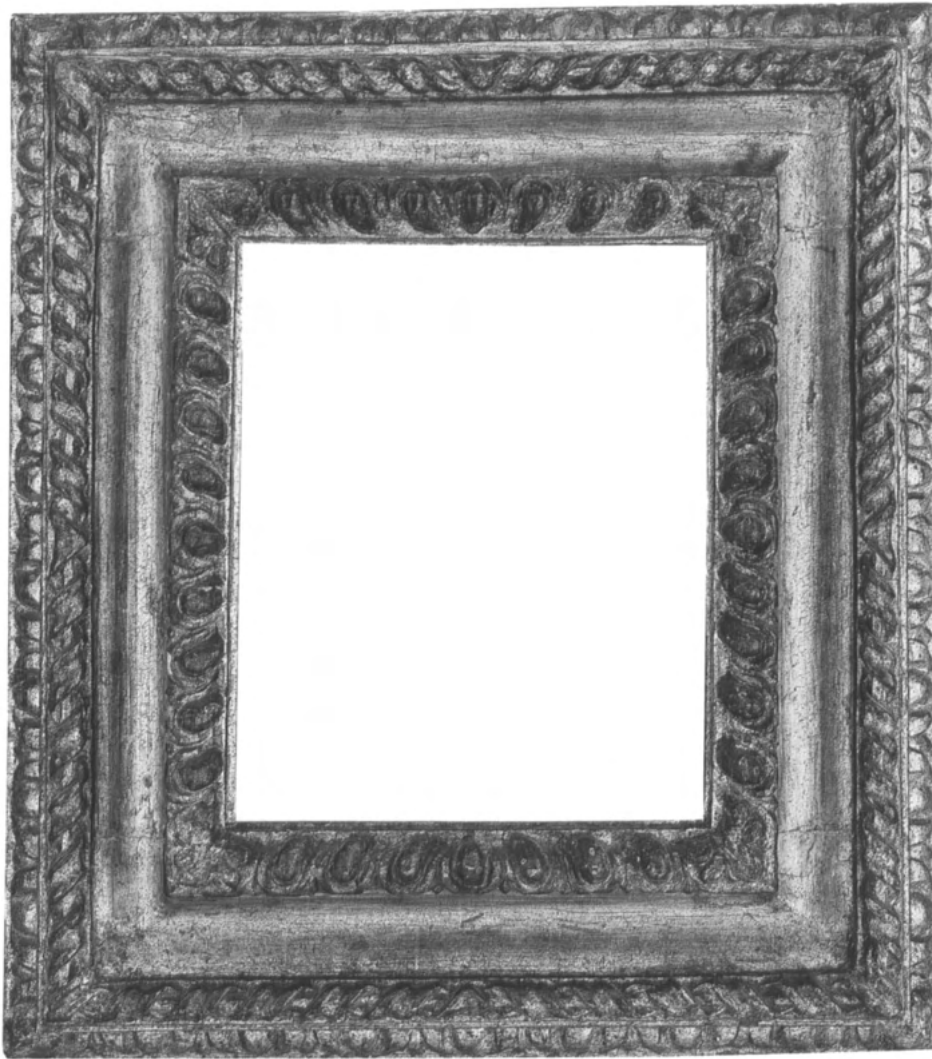
**218–19. Pair of reverse hollow frames**

1975.I.2080, 1975.I.2081

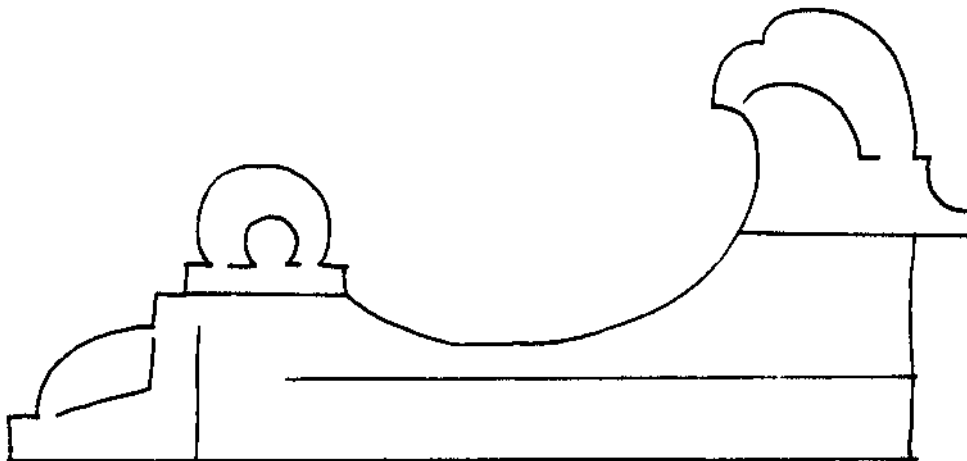
Each 55 x 49.2, 29.4 x 24, 31.3 x 25.2 cm. Poplar. Half-lapped back frame; nailed. Carved, gilt; black-brown bole. Top edge: raking knull with rim. Above back edge: twisted ribbon, centered. Back edge: egg and dart. *Adjustments:* Gilding repairs to corners; bronze color added. *Condition:* Cloudy surface on both; No. 218 in overall better condition than No. 219.

**PROVENANCE:** [Mindak, Rome], May 1948 (list 2, nos. 56, 57).

The character of this type of frame lies in the shape of the steep reverse hollow (see also No. 74, a Venetian frame of 1700). The molding is a transition between a mid-seventeenth-century reverse Roman cassetta and a Venetian High Baroque frame of about 1690, which probably appeared in Sicily about twenty years later. Although the top edge might at first appear small for the width of the profile, the frame is actually rather well proportioned.



No. 219







No. 220

Sicily(?), seventeenth century

### 220. Gilt ripple frame

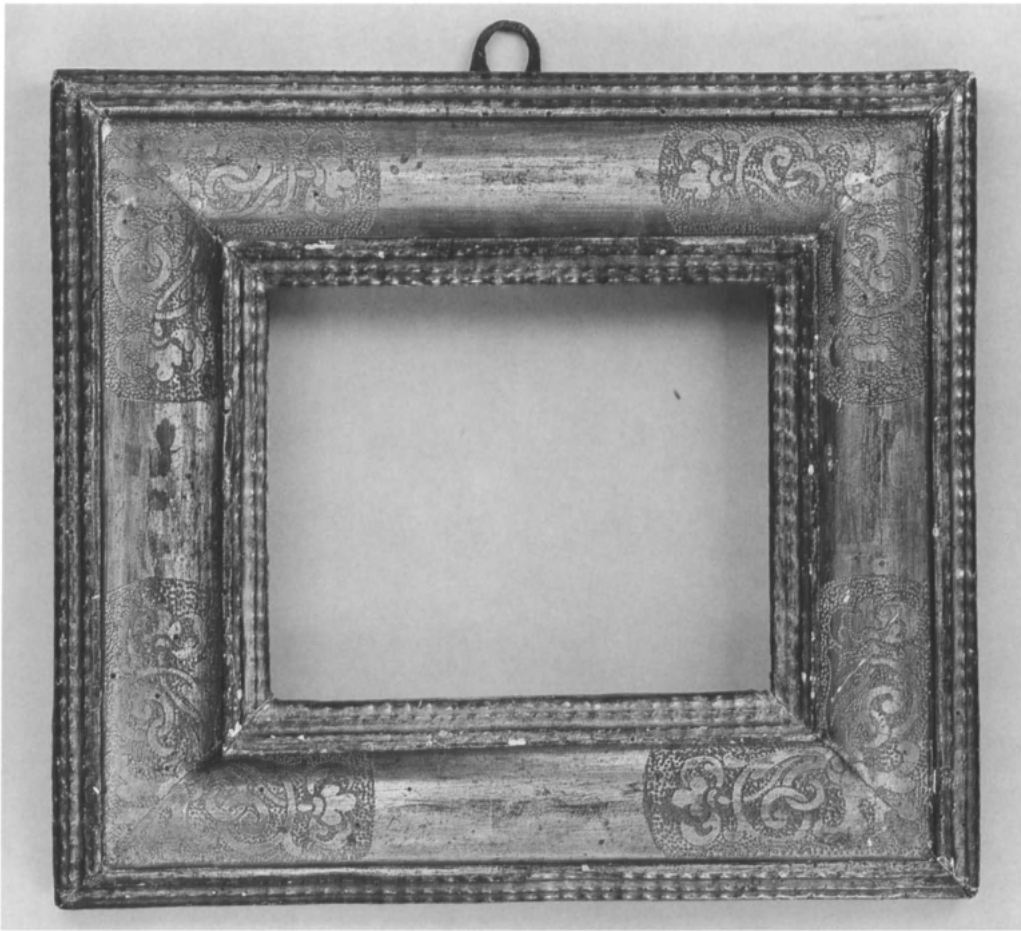
1975.I.2298

24.6 x 27.8, 11.7 x 14.9, 13.7 x 16.2 cm. Poplar. Mitered. Gilt; orange-brown bole. Top edge: gilt ripple. Corners: engraved husk with punched background and fictive tortoiseshell panels. Back edge: gilt wobble. *Adjustments:* Half-lapped pine back frame added. *Condition:* Weak miters.

PROVENANCE: [Mindak, Rome], September 1948 (list 4, no. 9).

Though the pattern is a provincial one, this frame is well proportioned, with good fictive tortoiseshell. No. 221 is similar but is entirely gilt, without the tortoiseshell. Parcel-gilt frames with ripple were made in many parts of Europe but entirely gilt frames with ripple appear to have been made in Sicily. See also Nos. 222 and 223.





No. 221

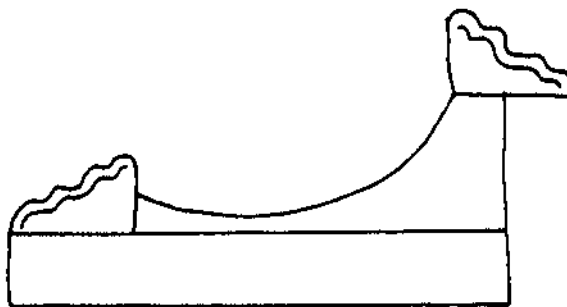
Sicily(?), late seventeenth century

### 221. Gilt ripple frame

1975.I.2326

27.5 x 31.5, 13.4 x 16.7, 14.5 x 19 cm. Poplar. Back frame butted together; upper moldings nailed and glued. Gilt; orange-red bole. Iron hanger. Top edge: gilt ripple. Corners: punched decoration of husks and interlaced cauliculi. Back edge: gilt wobble. *Adjustments*: Rebate enlarged on short sides. *Condition*: Slightly warped.

The top edge of this horizontal frame is somewhat pronounced and the corner decorations are proportionally large, with blank gilding between. The frame is more substantially constructed than No. 220, which is similar in style.





No. 222

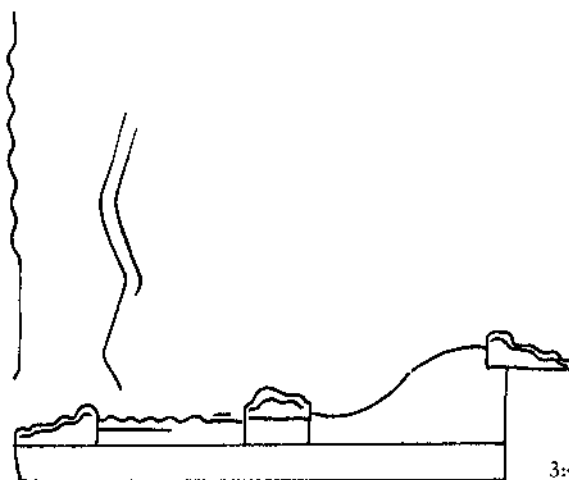
Southern Italy(?), late seventeenth to early eighteenth century

**222. Reverse ripple frame**

1975.1.2523

42.5 x 37, 22.7 x 17.2, 24.4 x 19.8 cm. Pine back frame with poplar upper moldings. Butted back frame; mitered upper moldings. Parcel-gilt; brown-orange bole, black color. Sight edge: interrupted ripple, gilt. Below top edge: interrupted ripple, gilt. Frieze: angular snake. Back edge: interrupted ripple, gilt. *Adjustments:* Rebate opened on one long side. *Condition:* Worm damage; one long sight edge loose; some abrasions to gilding.

This upright frame has a shallow profile with similarly shaped sight and back edges. The design may have been derived from late seventeenth-century Spanish ripple frames and reverse mirror frames, which typically use repeated moldings. The gilt ripple moldings imply that this frame was made in southern Italy, however. The black color here was applied after the gilding.





No. 223

Southern Italy(?), late seventeenth to early eighteenth century

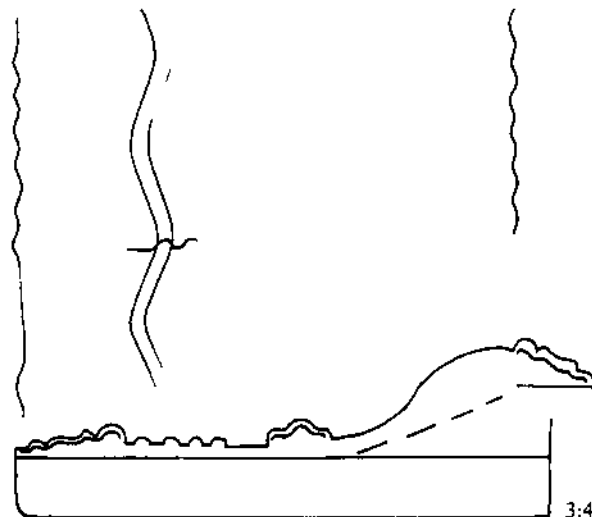
### 223. Reverse ripple frame

1975.I.2524

44 x 39, 23.6 x 18.7, 26.5 x 20 cm. Pine. Butted back frame. Gilt; orange-brown bole, black color. Sight edge: continuous ripple, gilt. Below top edge: interrupted ripple, gilt. Frieze: snake. Back edge: interrupted ripple, gilt. *Adjustments:* Rebate opened some time ago; recesses under ogee covered with blue paper with white stars. *Condition:* A few chips, especially on sight and middle gilt moldings; ogee rather worm-damaged, causing splits through ogee from corners.

Although the molding is slightly deeper and the sight edge has a continuous, rather than interrupted, ripple pattern, this frame is very similar in style to No. 222. It has a wonderful, undisturbed patina.

Both this frame and No. 150 appear to have been restored by the same workshop, to judge from the identical blue paper with white stars affixed to their backs.



Southern Italy, early eighteenth century

**224. Reverse frame**

1975.I.2161

69.8 x 61, 33.3 x 25.7, 35.5 x 27.6 cm. Poplar. Half-lapped back frame; nailed. Carved, gilt; dark red bole. Sight edge: shells with corner acanthus leaves, pierced beneath. Middle ornament: laurel husk and berry from cross-banded centers. Back edge: acanthus leaf and dart. Extensions: centered cauliculi attached by struts and extending to cornucopias at corners. *Adjustments*: Repairs at junctions of pierced ornament; regessoed and regilt about 1960; gilding washed. *Condition*: Fairly stable.

PROVENANCE: Pisa collection; [Stefano Bardini, Florence]; [Galleria Bellini, Florence], 1937. Acquired by Robert Lehman in October 1955.

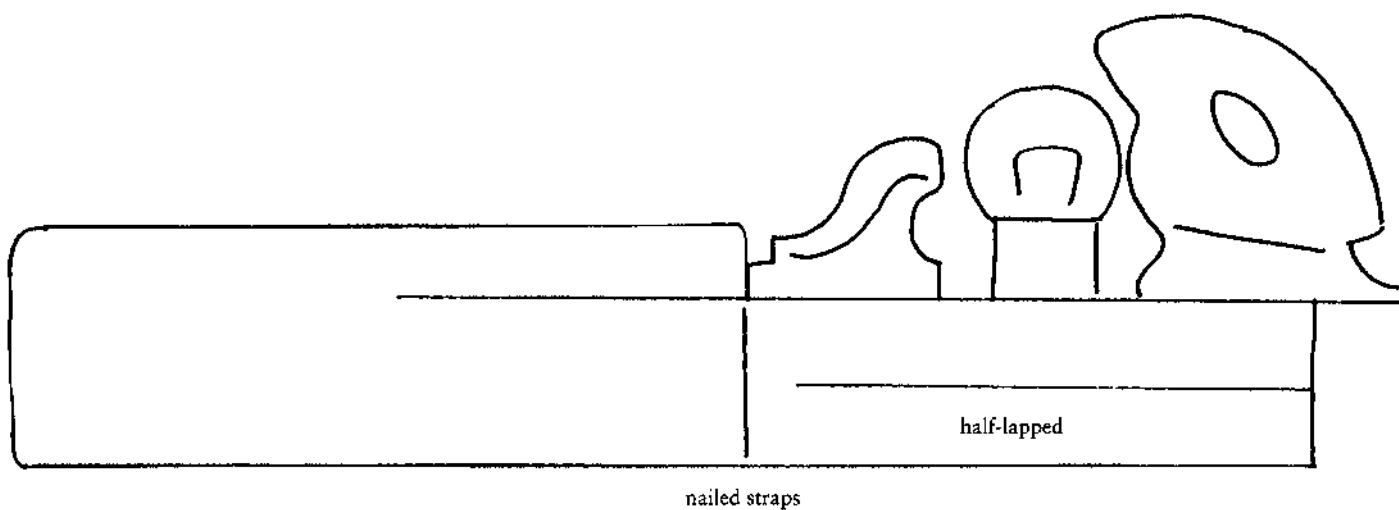
The abundant use of scallop shells and cornucopias may indicate that this frame was designed for pure decoration, most likely around a mirror. The applied extensions are original, but they appear to have been made too long and then reduced to fit around the back edge. Similar extensions appear on a comparable frame attributed to Antonio Fontana and dated 1711 that is in the Parrocchiale de Carzeto, Parma.<sup>1</sup> The middle ornament of laurel husks seems to have been added later to the Lehman frame, perhaps when it was regessoed and regilt.

## NOTE:

1. Sabatelli 1992, no. 69, ill.



No. 224, detail





No. 224



No. 225

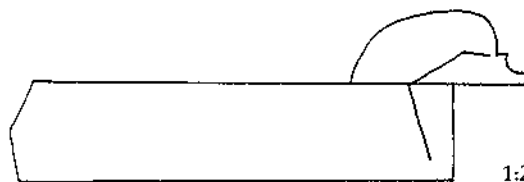
Southern Italy, late seventeenth century

**225. Palatina-style Salvator Rosa frame**

1975.1.2176

61 x 51, 32.1 x 23.5, 36.4 x 27.1 cm. Poplar. Half-lapped back frame; mitered upper moldings. Carved, punched, recut, gilt; orange bole. Centers: large outward-facing palmette with punched leaf-ended strap. Corners: small inward-facing palmette. *Adjustments:* Repairs to corners, joints, and extensions; retoned. *Condition:* Sound.

PROVENANCE: [Mindak, Rome], May 1948 (list 3, no. 88).



Although a provincial rendering, this is a simple and well-stated version of what would become known as a Palatina frame, originally designed for Leopoldo de' Medici about 1640 for the pictures in the Galleria Palatina in the Palazzo Pitti, Florence. The punching was probably applied to imply greater depth.



No. 226



No. 227

Southern Italy, style early eighteenth century,  
made late eighteenth century(?)

**226-27. Pair of Palatina-style Salvator  
Rosa frames**

1975.I.2131, 1975.I.2135

No. 226: 55 x 45.5, 33.6 x 23.7, 35.5 x 25.7 cm; No. 227:  
55 x 45, 34 x 23.7, 35.7 x 25.5 cm. Poplar. Mitered. Carved,  
gilt; red-orange bole. Sight edge: serrated acanthus leaf. Back  
edge: pierced cauliculi from centers to corners. *Adjustments:*  
Much regilding. *Condition:* Conservation in 1991 of split  
carving and crumbling gesso.

The design of these two frames is derived from a pattern  
made for the Galleria Palatina in the Palazzo Pitti, Flor-  
ence.<sup>1</sup> Somewhat reminiscent of Neoclassical frames made  
in southern Italy (see Fig. 226.1), however, here the sight  
edge is pierced and most of the surfaces are concave and  
without veins. Probably produced many years after the  
style was in vogue, the carved ornament is repetitive and  
the tone without variation.

**NOTE:**

1. See Grimm 1978, pls. 208, 209 (Florence, ca. 1650).

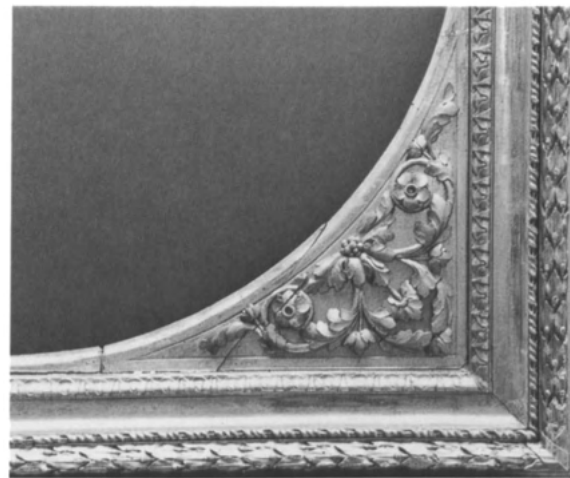
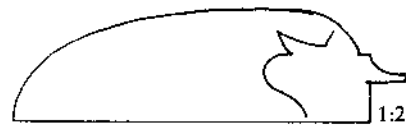


Fig. 226.1 Frame (detail). Southern Italy, ca. 1780.  
Private collection, London





No. 228

Naples, ca. 1660

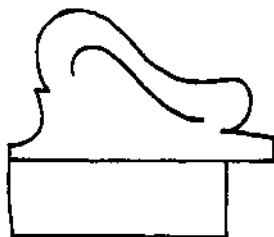
**228. Fragment of Salvator Rosa frame**

1975.1.2151

41.3 x 31, 34 x 23.6, 35.5 x 25.5 cm. Poplar. Half-lapped back frame. Carved, gilt; red-orange bole. Top edge: acanthus leaf. *Adjustments:* Fragment cut and fitted to back frame of old poplar; back edge regilt. *Condition:* Extensive worm damage; gilding much washed.

PROVENANCE: [Mindak, Rome], May 1948 (list 2, no. 24).

Probably originally the sight edge of a Salvator Rosa frame of about 1660, this molding appears to have been reused to make a frame for a drawing.



Naples, late seventeenth century

**229. Salvator Rosa frame**

1975.1.2199

96.4 x 76.9, 71.2 x 52.2, 73.3 x 54.7 cm. Poplar back frame with brown polished upper molding, probably pearwood. Half-lapped back frame. Carved, gilt; pale orange bole. Sight edge: acanthus leaf and shield. Top edge: twisted ribbon. Back edge: acanthus leaf and shield. *Adjustments:* One short side entirely regessoed and regilt; bronze color added. *Condition:* Worm damage; gesso chipped.

PROVENANCE: [Mindak, Rome], September 1948 (list 4, no. 16).

This Salvator Rosa frame with heavy proportions is not far removed from examples in the Galleria Doria Pamphilj, Rome (see Fig. 229.1). It is unusual to see brown, rather than black, polish on the pearwood.



No. 229

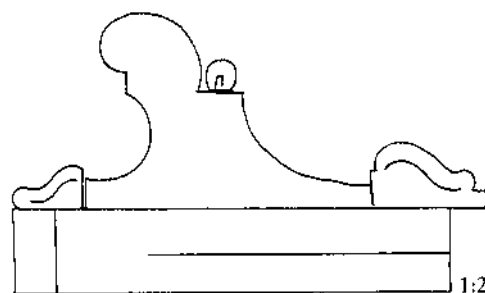
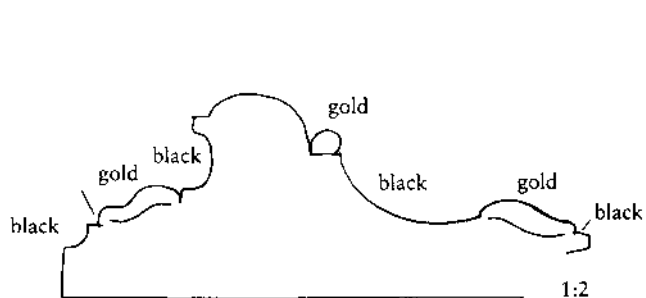


Fig. 229.1 Frame (sight ca. 77 x 109 cm). Naples, mid-eighteenth century. Galleria Doria Pamphilj, Rome, cat. no. 194



No. 230

Naples, late seventeenth century

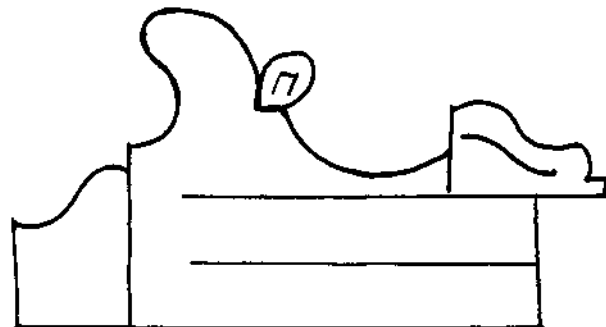
**230. Salvator Rosa frame**

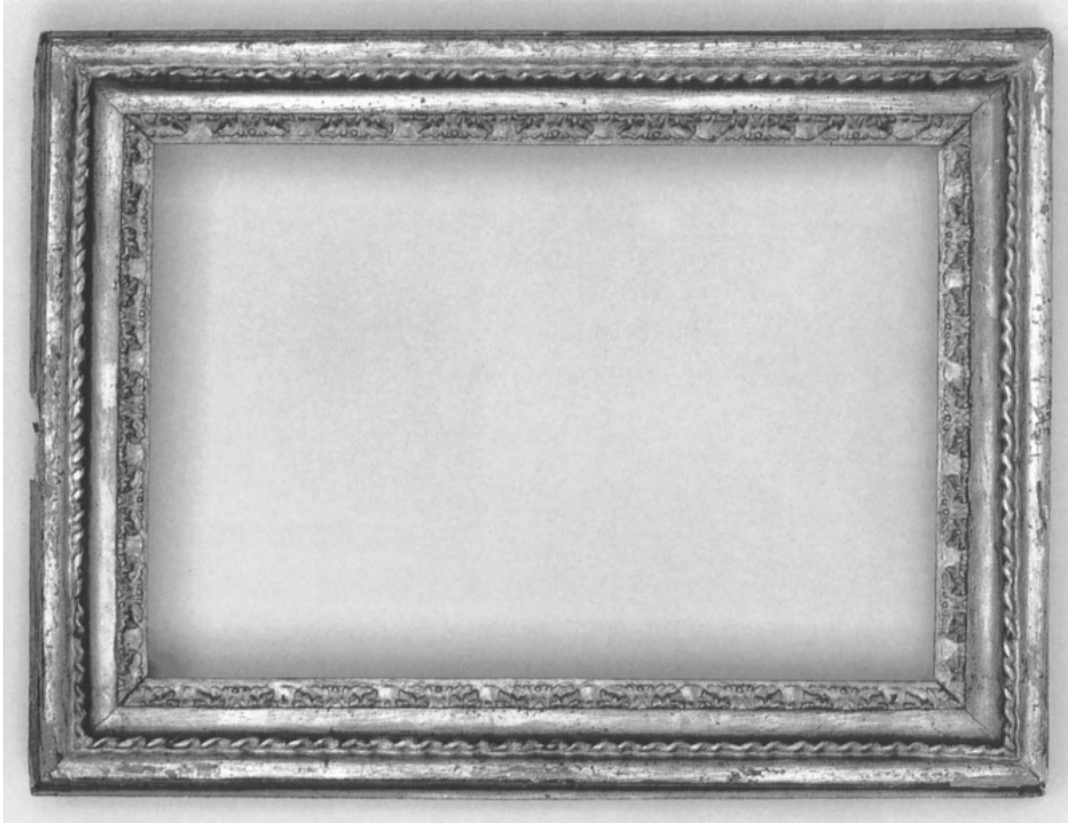
1975.I.2197

48.2 x 61.5, 33 x 46.2, 35.4 x 48.4 cm. Poplar half-lapped back frame with ebonized pearwood upper moldings; nailed. Carved, gilt; brown-red bole, gray gesso, black color. Sight edge: acanthus leaf and shield. Top edge: twisted ribbon.

*Adjustments:* Sight size reduced by mitering; twisted ribbon and corners repaired. *Condition:* Some worm damage; long sides warped.

Except for the black and gold finish, this rather flat version of a Salvator Rosa frame is similar to No. 231. The polished, ebonized moldings of all but the back edge appear to have been reworked.





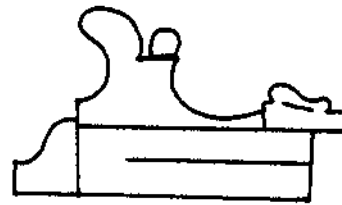
No. 231

Naples, early to mid-eighteenth century

### 231. Salvator Rosa frame

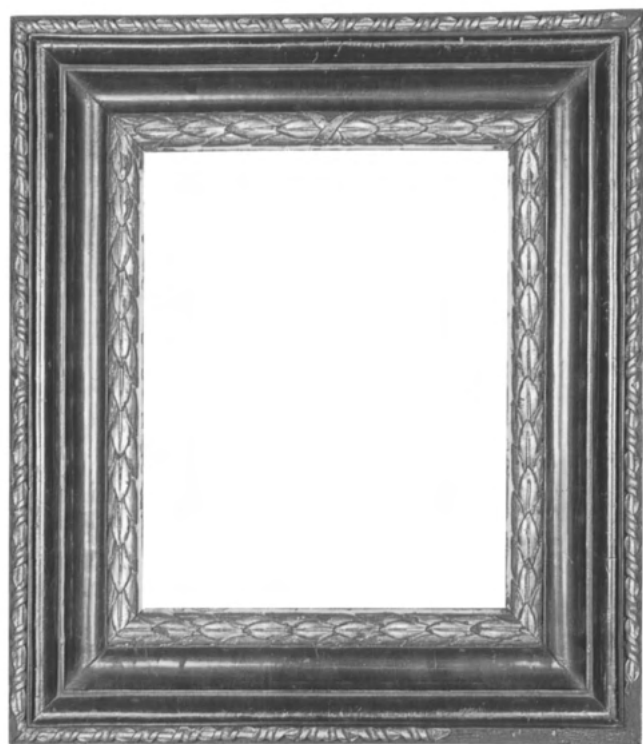
1975.1.2291

28.3 x 37.5, 19.3 x 28.2, 20.5 x 29.9 cm. Poplar. Half-lapped back frame. Carved, silver-gilt; orange bole, gamboge glaze. Sight edge: very fine acanthus leaf and shield. Below top edge: bold twisted ribbon. *Adjustments:* None. *Condition:* Worm damage; some chips to gesso; orange tone of patina intensified.



A fine example of the Neapolitan Salvator Rosa style with a wonderful tone, this frame has a very refined, geometrically cut sight edge and a back edge that is blank and steep. The way in which the encrusted patina has accumulated dust suggests a horizontal format, which certainly suits the design.

FRAMES



No. 232

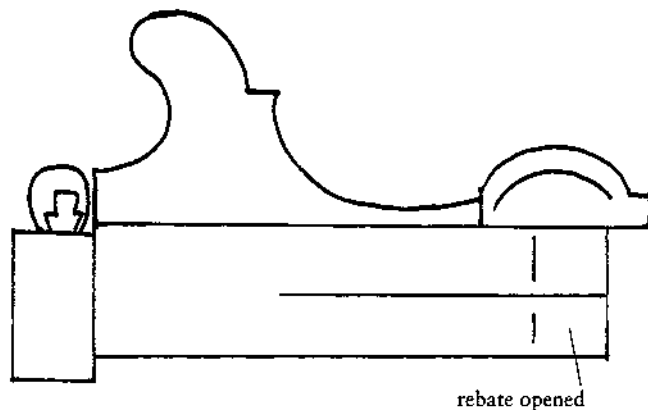
Naples, mid-eighteenth century

**232. Salvator Rosa frame**

1975.I.2193

44.4 x 38.7, 27.7 x 22.3, 31 x 25.1 cm. Poplar back frame with ebonized pearwood upper moldings. Half-lapped back frame. Carved, gilt; very thin yellow-orange bole on sight edge. Sight edge: laurel wreath, centered top and bottom with crossed ribbons; stems recut. Back edge: twisted ribbon and stick, centered on all sides, with gray gesso and gold, no bole. *Adjustments:* Ornament taken from another frame and reduced; sight edge gilding washed; rebate opened. *Condition:* Parts of back edge missing.

The different appearance of the gilding on the sight- and back-edge moldings suggests that they came from two larger contemporary frames. The sight was probably a baguette, and the back edge is likely to have been a top edge.



No. 233

Naples, 1740-55

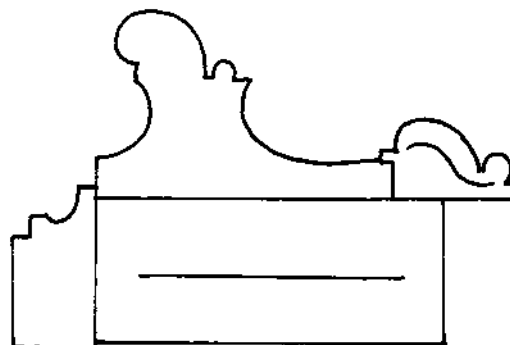
**233. Salvator Rosa frame**

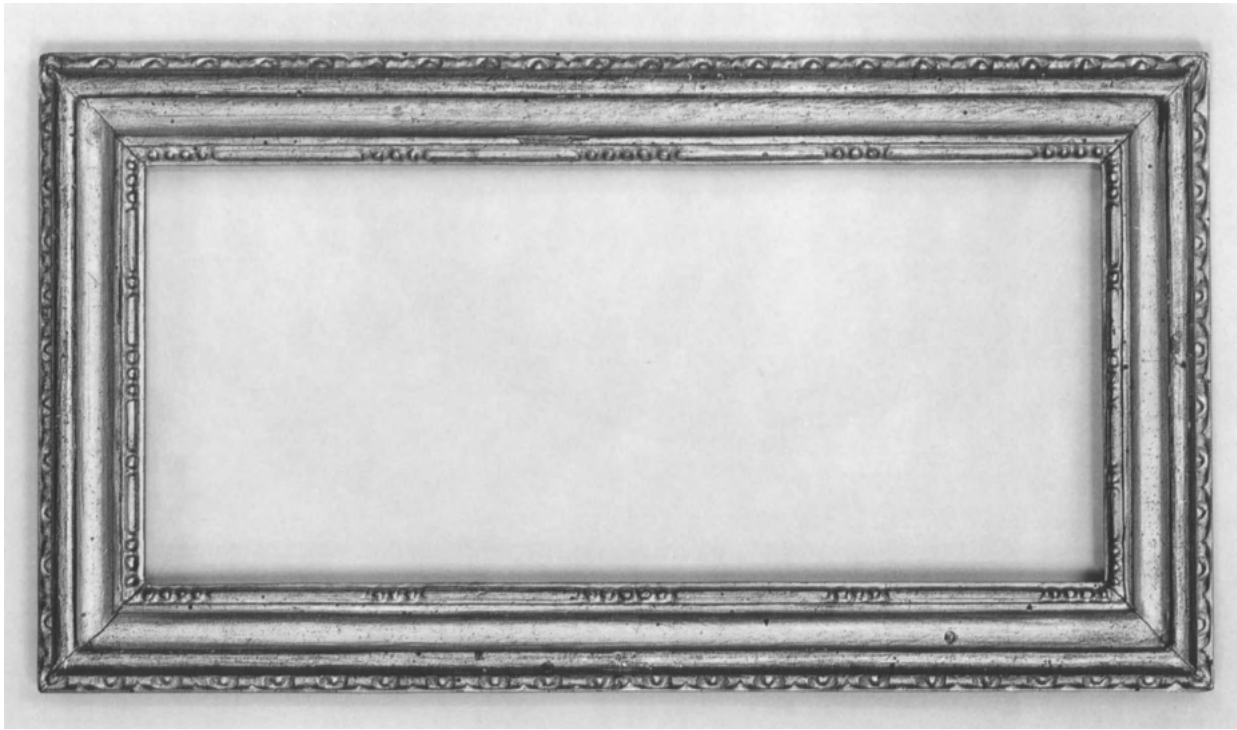
1975.I.2225

58.5 x 49.1, 45 x 35.5, 48.1 x 38.3 cm. Poplar. Half-lapped back frame. Carved, silver-gilt; yellow bole. Sight edge: acanthus leaf and shield. *Adjustments:* Repairs to sight- and top-edge corners; bronze color added. *Condition:* Some worm damage; gesso flaking; surface darkened.

PROVENANCE: [Mindak, Rome], May 1948 (list 3, no. 66).

This commonly found version of the Salvator Rosa molding was made in a number of widths. The lacquer on this frame has deteriorated to an unusually hot orange. The back hollow and back edge are finished in yellow bole. Similar silver-gilt frames were made in Naples.





No. 234

Southern Italy, mid-eighteenth century

### 234. Cassetta frame

1975.1.2195

25.2 x 47, 16.4 x 38.2, 17.9 x 39.6 cm. Poplar. Mitered. Carved, gilt; thin warm orange bole. Sight edge: bead and reel. Back edge: egg and dart. *Adjustments:* None. *Condition:* Some worm damage.

PROVENANCE: [Mindak, Rome], May 1948 (list 2, no. 27).

The beautifully proportioned deep hollow and overhanging top edge on this frame relate to Rococo patterns. The beads are spaced to give a slight emphasis to the centers and corners: on the long sides there are 5 beads at one end, then 3, 5, 3, and 5 at the other end, with long reels between the groups of beads. The gilding is original.





No. 243, detail

## Spain

Diverse influences have been brought to bear on Spanish frame making over the centuries. From the northeast came Gothic patterns from Flanders and northern Germany; from the south came Moorish designs, notably through architecture, tiles, and metalwork.

Although it is a nineteenth-century pastiche, No. 235 gives an impression of the structure and presence of late fifteenth-century Gothic altar designs, which often incorporated dominant tracery and pinnacles, with overlaid finials, above an ogee canopy. No. 236, a provincial Renaissance tabernacle, has unfortunately been much adjusted, but it retains the sixteenth-century Spanish spirit of its profiles.

Sgraffito, taken from the International Gothic ornamental repertoire, was a widely used technique in Spain, applied to polychrome sculpture until well into the seventeenth century. The black sgraffito of No. 237 seems to be characteristic of the mid- to late sixteenth century. A delightful example of tangential polychrome sgraffito, and the most important frame in this section, is the Sansovinesque No. 243. While similar in some respects to Lombard patterns, this frame was constructed and gilt in the Spanish manner. The sgraffito on No. 240 is not original.

A debt to metalwork, and specifically to armor designs, can be discerned in the ribbed knullings on the top edge of No. 239, attributed to early seventeenth-century Seville. The dentil suggests that the frame continued to a raised sight edge, perhaps forming a cassetta. Again related to metalwork, No. 238 has elements that suggest repoussé techniques, while the pinholes in the frieze of No. 242 indicate that it once had applied ornament, probably of gilt metal.

Two eighteenth-century frames, Nos. 244 and 245, are difficult to place geographically. A strong Bolognese influence is apparent in the pierced acanthus leaves, but the gesso work and patina of No. 244 and the way in which No. 245 has been constructed and its summarized ornament point to Spanish origins.

Pine appears to have been the most common material for frame making in Spain, although various other local woods, including walnut, chestnut, and types of poplar, were used. Tenoned joints, often pegged, helped to keep back frames flat through seasonal changes in temperature and humidity. The gesso was heavy and the bole often thick and reddish. Apart from hazzling, recutting was not often used, sgraffito and a variety of glazes being preferred for the enrichment of gilt and silvered surfaces.



Burgos, style late fifteenth century,  
made late nineteenth century

**235. Tabernacle frame**

1975.I.2366

66 x 34.3, 30 x 21.5, 32.5 x 23.3 cm. Pine. Tenoned back frame. Carved, gilt; thin gesso. Sight edge: colonettes on sill, supporting an ogival tympanum. Outer pillars: pierced with tracery, supporting a screen of tracery below roof apex. Rebate: red color. *Adjustments:* None. *Condition:* Gesso flaking badly.

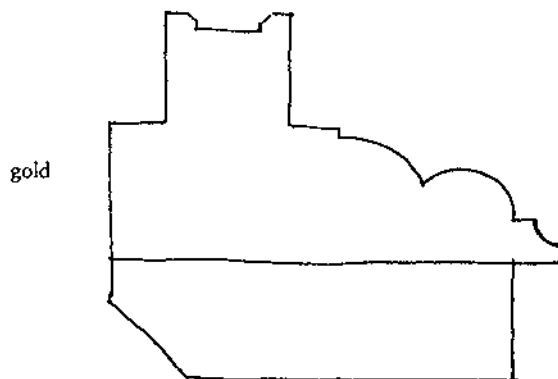
This is a well-proportioned miniature version of a late Gothic altarpiece similar to the retablo of the life of the Virgin in the Isabella Stewart Gardner Museum, Boston (Fig. 235.1). The general condition of the materials and the shape of the clean-cut radiused corners on the upper sight edge indicate that it was made at the end of the nineteenth century.



No. 235



Fig. 235.1 *The Life of the Virgin* (retablo). Spain or France, early sixteenth century. Isabella Stewart Gardner Museum, Boston, S31W7



Spain, sixteenth century

### 236. Tabernacle frame

1975.I.1845

42.5 x 31.1, 25.6 x 17.8, 28.6 x 19.7 cm. Walnut. Traces of gold; deep red-brown bole. No ornament. *Adjustments:* Height increased and width reduced by cutting straight through moldings. *Condition:* Nearly all gold lost.

Adjustment of the sight size has distorted the proportions of this provincial tabernacle frame, causing it to look out of period. The moldings are clearly sixteenth century, however. They retain their original bole and craquelure and show signs of genuine warpage. A mid-sixteenth-century Spanish frame with off-white and blue sgraffito in a private collection in London has similarly shaped moldings (Fig. 236.1).

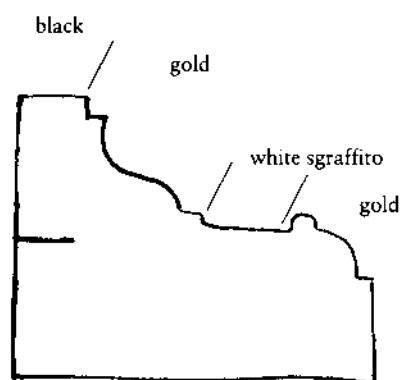
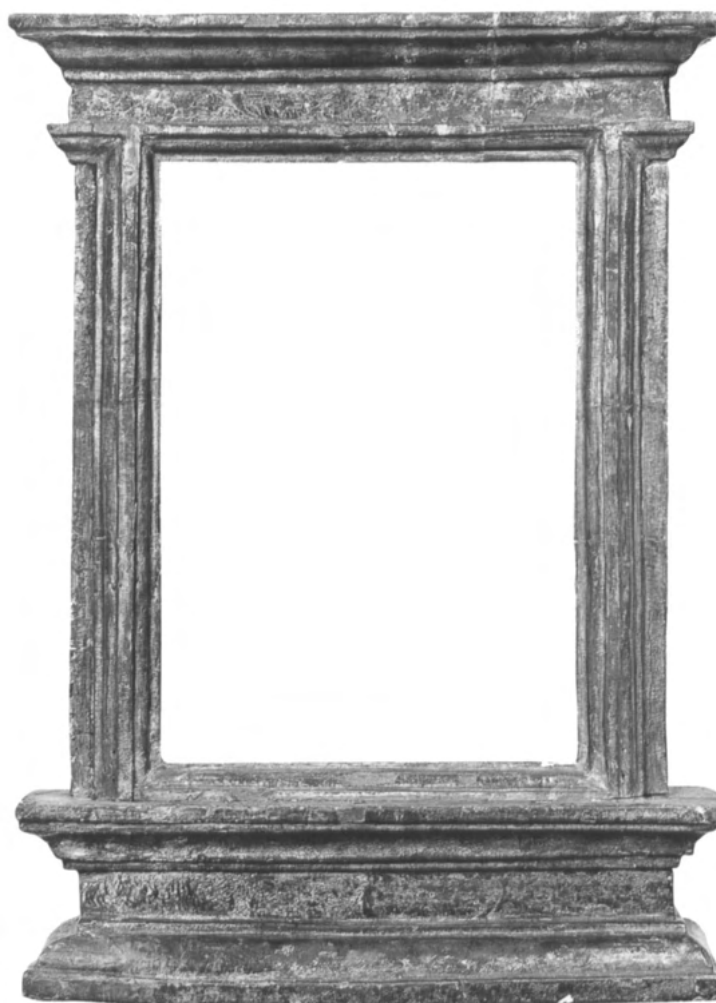
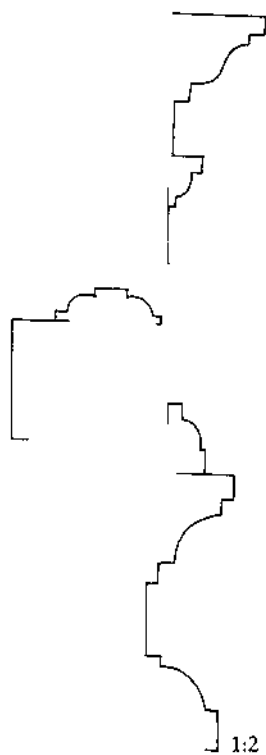


Fig. 236.1 Frame (sight 30 x 33.2 cm). Spain, mid-sixteenth century. Private collection, London



No. 236



No. 237

Spain, mid- to late sixteenth century

**237. Cassetta frame**

1975.I.2519

33.2 x 29.7, 25.1 x 21.6, 26.1 x 22.6 cm. Poplar. Half-lapped back frame. Gilt; red-orange bole, black sgraffito. Frieze: corner cauliculi with invocation between. *Adjustments*: Two hanging holes in top blocked up. *Condition*: Gilding and sgraffito abraded; broken top edge repaired.

The black sgraffito, in fine lines, on this upright frame is typically Spanish. A frame with a very similar molding in a private collection in London (Fig. 237.1) is attributed to the Rhineland, 1570–80, based on its being made of oak instead of poplar and on its purple moldings, probably derived from porphyry columns. Black and gold ornament in Spain probably traces its origins to damascening, which is blackened steel inlaid with other metals, in particular gold.

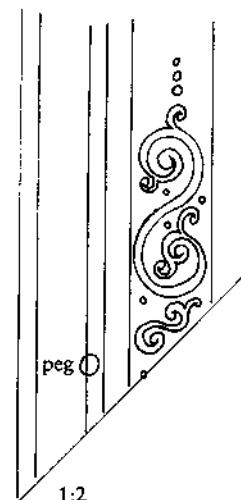
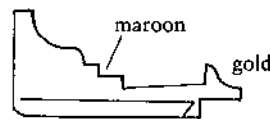
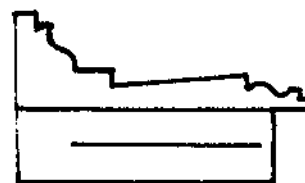


Fig. 237.1 Frame (sight 38.3 x 31.6 cm). Rhineland, 1570–80. Private collection, London



No. 238

Spain, late sixteenth to early seventeenth century

**238. Cassetta frame**

1975.I.2289

47 x 39.2, 29.7 x 22.1, 32.3 x 24.5 cm. Pearwood. Tenoned back frame. Carved, gilt; red bole, dragon's blood. Sight edge: pearl and reel. Frieze: rhomboid with dragon's blood in cavetto. Top edge: rope with dragon's blood in twist. Behind top edge: dragon's-blood glaze. *Condition:* Gesso flaking.

This pattern is associated with Spanish architect Juan de Herrera (ca. 1530–1597). The rhomboid lozenges and dragon's-blood glazes help attribute this probably vertical frame, with its beautiful patina, to late sixteenth- or early seventeenth-century Spain; the unusual material it is made of (pearwood) and the way it is constructed (joined so that it could easily slip apart) do not. Like the projecting rhomboid lozenges set with cloisonné enamels on a standing pyx in the Victoria and Albert Museum, London (Fig. 238.1), which was made in Cordova about 1520, the rhomboid lozenges on this frame may have been meant to simulate semiprecious stones. The forms of the pearl and reel on the sight edge and the rope on the top edge suggest the repoussé technique.

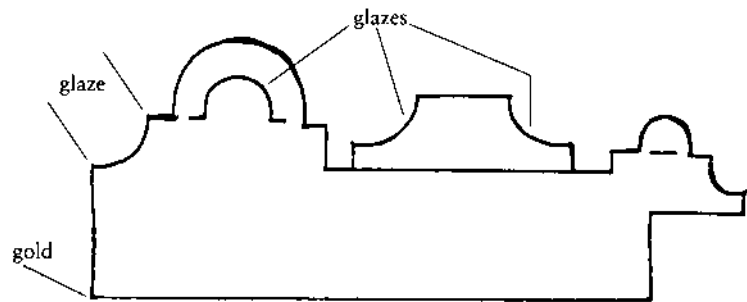
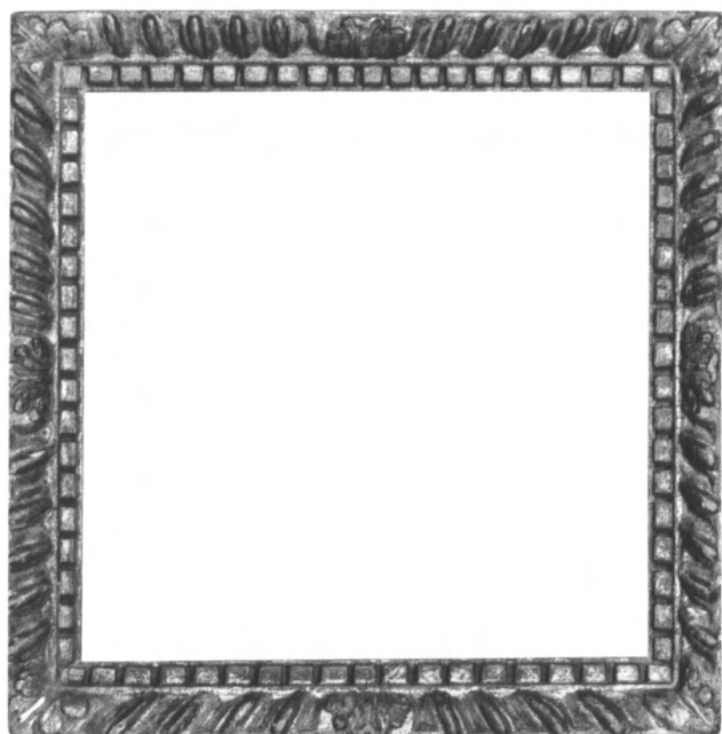


Fig. 238.1 Standing pyx, silver-gilt, chased, and set with cloisonné enamels. Cordova, ca. 1520. © The Board of Trustees of the Victoria and Albert Museum, London, 135-1879



No. 239

Seville, late sixteenth century

**239. Fragment of a cassetta frame**

1975.I.2367

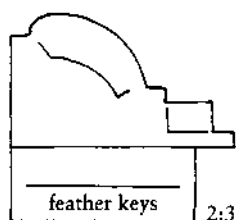
43.8 x 43.5, 34.6 x 34.5, 36.5 x 37 cm. Pine. Mitered back frame; feather keys. Carved, gilt; deep red-brown bole, dragon's blood. Sight edge: dentil with blue between. Top edge: rusticated raking knull; dragon's blood on ribs.

*Adjustments:* Sight size reduced and faked back frame added; gilding washed and extensively reworked. *Condition:* Gesso flaking, especially on repairs.

Probably inspired by designs on armor, this style of knulling is often seen with very fine sgraffito. Although its form is clearly Andalusian, this was probably the top-edge molding of a cassetta. A similar molding is part of the polychrome wood altarpiece of Saint John the Baptist of 1637 by Felipe de Ribas (1609–1648) in the Convento de Santa Paula in Seville.<sup>1</sup>

NOTE:

1. *Sculpture Journal* 4 (2000), p. 49, fig. 6.



No. 240

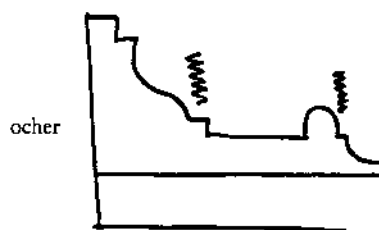
Spain, early seventeenth century

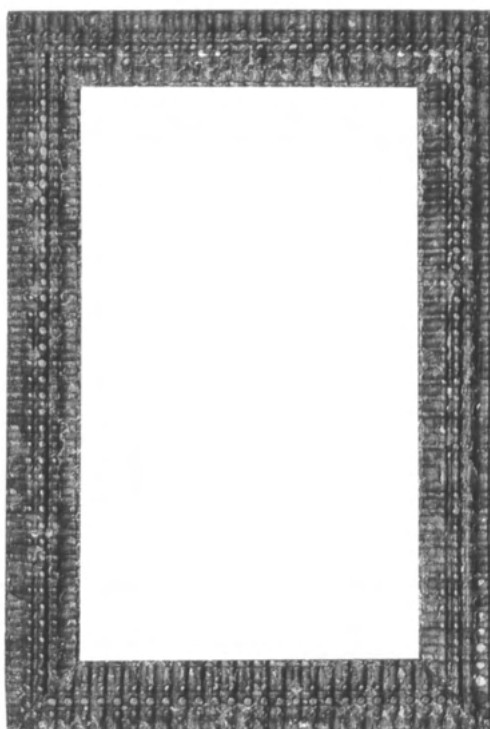
**240. Cassetta frame**

1975.I.1812

41 x 32, 32 x 23, 35 x 24.8 cm. Walnut. Gilt; brown-red bole; hazzling. Frieze: cauliculi repeat in blue sgraffito. Back edge: yellow ocher. *Adjustments:* Sight size reduced; top edge repaired; sgraffito added; spandrel added; gilding slightly washed. *Condition:* Left edge chipped.

As evidenced by the three holes in one of the long sides on the reverse, this frame was probably horizontal in format. It is a simple Spanish molding which has been reduced, rebaked, and decorated with a Vitruvian scroll pattern in sgraffito. The hazzling was inspired by contemporary French frames.





No. 241

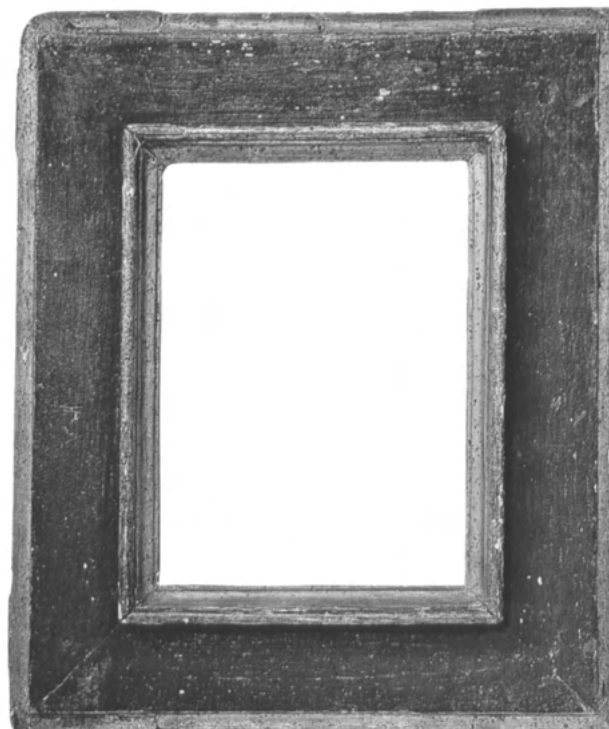
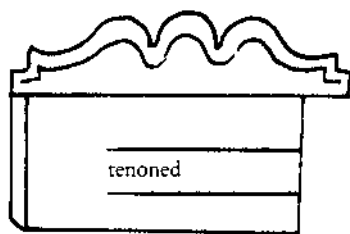
Spain or Spanish provinces in  
Central America(?), 1610-70

### 241. Ripple molding

1975.1.2219

42.4 x 28.6, 33.5 x 19.7, 34.6 x 21.3 cm. Pine with mahogany(?) ripple top molding. Half-lapped back frame. *Adjustments:* Sight size reduced at opposite corners; gessoed; oil gilt and bronze color added. *Condition:* Extensive areas of gilding flaked off.

This is a fragment from the front of a large cupboard door. This type of ornament was used in Spain in the late sixteenth century, but the mahogany-like wood suggests Central America.



No. 242

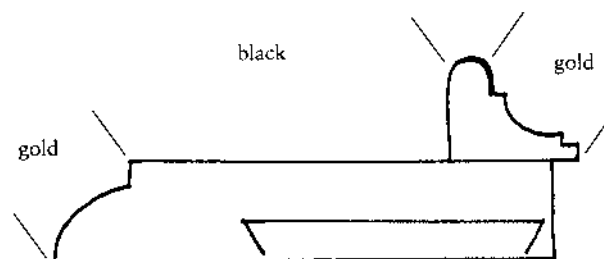
Toledo(?), ca. 1640

### 242. Cassetta frame

1975.1.2089

33.5 x 28.2, 19.3 x 14, 20.2 x 15 cm. Pine. Miter-tenoned back frame. Gilt; dark brown-red bole, black color. Sight edge: gilt. Frieze: black. Back edge: gilt. *Adjustments:* Corner ornaments removed; bronze color wash added all over. *Condition:* Gesso chipped.

The missing corner ornaments on this upright frame were possibly of gilt metal.



Southern Spain, mid-seventeenth century

### 243. Sansovinesque cassetta frame

1975.I.2124

112.7 x 85, 59 x 44.2, 61.5 x 46.3 cm. Pine half-lapped back frame with poplar upper moldings. Carved, gilt; orange bole, polychrome sgraffito. Sight edge: egg and dart, knurling. Corners: española. Frieze: bows, escarpae, and clusters of fruit and leaves on sgraffito. Top edge: pearl and reel, egg and dart. Back edge: lotus leaves, egg and dart. Top extension: cabochon flanked by two winged females. Side extensions: rusticated volutes, festoons, and winged female busts.

*Adjustments:* Rebate opened at top; small repairs; lacquer added. *Condition:* Very poor; gesso chipped and flaking before lacquer applied.

**EXHIBITED:** New York 1990, no. 48, color ill. (as Lombardy, late sixteenth century).

Once attributed to Lombardy in the late sixteenth century, this frame is now thought to be from southern Spain and to date from the mid-seventeenth century. A Lombard influence in the disposition of moldings is clear, but the frame is made from a type of resinous pine not found in Lombardy, and the tangential lines of sgraffito on the frieze, together with the bows and clusters of fruit and leaves, are characteristically Spanish.

The same resinous pine was used to make an early seventeenth-century Andalusian frame in a London private collection (Fig. 243.1) and a sepulchral effigy of a woman in the Victoria and Albert Museum, London, that comes from Andalusia and is dated to the late fifteenth century (Fig. 243.2). Both the London frame and the effigy are also decorated with interrupted horizontal lines of sgraffito like those on the Lehman frame. (The technique was probably derived from embroidery.) And both are polychrome, although in a broader range of colors (red, pink, blue, green, yellow, orange, and white) than the Lehman frame (red, green, and blue only).

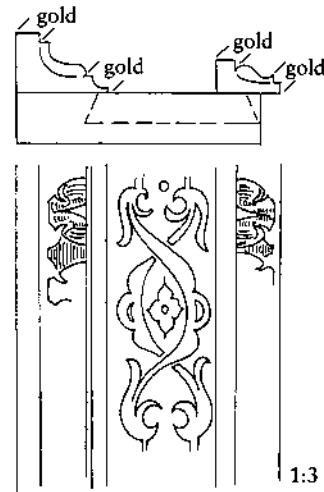


Fig. 243.1 Frame (sight 111.9 x 89.5 cm). Pine, mortised, with polychrome hatched sgraffito. Andalusia, early seventeenth century. Private collection, London

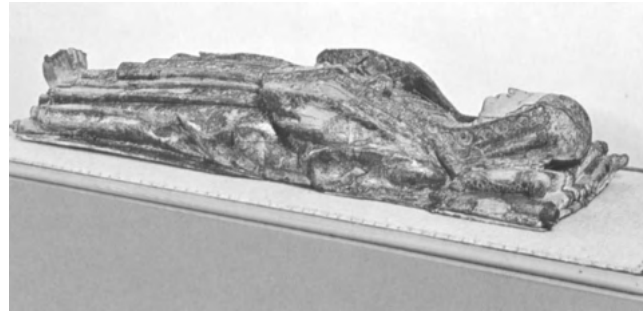
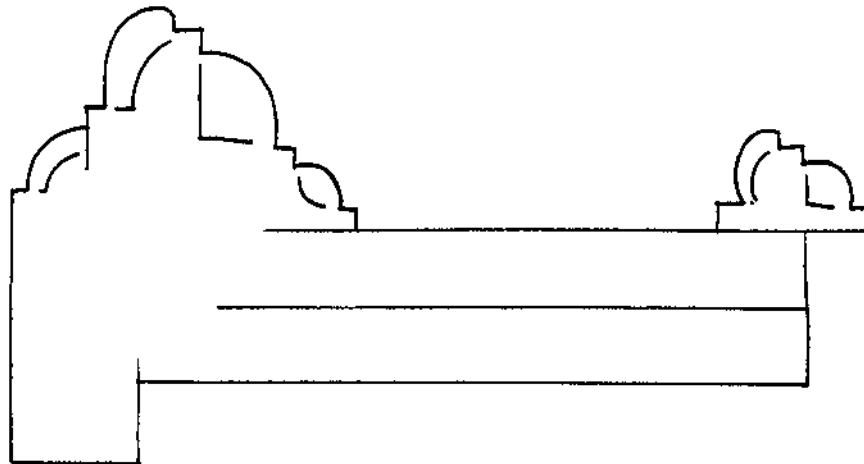


Fig. 243.2 Sepulchral effigy of a woman. Wood and polychrome. Andalusia, late fifteenth century. Anonymous loan. © The Board of Trustees of the Victoria and Albert Museum, London





No. 243





No. 244

Spain(?), early eighteenth century

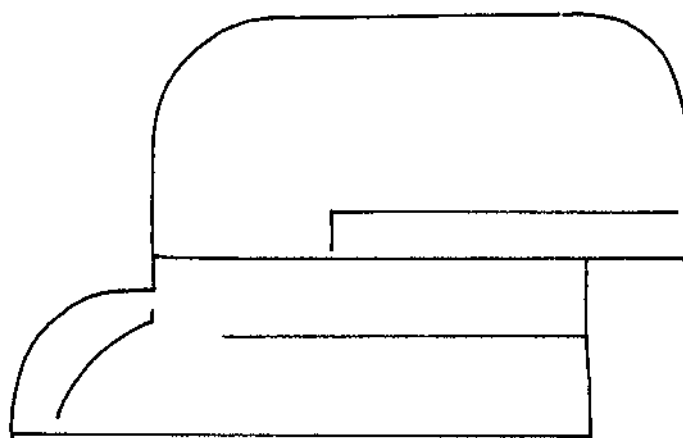
#### 244. Astragal frame

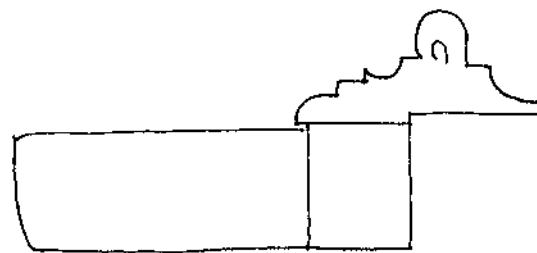
1975.I.2154

54.7 x 46, 37 x 28.6, 41 x 32.4 cm. Pine(?). Half-lapped back frame; nailed. Carved, gilt; dark red-brown bole. Top edge: wreath of cauliculi tied at top and base, with corner leaf. Back edge: rope; punching on stems, veins, and background. *Adjustments:* Repairs to all curled leaf ends at corners. *Condition:* Good.

The glazes, probably egg-based, on this vertical frame have darkened naturally over time to a dull green. The dark tone makes the ornament appear more graceful. Punching accentuates the bold design, emphasizing the ribbons on the top and base. On Nos. 74 and 169 punching was also used to refine the ornament.

As in No. 245, a strong Bolognese influence is apparent here, but the gesso work on this frame and its patina suggest it was made in Spain.





No. 245

Northwest Spain(?), late eighteenth century

### 245. Mirror frame

1975.I.2181

34.9 x 28, 19 x 14, 22.4 x 17 cm. Walnut. Mortised; nailed. Carved, gilt; red on pierced edges. Sight edge: husk, centered from crossed ribbons. Back edge: clawed feet sprouting summary cauliculi to center patera at top and volutes at base. Reverse: black. *Adjustments*: Gilding varnished; rebate enlarged and entire reverse colored dark brown to tie in enlarged cut rebate. *Condition*: Joints loose.

Self-sufficient designs like this, in this case with feet, are typical of mirror frames. The finest examples of such frames were made in Bologna in the early eighteenth century. The materials, gilding, and design of this frame, however, suggest a Spanish origin and a slightly later date. A Castilian mirror frame of about 1780 in a private collection in London (Fig. 245.1) has similar concave leaves.

The clawed feet were probably derived from the goats' hooves that may be seen on antique marble candelabra and wall paintings.

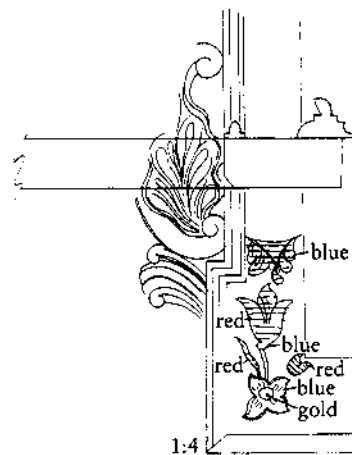


Fig. 245.1 Frame (sight 34.5 x 24.3 cm). Castile, ca. 1780. Private collection, London



No. 252, detail

## *Central and Northern Europe*

A common tradition of frame making, linked to a shared interest in fine furniture, can be identified in the wide area of Europe from the Netherlands to Austria. In the 1580s, probably soon after its introduction in Spain, ebony began to be used in Prague, an important center of creative activity in the Mannerist style. This led to the production of particularly fine moldings, inspired by metalworking techniques. Frame makers made creative use of the reflective qualities of highly polished surfaces, quite distinct from what they could achieve with painted moldings. They went on to imitate the effect in ebonized pearwood. Niello, ivory, and tortoiseshell also enabled them to produce visually intense decoration.

The shape of No. 246, from the end of the sixteenth century, is closely related to Flemish tabernacles; its cornice, arch, and pilasters derive from furniture made in Antwerp some decades earlier.

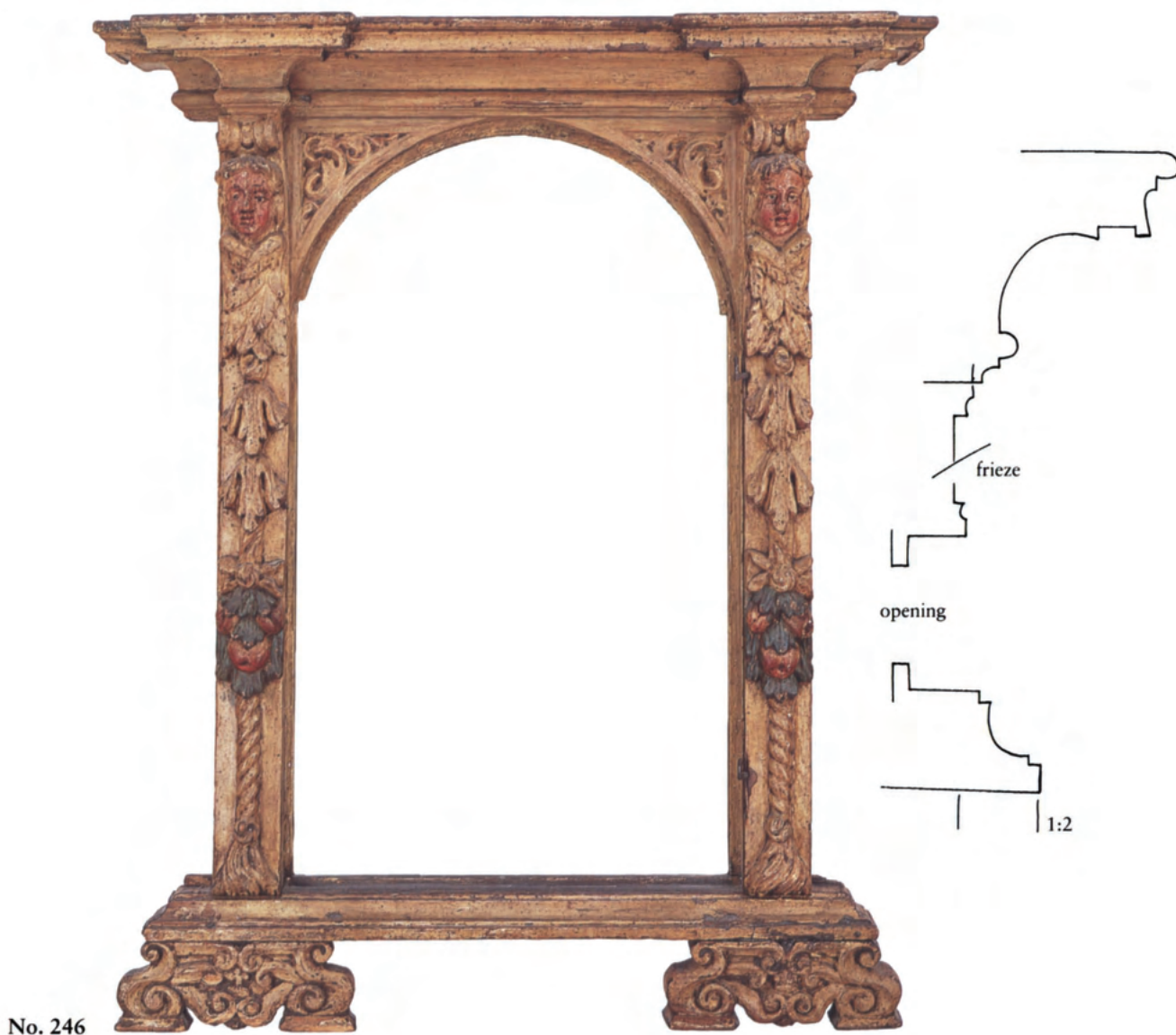
Nos. 249 and 250 are typical of the ebony cassette that survive from the beginning of the seventeenth century. By the end of the century, French designs had begun to travel to central and northern Europe, but their appeal lay in their surface ornament rather than their profiles. On No. 262, a German cassetta from about 1730, the molding's only contribution is to support the ornament. No. 254 is a more provincial version of the type.

Nowadays much store is set by frames with ripple moldings, also known as wobble or wave moldings.

Ripple moldings are mechanically scraped in repeated raised movements; variants are the basket weave and snake patterns. However charming and technically brilliant it might be at times, ripple appears to have evolved from a technique more suited to ebony. In Nos. 250–53 the mechanical regularity of the ripple moldings detracts from the profiles to which they are applied. In No. 256, however, made in the early twentieth century, the ripple works well with the imitation tortoiseshell. Scraped tortoiseshell moldings like those on No. 258 were rare and a great luxury. Fine examples were colored by laying gold leaf beneath a thin layer of semitransparent tortoiseshell.

Though largely derived from French patterns, carved and gilt frames throughout central and northern Europe developed characteristics peculiar to their localities, resulting, too, in some spectacular interiors. An underlying Gothic influence continued in central Europe until the Rococo.

Over such a large region and three centuries, materials and techniques for frame making varied considerably. Roughly speaking, the half-lapped oak frames of earlier times gradually gave way to the later examples made of pine. Veneers were common, and frames tended to rely more heavily on cabinetmaking skills than on gilding techniques. Toning of gilt surfaces was often egg-based, rather than size-based as was preferred in France and England.



No. 246

Antwerp(?), late sixteenth century

### 246. Part of a tabernacle frame

1975.I.2324

73.7 x 62, 55.5 x 32.6, 58 x 42.5 cm. Poplar. Butted construction. Yellow bole, red and blue color. Sight edge: arched tabernacle rebate, with iron hinges. Spandrel: intertwined husk. Pilasters: scroll, seraphim with crossed wings, husks, bow, fruit, leaves (red and blue), rope, and tassel. Entablature: blank; metal eyes on cornice. Base: two scrolled extending feet concealing grotesque heads. *Adjustments*: Stripped of gilding and color; door and curtain removed. *Condition*: Gesso chipped but fairly stable; some woodworm damage.

The forms of the cornice, arch, and pilasters on this tabernacle front were derived from furniture made in Antwerp in the mid-sixteenth century. The pilaster ornament, for example, resembles the ornament down the center of an Antwerp cabinet in the Museum für Kunsthandwerk, Frankfurt-am-Main. The frame may originally have been fixed over a recess. The missing door probably had a painting on its front; the metal eyes in the cornice most likely held a curtain that could be drawn across the image to protect it.



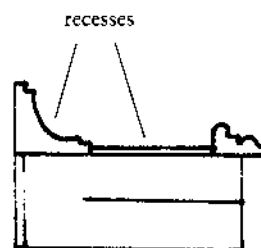
No. 247

Salzburg(?), 1605-10

**247. Reliquary with tabernacle frame**

1975.1.2302

39.7 x 25, 17.3 x 13.2, 18 x 14 cm. Poplar half-lapped back frame with applied ebony veneer and moldings. Cornice: cimasa with arched pediment supported by volutes and flanked by antefixes with reliquary recesses and turned finials. Antependium: volutes and platform with chevrons flanked by antefixes, as above. Reliquary recesses: silk-lined and glazed. *Adjustments:* Bronze mounts, except perhaps for lower reliquary surrounds, partly replaced with incorrect shapes; lower left-hand finial missing; side extensions missing. *Condition:* Ebony moldings split, chipped, and missing; polish degraded in places.



Ebony may have been used for small tabernacles like this one to simulate the black marble of large altarpieces. The four silk-lined recesses at the corners probably held relics related to the saint whose image the tabernacle framed.



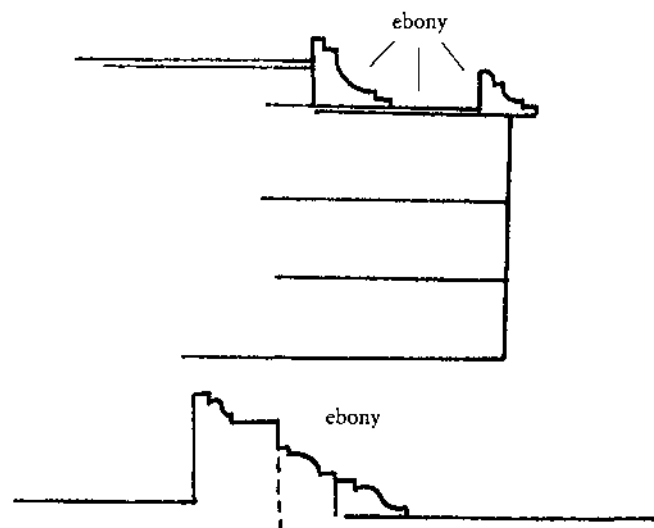
No. 248

Salzburg, early seventeenth century

**248. Tabernacle frame**

1975.I.2293

53.5 x 34.5, 21.6 x 15.3, 22.7 x 16.3 cm. Pine back frame and carcass with applied sawn ebony veneer and scraped moldings. Columns: tortoiseshell veneer with hollow bronze capitals and bases. *Adjustments:* Hollow-cast metal ornament added; three settings cut into architrave; three jointed extensions on each side removed and holes filled; peg holes of missing mounts filled at sides and top and on recessed friezes; small sections of original molding on cimasa poorly replaced. *Condition:* Moldings generally chipped and broken.



Gilt-bronze mounts holding ornaments in enamel and semiprecious stone probably once decorated this frame, which is what remains of a very fine tabernacle. The mounts have been replaced with metal ornament quite unsuitable for the design, and the tabernacle has been poorly repaired.

The frame built about 1608–15 for the tomb of Paul V in Santa Maria Maggiore in Rome is not unlike this one in concept.<sup>1</sup> It uses dark marble and is divided into separate stories with architecturally extended cornered cassette. This was characteristic of architectural ornament in the first two decades of the seventeenth century and probably inspired small ebony tabernacles.

## NOTE:

1. Wittkower 1958, p. 31, pl. 3.

The Netherlands, 1630–40

### 249. Cassetta frame

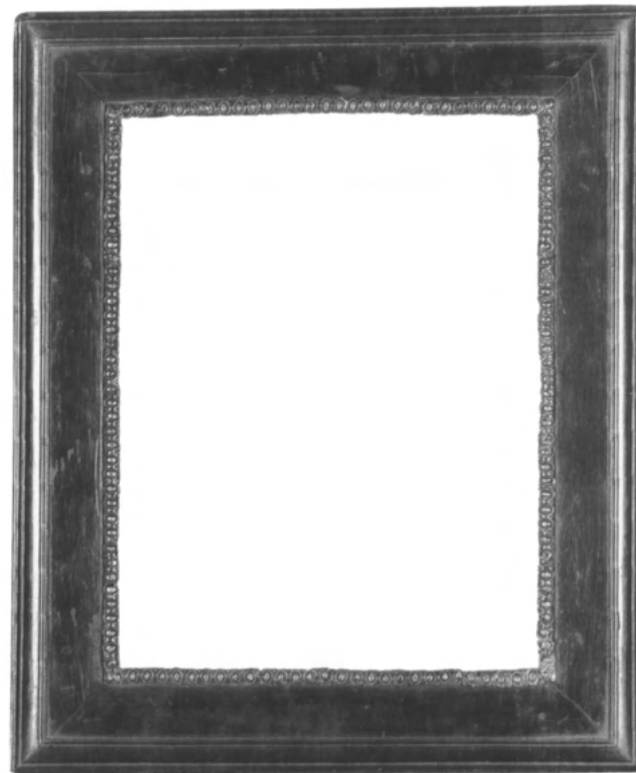
1975.I.2351

31.2 x 25.8, 22.7 x 17.1, 23 x 17.5 cm. Pine with ebony veneer. Half-lapped back frame. Black color. Sight edge: oil-gilt lead knulling. Frieze: sawn ebony veneer. Top edge: ebony molding with pine support. Back edge and reverse: black wash. *Adjustments:* Original ebony sight molding removed and replaced with lead; rebate cleaned. *Condition:* Corners broken; polish abraded.

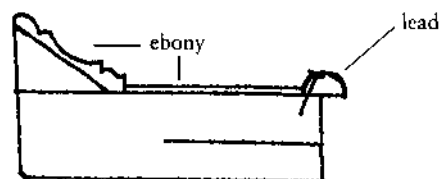
The lead knulling on the sight edge of this frame, once a fine ebony cassetta, may have come from a piece of eighteenth-century furniture. The original molding was probably narrower and flatter, not unlike that on the top edge. The wash of black color on the back edge and reverse is characteristic of cassette made in the Netherlands in the early seventeenth century. A frame with a similar profile is on an anonymous portrait of a man dated 1641 in a private collection in the Netherlands.<sup>1</sup>

## NOTE:

1. Amsterdam 1984, fig. f.2, p. 77.



No. 249





FRAMES

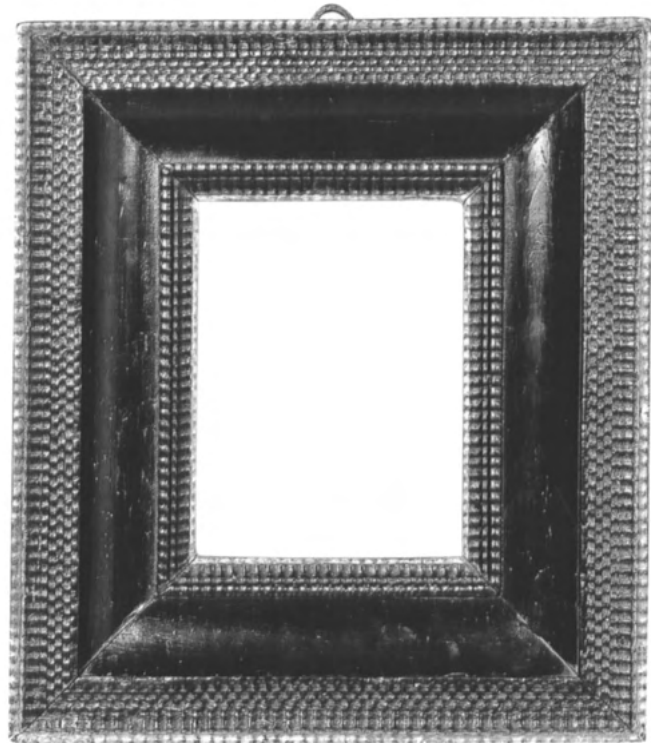
Nuremberg, early seventeenth century

250. Ripple frame

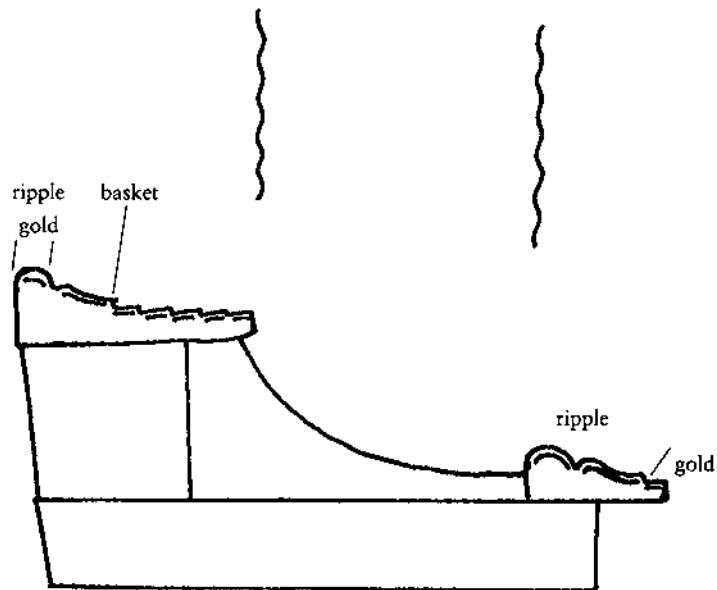
1975.1.2295

33 x 29.8, 16.6 x 12.5, 18.7 x 14.6 cm. Pine back frame with applied ebonized pearwood upper moldings. Butted construction. Gilt; mauve bole. Sight edge: ripple, with inner edge gilt. Below top edge: basket weave. Top edge: ripple, with outer edge gilt. Back edge and reverse: black color. *Adjustments:* None. *Condition:* Very worm-eaten; one side loose; polish worn through in places.

The unusual use of basket weave on this upright frame makes for a pleasing balance between the top and sight edges that is enhanced by the restrained lines of oil gilding.



No. 250



Central Europe, mid-seventeenth century

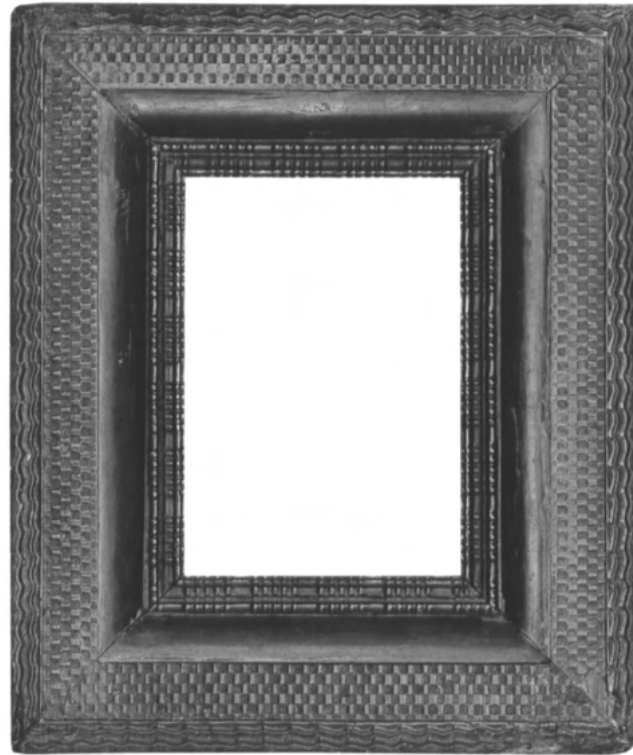
### 251. Reverse ripple cassetta frame

1975.1.2304

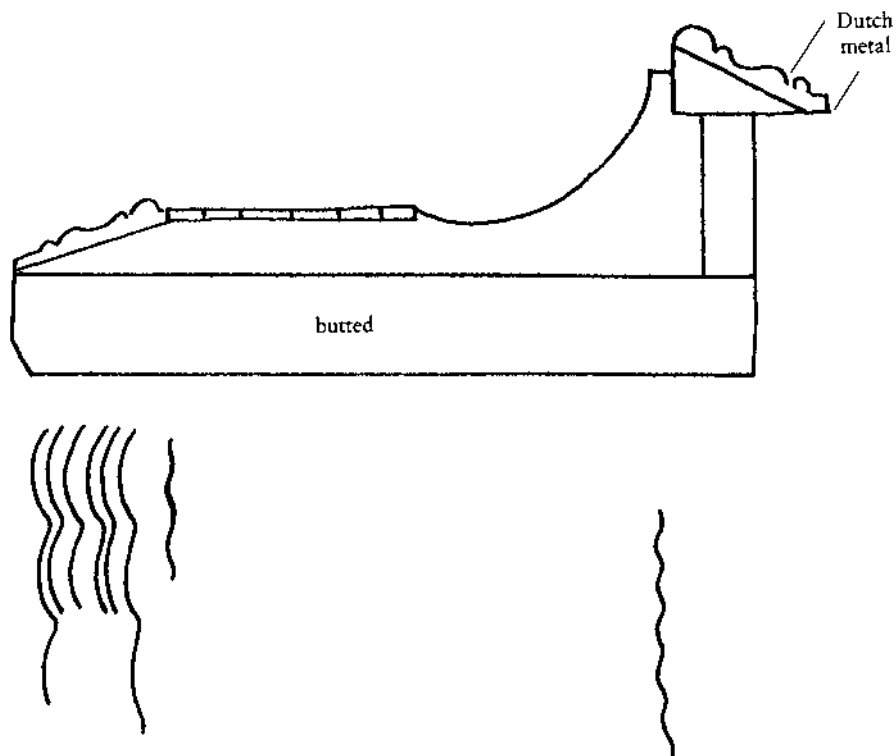
44 x 36.8, 25.1 x 18, 25.9 x 22.8 cm. Pine back frame with applied ebonized pearwood upper moldings. Butted construction. Sight edge: interrupted ripple. Frieze: basket weave. Back edge: snake ripple. *Adjustments*: Rebate opened on one long side; some recoloring, particularly to sight edge; Dutch metal applied. *Condition*: Very worm-eaten.

The dust-encrusted surface of this vertical frame was polished away in places, forming bald areas of pearwood. The back edge ripple is of good quality and has a pleasing slope.

There is an ivory ripple cabinet in Ham House, Richmond, England, as well as two ebony ripple frames on paintings on slate by Jacques Stella (1596–1657): *Salome with the Head of Saint John the Baptist*, dated 1637 (MH271.1948); and *Virgin and Child with Saint John the Baptist and Angels* (MH272.1948).



No. 251



## FRAMES



No. 252

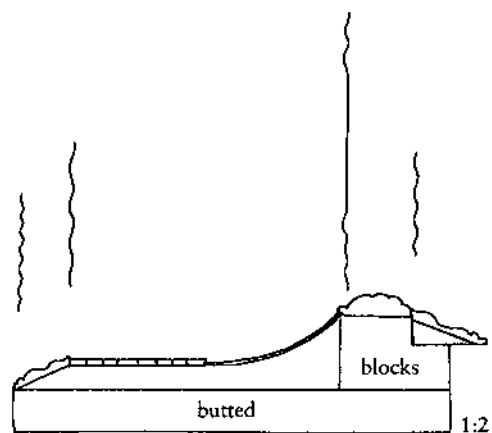
Central Europe, mid- to late seventeenth century

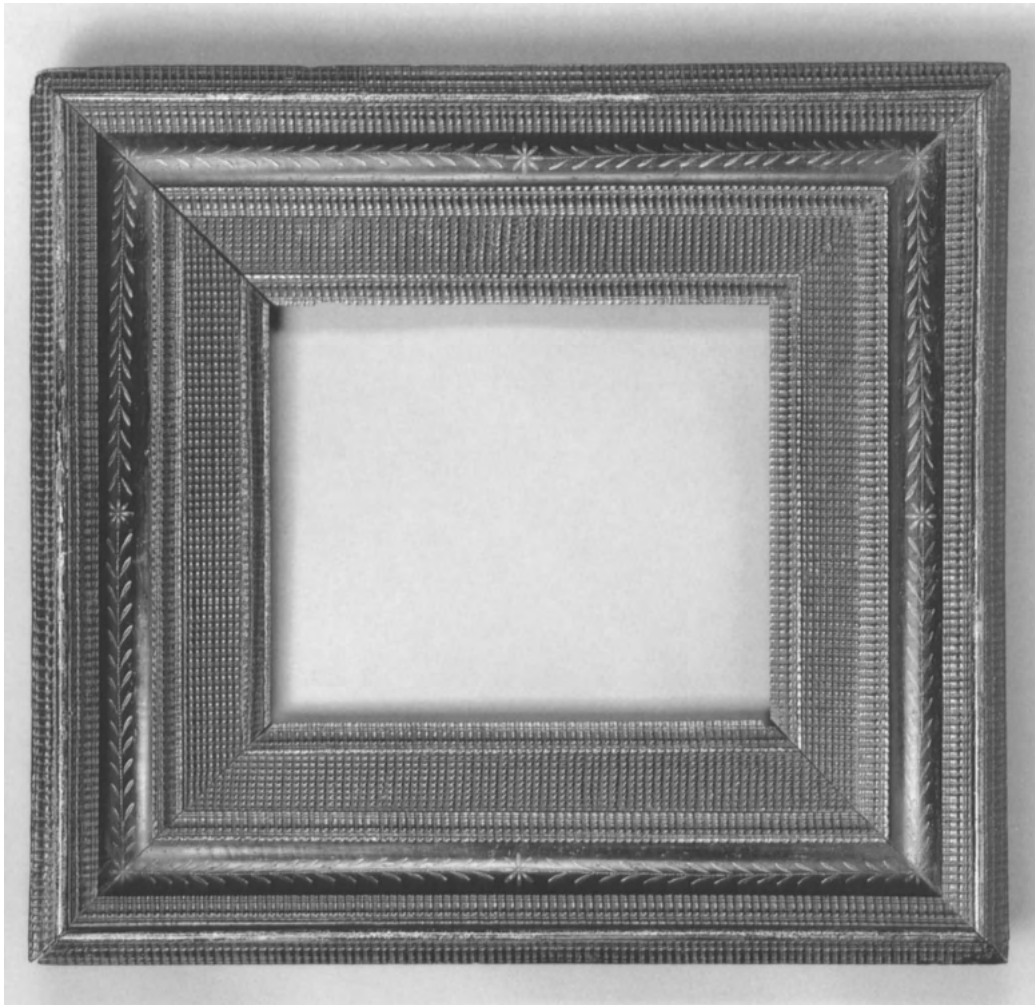
### 252. Ripple frame

1975.1.2301

50.1 x 44.5, 25 x 19.4, 26.4 x 20.7 cm. Pine back frame with ebonized pearwood upper moldings. Hollow, butted construction. Original hanger. Sight edge: ripple. Top edge: interrupted ripple. Frieze: basket weave. Back edge: ripple. *Adjustments:* Polish removed, flattening ripple; reblacked; brass studs added. *Condition:* Back frame and moldings loose; pale tone due to removal of polish.

This frame has fine proportions, particularly the sight edge and between the sight edge and the profile. The method of hollow construction reduces the weight and helps to prevent shrinkage at the miters of the applied moldings. The brass studs were probably added when the polish was removed for a later reframing.





No. 253

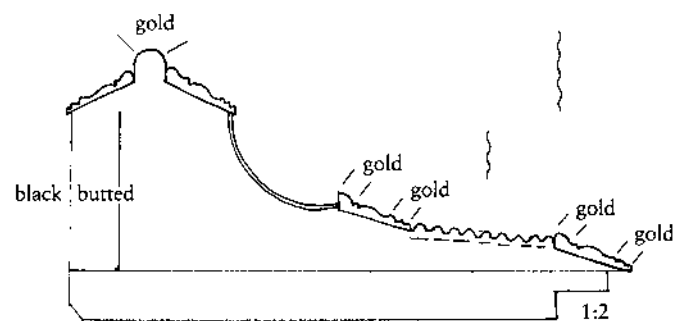
Bavaria, late seventeenth century

### 253. Hollow ripple frame

1975.1.2303

57.7 x 63.3, 27.2 x 32.6, 31 x 36.6 cm. Pine with applied ebonized pearwood veneer. Hollow, butted construction; ripple moldings applied. Gilt; dark mauve-brown bole. Ripple moldings: partially gilt. Behind sight edge: basket weave. Hollow: painted laurel-leaf decoration in green, white, and red running from corners to centers. *Adjustments:* Painted decoration added; second rebate added for glazing. *Condition:* Top edge loose; serious worm damage.

Like No. 250, this fine frame is decorated with an unusual type of basket weave, in this case behind the sight edge. The painted laurel decoration (see No. 344, which is Neoclassical in manner) was probably added at the end of the eighteenth century, when the frame was given a second rebate in order to glaze a work on paper.





No. 254

Flanders, 1700-1720

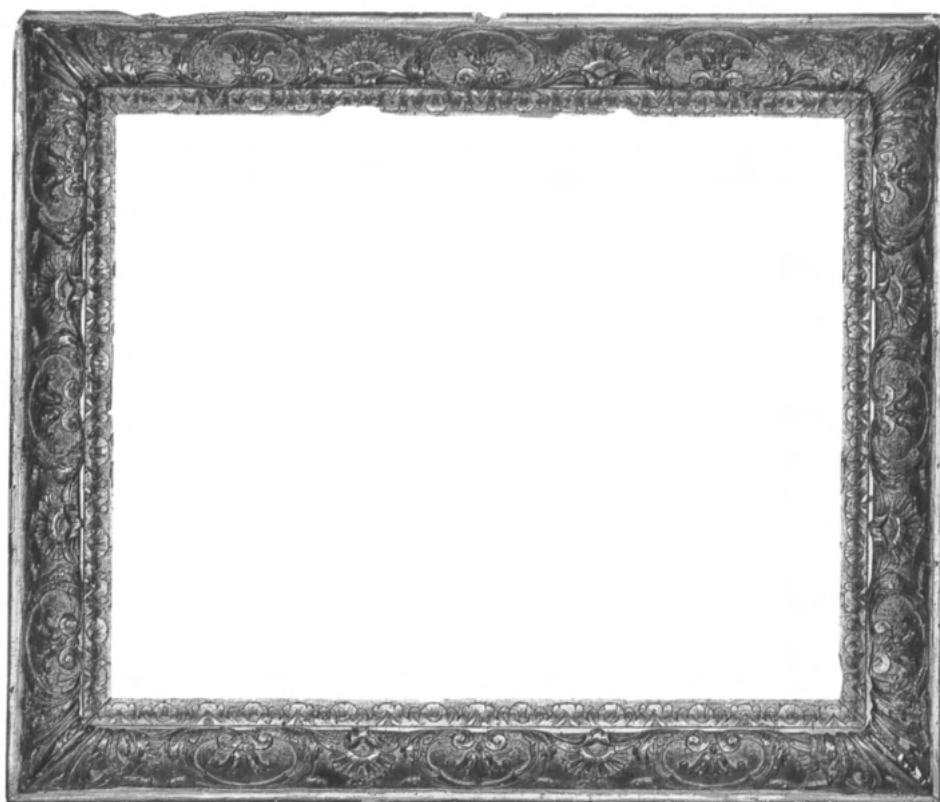
**254. Louis XIV-style frame**

1975.I.2220

48.4 x 43.3, 30.1 x 25.1, 32 x 27.5 cm. Pine. Miter-lapped back frame. Carved, gilt. Sight edge: acanthus leaf. Centers and corners: anthemion and cauliculi with cross-hatching between. Back edge: blank. *Adjustments:* Sight edge possibly trimmed; gilding abraded; gray wash added to background, back hollow, and back edge. *Condition:* Poor.



An interesting example of a provincial Louis XIV pattern, this frame has strong, rounded outlines at the centers and corners and ornament that appears suspended over a field of cross-hatching. The miter-lapped construction locates it originally in Flanders, where the method was frequently used for cassette. No. 257 is a more complicated, subtler version of a similar French pattern, made in the Netherlands a few years later.



No. 255

Central Europe, ca. 1720

### 255. Régence-style frame

1975.1.2510

35.7 x 43, 26.2 x 33, 28.6 x 35.4 cm. Pine back frame with pearwood upper moldings. Feather keys. Carved, polished. Sight edge: veined acanthus leaf and shield. Top edge: shell and volutes alternating with husks, on punched background. *Adjustments:* Sight size reduced around original corners; gilt added. *Condition:* Sight-edge broken; extensive woodworm damage.

This frame appears to have come from a polished Régence-style door. One would have expected the blank astragal to have been the sight-edge molding to a field of paneling, but here the original corners indicate that the ogee was on the sight edge. From the appearance of the gilding, the molding was probably reduced and gilt in England in the early nineteenth century.

On the early eighteenth-century French frame on *Head of a Peasant Woman* by Vincent van Gogh (1853–1890) in the National Gallery of Scotland, Edinburgh (Fig. 255.1), the top-edge molding and ornament are similar to the astragal of the Lehman molding.

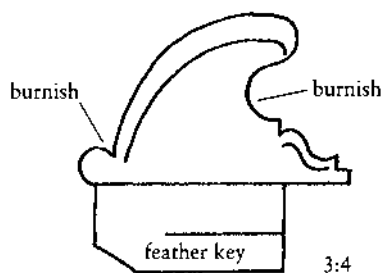
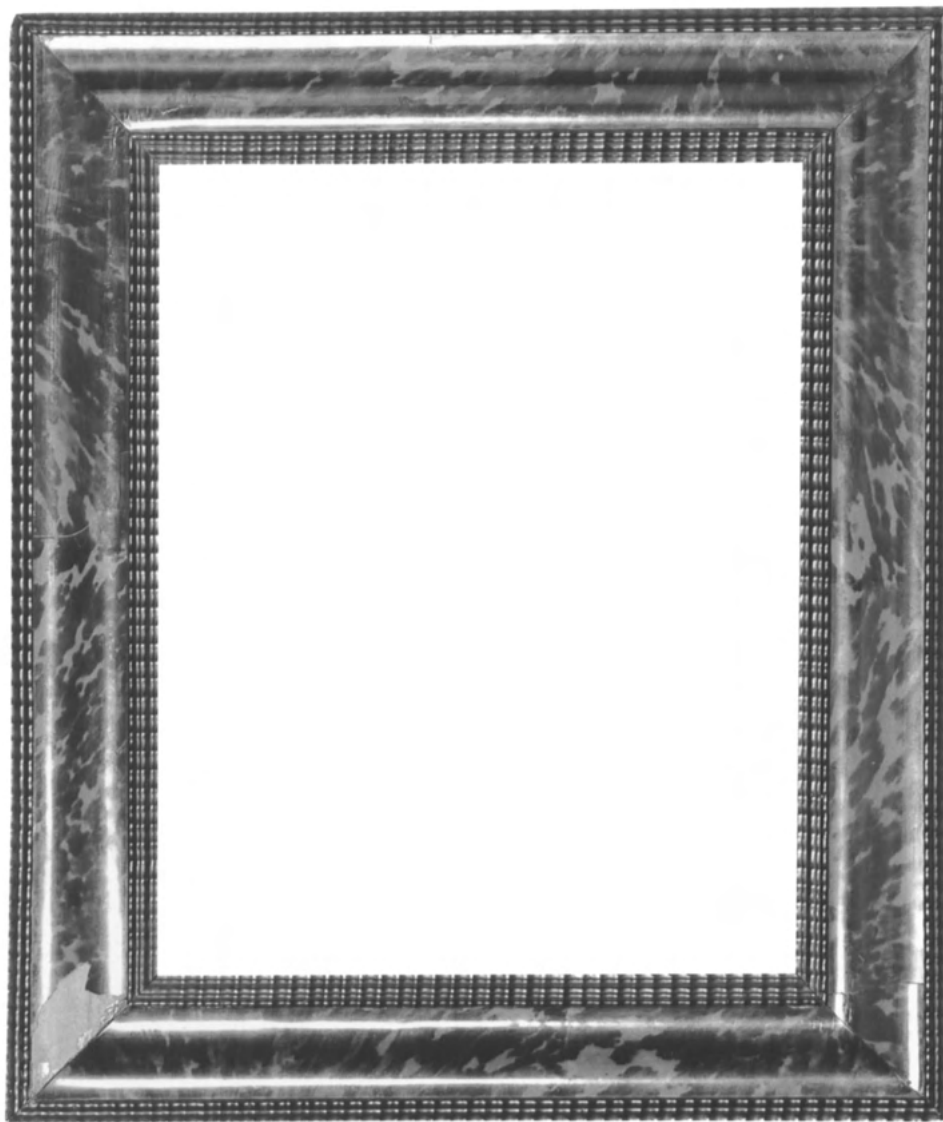


Fig. 255.1 Frame (sight 45 x 33 cm). France, ca. 1725. On Vincent van Gogh, *Head of a Peasant Woman* (1885). National Gallery of Scotland, Edinburgh, NG2216



No. 256

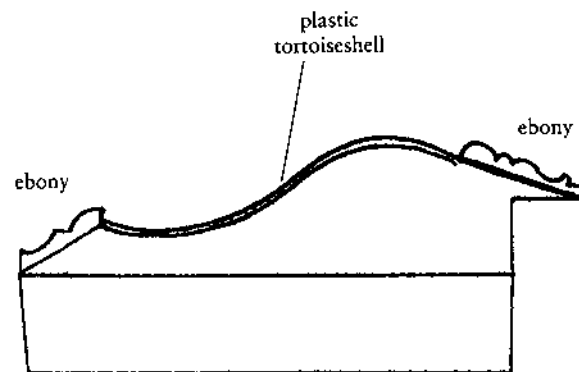
Vienna, style ca. 1700,  
made early twentieth century

**256. Ogee ripple frame**

1975.I.2294

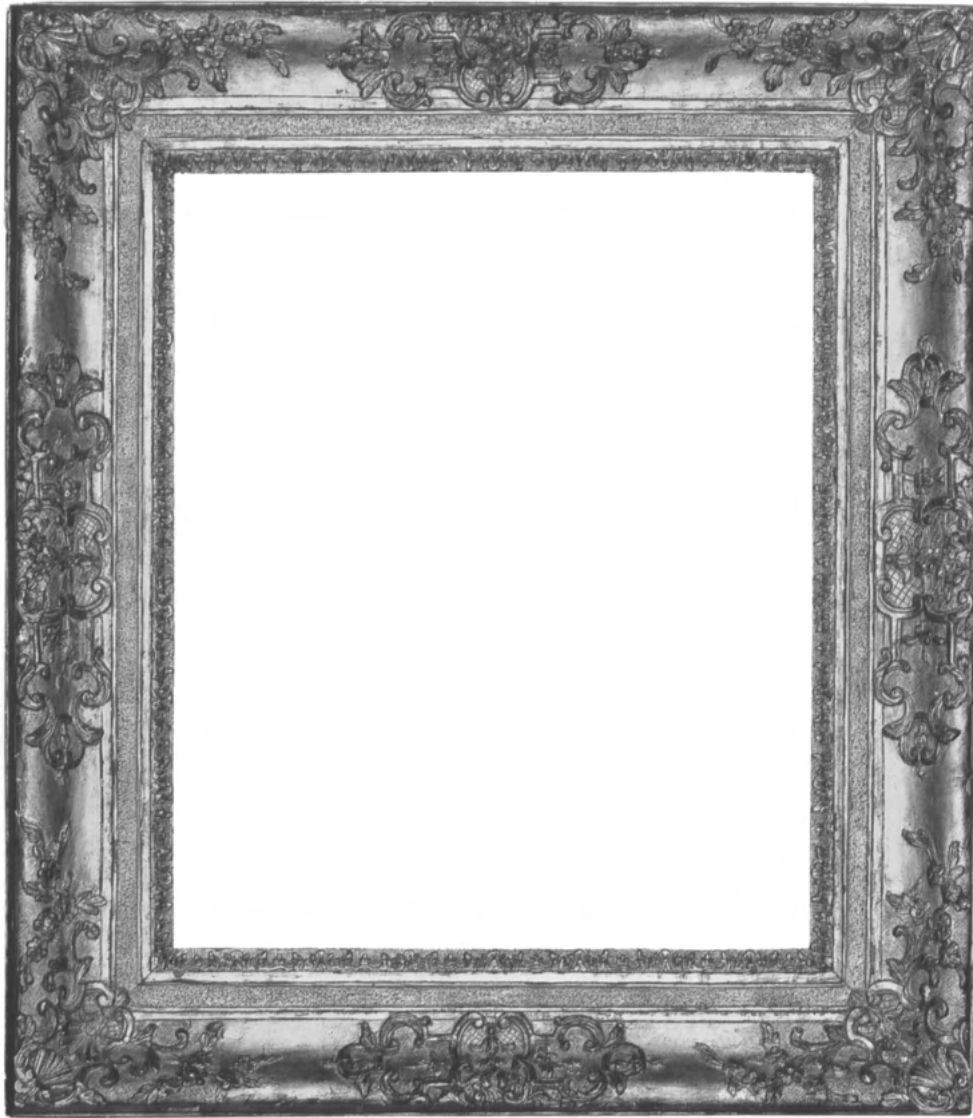
57 x 48.5, 41.2 x 32.6, 43.1 x 34.4 cm. Pine half-lapped back frame with oak upper moldings. Sight edge: ebony ripple. Ogee: plastic tortoiseshell. Back edge: ebony wobble.  
*Adjustments:* None. *Condition:* Back frame very worm-eaten; imitation tortoiseshell broken, one piece missing.

This is a twentieth-century version of a pattern datable to about 1700.<sup>1</sup> The ripple is of good quality, and the ogee is typical of Louis XIV patterns that prevailed in Vienna.



NOTE:

1. For comparable seventeenth-century frames made in the Netherlands, see Amsterdam 1984, nos. 26, 67 (dated to 1646 and 1671, respectively).



No. 257

## The Netherlands, 1720-30

**257. Ogee frame**

975-I.2343

65.3 x 57.4, 45 x 37.3, 47.5 x 40 cm. Oak lower moldings; lime upper moldings. Feather keys. Carved, gilt; brown-orange bole. Sight edge: acanthus leaf and husk. Frieze: sand. Centers: paterae on shield, with extending cartouche; cross-hatching. Corners: downward-facing shell above upward-facing palmette, with paterae extending over fine cross-hatching that fades into plain panels. Back edge: blank. *Adjustments:* None. *Condition:* Gesso chipped on top and sight edges but otherwise sound.

This frame recalls the shallow symmetrical patterns of architect, designer, and engraver Daniel Marot I (1661-1752), who in 1686 left the court of Louis XIV to settle in the United Provinces. The sharp repaire and blank back edge lend a restrained air to the well-balanced frame. That the design has no particular accent suggests it was meant to frame a relatively undemanding composition.



Southern Germany or Austria, ca. 1700

258. Veneered ogee frame

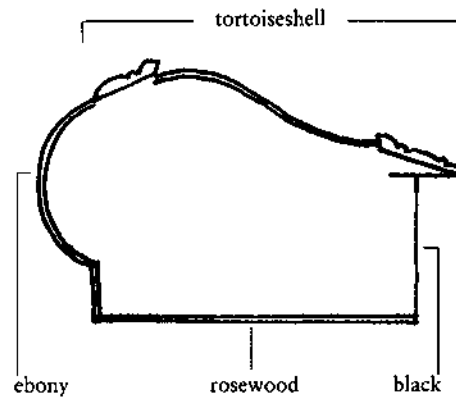
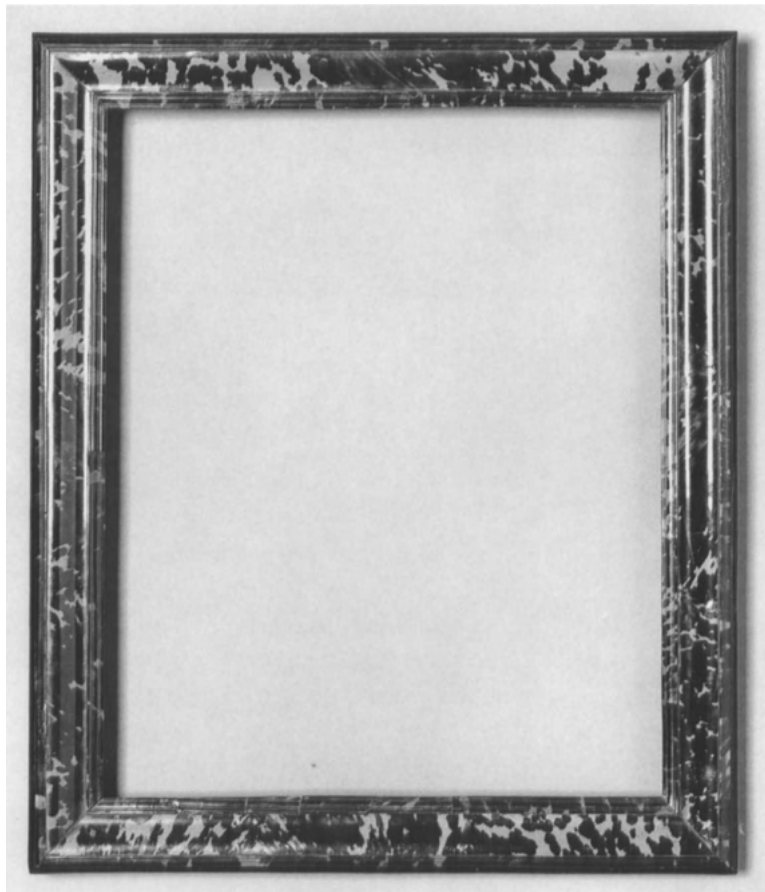
1975.I.2299

61.5 x 52.3, 50.4 x 41, 52 x 42.5 cm. Oak with ebony, rosewood, and tortoiseshell veneer and scraped tortoiseshell moldings. Lower joints concealed. Sight edge: scraped tortoiseshell molding. Ogee: tortoiseshell veneer. Top edge: scraped tortoiseshell molding. Back edge: ebony veneer. Reverse: very thin rosewood veneer. *Adjustments:* Joints in tortoiseshell reset; back edge repaired using gesso and color. *Condition:* Good; ca. 12.5 cm of top-edge molding missing.

That both the back edge and the reverse of this fine frame have been veneered is rare, as are the moldings scraped from thick tortoiseshell. Similar moldings, but with silver inlaid decoration on the ogee, can be seen on the late seventeenth-century frames on two anonymous reliefs in the Victoria and Albert Museum, London, *The Agony in the Garden* and *The Mystic Marriage of Saint Catherine* (Figs. 258.1, 258.2).



Figs. 258.1, 258.2 Reverse moldings with wobble and tortoiseshell. Southern Germany, late seventeenth century. On *The Agony in the Garden* and *The Mystic Marriage of Saint Catherine*. © The Board of Trustees of the Victoria and Albert Museum, London, A93&94-1923



No. 258



No. 259

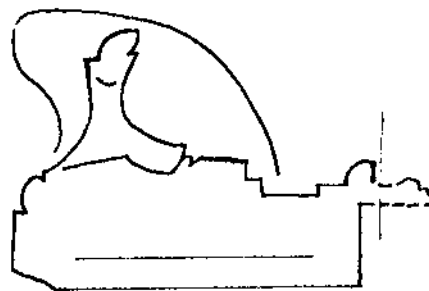
Eastern Europe(?), 1740s

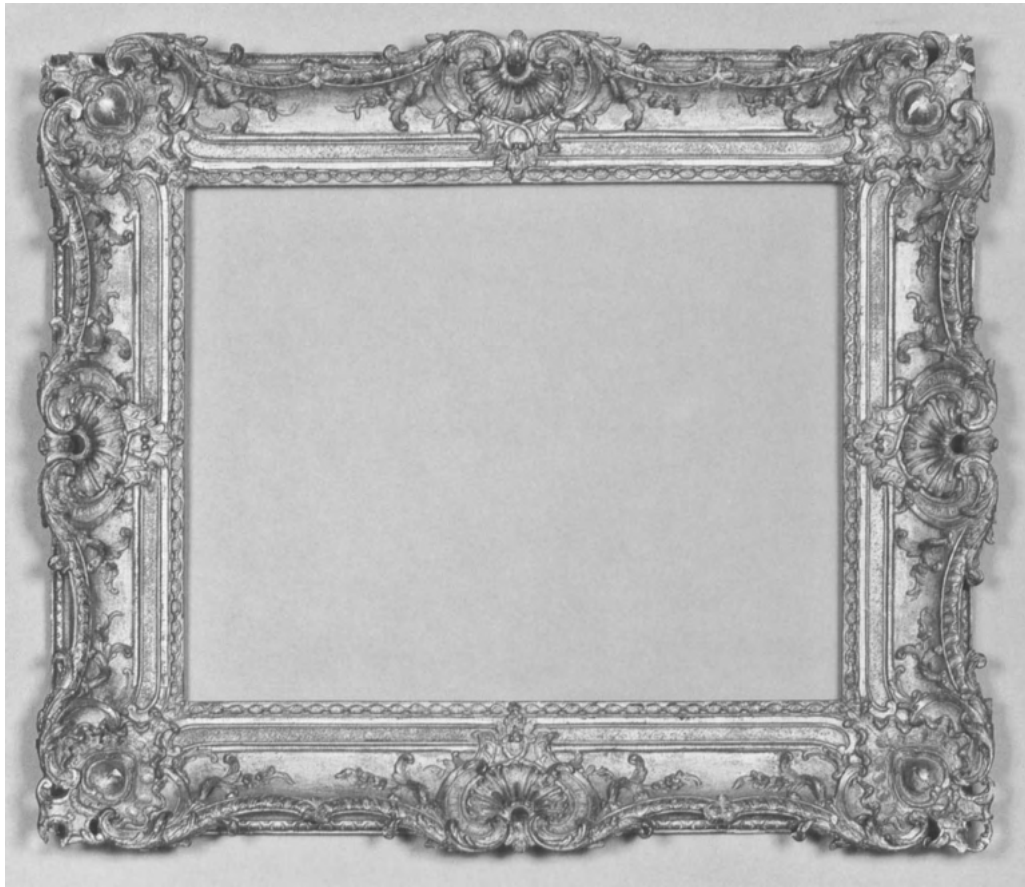
### 259. Swept frame

1975.1.2255

19.7 x 17.7, 10 x 8, 10.4 x 9.2 cm. Lime with oak feather keys. Carved, gilt; orange-brown bole. Sight edge: rocaille. Frieze: sand. Centers: pierced beneath top edge astragal, with paterae above. Corners: broad, upward-facing anthemion. Back edge: blank. Label on reverse: "Reworked for Velasquez, Portrait [?]." *Adjustments:* Sight size enlarged by truncating sight molding, leaving serrated section; regessoed and regilt (oil). *Condition:* Unstable surface, with deep craquelure.

The flattened corners on this small horizontal frame suggest an eastern European origin, as can be seen, for example, on frames in the picture gallery at Sanssouci in Potsdam. For its size, it has a great deal of piercing. The rhythm spreads from the corners to the paterae on the top edge. The design has been disfigured, however, by the removal of half the sight molding and the application of heavy gesso, which conceals the original, quite thin gilding.





No. 260

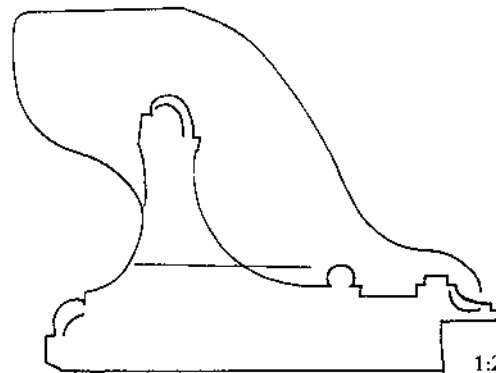
Style France, ca. 1735,  
made Germany(?), 1840-50(?)

### 260. Swept frame

1975.I.2250

73.5 x 86, 46.6 x 60, 49.7 x 63 cm. Oak lower moldings and feather keys; lime upper moldings. Carved, gilt; red-orange bole. Sight edge: inverted cabochon. Frieze: sand. Centers: shell surrounded by rocaille, cauliculi, and paterae (double on the long sides). Top edge: steeply raking flutes on swept rail, with subcenters on long sides. Back edge: steep cabochon. *Adjustments:* Oak keys renewed; poorly repaired and gilt; craquelure made more obvious by cleaning. *Condition:* Corner extensions broken off; gesso chipped.

The design of this horizontal frame is weakened by the drawing of the sight-edge profile into the corners and by the feeble, distracting subcenters on the top rail. These shortcomings, together with the halfhearted repair and the pale color of the planed oak on the reverse, lead one to conclude that the frame is most likely a nineteenth-century version and was possibly made in Germany.





No. 261

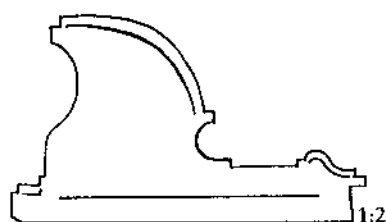
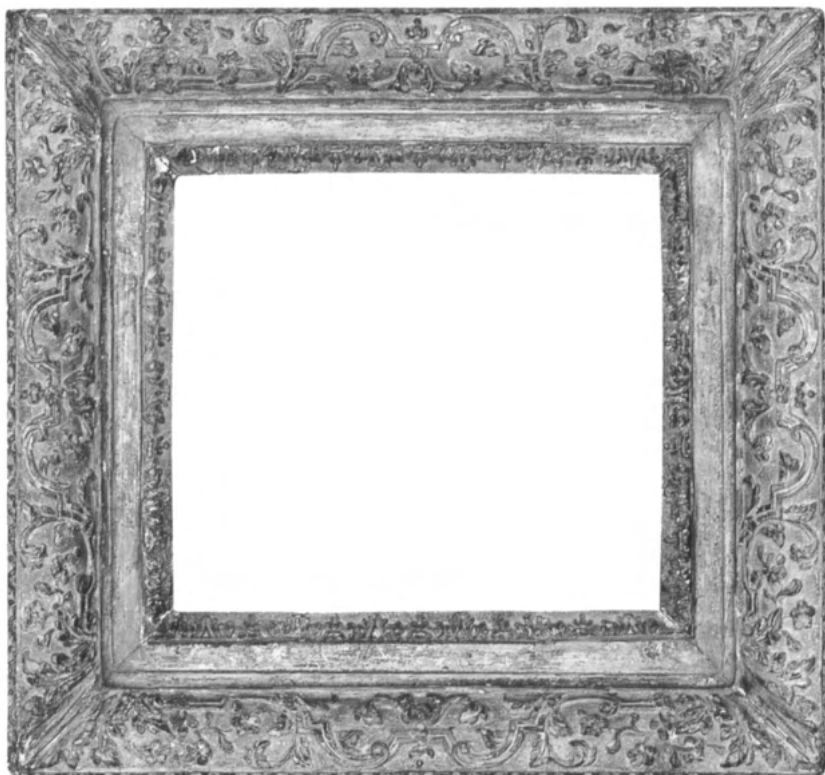
Style France, ca. 1735(?), made southern Germany,  
mid-eighteenth century

### 261. Swept frame

1975.I.2276

34.2 x 29.3, 21.8 x 17, 24.5 x 19.5 cm. Oak lower moldings and feather keys; lime upper moldings. Carved, gilt; red-brown bole. Sight edge: ribbon (crossed at centers) and reed. Corners: simplified rocaille surrounded by cauliculi and extending husks. Top edge: swept volutes to small center husk. Back edge: summarized silhouette of top edge. *Adjustments:* Rebate opened and slip added. *Condition:* Part of corner missing; gesso flaking.

The rather flat swept astragals on the top and back edges of this frame and the weak sight edge bespeak the influence of southern German Rococo frames, but the symmetrical design reflects the French prototype. South German Rococo patterns are typically asymmetrical and flat, particularly in the corner ornament.



No. 262

Germany, ca. 1730

### 262. Régence-style frame

1975.1.2233

42.7 x 45.8, 24 x 27, 25 x 28.3 cm. Lime. Feather keys. Carved, gilt; brown-red bole. Fine repairure. Sight edge: alternating acanthus leaf and husk with crosshatched background. Top edge: fine alternating paterae, fluted volutes, and husks. Back edge: half-paterae. *Adjustments:* Sight size reduced twice; surface washed. *Condition:* Flaking; some worm damage.

The heavy-ended folds of the acanthus leaves on the sight edge of this frame suggest the style of the architect and designer François Cuvilliés (1695–1768), who worked in Germany and based his designs on Régence patterns. The bulky top edge is incongruous with the delicate ornament that covers it.

Similar ornament can be seen on the frame on *Alexander Reid*, by Vincent van Gogh, in the Kelvingrove Art Gallery and Museum, Glasgow (Fig. 262.1). That frame was made in France about 1725.

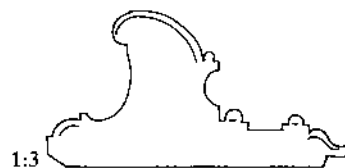
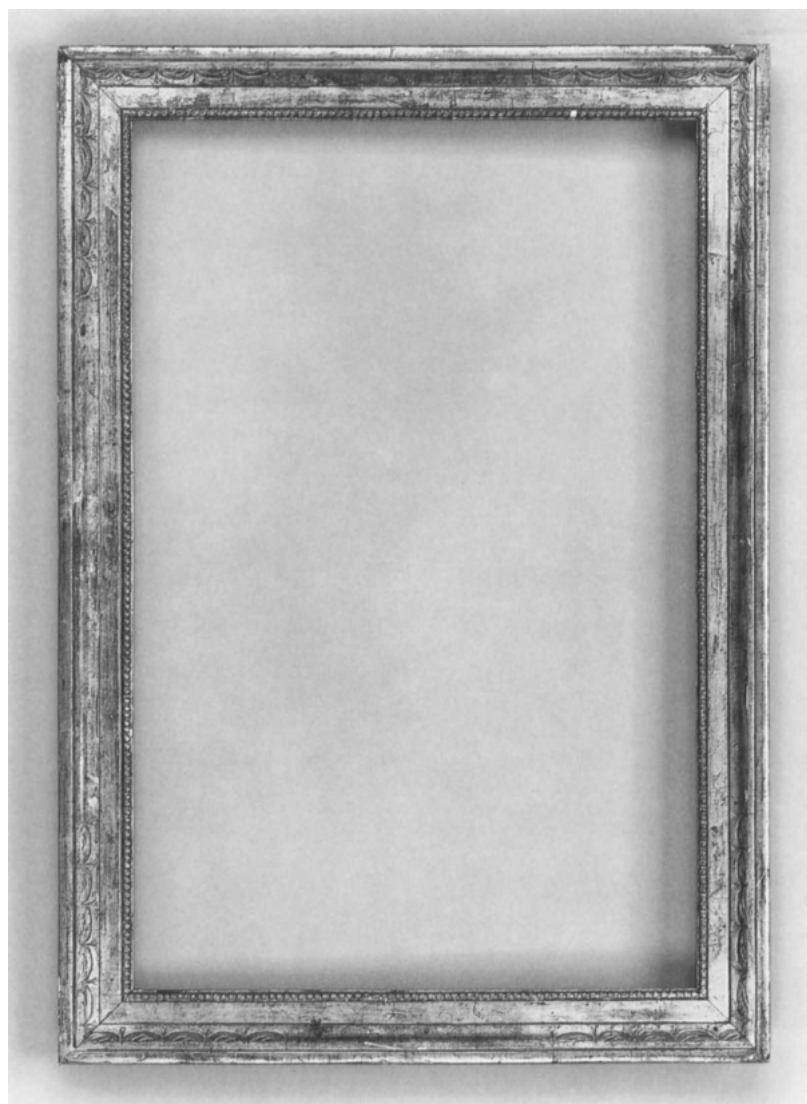


Fig. 262.1 Frame (sight 45 x 35 cm). France, ca. 1725. On Vincent van Gogh, *Alexander Reid*. Glasgow Museums: Kelvingrove Art Gallery and Museum, 3315



No. 263

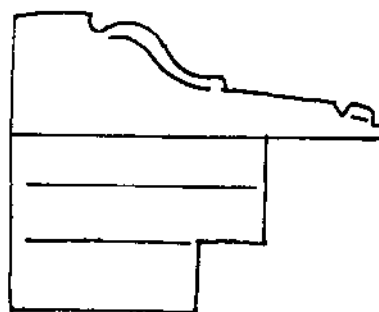
Style Louis XVI, made Germany, 1775–80

### 263. Cassetta frame

1975.1.2548

73.2 x 51.5, 63 x 41, 64.5 x 44 cm. Pine. Tenoned back frame. Carved, gilt; brown-orange bole. Sight edge: pearl. Top edge: repeated swags from corners, with center panels left blank. *Adjustments:* Sight size reduced slightly at corners; regilt (oil); some bronze color added. *Condition:* Abraded; some flaking.

This drawing frame with a double rebate for glazing is related in style to Louis XVI baguettes. The sloping frieze and the fine pearls and swags are pleasingly proportioned. The unusual swags are German in style. No. 346 has a similar profile but instead of swags is decorated with the more common lotus leaf.



FRAMES

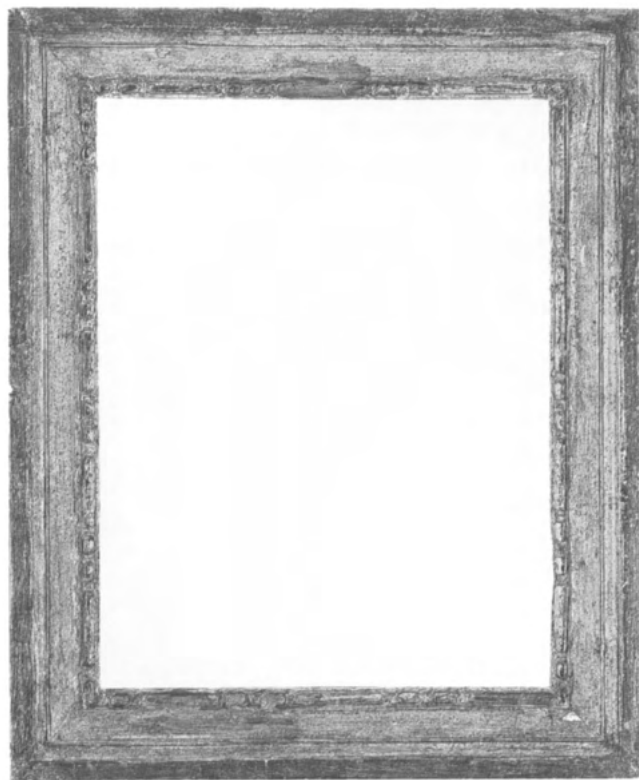
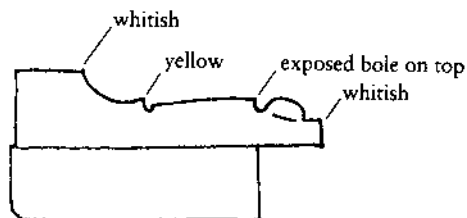
Style Louis XVI, made Germany, ca. 1800

264–65. Pair of cassetta frames

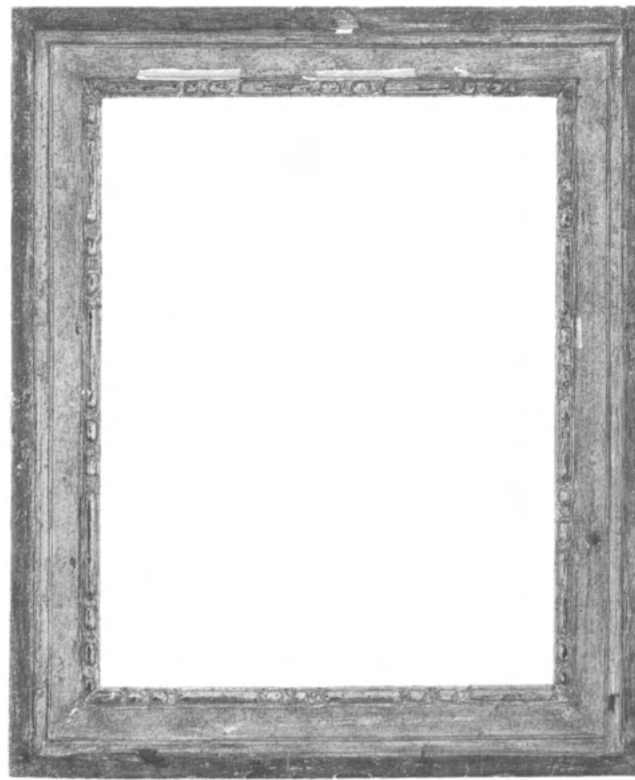
1975.I.2227, 1975.I.2228

Each 34.2 x 28, 25.9 x 20, 27.6 x 21.7 cm. Pine back frame with lime upper moldings. Mitered. Carved, gilt; deep red bole. Sight edge: pearl and reel. Frieze: yellow bole. *Adjustments:* Sight size reduced; back frame replaced; gilding repairs to top edge. *Condition:* Gilding rubbed, exposing bole on top and sight edges; gesso flaking behind sight edge.

The spacing of the front edge suggests that this pair of Louis XVI-style frames were made in Germany. The original sight size was probably much larger. In the hollow and around the pearls the gold has a whitish tone. Both frames have only yellow bole on the frieze, presumably to imitate mat gilding.



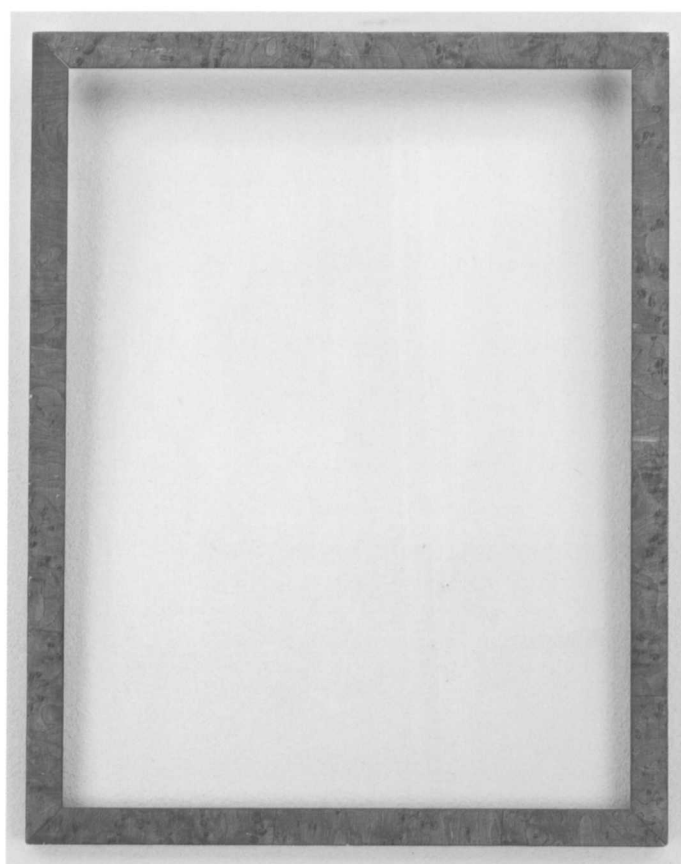
No. 264



No. 265



No. 266



No. 267

Munich, 1830-40

**266. Biedermeier frame**

1975.1.2368

35.1 x 23.7, 31 x 19.5, 32.3 x 20.7 cm. Pine with satinwood cross-grain veneer on top and back edges. Mitered. Black lines. *Adjustments:* None(?). *Condition:* Edges rubbed.

Like No. 267, this frame is made in the Biedermeier style. Although the style has been much imitated, at times skillfully, the workmanship here and the condition of the materials suggest an early date.

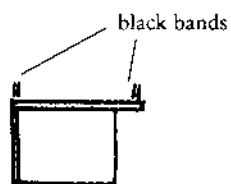
Munich, 1830-40

**267. Biedermeier frame**

1975.1.2246

44.3 x 35.1, 40.2 x 31, 41.6 x 32.5 cm. Pine with bird's-eye maple cross-grain veneer. Mitered. Medium tone. *Adjustments:* None(?). *Condition:* Good.

Although extremely simple, this Biedermeier-style frame (see No. 266) has a certain charm and makes effective use of the bird's-eye maple veneer.







No. 285, detail

## France: Louis XIII

Picture frames made in the Louis XIII style, between about 1630 and 1660, tend to take one of five set forms: a reverse cassetta with vine tendrils, an astragal molding with a pierced tendril, an astragal with bunched leaves, a reverse ogee molding, or a corner flower frame. (Louis XIV frames display a subtler understanding of composition that developed over time.) Much of the inspiration for the style, particularly the style of carving, seems to have come from Venetian and Bolognese frames of the first half of the seventeenth century. The patterns were more organized in the Louis XIII period, however, and they became increasingly more refined with each successive style until the reign of Louis XVI.

The punched ornament behind the top edge and on the frieze provides a subtle transition between the two rows of shallow carving on No. 268, a small, delicate example of a reverse frame made about 1630 that retains its original gilding. Dragon's blood was used to glaze areas of the background on this very fine frame and on Nos. 271 and 272. This may well have been done to integrate the frame with the interior in which it was placed, just as in Venice at the end of the sixteenth century pierced frames were backed by silver glazed with dragon's blood to complement deep red silk wall hangings.

No. 269, made in the 1630s, exemplifies a popular Louis XIII form derived from laurel-wreath designs. In No. 269 the laurel leaf is on the top edge of a reverse molding, and the scheme is highly developed, with a twisting vine tendril comparable to a Bolognese example of about 1625 (see Fig. 169.1). No. 275 is a slightly later version of the pattern, from the 1640s, with a greater difference in proportion between the sight and the top edge than is usual. The laurel-wreath pattern

was used for frames throughout Europe, until as late as about 1675 in England, where it was often silvered.

On a group of frames dated to 1640–60 that were probably made for cabinet pictures (Nos. 270, 271, 280), the composition of the carving is tight and repetitive, in marked contrast to the distinctly Baroque profile. This ovolo profile dominated French picture frames until the appearance of the Louis XIV ogee. In the twentieth century frames in the style of these examples were favored for Baroque drawings. On No. 270, and interestingly enough on No. 268 as well, short, repetitive cuts in the fillets of the moldings were used instead of hazzling.

Frames with raised flowers only at the corners first appeared early in the Louis XIII period. In good examples of these corner-flower patterns, such as No. 286, the carved corner ornament gradually decreases in height as it approaches the engraved panels. Such frames, with their deep, projecting ornament, would have been particularly suitable for framing reliefs. Small domestic altars with arched tops like No. 285, known as corpus frames, were also made in this style to hold carved crucifixes. The base of the crucifix was fitted behind the sight edge at the base of the frame, which was often stepped out to receive it. No. 287 is a late, provincial version of the corner-flower arrangement.

Louis XIII frames were almost invariably made of oak, with feather keys across the miters and additional moldings pegged on. Very fine frames were sometimes made in walnut. The gesso was generous and the repair usually executed with one size of tool. Fillets and backgrounds were generally hazzled. The bole was reddish brown, and the gold so thick it gave an appearance of weight.

Southern France, ca. 1630

**268. Reverse cassetta frame**

1975.I.2349

27 x 31.5, 14.5 x 18.7, 16 x 20.6 cm. Oak. Feather keys. Carved, gilt; brown-red bole, dragon's blood. Top edge: guilloche. Below top edge: punched decoration of flute and dart. Frieze: punched corner cauliculi with densely punched background. Back edge: half-patera. Fillets: repeated incisions. *Adjustments:* Miters trimmed; rekeyed in oak. *Condition:* Very good except for some losses to frieze and chips in gesso elsewhere.

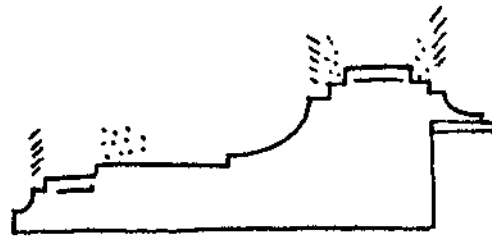
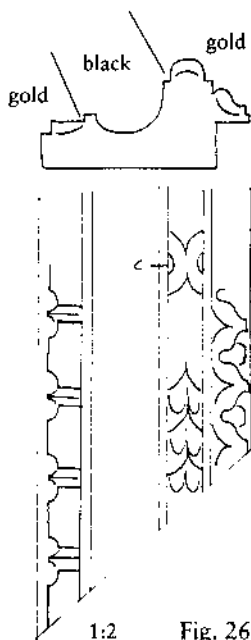
The fillets and shadows of the carved and punched ornament on this exceptionally fine Louis XIII frame are glazed with dragon's blood, suggesting a Spanish influence. A comparable frame, also made in southern France in the early seventeenth century, is in a private collection in London (Fig. 268.1). See also No. 269.



No. 268, detail

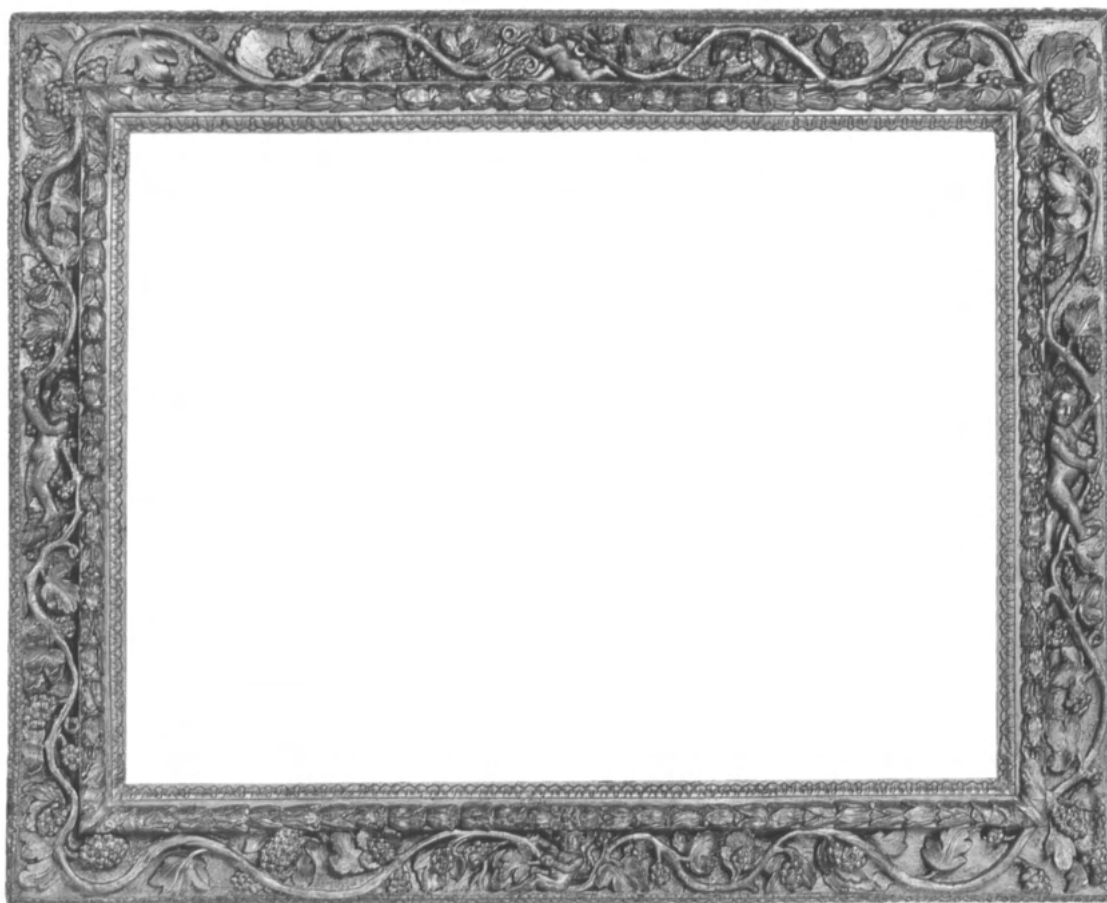


No. 268



1:2

Fig. 268.1 Frame (sight 38.6 x 27.3 cm). Southern France, ca. 1620-30. Private collection, London



No. 269

Lyon, 1630-40

**269. Reverse cassetta frame**

1975.I.2229

98.5 x 138, 77.6 x 107.5, 81 x 111 cm. Oak. Feather keys. Carved, gilt; deep orange-pink bole. Sight edge: acanthus-lotus leaf. Top edge: laurel husks. Frieze: vine, tendril, and putti. Back edge: acanthus-lotus leaf. *Adjustments:* Sight size increased both ways at corners; pine back frame added; spandrel added; regessoed and oil gilt. *Condition:* Oil gilding now green in tone and flaking.

PROVENANCE: [Jack Gutmann, New York].

Before this frame was enlarged and regilt, it was a fine example of an early Louis XIII provincial style. It has retained its horizontal format.<sup>1</sup> A similar French frame of the same date is on a portrait after Titian (ca. 1485-1576) in the National Gallery, London (Fig. 269.1).

The adjustments to this frame date from about 1900 and were made in England to conform to the current styles, one of which was derived from Spanish reverse cassetta.

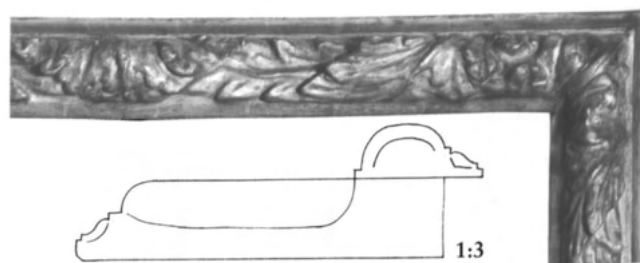
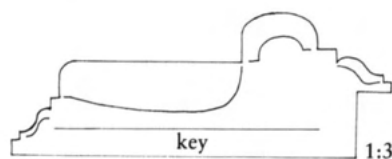
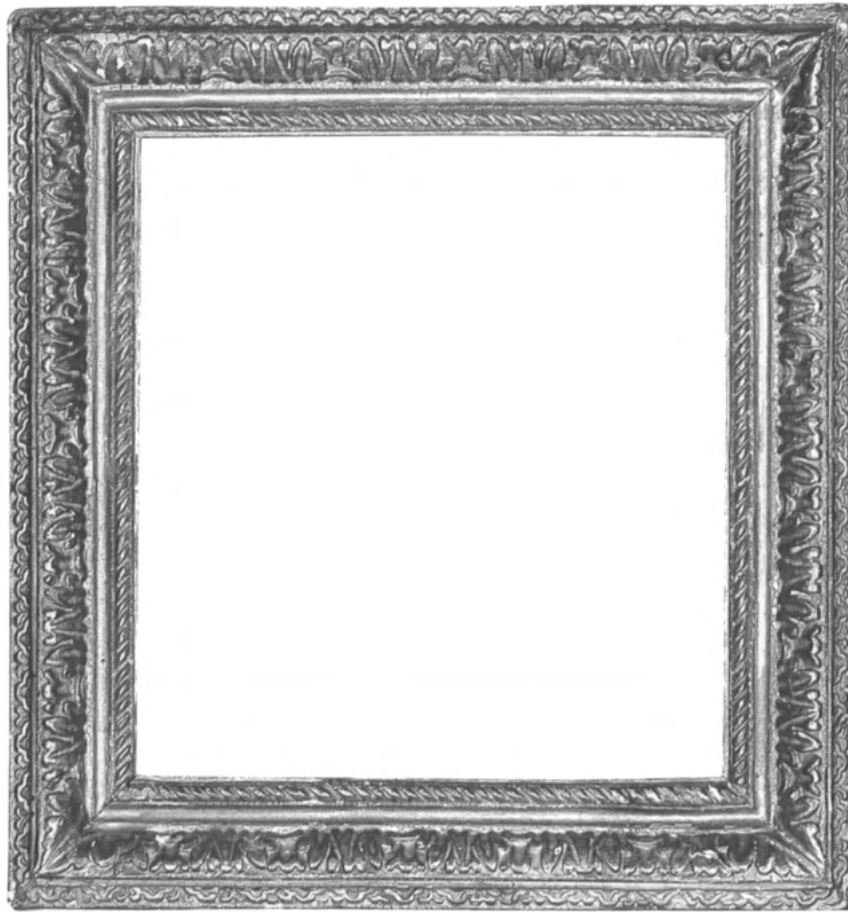


Fig. 269.1 Frame (sight ca. 80 x 65 cm). France, ca. 1630-40. On *Portrait of a Man* (after Titian, ca. 1512). National Gallery, London, NG3949

## NOTE:

1. For a comparable overmantel frame of about 1640, in an engraving of an interior called "Winter" from a suite named after the seasons by Abraham Bosse in the Bibliothèque Nationale de France, Paris, see Thornton 1978, pl. 84.



No. 270

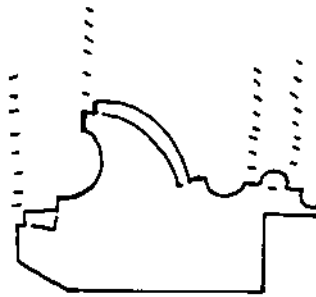
France, 1640–50

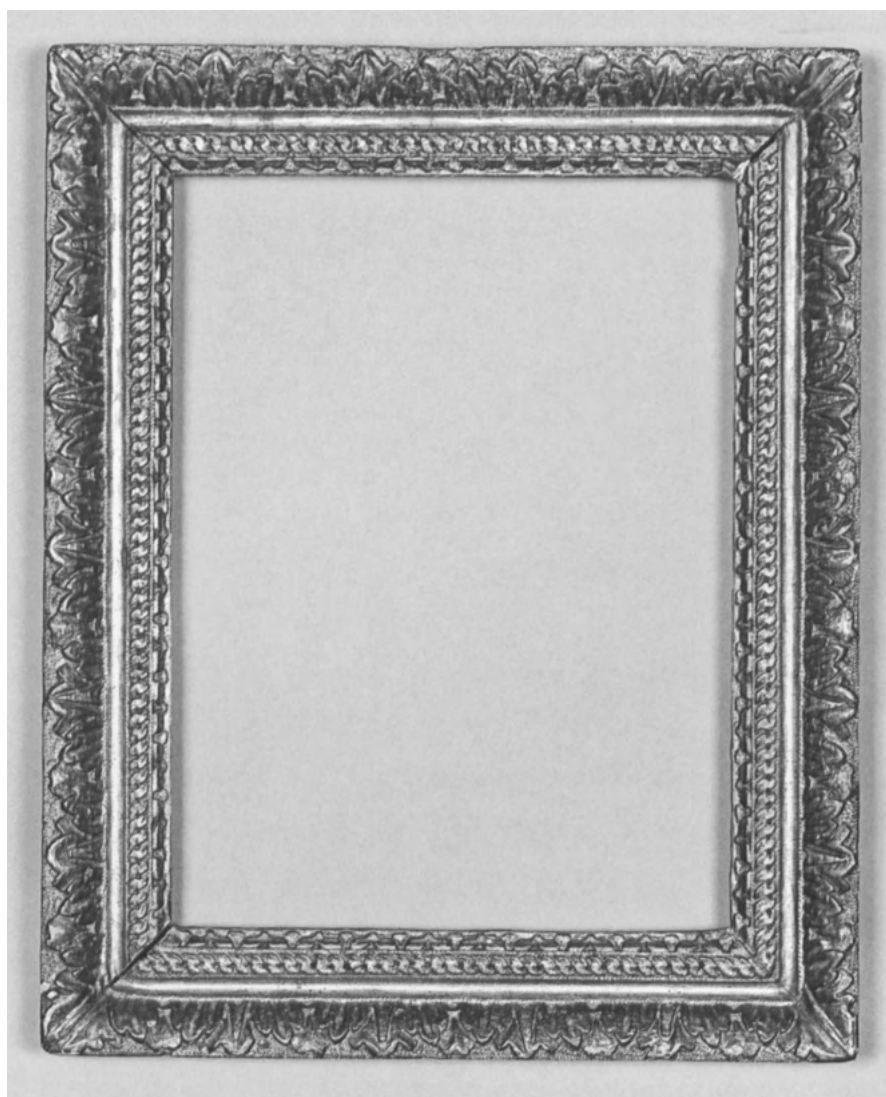
### 270. Ovolo frame

1975.1.2344

27.7 x 26.2, 19.6 x 17.9, 21.2 x 19.6 cm. Walnut. Feather keys. Carved, gilt; brown-orange bole. Sight edge: rope. Top edge: acanthus leaf and shield. Back edge: half-patera and split shield. *Adjustments:* Reverse planed flat and varnished for double-sided drawing; gilding repairs; bronze color added. *Condition:* Some gesso flaking.

The short incisions, rather than hazzling, on some of the narrow fillets invite comparison of this fine example of the late Louis XIII style with No. 268. This frame, an interesting combination of concise back edge and full sight edge, is made of walnut rather than oak, however, walnut often being considered the more refined.





No. 271

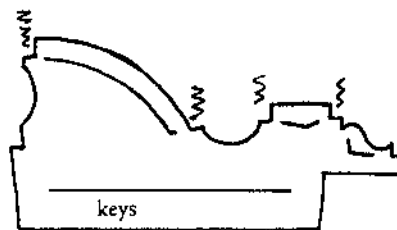
France, ca. 1640

**271. Ovolo frame**

1975.1.2281

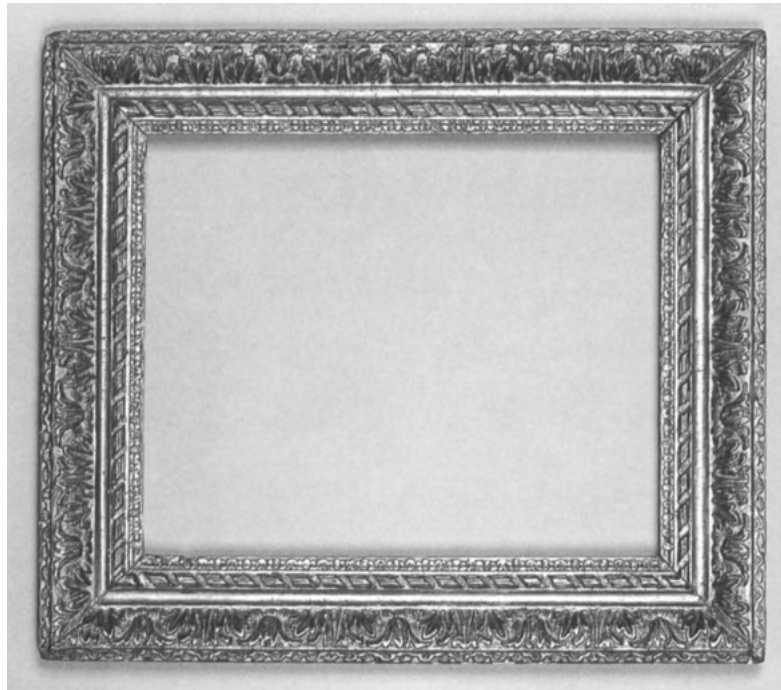
42.8 x 34.5, 31.9 x 24, 34 x 26 cm. Oak. Fine feather keys. Carved, gilt; deep red bole, dragon's blood; hazzling. Sight edge: lotus leaf. Behind sight edge: guilloche. Top edge: acanthus leaf and shield. *Adjustments:* Bronze color added; gray wash on reverse. *Condition:* Reasonable.

This popular Louis XIII design originated in the mid-sixteenth century.<sup>1</sup> The emphasis here is on the strong guilloche and the steep sight edge. The thick dragon's blood popular at the time has accumulated in the recesses. Both the glaze and the guilloche recall No. 268, made some ten years earlier.



NOTE:

1. For a precursor of the design, worked with *vermiculures*, which is typical of the Lyon school, see Janneau 1948, p. 73 (a buffet from the Chabrière-Arlès collection that was made in France in 1550-60).



No. 272

France, 1640–50

**272. Ovolo frame**

1975.1.2345

37.3 x 43.5, 25 x 31, 26.5 x 34 cm. Oak. Pine feather keys. Carved, gilt; orange-brown bole, dragon's blood. Sight edge: acanthus leaf and shield. Behind sight edge: large twisted ribbon. Top edge: acanthus leaf and husk with clear background. Back edge: half-patera and shield. *Adjustments:* Keys replaced. *Condition:* Surface untouched; some worm damage.

This frame has a very fine sight edge. The top-edge ornament is somewhat stretched, against a refreshingly blank background. Similar frames, but with the top edge pierced, are found in walnut. One example, in a London private collection (Fig. 272.1), has a similar profile, except that piercing the top edge required heavy undercutting, and to make up for the space created by the undercut the guilloche, which is usually behind the sight edge, was placed beneath the pierced top edge.

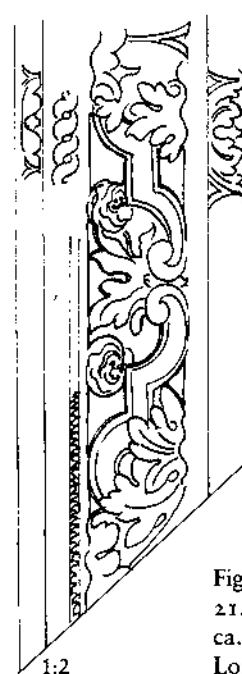
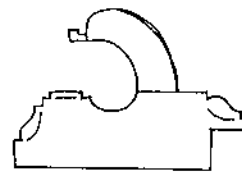
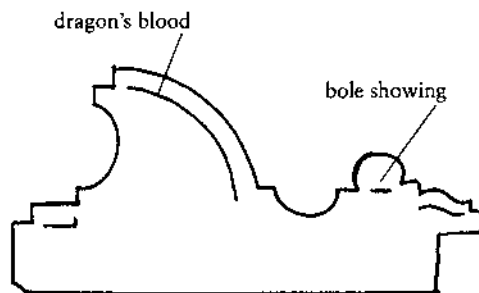
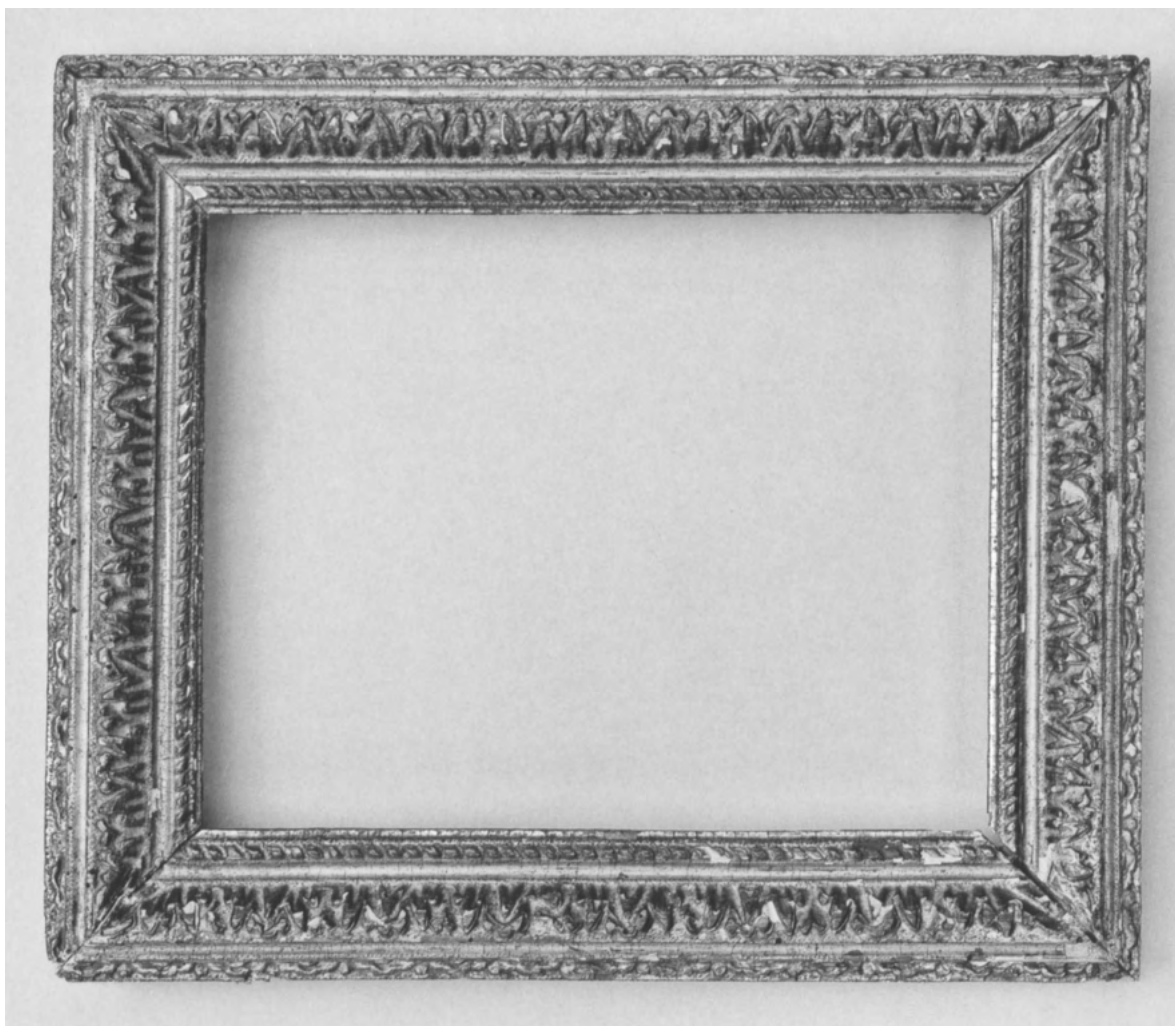


Fig. 272.1 Frame (sight 21.2 x 29.2 cm). France, ca. 1645. Private collection, London



## FRAMES



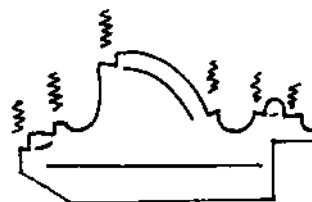
No. 273

France, 1640–50

### 273. Ovolo frame

1975.I.2282

24 x 28.5, 15.7 x 20.3, 17 x 21.5 cm. Oak. Feather keys. Carved, gilt; dark orange bole; gold with greenish patina; hazzling. Sight edge: rope. Top edge: spiky acanthus leaf and shield. Back edge: half-patera. *Adjustments*: Bronze color added; broken corner glued. *Condition*: Keys worm-damaged; much gesso flaking, especially on top edge and back hollow.



Frames in this pattern were made in large numbers in France in the mid- to late seventeenth century, perhaps for fine Dutch and Flemish paintings. One suggestion is that they were meant for Protestant religious images. This is a fine example of the style.

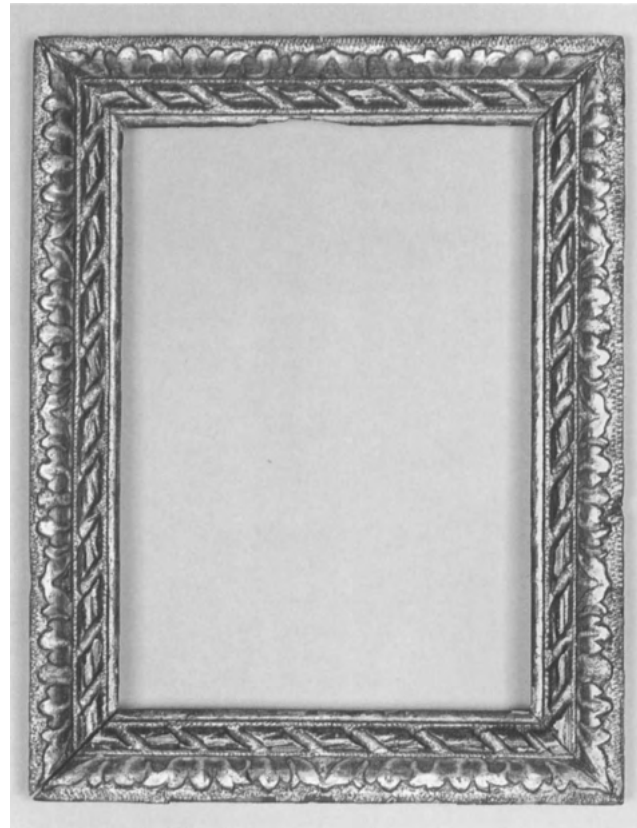
Southern France, 1640–50

### 274. Reverse frame

1975.1.2240

41.8 x 32.4, 31.5 x 22, 33.7 x 24 cm. Poplar. Feather keys. Carved, gilt; red bole; hazzling. Top edge: twisted ribbon. Back edge: broad acanthus leaf and dart. *Adjustments:* Rebate opened on one short side. *Condition:* Some gesso flaking.

This narrow reverse frame is finely balanced and has a wonderful patina. Frames designed for wood reliefs often have blank sight edges like this, so as not to interfere with the detail of the carving. The carving on No. 274 is similar to that on the sight edge of a Spanish frame of about 1620 in a London private collection (Fig. 274.1).



No. 274

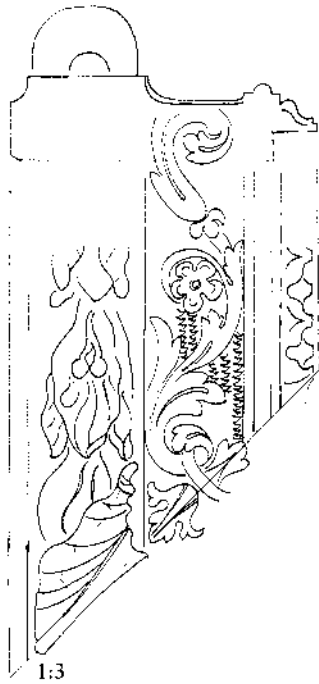
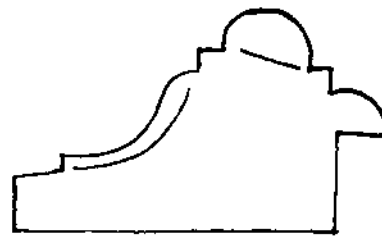
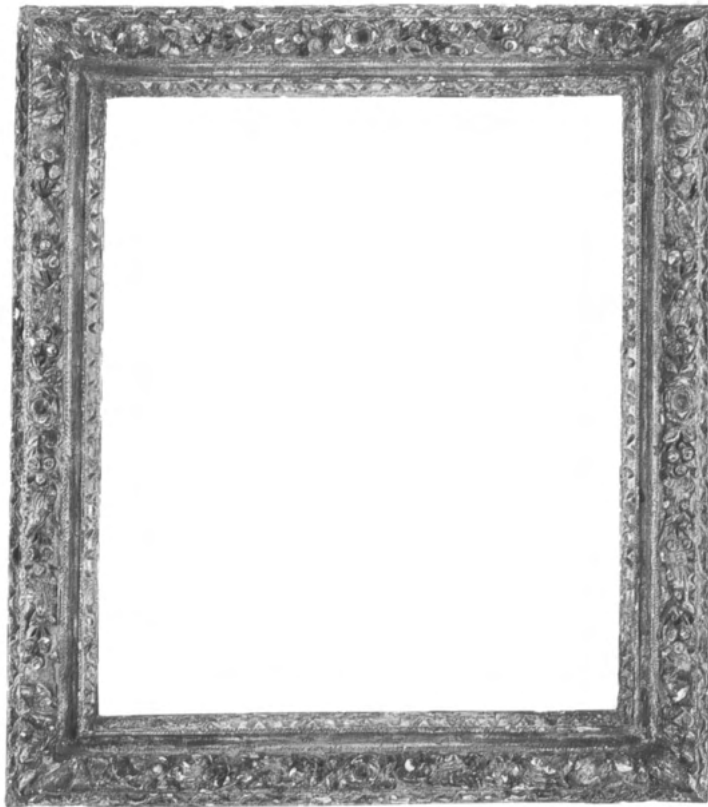


Fig. 274.1 Frame (sight ca. 80 x 65 cm). Spain, ca. 1620. Private collection, London





No. 275

France, 1640–50

**275. Astragal frame**

1975.1.2347

52.5 x 46.6, 40.3 x 34.4, 42 x 35.8 cm. Oak. Feather keys. Carved, gilt; red-orange bole; hazzling. Sight edge: acanthus leaf and shield. Top edge: center rose with laurel husk extending to acanthus leaf. Back edge: half-patera and shield. *Adjustments:* Sight size enlarged at corners and rekeyed; bronze color added, heaviest on corners; some cleaning, most noticeably in front hollow and on back edge. *Condition:* Gesso chipped and flaking.

Parts of this frame, which has a small rebate and probably a vertical format, have a good patina, and the centers are rather elegant. It is probably an early example of a style that was applied for some years. Similar frames, made about 1688, hang in the library of Sainte Geneviève in Paris.<sup>1</sup> A comparable English bunched-leaf frame made about 1680 is in Belton House, Lincolnshire (Fig. 275.1). The central weight and balance of the husks on the Lehman frame recall a Venetian pattern of about 1585 (see No. 68).

## NOTE:

1. Thornton 1978, pls. 291–93.

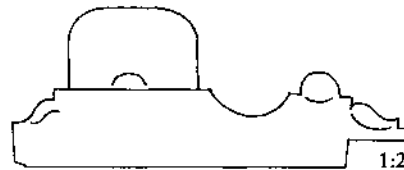
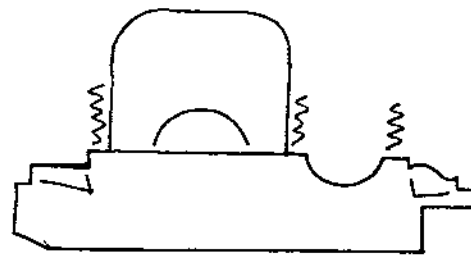
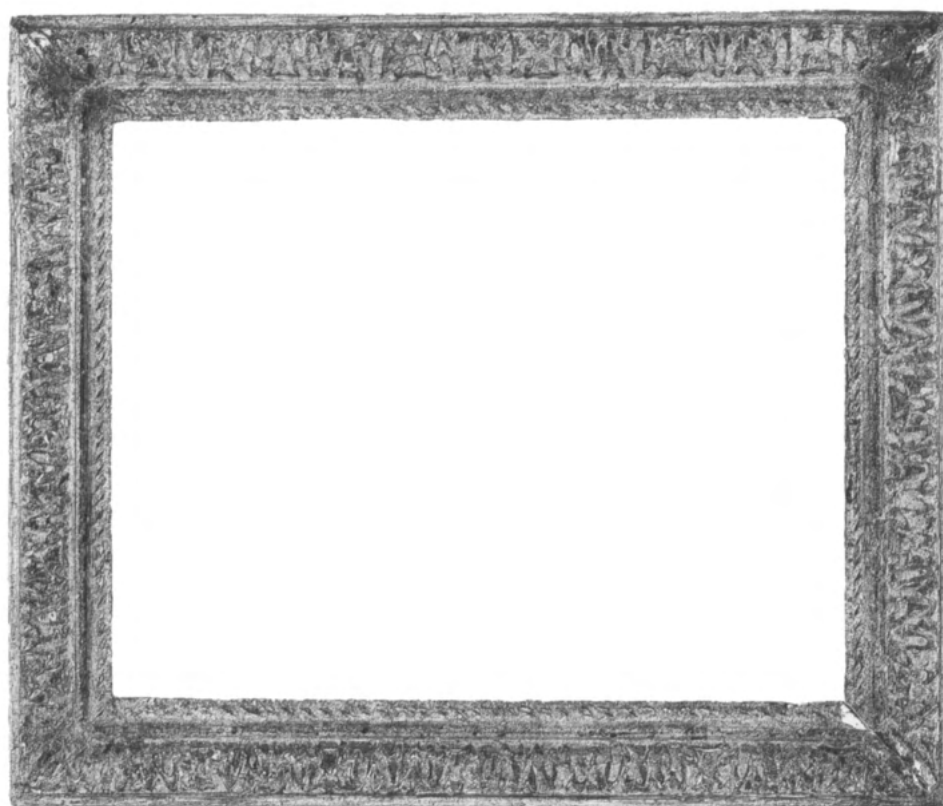


Fig. 275.1 Frame. England, ca. 1680. National Trust, Belton House, Lincolnshire, cat. no. 169/171



No. 276

France, ca. 1650

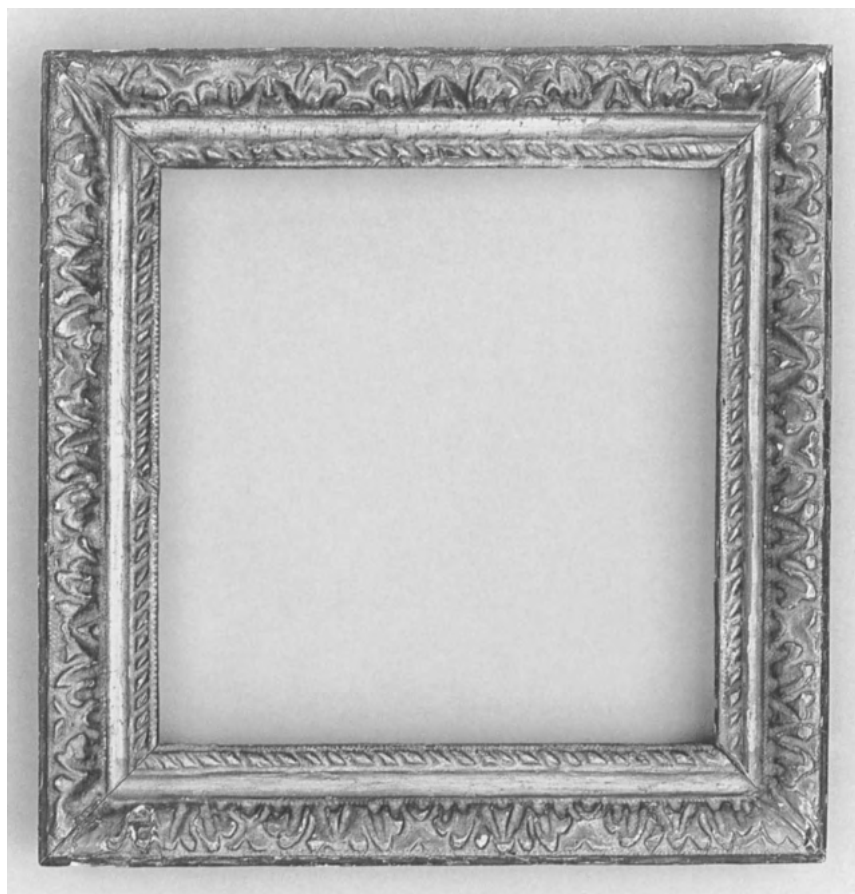
### 276. Ovolo frame

1975.1.2283

24.1 x 28.8, 17.6 x 22.5, 19 x 24 cm. Oak. Feather keys. Carved, gilt; dark red-brown bole; hazzling. Sight edge: rope. Top edge: acanthus leaf and shield. *Adjustments:* Possibly stripped to wood and then regessoed and regilt, including back edge. *Condition:* Most of gesso lost.



A more elegant profile than No. 273, this frame has a suitably small sight-edge molding, and the rebate has its original open angle on the long sides. The gilding was probably reworked in the 1950s.



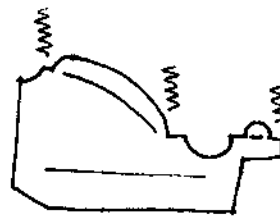
No. 277

France, ca. 1650

### 277. Ovolo frame

1975.1.2285

24.5 x 24.8, 17.2 x 17.7, 19.3 x 19.4 cm. Oak. Feather keys. Carved, gilt; orange-brown bole; hazzling. Sight edge: twisted rope. Top edge: acanthus leaf and split shield. *Adjustments:* Miters cut and repaired; rebate opened; reverse varnished; bronze color added. *Condition:* One side of sight edge split in hollow and loose; worm damage; gesso chipped and some flaking.



A simple, provincial version of the style, this frame was cut down without much regard for the pattern of the carving. The corners could have been repaired to regain the original design and conceal the cut.



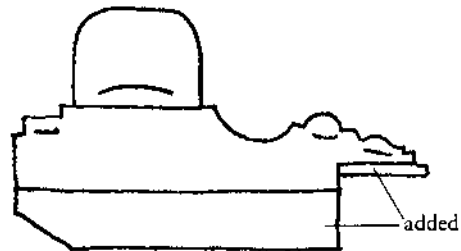
No. 278

France, 1650–60

**278. Astragal frame**

1975.1.2340

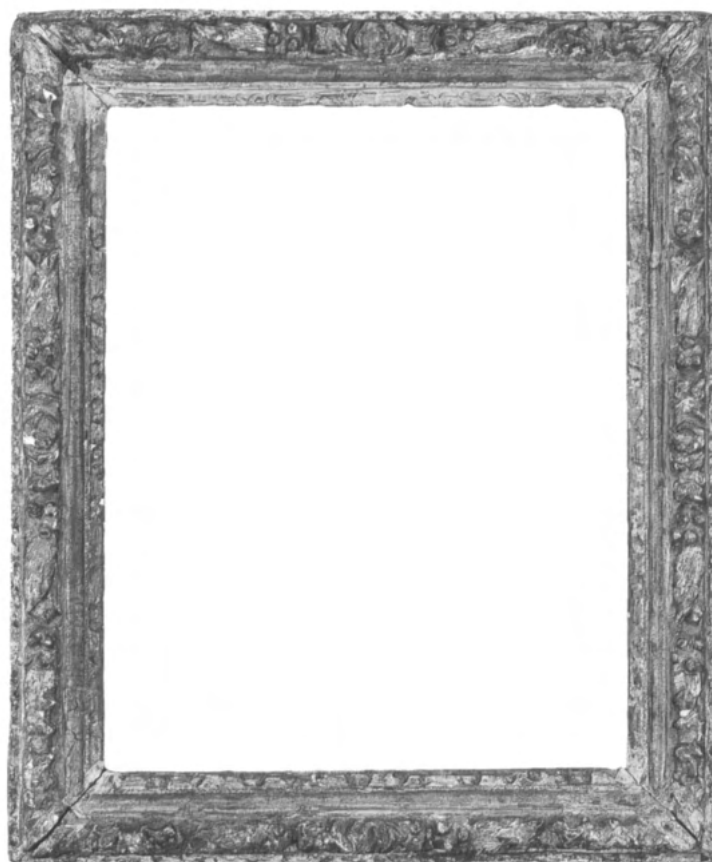
41 x 34.5, 30.3 x 23.4, 32.7 x 26 cm. Oak. Feather keys(?). Carved, gilt; deep red bole. Sight edge: acanthus leaf and dart. Astragal: twisted ribbon. Top edge: rose center and laurel husk to acanthus-leaf corners. Back edge: half-patera. *Adjustments:* Stripped, regessoed, and regilt; back frame added; slip added in rebate to strengthen sight edge, then gessoed and hazzled; gilding washed to reveal much bole. *Condition:* Gesso stripped.



Popular for framing portraits, this pattern was widely used in England between 1665 and 1685, when it was called a bunched-leaf frame.<sup>1</sup> It was sometimes gilt, as here, but more often silvered. No. 279 is similar except for the twisted ribbon added behind the sight edge.

**NOTE:**

1. London 1996–97, no. 18, figs. 129, 184 (*Samuel Pepys* by John Hayls, 1666).



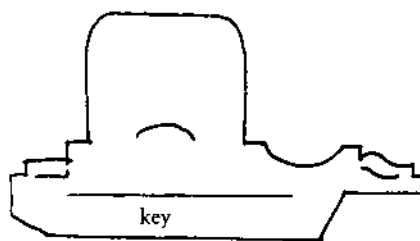
No. 279

France, 1650–80

**279. Astragal frame**

1975.I.2244

51 x 42.7, 39.6 x 31.3, 42 x 33.7 cm. Oak. Feather keys. Carved, gilt; dull red-brown bole; hazzling. Sight edge: acanthus leaf and dart. Top edge: laurel husk and berries from center rose to acanthus corners. Back edge: half-patera. *Adjustments:* Feather keys replaced in pine and tacked in; sight and back edges repaired; yellow color added in rebate. *Condition:* Gesso chipped; gilding washed.



Many similar examples of this pattern can be found in Italy. It derives from second-century Roman laurel-wreath ornament, which Pietro da Cortona (1596–1669) revived for his ceiling decorations of the 1630s.<sup>1</sup> The French version was taken up about 1660–85 in England, where it was also carved in oak.

NOTE:

1. See *Storia dell'arte* 6:1 (1981), fig. 197 (Pietro da Cortona, *Triumph of Divine Providence*, 1633–39, Palazzo Barberini, Rome).



No. 280

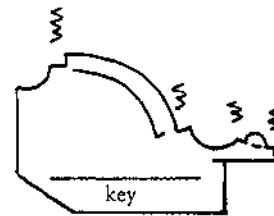
France, 1650–60

### 280. Astragal frame

1975.I.2284

37.2 x 46.3, 30.2 x 39.2, 33.2 x 41.2 cm. Walnut. Feather keys. Carved, gilt; red-brown bole; hazzling. Sight edge: rope. Top edge: acanthus leaf and husk. *Adjustments:* Sight size reduced at corners and ribbons added; rebate opened; gilding washed off. *Condition:* Severe woodworm damage; several pieces of sight edge broken off.

Although damaged, this is a fine example of a narrow late Louis XIII frame. Walnut was an unusual material for such a simple gilt frame in the 1650s. The original gilding was probably washed off to give the appearance of *décapage*, a finish considered suitable for Impressionist paintings in the 1950s and 1960s.





FRAMES



No. 281



France, 1650-60

**281. Ovolo frame**

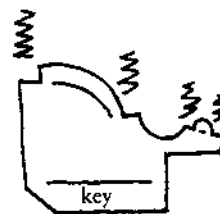
1975.I.2237

23 x 17.8, 17 x 11.8, 18 x 12.8 cm. Walnut. Feather keys. Carved, gilt; red-brown bole. Hazzling. Sight edge: rope. Top edge: acanthus leaf and shield. *Adjustments:* Regessoed and regilt; red-orange bole added; corners blocked; gold untoned. *Condition:* Poor.

This is a weak revision of No. 280. The profile appears heavy because the back-edge chamfer is too small.



No. 282



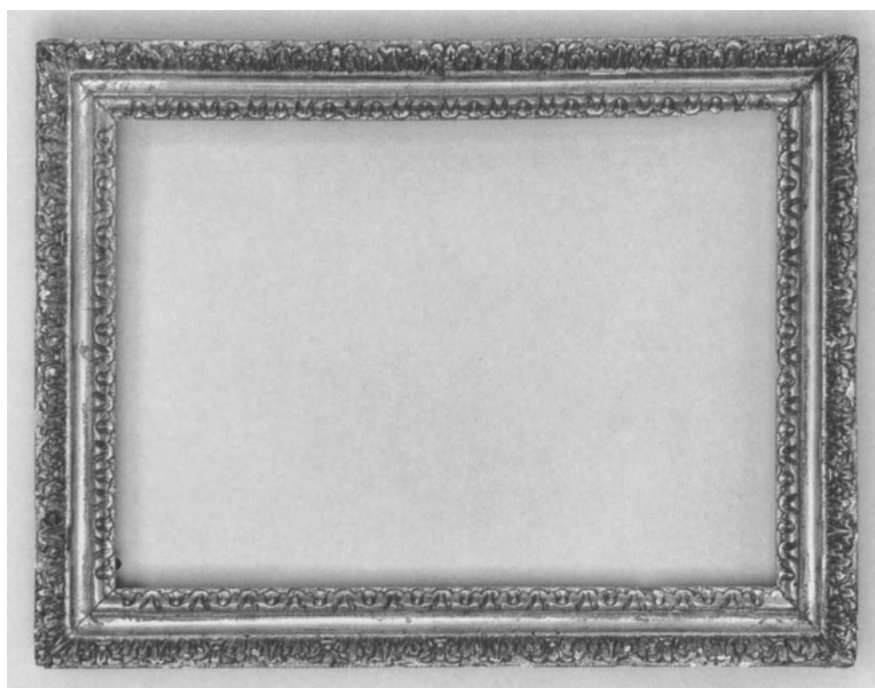
France, 1650-70

**282. Ovolo frame**

1975.I.2236

23.2 x 17.9, 17.2 x 12, 19 x 13.5 cm. Softwood. Feather keys. Carved, gilt; deep red bole; hazzling. Sight edge: rope. Top edge: acanthus leaf and split darts. *Adjustments:* Sight size reduced from corners; regessoed and regilt; light red bole added; corners much repaired. *Condition:* Poor.

This is a simple example of a late Louis XIII frame.



No. 283

Southern France or Piedmont, 1670–80

### 283. Ovolo frame

1975.1.2348

37.5 x 49.2, 27.8 x 39.7, 30 x 42 cm. Lime(?). Oak feather keys. Carved, gilt; red-brown bole; fine hazzling on steps. Sight edge: acanthus leaf and shield. Top edge: acanthus leaf and husk on hazzled background. *Adjustments*: Regilt (oil). *Condition*: Parts of sight edge lost; worm damage; gesso crumbling.

The sight edge of this frame, which suggests a horizontal format, is rather heavy. The wood looks like beech, but feels surprisingly light and may in fact be lime. The style of the carving is reminiscent of frames made in Piedmont after Louis XIII patterns. A similar profile can be seen on the frame on *The Annunciation* by Orazio Gentileschi (1563–1639) in the Galleria Sabauda, Turin (Fig. 283.1).

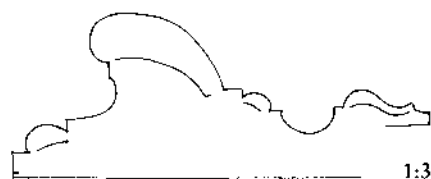
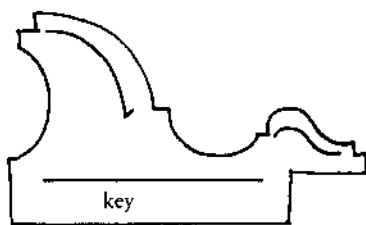


Fig. 283.1 Frame. On Orazio Gentileschi, *The Annunciation*. Galleria Sabauda, Turin, no. 469. Photograph: Blue Skies Studio, Turin



No. 284

France, 1660–80

**284. Ovolo frame**

1975.1.2268

34.2 x 28.8, 18.4 x 12.7, 21.6 x 15.5 cm. Oak. Feather keys. Carved, gilt; red-orange bole. Sight edge: acanthus leaf and dart. Centers: palmette with ogee section. Corners: inward-facing husk surrounded by cauliculi and strapwork to paterae at subcenters. Back edge: half-paterae. *Adjustments:* Regessoed, regilt, and coated with orange varnish; oil gilding cleaned. *Condition:* Surface crumbling.

Some evidence of fine repair remains on this beautifully carved frame. The ornament on the top edge is particularly well spaced, with the emphasis on the subtly refined subcenters. On a larger scale, the centers would have had to be extended to create the same effect. A husk surrounded by cauliculi and strapwork is unusual for a corner decoration, being more commonly found between centers and corners. A somewhat earlier and much larger version of this frame is in a private collection in London (Fig. 284.1).<sup>1</sup>

NOTE:

1. See *Cadres et bordures* [1910], pl. 5, for a similar frame in the Musée de Versailles.

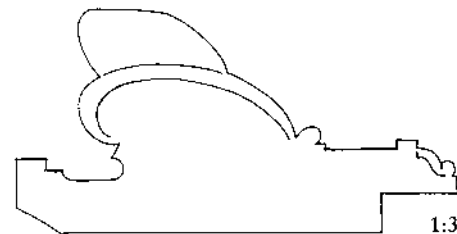
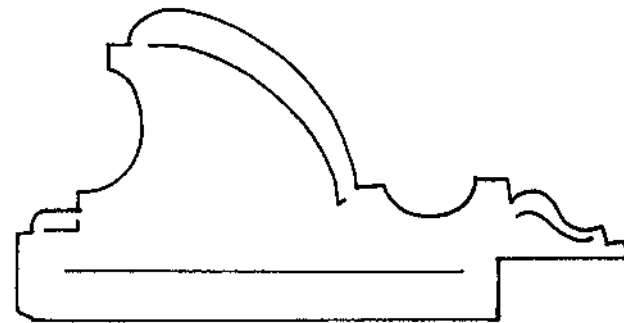


Fig. 284.1 Frame (sight 122.5 x 97.6 cm). France, ca. 1650–60. Private collection, London

France, 1650–70

### 285. Corpus frame

1975.1.2192

60.4 x 39, 45.2 x 24.2, 47.3 x 26 cm. Oak. Feather keys. Carved, gilt; pink bole(?). Sight edge: alternating and overlapping acanthus leaves. Corners: palmette with sprouting cauliculi and bulky paterae, reducing in size toward incised panels. Back edge: dentil. *Adjustments:* Stripped, regessoed, and water-gilt; recesses at center base and sides for fitting crucifix now partly filled. *Condition:* Sound.

PROVENANCE: [Mindak, Rome], May 1948 (list 2, no. 33).

This corner-flower frame, which was made for a crucifix, appears to be a standard size for 1650–70; Louis XIV, Régence, and Louis XV examples are slightly larger. The carving pattern was popular for frames for portraits – both oval and rectangular – and this arch-topped version was most likely intended for a domestic interior. To judge by the gilding, this frame was probably reworked in the 1920s and was poorly recut. Another example of the same pattern is in a London private collection (Fig. 285.1).



No. 285

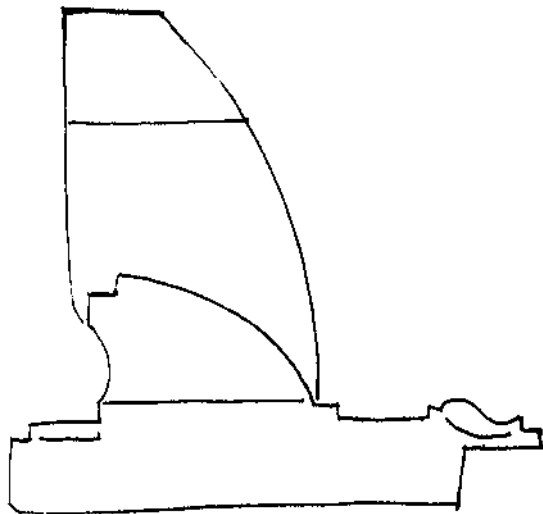
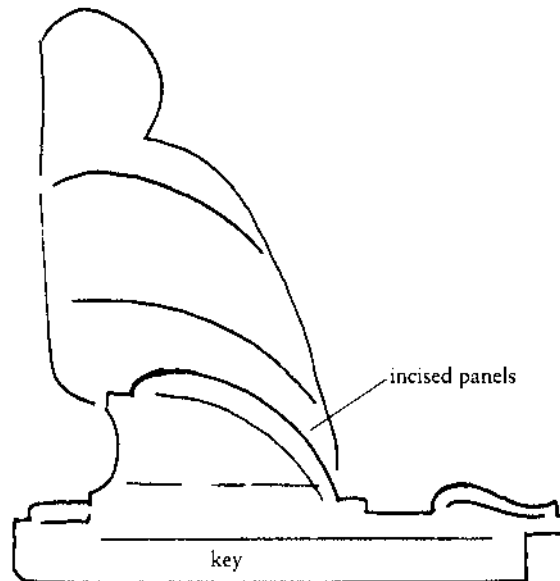
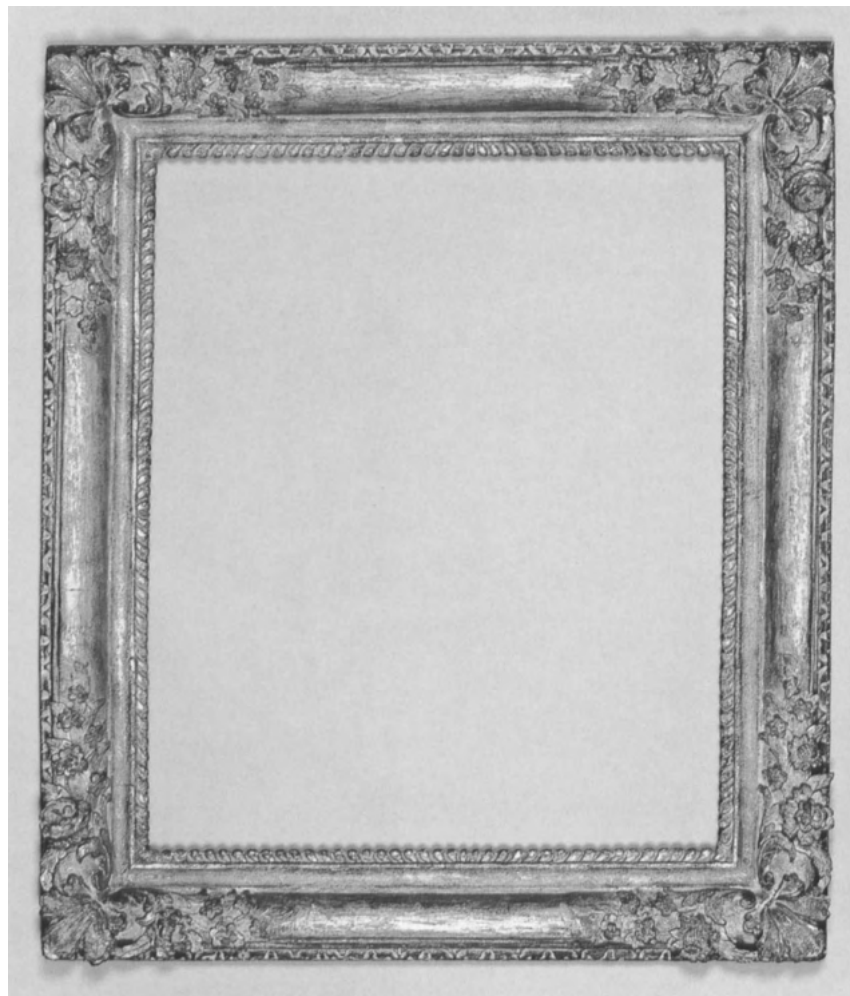


Fig. 285.1 Frame (sight 39.2 x 21.4 cm). France, ca. 1650. Private collection, London





No. 286

France, ca. 1670

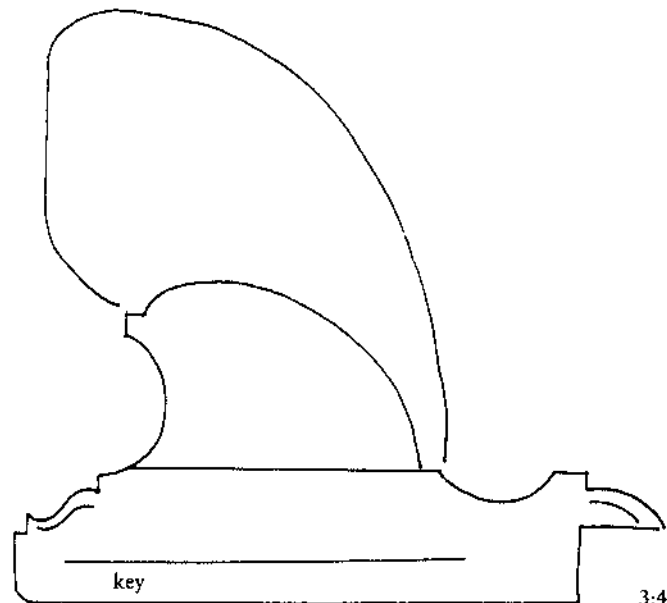
### 286. Corner-flower frame

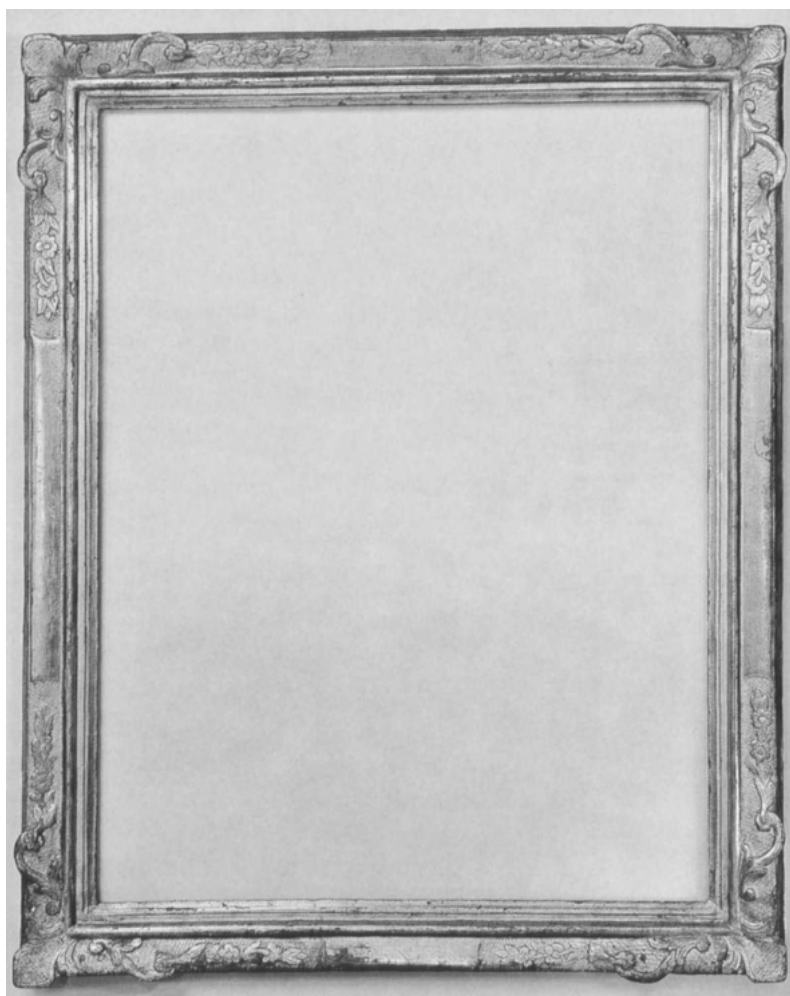
1975.I.2242

97 x 83.6, 73.4 x 61, 76.8 x 64 cm. Oak lower moldings; lime upper moldings. Feather keys. Carved, gilt; red bole; hazzling. Sight edge: serrated raking knull from centers. Corners: double-layered palmettes with decreasing paterae and leaves extending over crosshatched background to simple center panels. Back edge: stretched acanthus-lotus leaf.

*Adjustments:* Sight size on long sides reduced below panels; regessoed and regilt, losing engraved pattern on panels; gilding scrubbed. *Condition:* Some worm damage.

The corner ornament moves elegantly over the molding on this vertical frame, a harmonious example of the corner-flower pattern. A slot in the top may have held an extension, substantiating the idea that this could have been a frame for a mirror, particularly since the sight edge is serrated.





No. 287

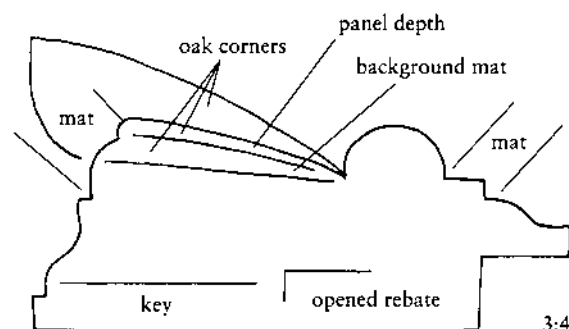
Southern France(?), 1690–1700

### 287. Corner-flower frame

1975.1.2185

115.8 x 92.1, 97.3 x 74, 101 x 82.5 cm. Poplar. Oak feather keys and corner blocks. Carved, gilt; thin red-orange bole. Corners: palmette and cauliculi, with paterae and leaves mostly cut in gesso on background of open cross-hatching. Panels: shallow with concave ends. *Adjustments*: Repairs to corners and back edge with gold and bronze color. *Condition*: Rebate opened; worm damage; gesso flaking.

This is a provincial example of a late Louis XIII corner-flower pattern. The projecting corners of palmettes and cauliculi with paterae are probably derived from a Florentine pattern of about 1620 with ormolu fleurs-de-lis applied over marble moldings. The sight molding is heavy and uncarved, without a relieving hollow behind the sight edge. The repairure is rather heavy-handed, but the frame has its original gilding, with a good patina.



3:4

France, style Louis XIII, 1853–60,  
made United States ca. 1950–60

### 288. Ovolo frame

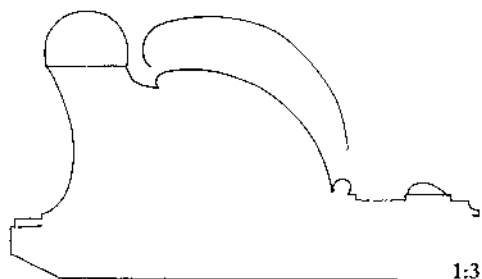
1975.1.186b

157 x 125.6, 109.5 x 89, 123 x 92.5 cm. Pine; plaster ornament. Feather keys. Gilt; pink-orange bole. Sight edge: acanthus leaf. Frieze: sand. Below top edge: festoon of paterae. Top edge: twisted ribbon and leaf on stick. Back edge: half-patera. *Adjustments*: Center of top edge possibly replaced on lower side. *Condition*: Fair; patina very poor.

This plaster frame was made about 1950–60 for the portrait of Princesse Albert de Broglie that Jean-Auguste-Dominique Ingres (1780–1867) completed in 1853.<sup>1</sup> According to Grimm, Ingres designed the similar plaster frame for his *Madame Moitessier Seated* (National Gallery, London), which is dated 1856 (Fig. 288.1).<sup>2</sup> That frame was almost certainly used as a prototype for No. 288. The London frame has lighter, less dense ornament than the Lehman one, it does not have a sanded frieze behind the sight-edge ornament or twisted ribbon and stick on the top edge, and its principal ornament lies on an ogee, rather than an ovolo, molding with a refinement that is clearly lacking in No. 288.

#### NOTES:

1. Robert Lehman Collection 1975.1.186; see London–Washington, D.C.–New York 1999–2000, no. 145, color ill. (without frame).
2. Grimm 1978, p. 265, pl. 378. Grimm reports that the frame was removed before the National Gallery acquired the picture in 1936 because the trustees considered it unsuitable; it was later reinstalled at Kenneth Clark's insistence. On the painting, see London–Washington, D.C.–New York 1999–2000, no. 134, color ill. (without frame).



No. 288, detail

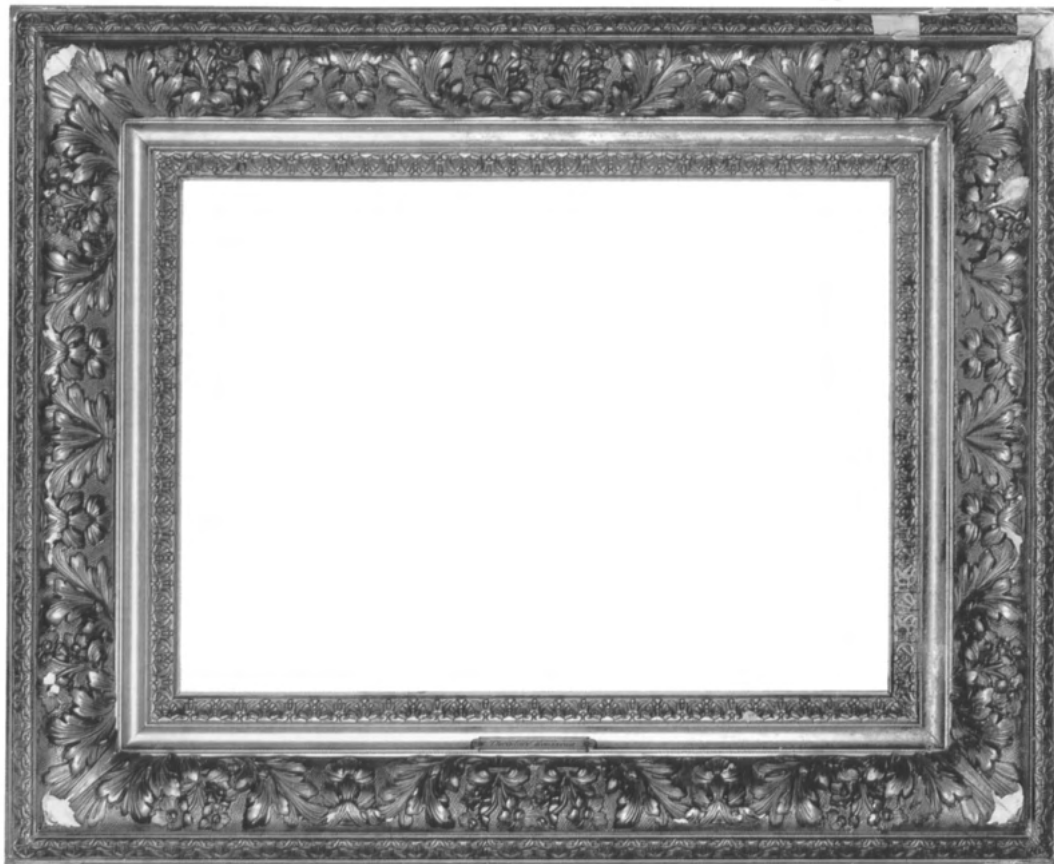


Fig. 288.1 J.-A.-D. Ingres, *Madame Moitessier Seated* (1856), with probably original frame. National Gallery, London, NG4821



No. 288





No. 289

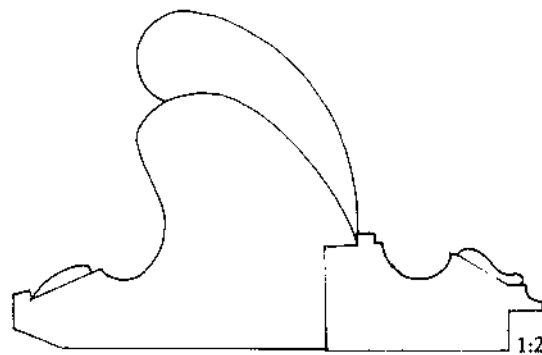
France, style Louis XIII, made 1850–70

### 289. Barbizon frame

1975.I.2040

67.2 x 83, 39.7 x 55.5, 41.5 x 57.5 cm. Pine; plaster ornament. Mitered. Gilt; gray bole. Sight edge: shell and husk. Top edge: acanthus leaf and husk. Center, short side: compression of two acanthus leaves; long side: two sets of flower sprigs. Back edge: half-patera and husk. *Adjustments:* None. *Condition:* Top-edge corners and part of back edge broken off.

Throughout his long career Henri-Joseph Harpignies (1819–1916) used so-called Barbizon frames like this one for his paintings (see Figs. 289.1, 289.2).<sup>1</sup> The pattern, a revival of the Louis XIII style, was named after the Barbizon school painters who used it. This frame has a cast, metallic form. Its top edge is heavy and deeply undercut (akin to No. 292), and its sight edge is steep and tight. The burnished hollows are clean and bright. A very similar, slightly smaller example is in a London private collection (Fig. 289.3).



NOTE:

1. See National Gallery, London, 1986, nos. 3808, 6325.



Fig. 289.1 Henri-Joseph Harpignies, *Autumn Evening* (1894), with possibly original Barbizon frame. National Gallery, London, NG6325



Fig. 289.2 Henri-Joseph Harpignies, *Olive Trees at Menton* (1907), with possibly original Barbizon frame. National Gallery, London, NG3808

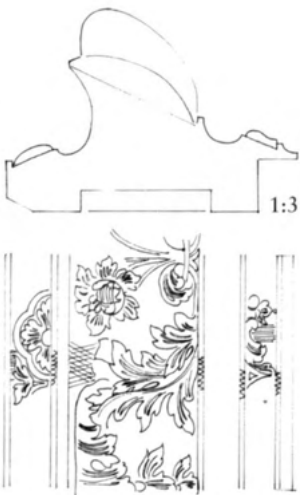
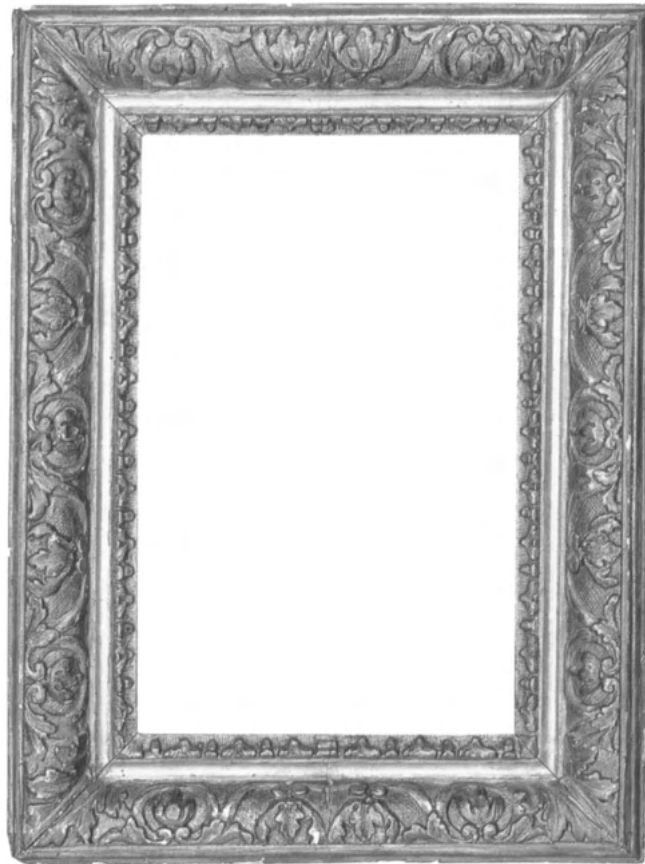


Fig. 289.3 Frame (sight 35 x 26 cm). France, ca. 1860. Private collection, London



No. 290

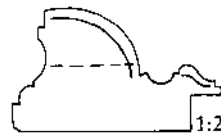
France, style Louis XIII, made ca. 1860

### 290. Barbizon-style frame

1975.1.2278

37.1 x 27.8, 25.6 x 16.3, 27.2 x 18.7 cm. Oak lower moldings; lime upper moldings. Feather keys. Carved, gilt; dark brown bole. Sight edge: lotus leaf and husk. Top edge: alternating husk and volute. Back edge: blank astragal. *Adjustments*: Initially reduced by overlapping ornament at centers of present short sides; regilt; later further reduced by lifting and repositioning corner leaves on top edge; bronze color added. *Condition*: Regilding deteriorated to greenish tone.

The interpretation of the profile, the tight sight edge, and the style of the carved top-edge ornament suggest that this frame was probably made during the mid-nineteenth century, when the Barbizon plaster frames that influenced the appearance of this Louis XIII style were prevalent (see No. 289).





No. 302, detail

## *France: Louis XIV*

Between about 1660 and 1730 the Louis XIV style spread far and wide, overwhelming many charming patterns that had prevailed in other parts of Europe, from England and Italy to Russia. The departure into exile of many highly skilled Protestant craftsmen in the wake of the revocation of the Edict of Nantes in 1685 no doubt helped to speed the process.

A hallmark of Louis XIV design was a continuous surface of fine and valuable-looking ornament based on classical examples. In furniture, the effect was often achieved with magnificent Boulle work, marquetry, and gilt-bronze. In frames, it was with intricate carving and repaire. That frame workshops were tightly controlled and organized is reflected in the disciplined regularity of the ornament.

The ovolo profiles of Louis XIII-style frames soon gave way to the Louis XIV ogee, and the carving and gilding could no longer be mistaken for Italian. More sophisticated repaire, using a range of engraving tools to create delicate balances of mat and burnished gilding, further refined these frames. The imitation of chased gold was foremost in the designers' imagination.

With the rise in influence of royal interior designer Jean Berain (1640–1711) in the early 1680s, the style gradually became less intense. (It was one of Berain's collaborators, Daniel Marot [1661–1752], who helped spread the Louis XIV style when he fled, along with thousands of other Huguenots, to the Netherlands in 1686, taking with him designs in the form of prints.) Nos. 299 and 300, from the turn of the eighteenth century, both recall Berain's work. They are the best examples of the Louis XIV style in the Robert Lehman Collection. The particular strength of No. 299, and also

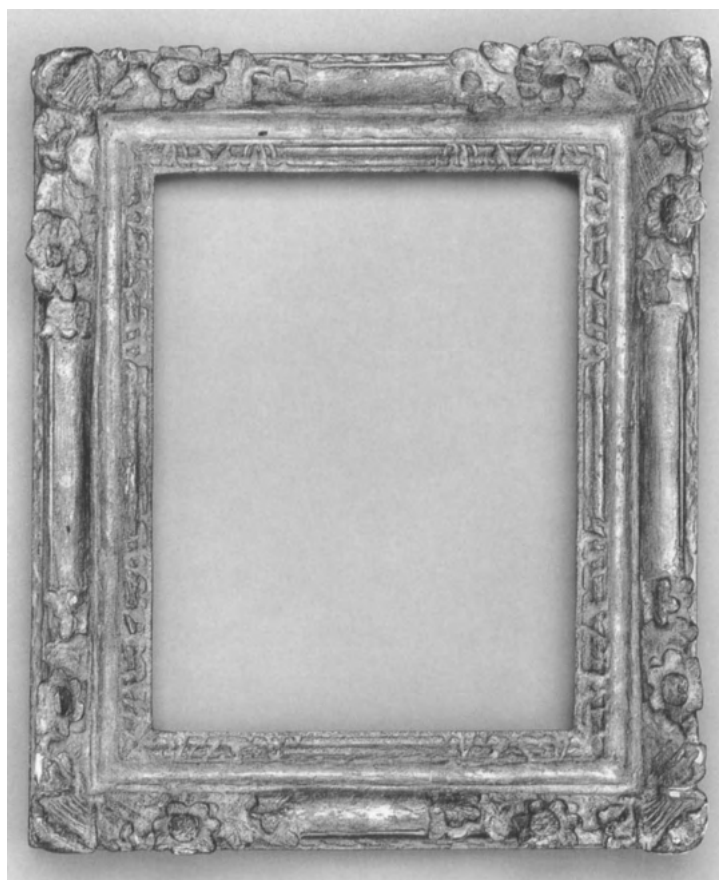
No. 309, lies in the controlled spaciousness, which remains close to the surface of the ogee profile. No. 300 is a pleasingly simple version. No. 302, made about 1720 and by far the finest Louis XIV frame in the collection, is an altogether more complex design. If it was designed to frame a particular painting, the painter would have had to pay particularly close attention to the foreground detail, to which the sight-edge molding would relate.

Typical of the last decade of the seventeenth century, No. 294 has an ogee profile and shallow projecting center and corner cartouches. Nos. 295 and 296 are reduced, tense versions with articulated cauliculi and husks. In No. 298, too much emphasis was given to the cartouches. No. 292, with shallow carving at the centers and corners and simply crosshatched panels, is probably an early provincial example, made in Liège. The spaciousness of No. 303 is not unrelated to that of No. 292.

The only Louis XIV baguettes in the collection are Nos. 304 and 305, which once framed tapestries. The pierced sight-edge ornament was designed to integrate with the woven tapestry and its border design.

Many frames in the Louis XIV style were carved or made in composition throughout the nineteenth and twentieth centuries. Nos. 306 and 307, two such revivals, show a sharper, more geometric interpretation of the cauliculi.

Louis XIV frames were usually made in oak, with feather keys. Some very fine examples were made in walnut. The gilding was warm, in most cases with orange-red bole. The repaire added greater variation to the veins and backgrounds than previous styles had had.



No. 291

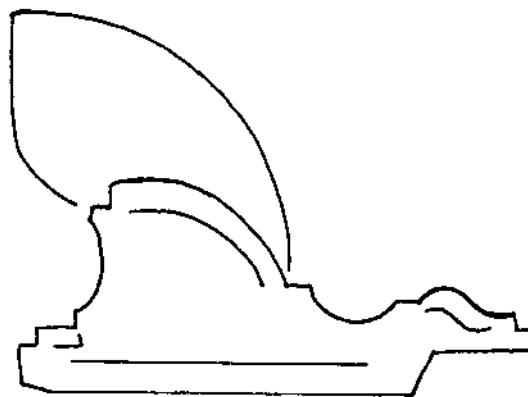
France, provincial, 1660–80

### 291. Ovolo frame

1975.I.2274

44.5 x 37.5, 31 x 23.7, 34.2 x 26.7 cm. Oak lower moldings; lime upper moldings. Feather keys. Carved, gilt; brown-orange bole. Sight edge: acanthus leaf and dart at corners. Top edge: palmette with decreasing flowers and leaves extending to blank panels. Back edge: half-patera. *Adjustments*: One miter skimmed; regessoed and regilt, probably in 1950s; faked, slightly washed surface without reparation; reverse cleaned. *Condition*: Gesso chipped; little original gilding survives.

A provincial example of a Louis XIV corner-flower design, this frame was reworked for a painting in the twentieth century. The corner pattern may be a simplification of festoon decoration. The theme is weakened by the awkward rhythm of the sight edge, which does not flow from the corners.



Liège(?), 1660–80

### 292. Ovolo frame

1975.I.2517

36.8 x 31.8, 22.2 x 16.5, 23.7 x 17.7 cm. Oak. Feather keys. Carved, gilt; pale orange bole; reparation. Sight edge: narrow acanthus leaf. Centers and corners: anthemion, blank between. Back edge: dentil. *Adjustments*: Long sides increased at sub-centers; regessoed and regilt (oil). *Condition*: Gesso flaking.

Before it was adjusted, this was a very fine little frame, with a subtle contrast provided by the fine sight edge and restrained, blank molding between the centers and corners. The recutting was unusually delicate. The gilding has a greenish tone. A French frame of about 1680, similar in profile but on a much larger scale, can be found at Belton House, Lincolnshire (Fig. 292.1).



No. 292

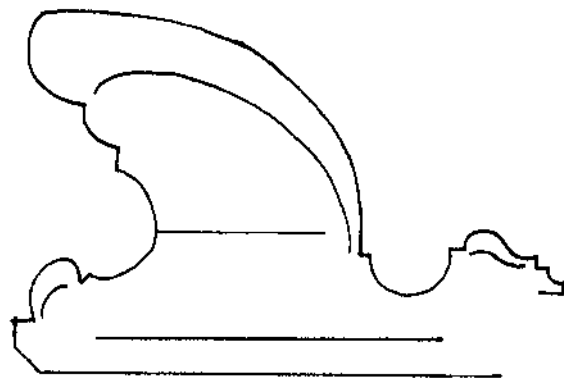
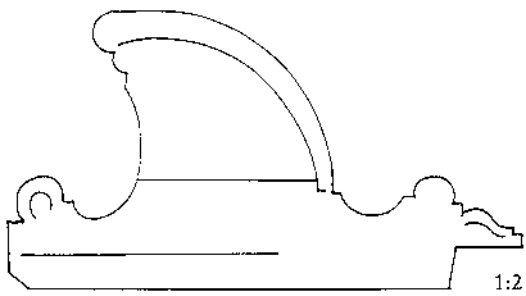
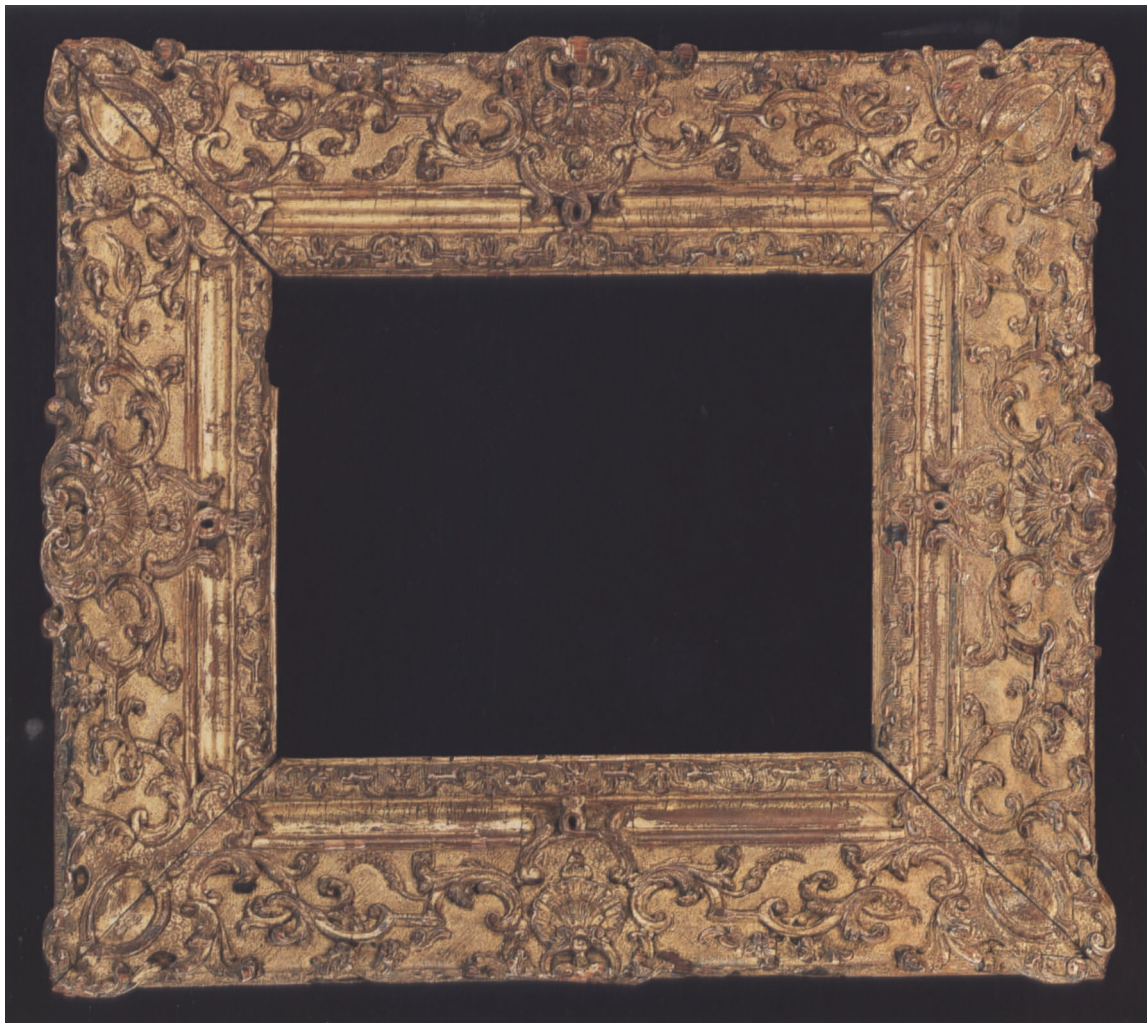


Fig. 292.1 Frame. France, ca. 1680. National Trust Store, Belton House, Lincolnshire



No. 293

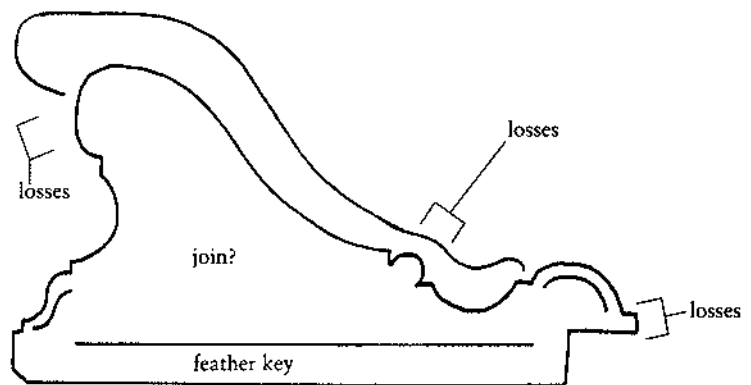
France, ca. 1690

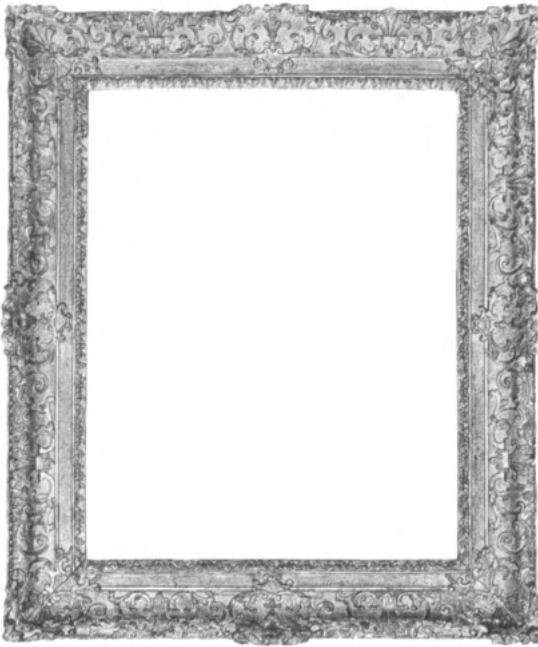
**293. Ogee frame**

1975.1.2273

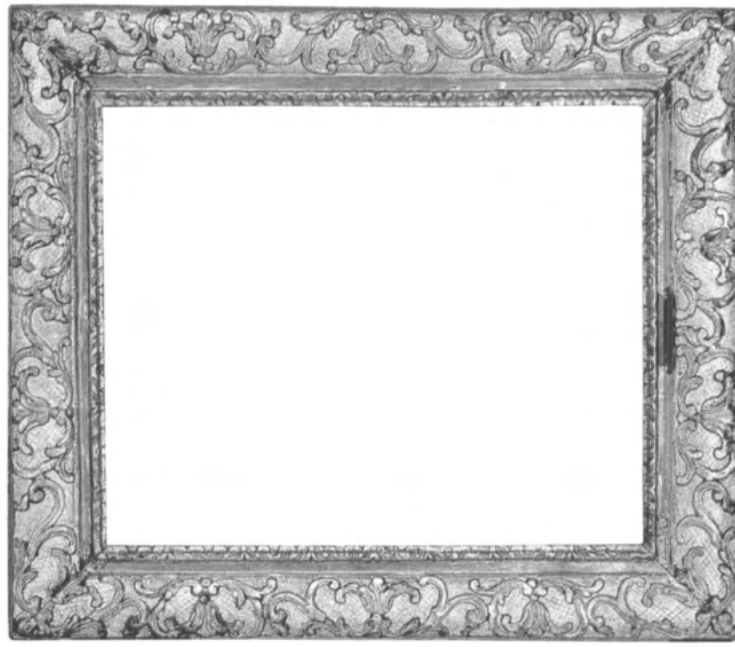
35.5 x 40.1, 18.2 x 22.7, 20.3 x 25 cm. Oak. Feather keys. Gilt; brown-orange bole. Sight edge: very fine alternating husk and cauliculi. Centers and corners: shell and cauliculi on punched cartouche, with finely crosshatched background. Back edge: acanthus leaf and husk. *Adjustments:* Keys removed to skim miters, then reused; some bronze added on split back edge. *Condition:* Some worm damage; gilding lightly washed.

The rich tone wonderfully suits the design of this exceptionally finely carved frame, in which the top and sight edges are beautifully balanced. The shape of the astragal unifies the pattern on the top edge, and the hollow molding beneath it rises up to the sight edge, which falls into the picture plane. That the miters have been skimmed is unfortunate.





No. 294



No. 295

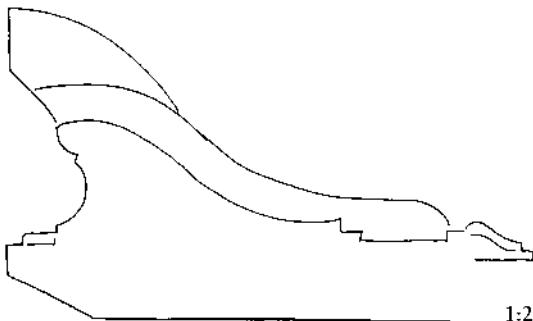
France, 1690–1700

### 294. Ogee frame

1975.1.2365

106.5 x 89.5, 79.5 x 63.3, 83.3 x 67 cm. Oak; lime center and corner extensions. Feather keys. Carved, gilt. Sight edge: acanthus leaf and husk. Frieze: sand. Centers: palmette surrounded by cauliculi. Corners: husk surrounded by cauliculi. Subcenters: palmette and lambrequin. Back edge: dentil and dart. *Adjustments:* Regilt 1840–50; gilding toned down considerably since. *Condition:* Gesso flaking.

Although this frame has the somewhat mechanical appearance of a later version, it is, in fact, of the period.



1:2

France, provincial, ca. 1700

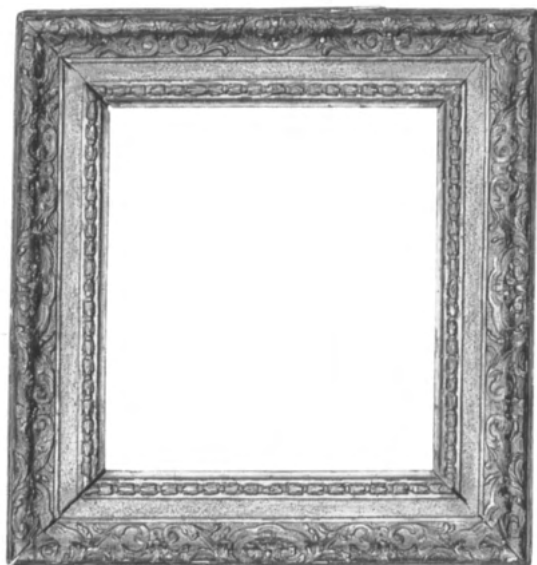
### 295. Ovolo frame

1975.1.2551

52 x 60.6, 36 x 45.5, 38.8 x 47.5 cm. Oak. Mitered. Carved, gilt; pink-orange bole. Sight edge: acanthus leaf and dart. Top edge: alternating husks and cauliculi; two asymmetrically linked husk subcenter elements on short sides, with centers omitted from design. Background: broad cross-hatching behind husks; fine cross-hatching elsewhere. *Adjustments:* Later coats of pink and black paint removed, leaving residue in corners and behind nameplate, since taken off. *Condition:* Dehydrated from cleaning.

This frame has an unusual truncated sight edge and awkward double subcenters on the short sides, with a barely perceptible asymmetrical link between them. This flaw disturbs the structural sense of the frame, presenting only a row of husks on the short sides.





No. 296

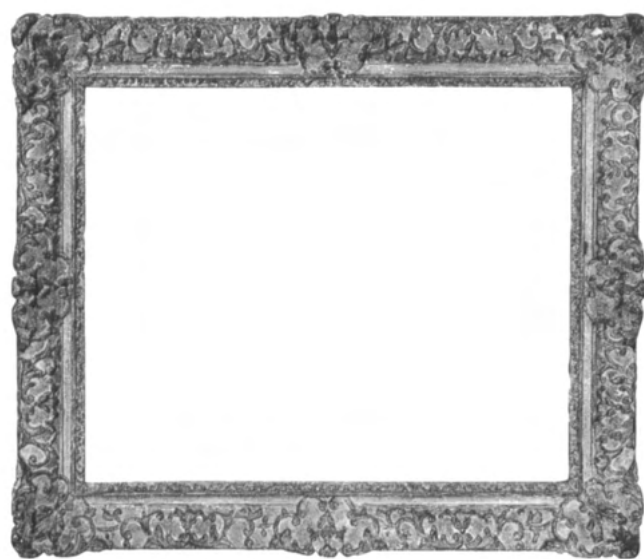
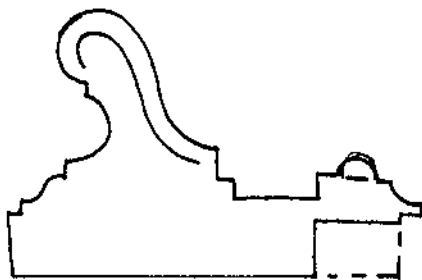
France, 1700–1710

**296. Ogee frame**

1975.I.2235

28.6 x 28, 19 x 17.5, 22 x 19.8 cm. Oak. Feather keys. Carved, gilt; brown-orange bole. Sight edge: husks emanating from center patera. Frieze: sand. Top edge: inward-facing shell at centers and corners; outward-facing husk and cauliculi at subcenters; background crosshatched. *Adjustments:* Bronze color used on repairs; regilt(?); rebate opened; reverse varnished. *Condition:* Worm damage to keys; gesso flaking.

Although this frame has centers, subcenters, and corners, the shallow carving and lack of extensions give it the appearance of a baguette. Last used for a double-sided drawing, it has a steep ogee profile, with the carving curling around the top edge to create a serrated outline. Fine examples of this pattern, made in Nancy, were parcel-gilt. For a comparable frame in a London private collection that was made in France about 1710, see Fig 296.1.



No. 297

France, provincial, ca. 1710

**297. Ovolo frame**

1975.I.2231

86.5 x 102.5, 63.6 x 80, 66.7 x 82.5 cm. Oak. Carved, gilt. Sight edge: acanthus leaf and husk. Frieze: sand. Centers: husk on shield. Corners: anthemion on shield. *Between centers and corners:* alternating husk and cauliculi. *Adjustments:* None. *Condition:* Chipped and rubbed.

Despite its evidently provincial origins, this is a frame of reasonable quality.

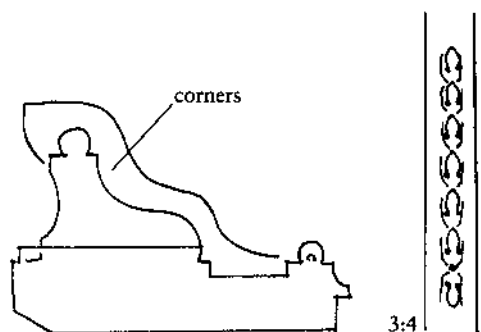
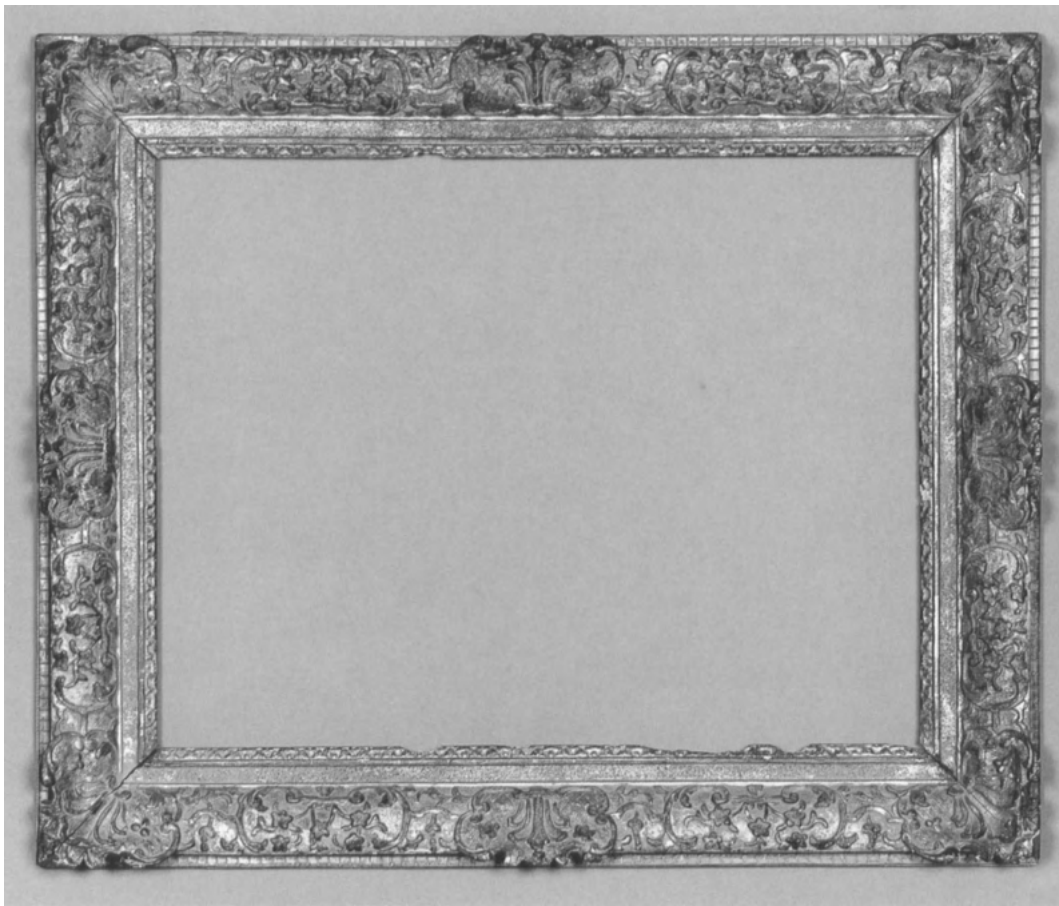


Fig. 296.1 Frame (sight 11.6 x 8.5 cm). France, ca. 1710. Private collection, London



No. 298

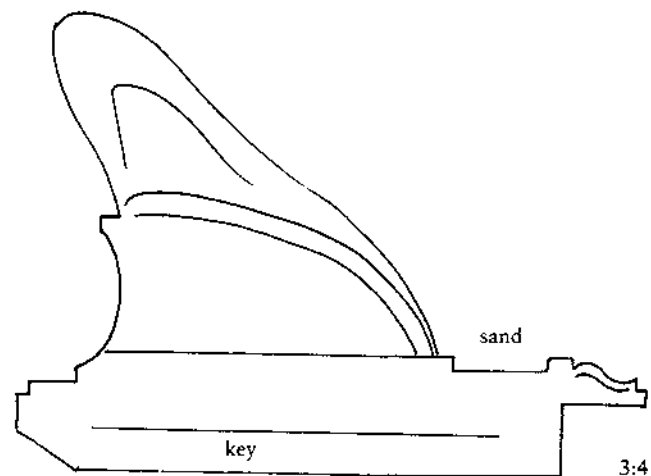
France, ca. 1700

**298. Ovolo frame**

1975.1.2245

74.6 x 91.8, 53.5 x 69.8, 56 x 72.5 cm. Oak. Feather keys. Carved, gilt; orange-red bole. Sight edge: acanthus leaf and shield. Frieze: sand. Centers and corners: cartouche with palmette and cauliculi. Subcenters: volutes and paterae. Back edge: dentil. *Adjustments:* Regessoed and regilt (on pink-orange bole); back edge entirely reworked (too straight and clumsy); gilding washed back to appear worn. *Condition:* Much worm damage; several pieces of sight edge missing, mostly on lower side.

The strong profile of this frame, which probably had a horizontal format, emphasizes the centers. Details have been lost beneath the gessoing that may have made sense of the distorted, repetitive paterae, leaves, and volutes of the subcenters, as well as the floating elements in the backgrounds of the centers and corners.



FRAMES



No. 299

France, ca. 1700

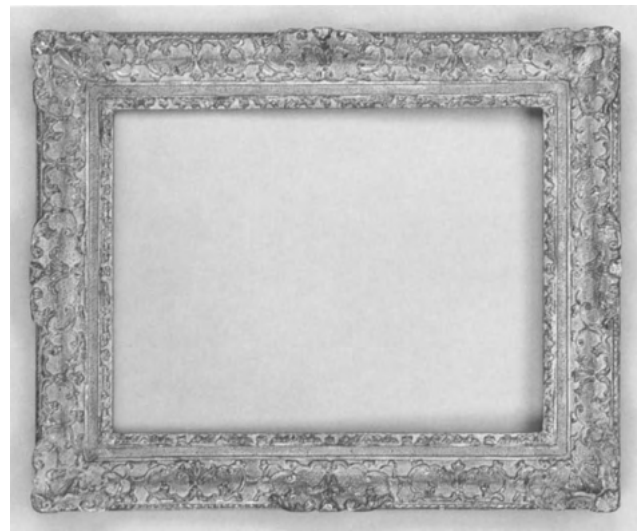
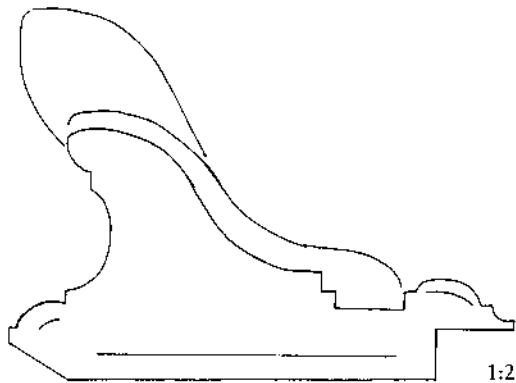
### 299. Ogee frame

1975.1.2241

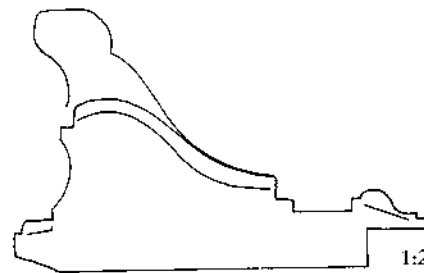
131 x 97, 103.7 x 70, 107.5 x 73.5 cm. Oak. Feather keys. Carved, gilt; red-brown bole. Sight edge: alternating husk and scrolled acanthus leaf. Centers, subcenters, and corners: shallow cartouche, with husks and cauliculi. Back edge: cabochon. *Adjustments:* Stripped, regessoed, and regilt; *décapé* finish; sight size enlarged in both directions, around corners; back frame construction rearranged. *Condition:* Gesso flaking.

Like No. 300, this frame appears to be in the style of designer, ornamentalist, and engraver Jean Berain (1640–1711), who for the last forty years of his life was perhaps the most influential artist in the court of Louis XIV. A somewhat refined example of a pattern usually regarded as provincial Louis XIV, the frame has subtly layered centers and a delicately proportioned sight edge.

This and No. 300 are two of the best examples of the Louis XIV style in the Robert Lehman Collection.



No. 300



France, 1700–1710

### 300. Ogee frame

1975.1.2243

67 x 82.5, 45.2 x 60.5, 49 x 63.3 cm. Oak. Feather keys. Carved, gilt; brown-red bole. Sight edge: stretched acanthus leaf. Frieze: sand. Centers: cartouche, with upward-facing husk. Corners: cartouche, with upward-facing palmette. Between corners and centers: alternated volutes and husks. Back edge: dentil. *Adjustments:* Sight size increased at miters, later repaired; rekeyed twice and steel brackets added; reverse planed; rebate opened on one long side; gilding washed. *Condition:* Some worm damage; gesso chipped.

This horizontal frame appears to be a provincial version of a pattern in the style of Jean Berain (see No. 299).



No. 301

France, provincial, 1710–30

### 301. Ogee frame

1975.I.2552

93 x 77, 65.7 x 50.1, 68.8 x 53 cm. Oak. Feather keys. Carved, gilt; thin orange-red bole. Sight edge: acanthus leaf and husk. Frieze: sand. Centers and corners: outward-facing anthemion with interspersed cauliculi. *Adjustments:* Reduced at subcenters on short sides and increased on long sides. *Condition:* Very chipped and gray from the effects of damp; some original gilding visible; two lengths of sight edge lost and other areas very fragile due to extensive woodworm damage.

This is a straightforward provincial Louis XIV design.

France, ca. 1720

### 302. Ogee frame

1975.I.2257

84 x 70.5, 56 x 42.8, 58.6 x 45.6 cm. Oak. Feather keys. Carved, gilt; orange-red bole. Sight edge: alternated acanthus leaf and husk. Frieze: sand. Centers: garlanded cabochon with pierced cauliculi joined by volutes of ribbon and reed. Corners: palmette and pierced cauliculi joined by volutes of ribbon and reed. Subcenters: shell flanked by paterae and birds' heads and wings, emanating from centers and corners. Back edge: cabochon. *Adjustments:* Lost center and corner projections replaced; some breaks poorly reglued; most of regilding removed (traces remain beneath corner extensions on lower side); original gilding washed. *Condition:* Good.

On this excellent example of a late Louis XIV frame, which has a vertical format, the back frame is suitably thin and the rebate small and open. The ornament makes full use of the underlying ogee, a dominant characteristic of the style.

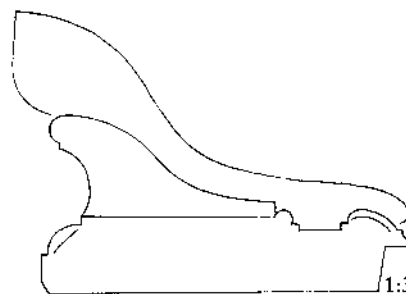
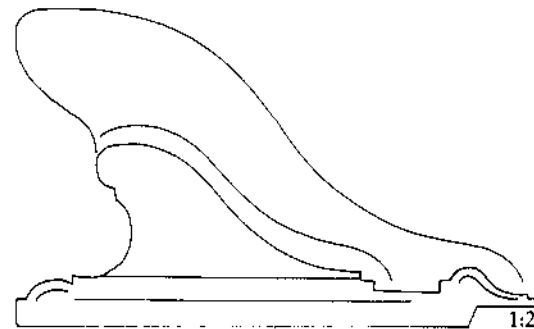


Fig. 302.1 Frames (sight 110 x 105 cm). France, ca. 1680. On Joseph Parrocel, *The Boar Hunt*. National Gallery, London, NG6473



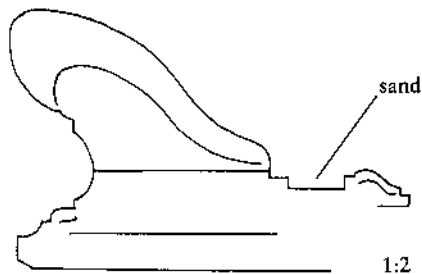
No. 302

The National Gallery, London, has two similar if larger French frames (see Fig. 302.1), dating from about 1680, on a pair of paintings by Joseph Parrocel (1646–1704): *The Boar Hunt* and *Return from the Boar Hunt*.





No. 303



France, 1720–30(?)

### 303. Ogee frame

1975.1.2535

53.5 x 68.2, 35 x 49.2, 37.4 x 51.6 cm. Oak lower moldings; lime upper moldings. Feather keys. Carved, gilt; orange bole. Sight edge: alternating husk and scrolls. Frieze: sand. Centers: inward-facing husk. Corners: outward-facing anthemion. Back edge: dentil. *Adjustments:* Height reduced and width increased; regessoed and regilt; deep repairure. *Condition:* Gesso flaking in places; sight and back edge rubbed.

This somewhat heavy frame was used on Claude Monet's *Landscape near Zaandam* of 1871 (Robert Lehman Collection, 1975.1.196), which it complemented by lending weight to the atmosphere of the composition. The unabraded gold added a warm tonality. Unlike that of so many frames used for Impressionist works, the gold of this one has hardly been distressed at all.

360

France, 1740–50

### 304–5. Pair of baguette moldings

1975.1.2508, 1975.1.2509

Each 198.2 x 76.5, 184 x 61.9, 189 x 66.8 cm. Pine back frame with oak upper moldings. Half-lapped back frame. Carved, gilt; orange bole. Sight edge: pierced swept acanthus leaf. Back edge: gray gesso. *Adjustments:* Gilding and almost all gesso removed; cut to length for reuse. *Condition:* Fragile.

These two frames were made from lengths of French mid-eighteenth-century baguettes designed to frame tapestries. The pierced acanthus-leaf ornament on the sight edge would have set off the tapestry's border. One such baguette made about 1710 frames a tapestry in the Musée Nissim de Camondo, Paris; another, of the same date, is in a private collection in London (Figs. 304.1, 304.2).



Fig. 304.1 Baguette frame. France, ca. 1710. On the tapestry *Chancellerie aux armes du Chancelier d'Argenson* (Manufacture des Gobelins, ca. 1680). Musée Nissim de Camondo, Paris, CAM 45, cl.CAM 130

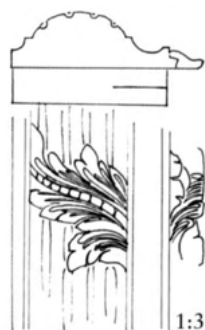


Fig. 304.2 Frame. France, ca. 1710. Private collection, London



No. 304

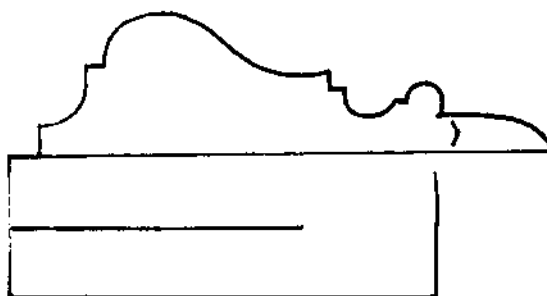


No. 305

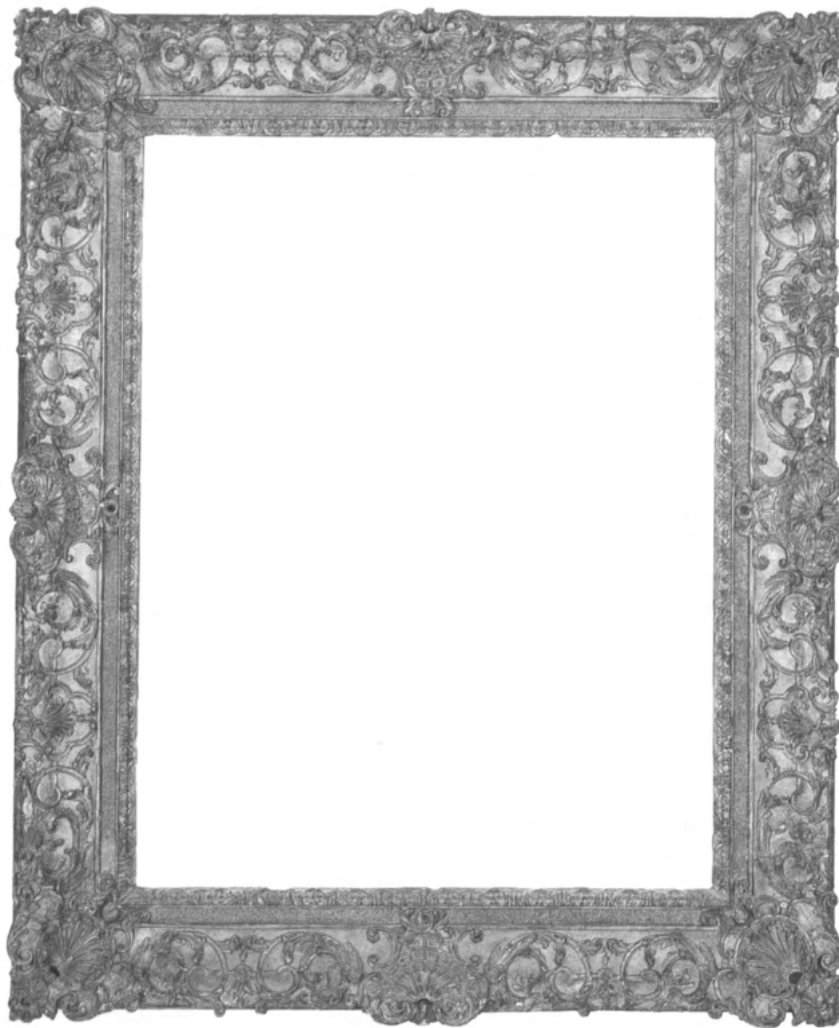
The Lehman frames have been intentionally stripped to leave a broken gray tone to complement the paintings they now surround: *Spanish Dancer* and *Prima Ballerina* by the German painter Dietz Edzard (1893–1963).<sup>1</sup>

NOTE:

1. Robert Lehman Collection, Metropolitan Museum, 1975.1.2047 and 1975.1.2048.







No. 306

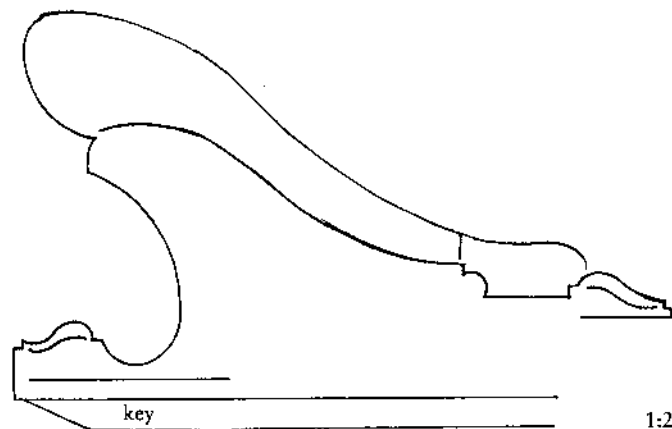
France, style 1700–1715, made 1840–50

### 306. Ogee frame

1975.1.2529

140 x 117, 106.5 x 81.5, 109 x 83.2 cm. Oak lower moldings; lime upper moldings. Feather keys. Carved, gilt; pink-orange bole. Sight edge: acanthus leaf and husk in volute. Frieze: sand. Centers: shell on lattice. Corners: concave, sunken shell, with birds facing subcenters, over very fine cross-hatching. Back edge: acanthus leaf and husk. *Adjustments*: Sight size increased in both directions; bronze color added. *Condition*: Extensions at subcenters beginning to crack away; water damage to toning size in back hollow.

The carving and repature are sharp and detailed on this frame made in the mid-nineteenth century in a revival of the Louis XIV style. The sight-edge ornament resembles that found on pastel frames of about 1725–40.





No. 307

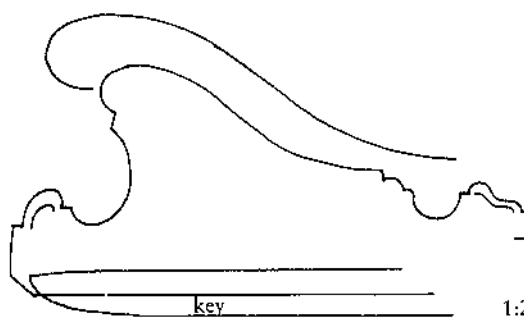
France, style 1700–1715, made 1850–65

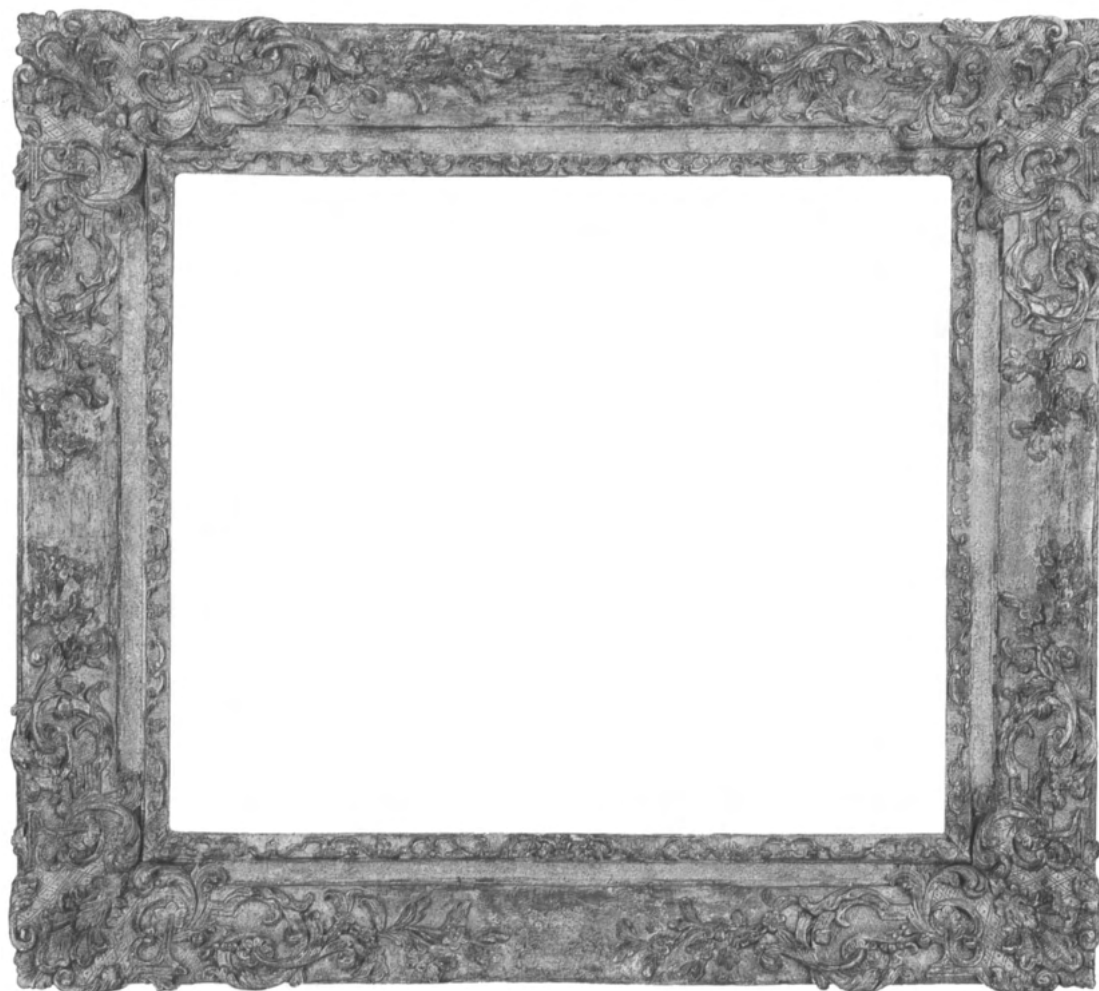
### 307. Ogee frame

1975.1.2530

85.8 x 96, 57.5 x 69.2, 60.6 x 71.7 cm. Oak lower moldings; lime upper moldings. Feather keys. Carved, gilt; thin red-orange bole, green patina, metallic repairure. Sight edge: extended strapwork and cauliculi. Centers and corners: strong axes, with naturalistic flowers and leaves. *Adjustments*: Enlarged during construction. *Condition*: Gesso chipped and flaking.

A strong and distracting geometry runs through this Louis XIV–style frame. The centers are based on concentric circles, divided by a straight line at right angles to the sight edge. The design shows the influence of the Second Empire.





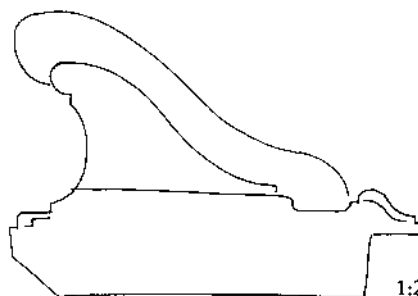
No. 308

France, style Louis XIV, made ca. 1860

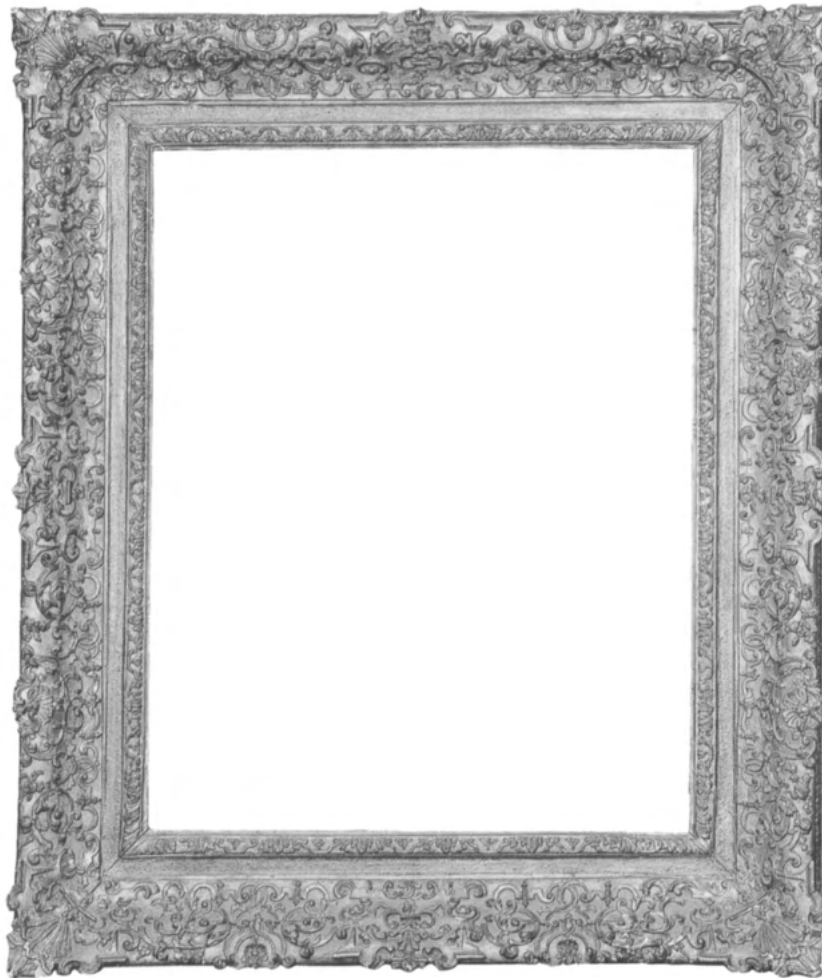
### 308. Ogee frame

1975.1.2536

72 x 81.2, 48.8 x 58.2, 52.8 x 61.4 cm. Oak back frame with lime upper moldings. Feather keys. Carved, gilt; brown-red bole. Sight edge: alternating volutes and husks. Frieze: sand. Corners: anthemion on shield with extending cauliculi and paterae; background partly crosshatched. Back edge: dentil. *Adjustments:* Sight size reduced in both directions. *Condition:* Toning patchy in places where panels reduced by cuts through molding; back frame separating from top molding in back hollow; small gesso losses.



Although its style is early Louis XIV, the way this frame is carved recalls the plaster frames made for the Barbizon school painters between about 1850 and 1870 (see No. 289). The ornament has the appearance of being cast, and the gilding has a reddish tone.



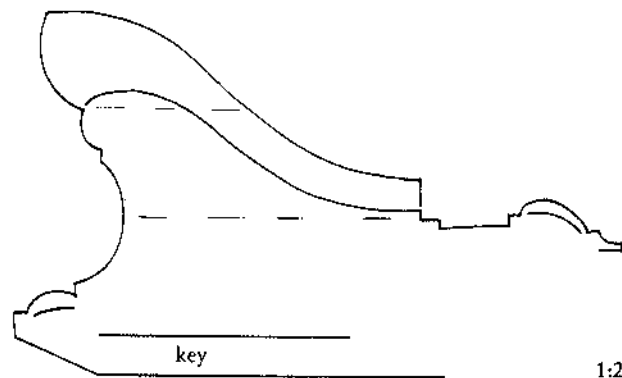
No. 309

France, style 1680–90, made 1870–80

### 309. Ogee frame

1975.I.2371

112.5 x 95, 79.3 x 63.4, 82.7 x 66.8 cm. Oak lower moldings; lime upper moldings. Feather keys. Carved, gilt; orange-red bole. Sight edge: alternating acanthus leaf and husk with volute, over fine cross-hatching. Centers, subcenters, and corners: pierced shield and intertwined volutes and cauliculi, over fine cross-hatching. Back edge: cabochon. *Adjustments:* Reduced either side of subcenters on long sides; reverse planed. *Condition:* Generally sound, with minor chips and cracks.



Strong ovals and circles running throughout the rather awkward design suggest a Mannerist influence on this frame, a revival of a Louis XIV pattern of about 1680–90. The gilding has a dark tone.



No. 318, *detail*

## France: Régence and Louis XV

The Régence style developed between 1715 and 1723, when Philippe II, duke of Orléans, was regent during the minority of Louis XV. The prevailing taste favored lightness and elegance, breaking away from the classical restraints that marked the Louis XIV period. This translated in frame profiles to an ogee, which was now inverted, rising from a convexity to a concavity, rather than vice versa as in the Louis XIV frames. The ornament became freer and more undercut and the moldings narrower than before.

The Régence period saw the emergence of the pastel frame, a substyle which continued throughout the reign of Louis XV. Used for pastel portraits, it was very adaptable. An interesting example is recorded in an interior that François Boucher (1703–1770) painted in 1742, *Woman Fastening Her Garter, with Her Maid*.<sup>1</sup>

None of the frames in this section can be described as mainstream Régence. No. 310 is still largely Louis XIV in character, with a typically Louis XIV profile; it shows, however, the beginnings of an elegance that relates it to the Régence style. This refinement is apparent even in the rather simple No. 311, in which the strapwork is no longer ponderous but altogether more fluid and rhythmic. In No. 312, the subcenters come to life between the center and corner cartouches. In its use of a scrolled astragal, which cuts into the sight-edge corners, No. 313 anticipates the articulation of the sight edge in the early Louis XV period. The corners, which spread out into flowing cornucopias emphasized by the blank molding between, remain Régence, however.

Between 1725 and 1755 the exuberant forms of the Louis XV style turned the high, straight rails of the Régence into energetic sweeps between centers and corners, a response to the tensions created by the asymmetrical, naturalistic rocaille motifs not to be found in either the Louis XIV or Régence periods. Much of the spirit of the style came from Italian Auricular ornament. The asymmetry of Louis XV furniture that was explored to the full in wall and ceiling moldings and mirror frames was less freely applied to independent picture frames, so as not to distract from the image. Robust examples were certainly made, but even in those the limits were defined. Few frames in the Robert Lehman Collection exhibit signs of asymmetry.

The tonality and crispness of the Régence are carried over in No. 314, particularly in the controlled sight edge and panels, but the articulation of the top edge is early Louis XV in style. The strength of the design flows from the sculptural center and corner ornament rather than the molding. In Nos. 317 and 318, both made about 1735–40, the rhythm is languid and calm, yet the panel space is explored in an exciting way. The proportions of No. 315 have been distorted by enlargement; the original version would certainly have had more tension.

By the early 1740s the principal components of the Louis XV style were in place, with dominant center and corner rocaille and paterae hanging from the top rail in a variety of ways onto an often blank hollow, as in Nos. 320–22. The cool, open nature of No. 325, with its beautifully shaped rocaille and single, outward-facing paterae, suggests Neoclassical influences.

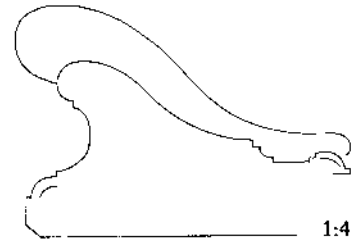
With a powerful, swirling motion, the rocaille of No. 326, from the 1750s, appears to expand from the continuous sight-edge ornament. In No. 328, the movement is in both centers and corners, while the design of No. 329 is more controlled.

The Louis XV style was revived in the 1840s (see No. 260) and again at the turn of the century (see No. 316). The first revival incorporated Louis XIV elements, and the second made use of Renaissance devices such as bony, stretched-out leaves and complex backgrounds.

Frames in the Régence style were usually carved in oak, with feather keys. In some fine examples lime was used for the upper layer of the top moldings. The repaire contrasts wide, burnished volutes with fine husks and cross-hatching. Sand on the frieze is quite common. The bole is a stronger, more solid orange than on earlier frames. Many Louis XV frames have oak back frames and feather keys and top moldings made of lime. The gesso is fairly heavy, allowing scope for expressive repaire. The bole is orange-brown, and large areas of gilding are mat.

### NOTE:

1. New York–Detroit–Paris 1986–87, pp. 195–97, no. 38, color ill.



No. 310

France, 1700–1720

### 310. Ogee frame

1975.I.2359

142 x 123.2, 104.2 x 85.5, 113.5 x 91 cm. Oak lower moldings; lime upper moldings. Feather keys. Carved, gilt; brown-orange bole. Sight edge: half-patera and husk divided by looped volute. Frieze: sand. Centers and corners: shield with twisted palmettes. Subcenters: shell and tassels. Back edge: egg and dart. *Adjustments:* Height reduced; many repairs. *Condition:* Surface very damaged and friable.

The distinctly asymmetrical twisted palmettes at the centers and the naturalistic tassels suspended from the subcenters are refreshing elements of this fine example of a late Louis XIV or early Régence design. Its profile can be compared with that of an exceptional French frame dating from about 1700–1705 in the National Gallery, London (Fig. 310.1), the pendant of which is in the National Gallery, Melbourne.<sup>1</sup>

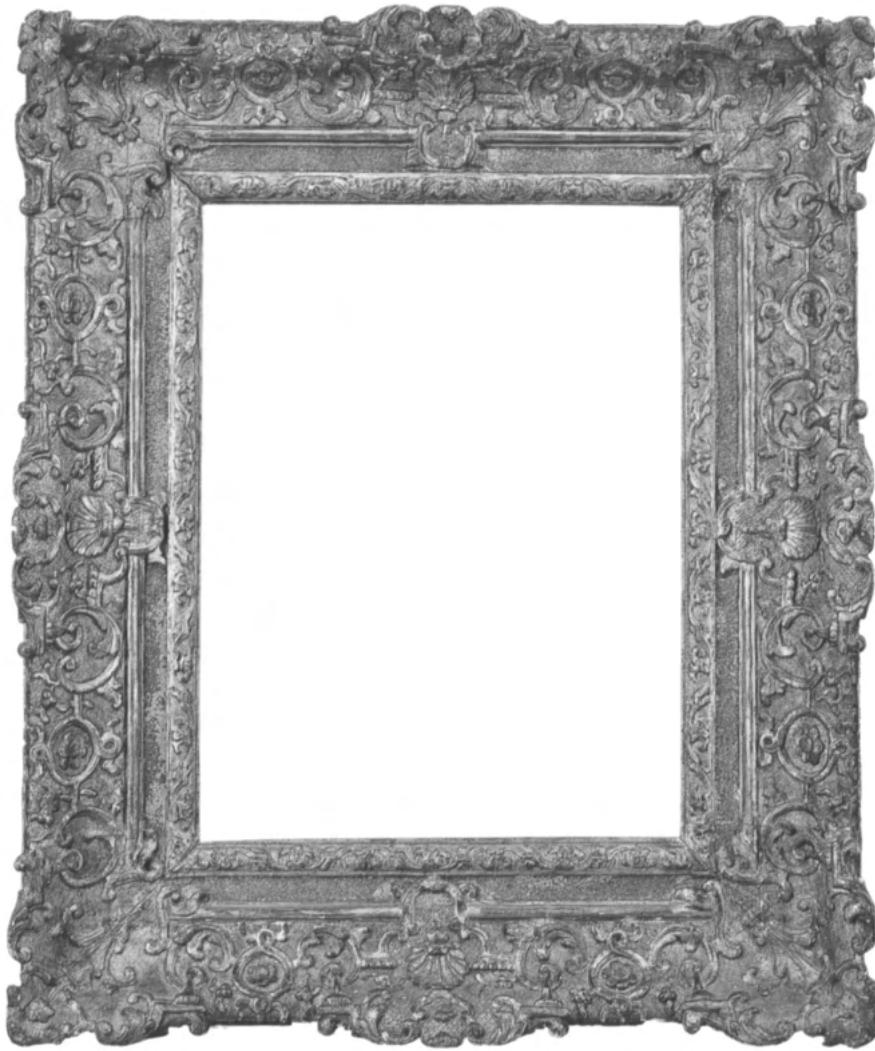
368



Fig. 310.1 Frame (sight ca. 152.4 x 212.1 cm). France, ca. 1700–1705. On Nicolas Poussin, *The Adoration of the Golden Calf* (1634). National Gallery, London, NG5597

NOTE:

1. Grimm 1978, pls. 272, 273.



No. 311

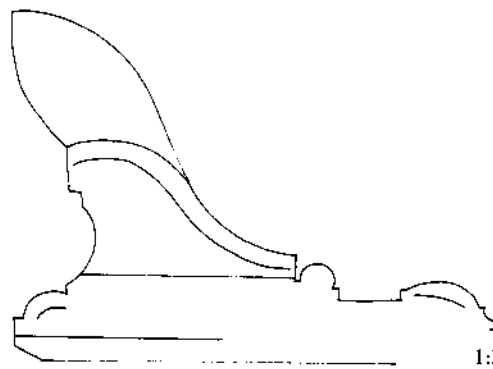
France, 1710–20

**311. Ogee frame**

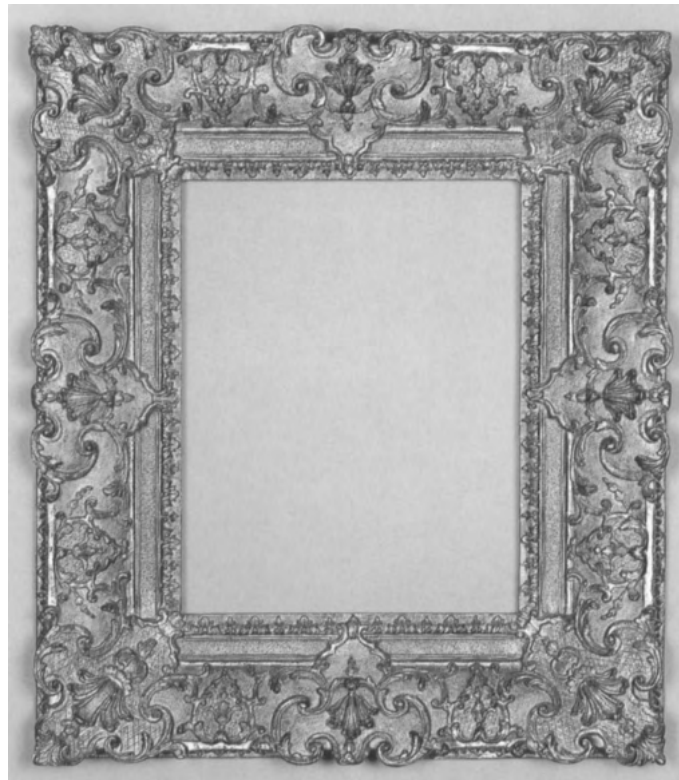
1975.1.2531

75.3 x 63, 47.5 x 36.2, 50 x 38.7 cm. Oak. Feather keys. Carved, gilt; red-orange bole. Sight edge: alternating husks. Frieze: sand. Centers and corners: extended shell at center and husk at corner, with small, bold volutes, cauliculi, and paterae. Back edge: cabochon. *Adjustments*: Regilt over dark mauve bole; rekeyed. *Condition*: Dark tone; some splits.

The loose proportions and lack of detail in this design mark it as a provincial version of a Régence pattern.







No. 312

France, 1715-20

**312. Ogee frame**

1975.1.2248

86.5 x 74.5, 64 x 51.5, 67 x 54.7 cm. Oak lower moldings; lime upper moldings. Feather keys. Carved, gilt; orange-brown bole; reparure; punching. Sight edge: inward-facing acanthus leaf and husk. Frieze: sand. Centers: upward-facing anthemion and cauliculi, with random background punching to cartouches. Corners: upward-facing anthemion and cauliculi, with incised, single-punched diamonds to cartouches. Subcenters: husk and scrolls on incised, single-punched diamond background. Back edge: acanthus leaf and dart. Reverse: Lenars depository label. *Adjustments*: Sight edge strengthened; miters filled; gold faked in where abraded; allover orange tone. *Condition*: Some areas blackened; evidence of worm damage; gesso chipped in places.

Parts of the ornament on this upright frame are well executed, being small and undercut. The reparure is fair. The strong, shieldlike centers and corners seem to hover over the molding, which is stepped in at the subcenters. A contemporary French frame in a private collection (Fig. 312.1) has a comparable profile.

The labels for the Lenars depository on the reverse of this frame and Nos. 316, 322, and 336 suggest that they were stored together, by either Robert Lehman or a previous owner.

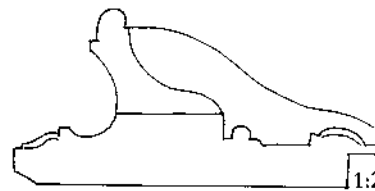
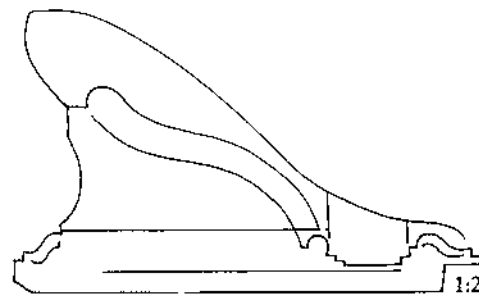
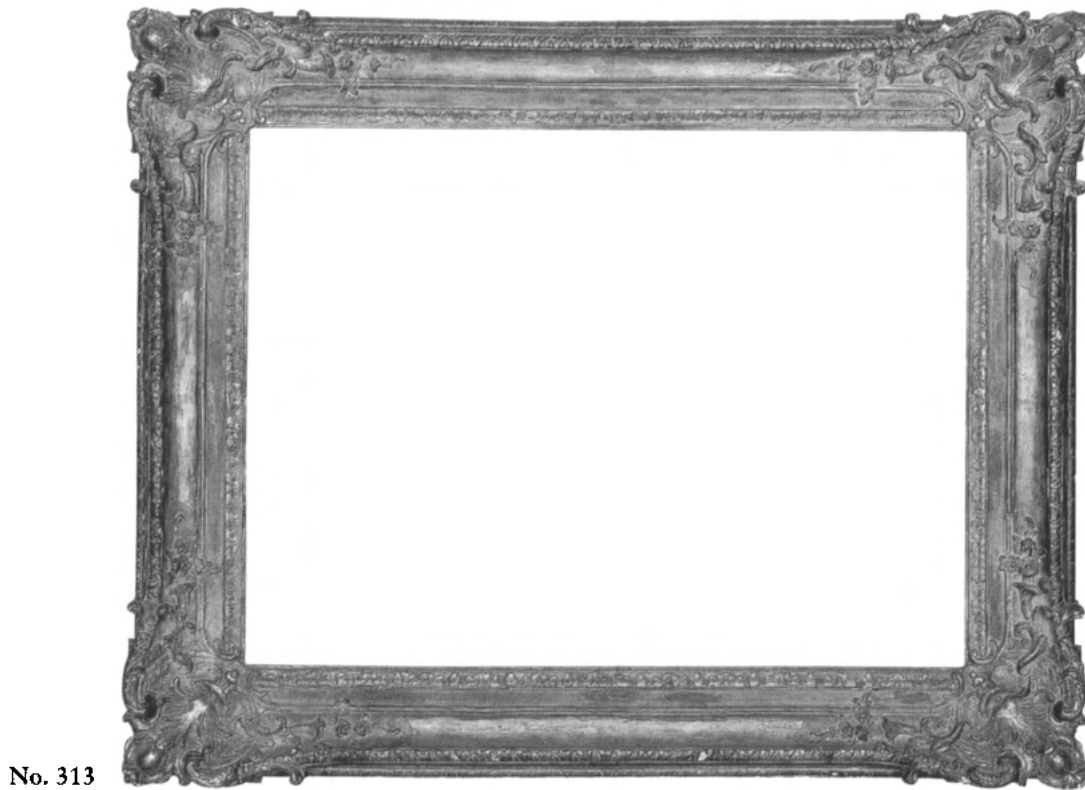


Fig. 312.1 Frame (sight 22.2 x 18.5 cm). France, ca. 1715. Private collection



No. 313

France, 1720–25

### 313. Ogee frame

1975.I.2532

97.5 x 121.3, 68.3 x 92.6, 71.5 x 95.7 cm. Oak lower moldings; lime upper moldings. Feather keys. Carved, gilt; red-brown bole. Sight edge: acanthus leaf. Frieze: sand. Corners: upward-facing acanthus leaf, surrounded by palm fronds and cornucopias of paterae. Back edge: cabochon. *Adjustments:* Regessoed, recut incorrectly with chisels, and regilt; wash applied later. *Condition:* Gesso flaking.

The proportions of this frame are good. The corners are expansive: the cornucopias, reaching out toward straight, blank panels, give a pleasing sense of space. A frame in a private collection in London that was made in France about 1725–30 (Fig. 313.1) has a similar steep profile.

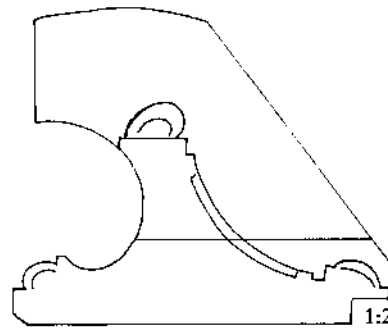


Fig. 313.1 Frame (sight 80 x 63 cm). France, ca. 1725–30. Private collection, London

France, 1725–30

**314. Largillière frame**

1975.1.2253

106.5 x 90, 80 x 64, 83.5 x 67 cm. Oak lower moldings and feather keys; lime upper moldings. Carved, gilt; deep red bole. Sight edge: acanthus leaf and husk. Frieze: sand. Centers: extended feathers on punching, surrounded by cauliculi on cross-hatching. Corners: shell anthemion, surrounded by cauliculi and cornucopias on fine cross-hatching. Top edge: swept astragal, with projections, worked with cabochons. Panels: double-lined cross-hatching. Back edge: stretched lotus or acanthus leaf. *Adjustments:* Areas regessoed and regilt, notably the sanded frieze; some bronze color added on highlights; back hollow and back edge washed. *Condition:* Gesso flaking; tone warm.

This wonderful frame appears to be a shallower version of a design that Nicolas de Largillière (1656–1746) used for his portraits, such as *Elizabeth Throckmorton* in the National Gallery of Art, Washington, D.C., which is datable to 1729 (Fig. 314.1). In the Lehman example, the feathers in the centers are smaller and the panels have been summarized.

Larger versions of this pattern are with Georges Bac, Paris, and on *Robert Throckmorton* by Largillière, also dated 1729 (Coughton Court, Warwickshire). The larger versions have hollowed back frames which are believed to have been made to relieve stresses in the wood molding, possibly when the frames were exported.

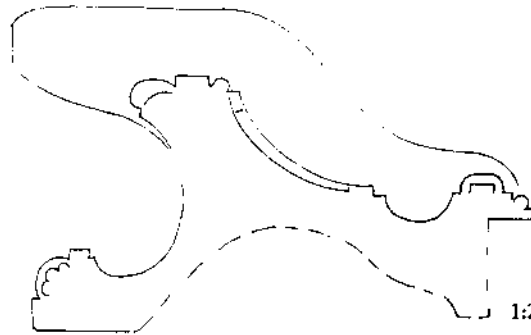
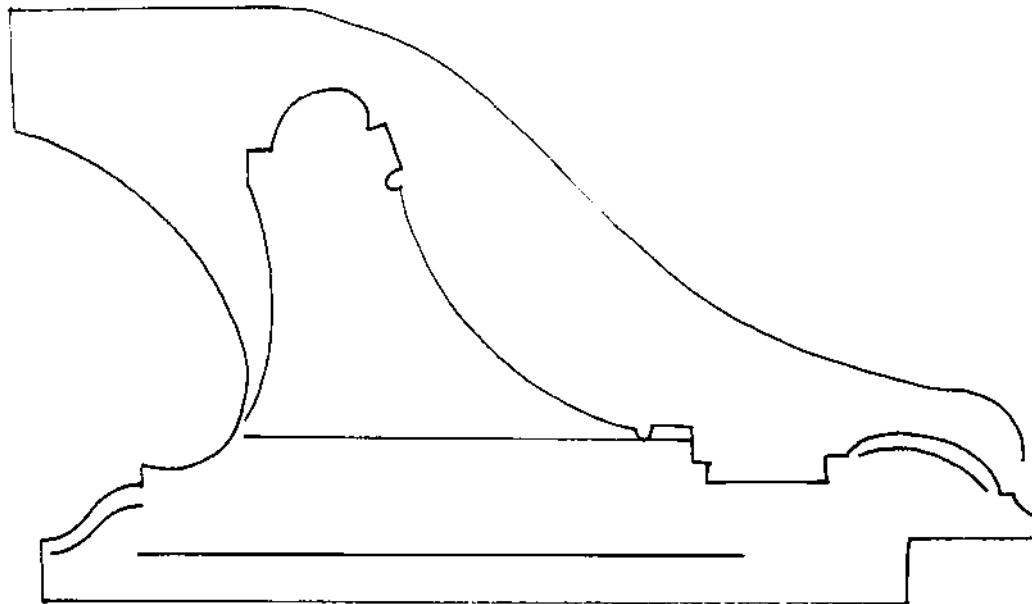
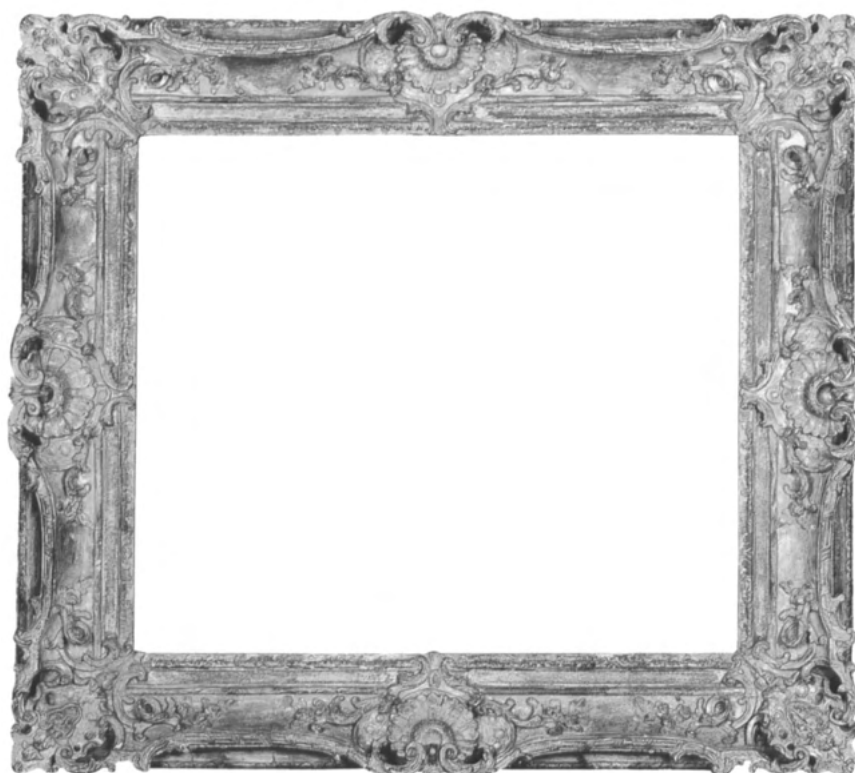


Fig. 314.1 Nicolas de Largillière, *Elizabeth Throckmorton* (1729), with original frame (overall 115.6 x 89.5 cm). © 2003 Board of Trustees, National Gallery of Art, Washington, D.C., Ailsa Mellon Bruce Fund, 1964.20.1





No. 314



No. 315

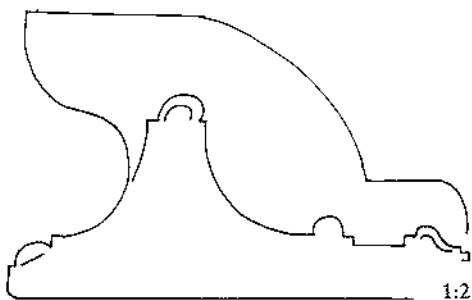
France, 1730–40

**315. Swept frame**

1975.1.2537

85.5 x 95.5, 58.5 x 68.5, 61 x 72.7 cm. Oak lower moldings and feather keys; lime upper moldings. Carved, gilt; orange-brown bole. Sight edge: acanthus leaf. Frieze: sand. Corners: rocaille surrounded by cauliculi. Centers: downward-facing shell surrounded by rocaille and cauliculi. Top edge: swept rails of ribbon and reed stepped toward corners. Back edge: cabochon. *Adjustments:* Enlarged at subcenters and regilt; then gilding scrubbed and heavy gray wash applied. *Condition:* Gesso flaking.

In keeping with the style, the deep, sculptural carving of this frame was harmoniously designed. When it was enlarged, however, it lost its fine proportions.



374

France, style ca. 1735(?), made 1895–1910(?)

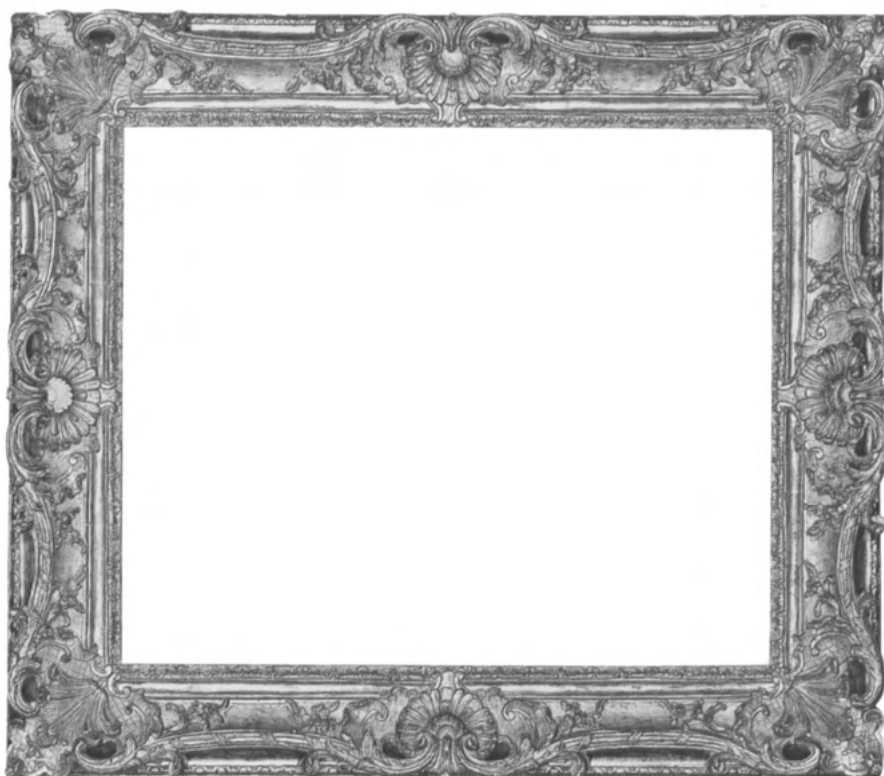
**316. Swept frame**

1975.1.2358

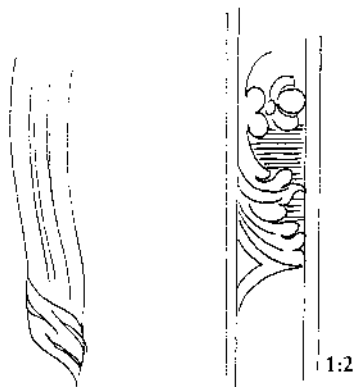
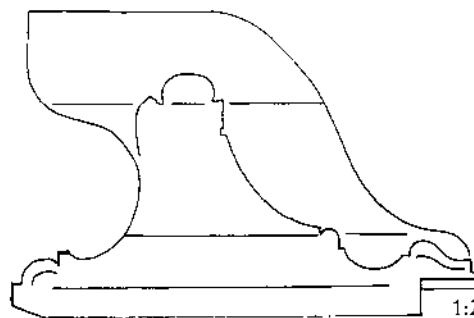
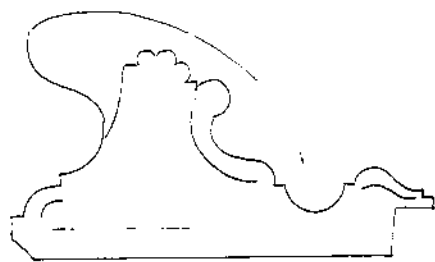
83.8 x 96.5, 58.7 x 71.6, 61.7 x 74.6 cm. Oak lower moldings and feather keys; lime upper moldings. Carved, gilt; orange-brown bole. Sight edge: acanthus leaf and husk. Centers: downward-facing shell on veined background, surrounded by cauliculi and rocaille. Corners: upward-facing anthemion on broad cross-hatching, surrounded by cauliculi and rocaille. Top edge: swept rails of ribbon and reed. Back edge: cabochon. Reverse: Lenars depository label. *Adjustments:* Rekeyed; sight edge extensively damaged and repaired; lightly cleaned. *Condition:* Fair; part of upper layer of one center missing.

The sight and back edges of this horizontal frame are steep. The repair cuts into, rather than follows, the ornament, particularly on the paterae, and there is little or no craquelure. All this suggests a revival, made perhaps as late as 1895–1910 and based on a model of about 1735, such as a frame in Belton House, Lincolnshire (Fig. 316.1).<sup>1</sup>

Nos. 316, 312, 322, and 336 all have labels on the reverse bearing the name of the Lenars depository, suggesting that they may have been stored together at some time in the past.



No. 316

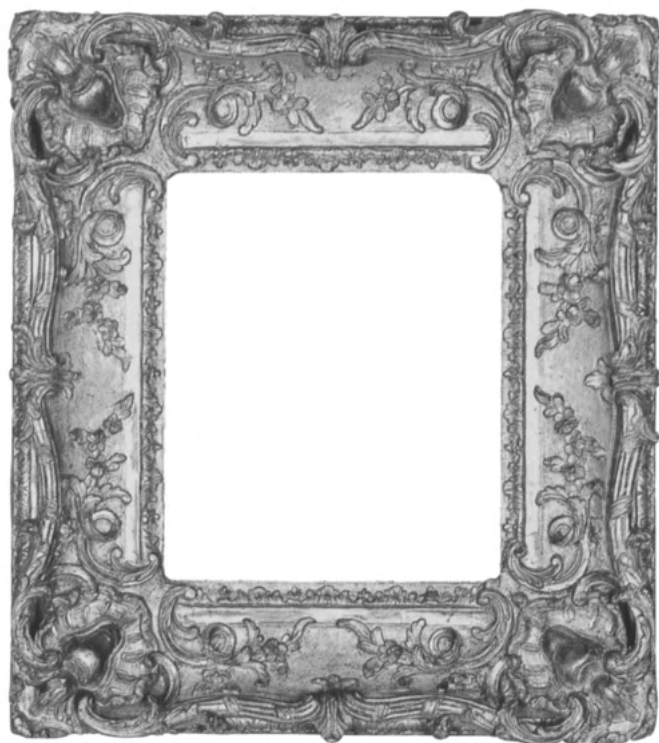


1:2

Fig. 316.1 Frame. France, ca. 1735. National Trust, Belton House, Lincolnshire, attic store

NOTE:

1. See also a Louis XV frame of 1730-35 in the Georges Bac collection (Paris 1991, p. 82, outer example).



No. 317

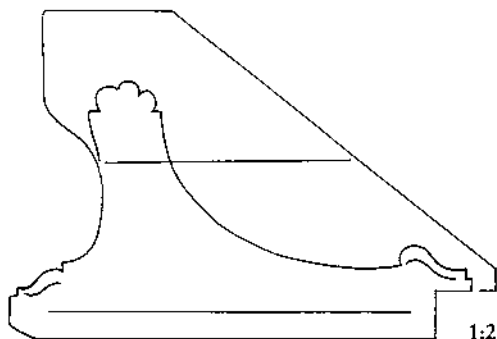
France, 1735-40

### 317. Swept frame

1975.I.2356

57.5 x 52, 32.1 x 26.7, 34.4 x 27.8 cm. Oak lower moldings and feather keys; lime upper moldings. Carved, gilt; deep orange bole. Sight edge: acanthus leaf and husk. Corners: cabochon, rocaille, and cauliculi extending to paterae over fine cross-hatching. Centers: cluster of acanthus leaves. Top edge: swept rails of reed and ribbon. Back edge: acanthus and dart. *Adjustments:* Regilt on dark mauve bole; some carving and gilding repairs. *Condition:* Good.

Heavy Rococo cabochons in the corners of this elegant frame balance the suspended centers with fields of fine cross-hatching beneath them, and the paterae extending from the corners are harmoniously arranged.



376

France, 1735-40

### 318. Swept frame

1975.I.2272

58.3 x 55.2, 35.3 x 31.7, 37.4 x 33.6 cm. Oak lower moldings and feather keys; lime upper moldings. Carved, gilt; thin red-brown bole. Sight edge: alternating cauliculi and husks. Frieze: fine sand. Centers and corners: rocaille and husks surrounded by fine cauliculi on blank background. Top edge: swept rails. Panels: delicate vine tendril running between centers and corners, over fine cross-hatching. Back edge: guilloche with cabochon. *Adjustments:* Rebate opened on short sides; miters partly filled in, in early effort to conceal distracting shrinkage; gilding washed and now very pale. *Condition:* Gesso chipped; structure weakened by shrinkage.

This is a very fine Louis XV frame, with a well-spaced but tight sight edge and panels and sculptural centers and corners. A contemporary French frame now in a private collection in London has a similar profile (Fig. 318.1). Similar arrangements of vine tendrils can be seen in the mid-eighteenth-century gilt plaster decoration on the ceiling of the Sala della Caduta di Fetonte in the Palazzo Doria Tursi, the town hall of Genoa.<sup>1</sup>

NOTE:

1. Morazzoni 1950, pl. 89.

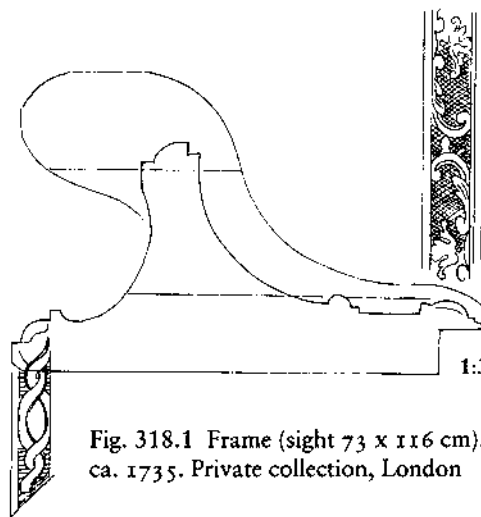
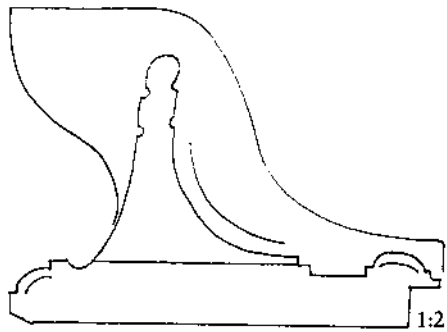


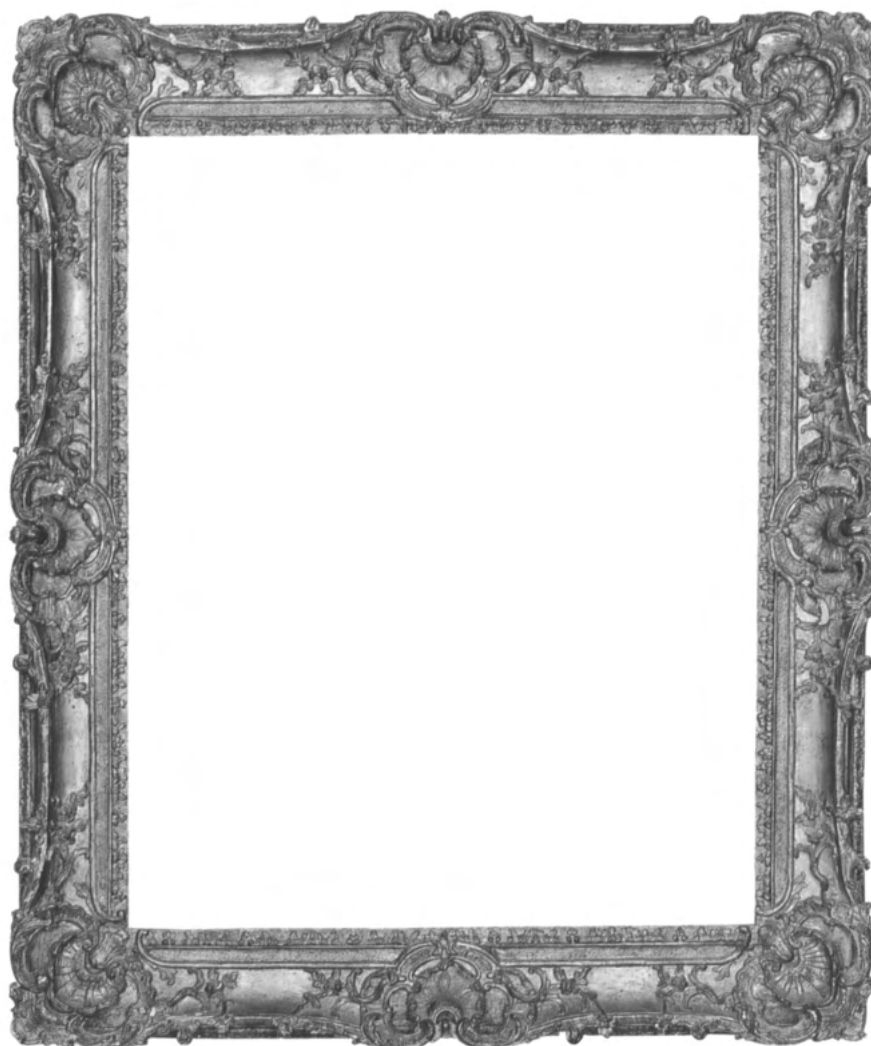
Fig. 318.1 Frame (sight 73 x 116 cm). France, ca. 1735. Private collection, London



No. 318







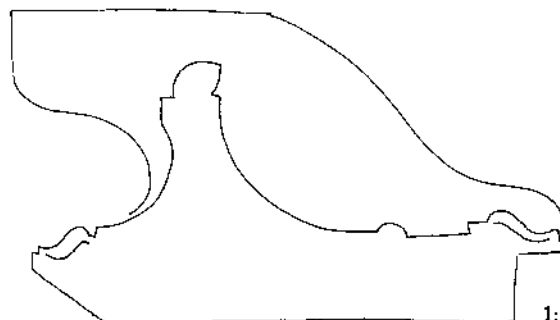
No. 319

France, 1735-45

**319. Swept frame**

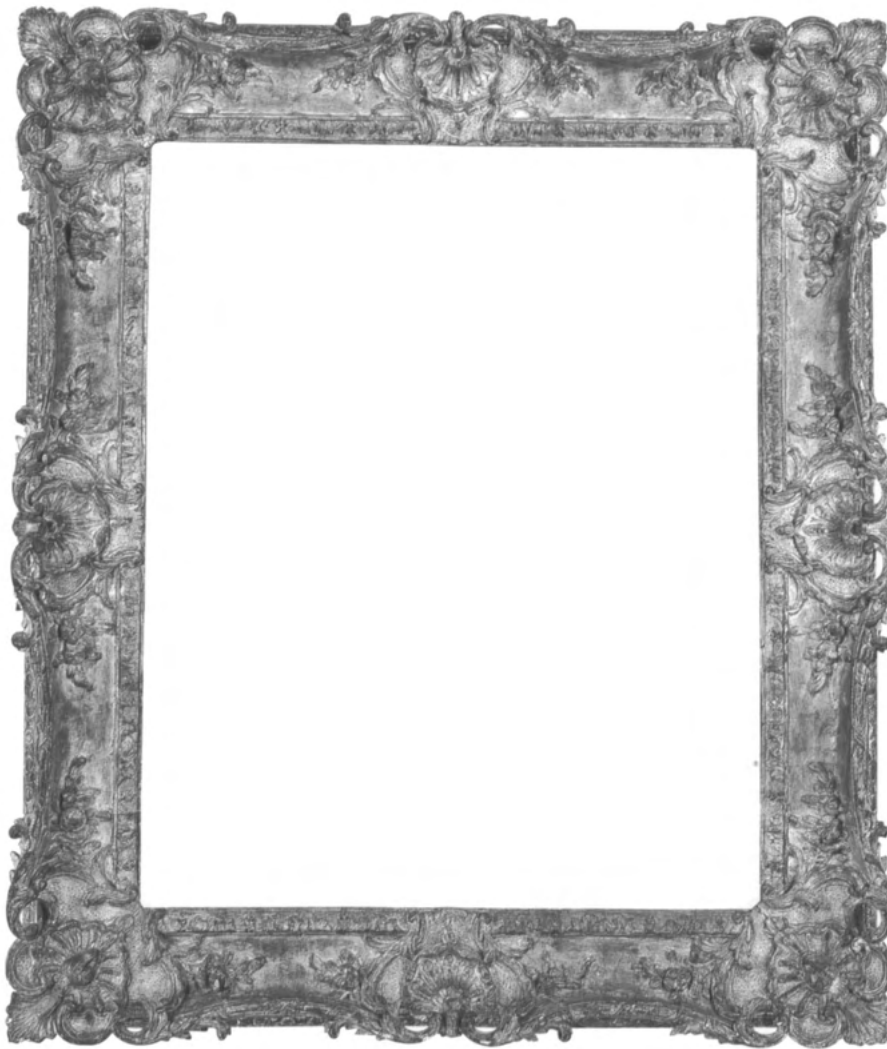
1975.I.2533

140 x 118, 109 x 87, 111.4 x 89.8 cm. Oak lower moldings and feather keys; lime upper moldings. Carved, gilt; orange bole. Sight edge: acanthus leaf and dart. Behind sight edge: sand; rail, stepped around centers. Corners: upward-facing rocaille; cauliculi on narrow stems extending to top rail, with paterae. Centers: downward-facing rocaille; cauliculi as above. Back edge: acanthus and dart. *Adjustments:* Reduced and rebaked; partly cleaned; regilt in places, most noticeably around joints at subcenters. *Condition:* Some breaks and chips to gesso.



1:2

A more loosely designed example of the Louis XV style, this frame has a visual weight and presence and a well-preserved tone of patina. The rail behind the sand that describes the center shells and swings in to clasp the sight-edge ornament dominates the rhythm of the frame.



No. 320

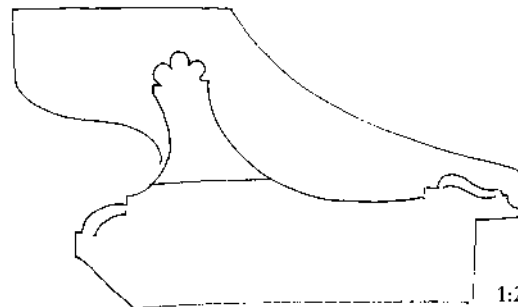
France, 1740-45

### 320. Swept frame

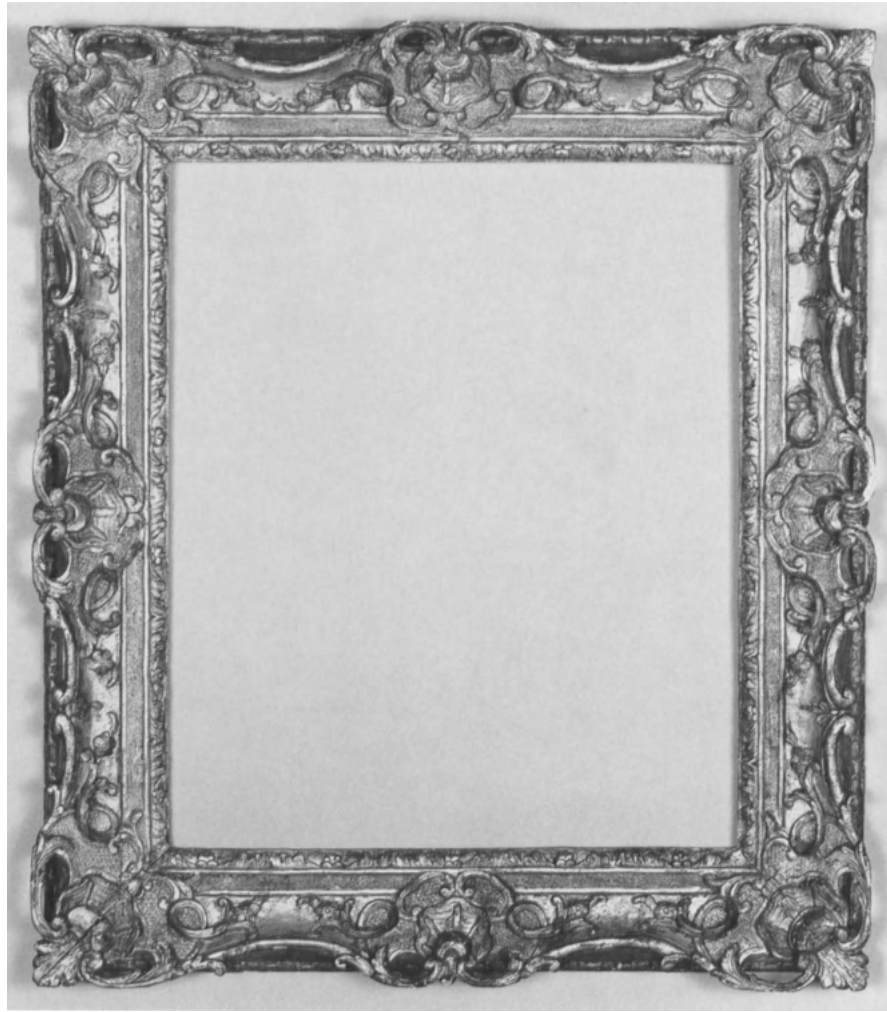
1975.1.2538

115 x 96.5, 84.2 x 68.5, 88.6 x 72.4 cm. Oak lower moldings and feather keys; lime upper moldings. Carved, gilt; orange-brown bole. Sight edge: acanthus leaf and husk. Centers and corners: rocaille surrounded by cauliculi on punched background. Cornucopias extending from corners. Back edge: cabochon. *Adjustments:* Enlarged; gilding washed and gray tone applied. *Condition:* Gesso chipped.

The design of this spaciouly proportioned frame is unusually relaxed and expansive, but at the same time crisp. The dense repaure suggests a date in the early 1740s.



## FRAMES



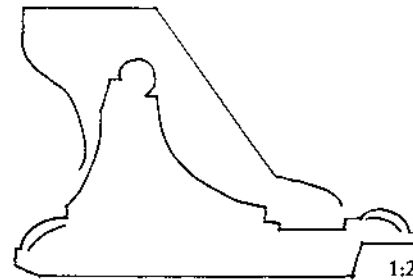
No. 321

France, 1735-45

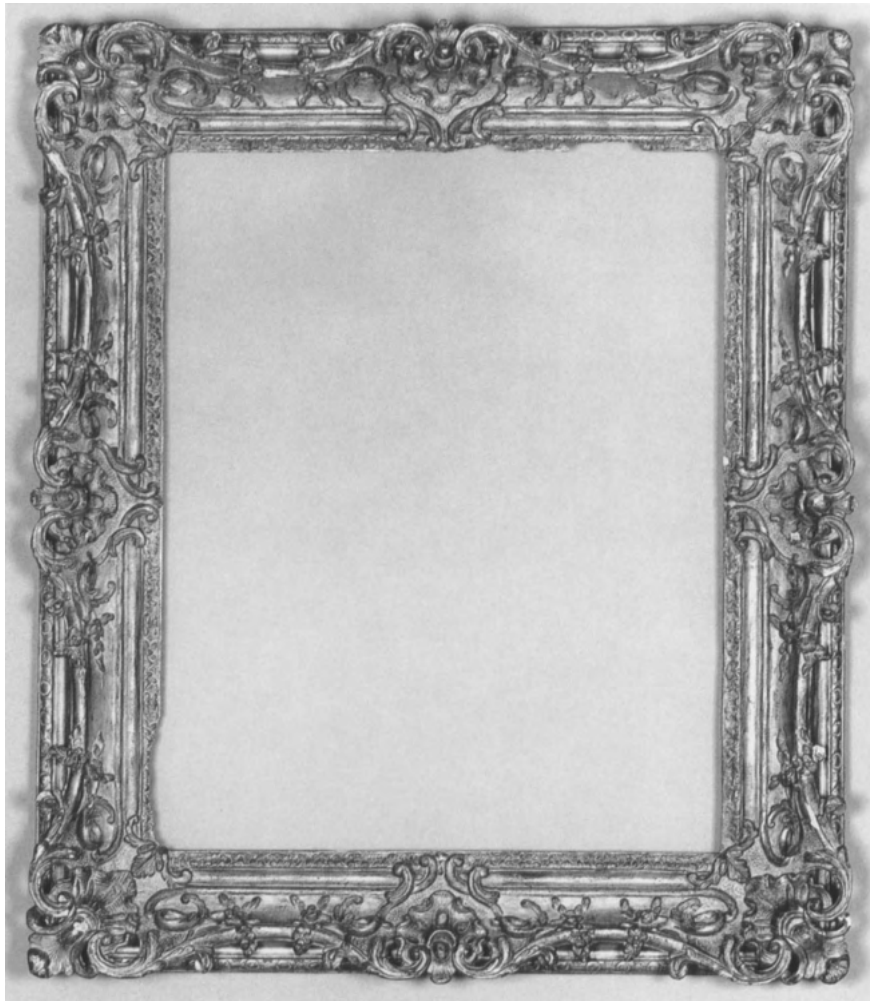
### 321. Swept frame

1975.I.2254

77.6 x 68, 56.3 x 47, 61.5 x 49.7 cm. Oak. Feather keys. Carved, gilt; orange-brown bole. Sight edge: acanthus leaf and husk. Frieze: medium-grade sand. Centers and corners: rocaille on punched background, with extending cauliculi. Subcenters: swept top rail, with symmetrical scrolls meeting at inward-facing husks on long sides. Back edge: cabochon. *Adjustments:* Rebate opened; gilding repairs; bronze color. *Condition:* Severe surface flaking.



In this provincial version of a late Louis XV design the centers and corners have become cavernous and the cauliculi mean. The reparure cuts into, rather than follows, the shape of the ornament. The frame has a warm tone.



No. 322

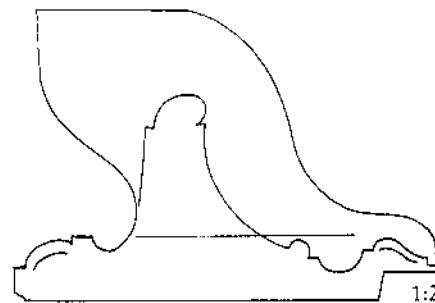
France, 1740–50

### 322. Swept frame

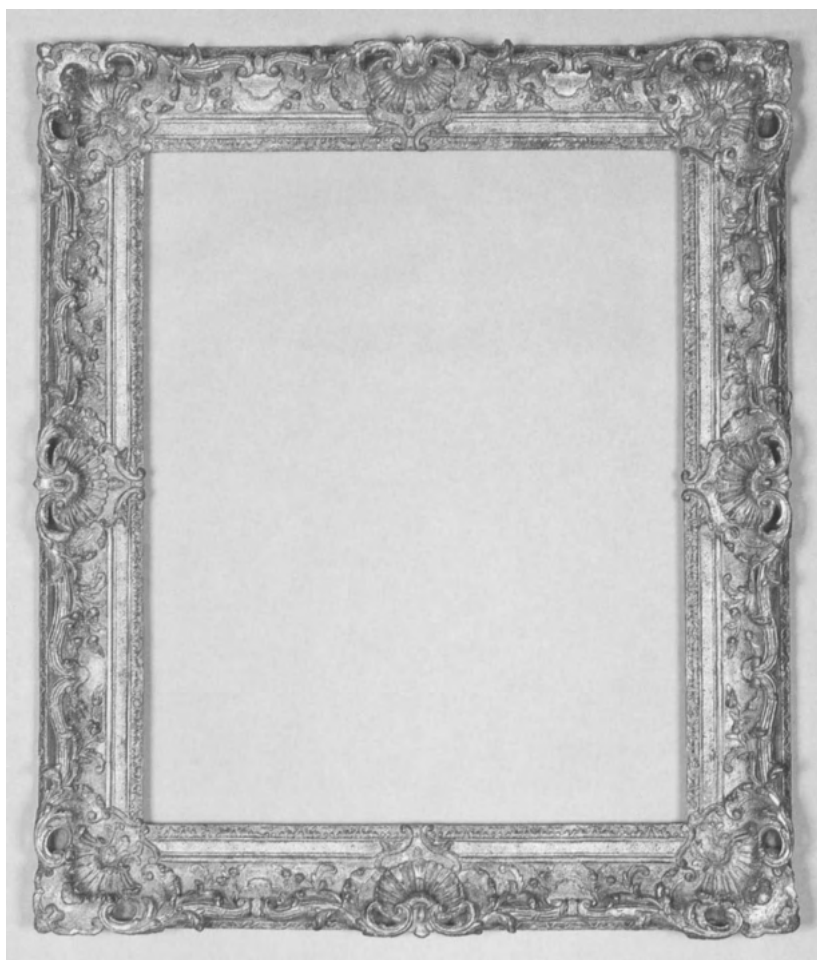
1975.1.2249

86.6 x 74.5, 64 x 51.5, 67 x 54.7 cm. Oak lower moldings and feather keys; lime upper moldings. Carved, gilt; red-orange bole. Sight edge: acanthus leaf and husk. Centers and corners: rocaille surrounded by cauliculi, with paterae along rails. Back edge: cabochon. Reverse: Lenars depository label. *Adjustments:* Stripped, rekeyed in pear, regessoed, and regilt; gray wash added. *Condition:* Woodworm damage, particularly to sight edge, three portions of which are now lost.

When this vertical frame was reworked, probably in the 1950s or 1960s, the gessoing was heavy, the repair weak, and the punching in the centers and corners coarser than one would expect of the style. Nevertheless, the strength of the profile is still apparent, and the rebate is cut, characteristically, at an open angle.



The Lenars depository labels on this frame and Nos. 312, 316, and 336 suggest that they were stored together by Robert Lehman or some previous owner (probably not a dealer, as frames dealers usually store their own frames).



No. 323

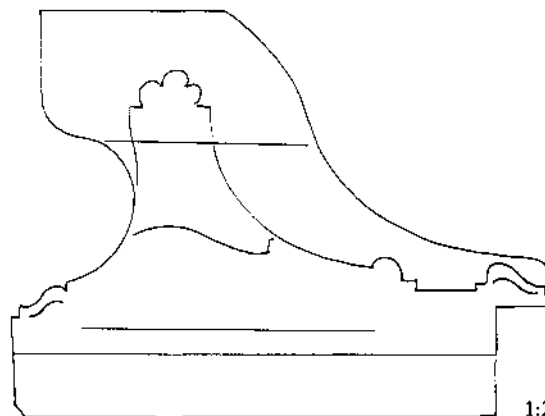
Southern France, 1745-50

### 323. Swept frame

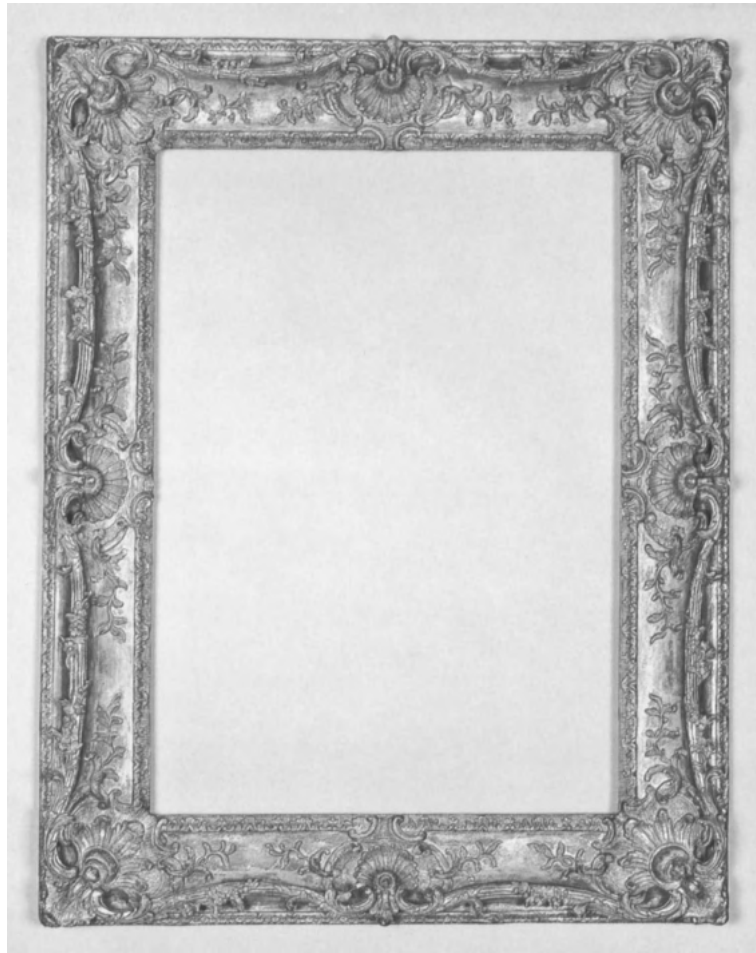
1975.I.2266

125 x 103, 92 x 74.3, 95 x 77.3 cm. Oak. Feather keys. Carved, gilt; orange-brown bole. Sight edge: acanthus leaf and husk. Centers: downward-facing shell surrounded by rocaille, cauliculi, and paterae. Corners: upward-facing anthemion surrounded by rocaille, cauliculi, and paterae. Subcenters: meeting of swept rails, worked with ribbon and reed, over pierced rocaille. Back edge: acanthus leaf. *Adjustments*: Reduced at subcenters on long sides and enlarged at subcenters on short sides; rebacked; poor gilding repairs on long side. *Condition*: Gesso beginning to flake.

An interesting arrangement of leaf endings creeps up as well as down this molding, eventually appearing quite robust. Even though the frame has been adjusted at the subcenters, the intensely arranged top edge still carries the rhythm of the center and corner cauliculi along the rails. The repairure at the points of adjustment is not of the style.



The lack of discipline in the design suggests that this frame may have been made in southern France. This same freedom can be seen in No. 332, a later revival of the style.



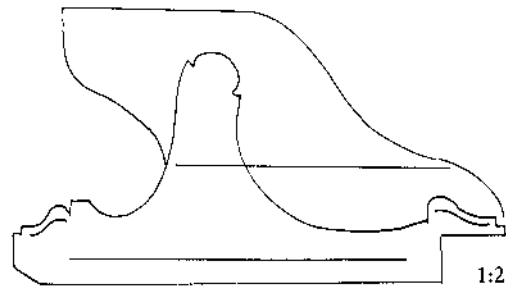
No. 324

Southern France, 1745–50

### 324. Swept frame

1975.1.2263

104.7 x 80.8, 78.2 x 55, 82.6 x 58.4 cm. Oak lower moldings and feather keys; lime upper moldings. Carved, gilt; deep red bole. Sight edge: acanthus leaf and husk. Centers: downward-facing shell surrounded by rocaille, cauliculi, and laurel tendrils. Corners: downward-facing anthemion, surrounded by rocaille, cauliculi, and laurel tendrils. Top edge: swept astragal of ribbon and reed, with leaf tendrils and paterae. Back edge: simple lotus/acanthus leaf. *Adjustments:* Reworked in 1920s; fake craquelure; gilding abraded, showing dark red bole. *Condition:* Gesso flaking; size toning deteriorating.



This frame has a flatness and breadth characteristic of frames made in the south of France, but there is also a simplicity that brings Swedish patterns of the mid- and late eighteenth century to mind. The reworking has broken the flow of the ornament, especially the flowers and leaves. The panels are plain and mat, but the repair is generally poor and unrestrained.

France, 1745–50

325. Swept frame

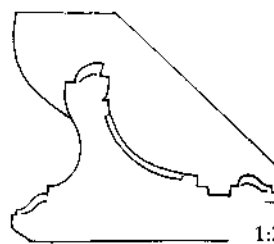
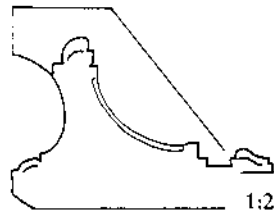
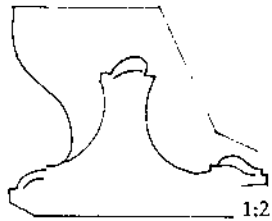
1975.I.2252

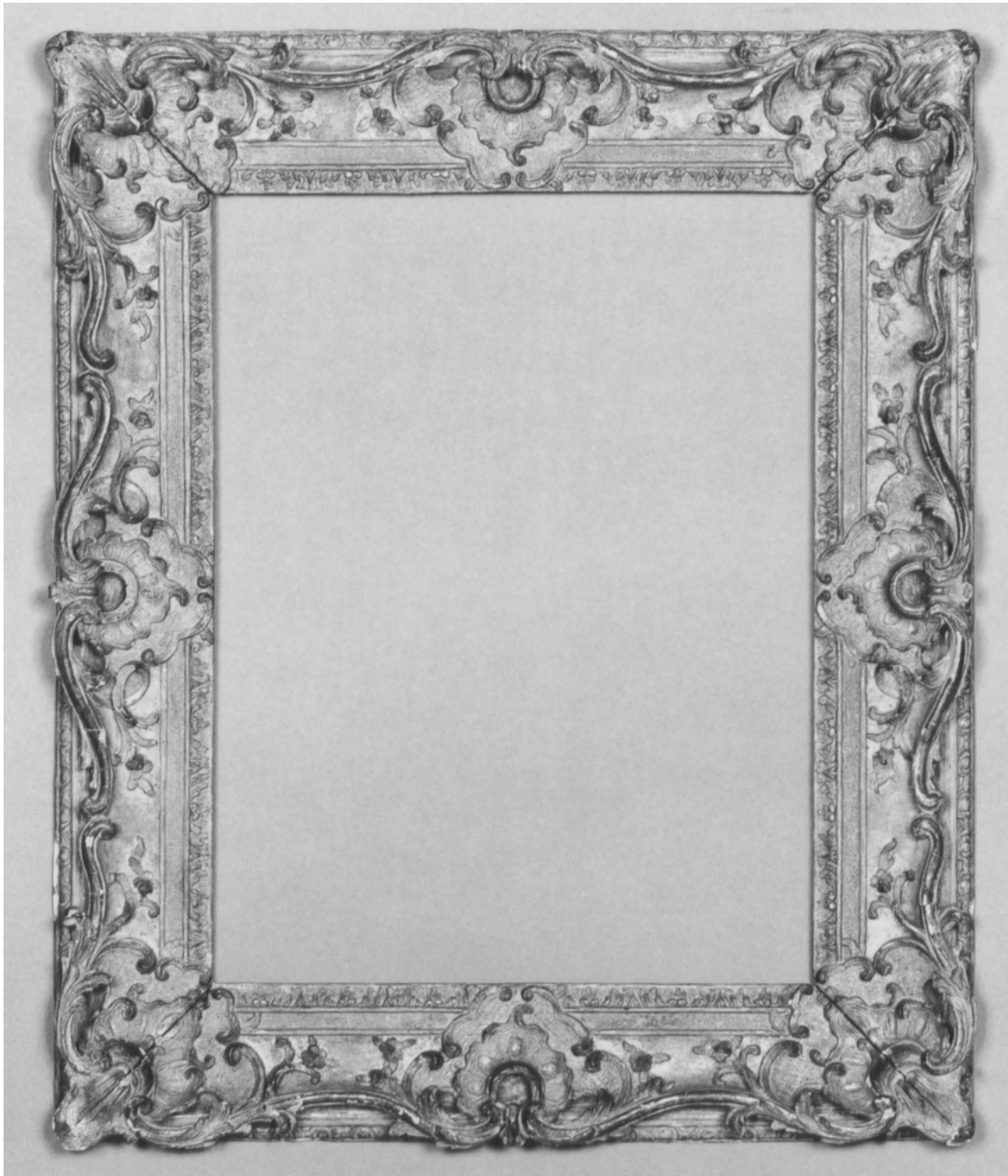
93 x 77, 65.7 x 50.1, 68.8 x 53 cm. Oak lower moldings and feather keys; lime upper moldings. Carved, gilt; pale orange-brown bole. Sight edge: acanthus leaf and husk. Frieze: sand. Centers and corners: slightly asymmetric rocaille on broad cross-hatching, with volutes, extending cauliculi, and paterae. Top edge: swept astragals with asymmetrically abutted ends at subcenters on the long sides. Back edge: cabochon. *Adjustments:* Gilding washed; rebate opened on long sides. *Condition:* Center and corner blocks separating from adjoining moldings.

Highly raised and burnished volutes, rails, and fillets emphasize the clarity of this vertical design. The corners have elegant projections, and the center cauliculi extend to the subcenters on the long sides. The frames on *The Four Times of the Day* of 1739–41 by Nicolas Lancret (1690–1743) in the National Gallery, London, have comparable profiles (Fig. 325.1).

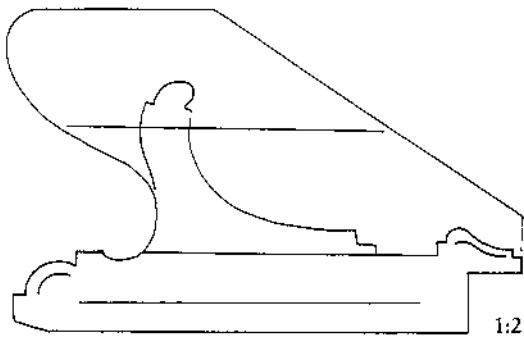


Fig. 325.1 Nicolas Lancret, *The Four Times of the Day: Morning, Midday, Afternoon, and Evening* (1739–41), with original frames (sight 27 x 36.2 cm; 27.3 x 35.7 cm; 26.1 x 34.3 cm; 26.7 x 34.6 cm). National Gallery, London, NG5867–70

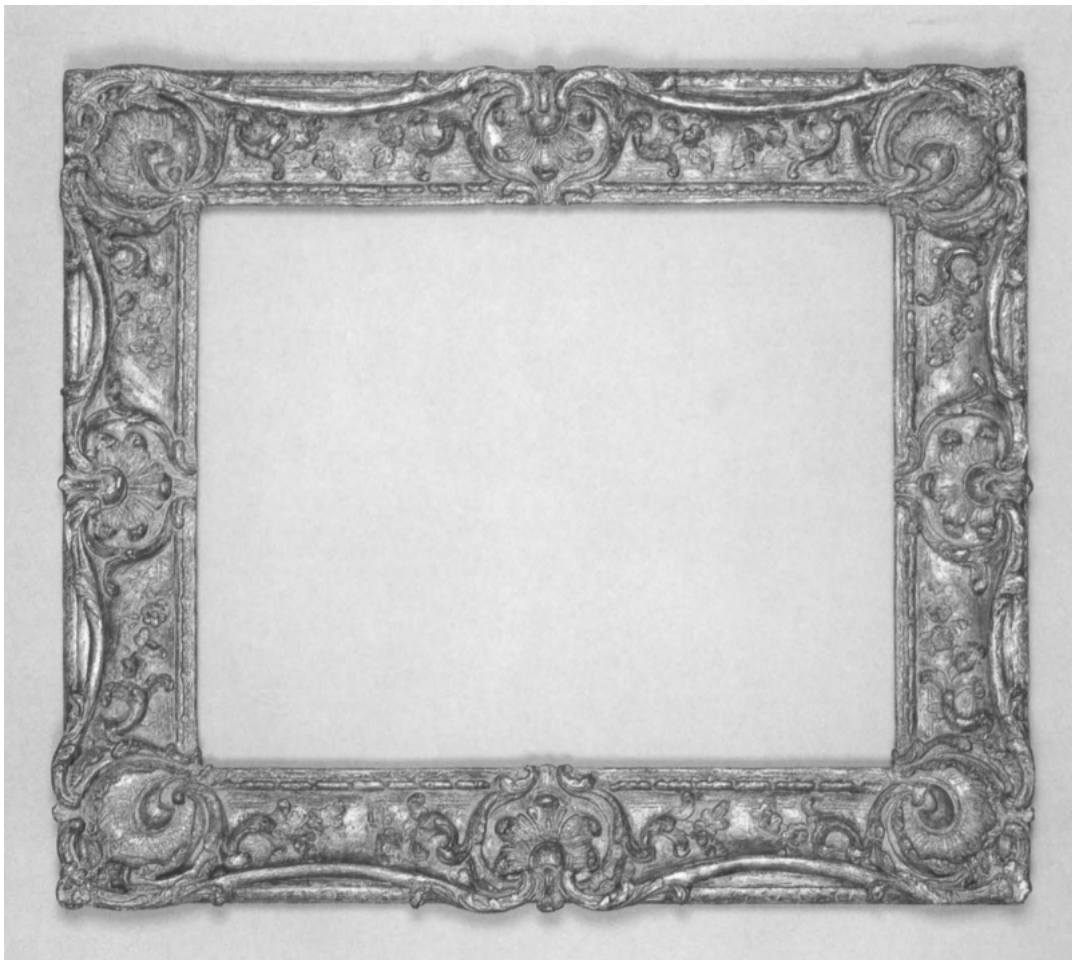




No. 325







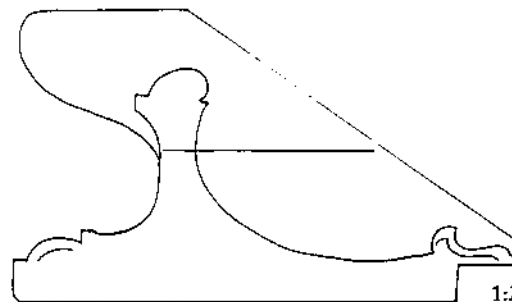
No. 326

Lyon, 1752-55

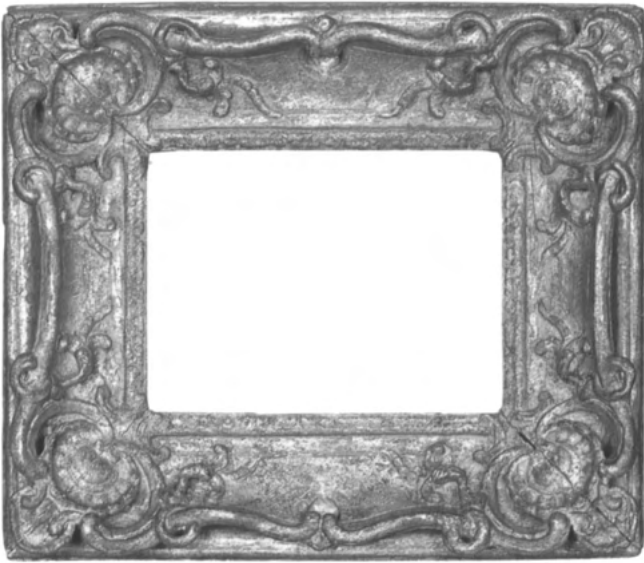
**326. Swept frame**

1975.I.2267

83.3 x 96.7, 56.2 x 70.2, 60.7 x 74.6 cm. Oak lower moldings and feather keys; lime upper moldings. Carved, gilt; orange bole. Sight edge: continuous rocaille. Centers: downward-facing anthemion with extending cauliculi and paterae. Corners: asymmetrical rocaille surrounded by cauliculi and paterae. Top edge: swept rails. Back edge: cabochon. *Adjustments:* Sight size reduced in both directions; oak back frame added; regessoed and regilt; rebate opened on long sides; gray wash added. *Condition:* Carving split; gesso flaking.



The sight-edge rocaille has a particular elegance on this horizontal frame in the style of Jean-Baptiste Pillement (1728-1808), a painter and ornamental designer who worked in Lyon. Despite the reduction of the sight size, the proportions remain sound.



No. 327

France, 1750–60

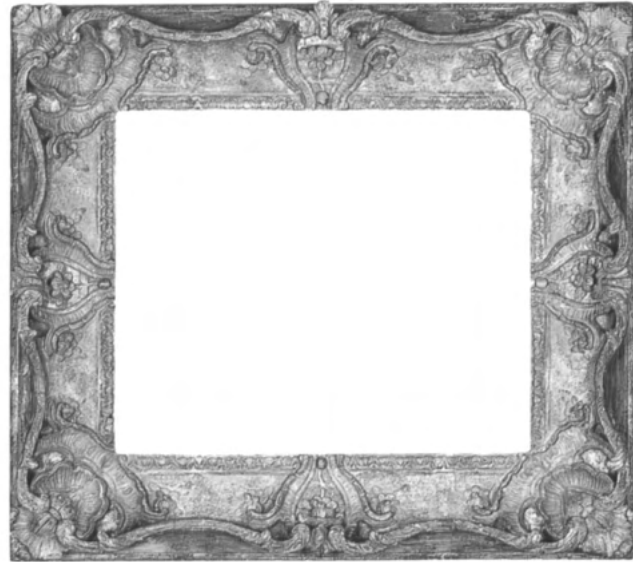
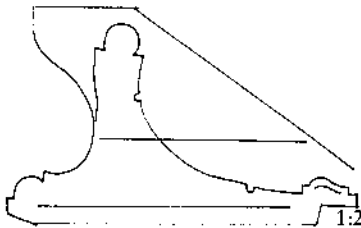
**327. Swept frame**

1975.1.2260

34.7 x 40.4, 16 x 22, 18 x 23.6 cm. Oak lower moldings and feather keys; lime upper moldings. Carved, gilt; red-orange bole. Sight edge: delicate acanthus leaf. Corners: broad upward-facing shell, small cauliculi, and small clasping volutes on top edge. Top edge: swept astragal with pierced ogival centers (on long sides only) of symmetrical scrolls and single outward-facing husk; cauliculi extending from beneath top edge near corner shell, terminating in trail of husks across panel of fine cross-hatching. *Adjustments*: Twice heavily regessoed and regilt. *Condition*: Moldings beginning to split at glue joints.

PROVENANCE: [Mindak, Rome], May 1948 (list 3, no. 101[?]).

Regessoing has obscured the fine repairure on this excellently designed frame with a horizontal format. At some point, probably when it was being regilt, the frame was rekeyed.



No. 328

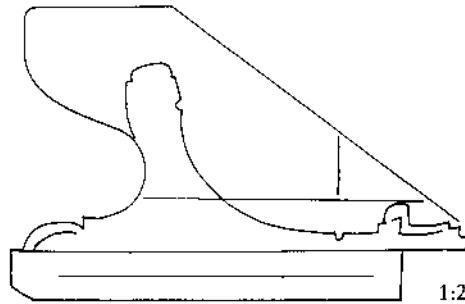
France, 1750–60

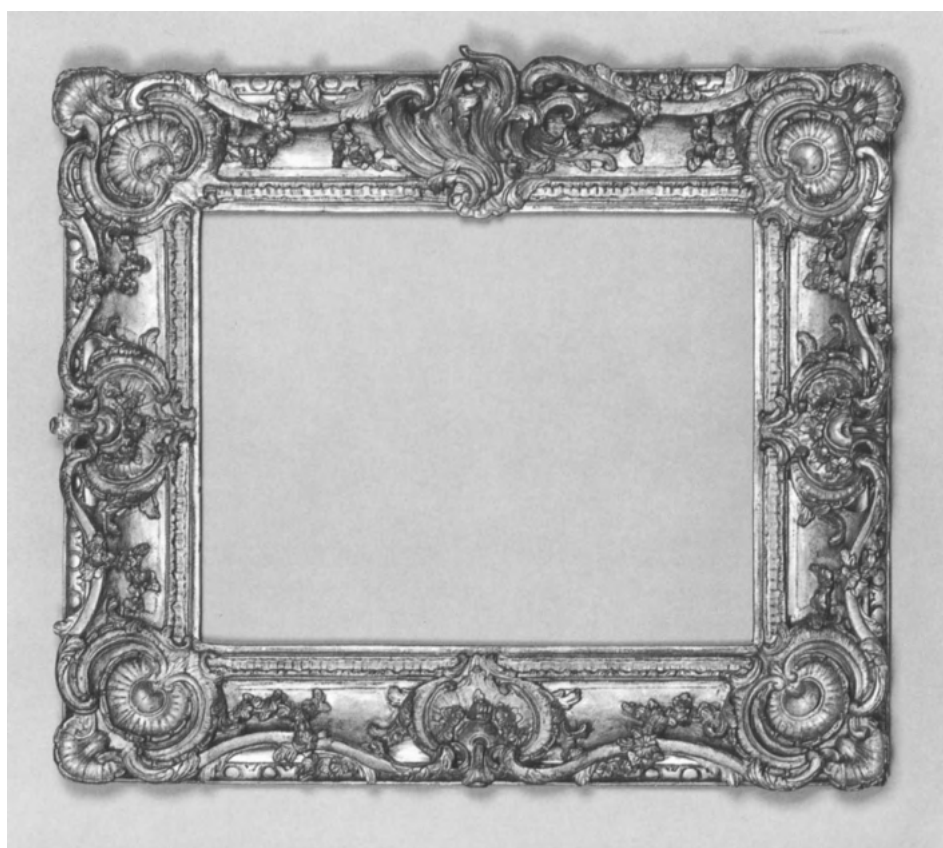
**328. Swept frame**

1975.1.2271

61.5 x 69, 37.5 x 45.5, 40 x 48.5 cm. Oak lower moldings and feather keys; lime upper moldings. Carved, gilt; brown bole. Sight edge: narrow acanthus leaf and shield. Centers: restrained rocaille around patera, with extending paterae. Corners: double-layered rocaille. Top edge: swept rail of ribbon and reed. Back edge: elongated cabochon. *Adjustments*: Regessoed and regilt; some poor repairs; regilding washed over. *Condition*: Gesso flaking.

This horizontal frame in the style of royal chair maker Jean-Baptiste Tiliard the Elder (1685–1766) has a well-balanced shape, with rocaille centers and corners clearly evocative of cartouches flanked by stemless paterae. It was probably regilt in England.





No. 329

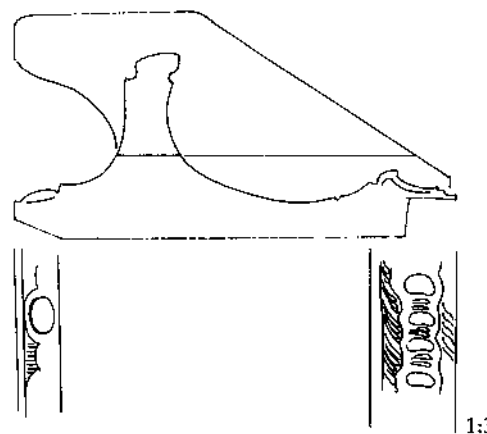
France, 1755–60

**329. Swept frame**

I975.I.2352

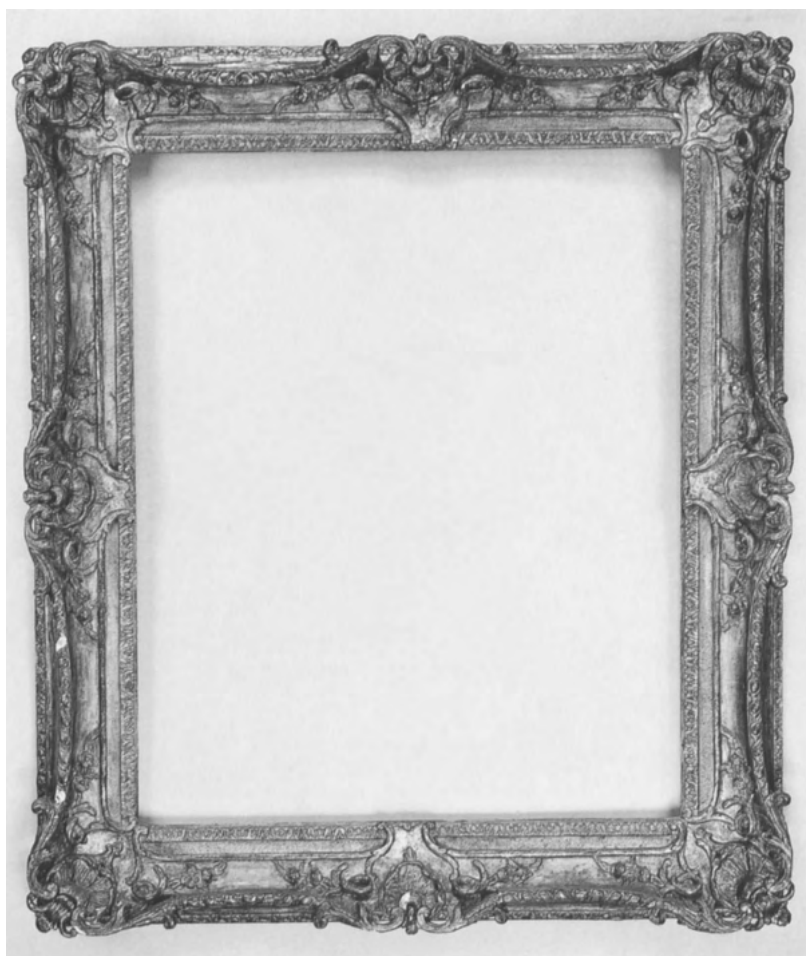
67 x 76.2, 39.6 x 50.9, 41.8 x 53.7 cm. Oak lower moldings and feather keys; lime upper moldings. Carved, gilt; brown-orange bole. Sight edge: continuous rocaille. Center top: asymmetrical anthemion. Centers and corners: cabochon, rocaille, and surrounding cauliculi with festoons between. Top edge: swept rails through festoons. Back edge: cabochon. *Adjustments:* Regessoed and regilt (oil); slip added; top center repaired. *Condition:* Several chips and breaks in gesso.

Like No. 328, this horizontal frame evokes the style of Jean-Baptiste Tiliard the Elder. Its profile can be compared with that of a slightly later frame, of about 1765, attributed to Tiliard that is in a private collection in Paris (Fig. 329.1). The design bridges the Rococo and Transition styles: the sight edge is composed of rocaille and the center top is asymmetrical, but the carving and repaure are broad and concave, as is typical of Transition-period frames.



1:3

Fig. 329.1 Frame attributed to Jean-Baptiste Tiliard the Elder. France, ca. 1765. Private collection, Paris



No. 330

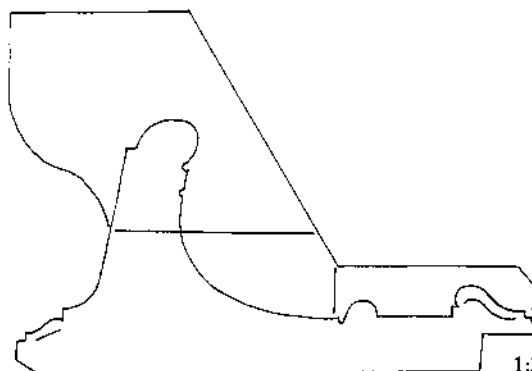
France, ca. 1760

### 330. Swept frame

1975.1.2256

119.1 x 102.2, 91.5 x 74, 94.5 x 77 cm. Oak lower moldings and feather keys; lime upper moldings. Carved, gilt; deep orange-brown bole. Sight edge: narrow acanthus leaf. Frieze: sand. Centers and corners: pierced, symmetrical rocaille and cauliculi. Back edge: acanthus leaf. *Adjustments:* Sight edge replaced; gesso work on sight edge apparently migrated to other parts of frame; keys replaced in pine. *Condition:* Layers split apart; some ornament damaged; gesso flaking.

A provincial example of a Louis XV design, this frame had an upright format. The sight edge was probably replaced to increase the sight size of the frame. The ornament on the new sight edge, with a narrow step behind it, is too high and repetitive for the style, and the repairure is also not correct.





No. 331, detail

## *France: Transition*

The Transition period (1750–70) formed a bridge between the Louis XV and Louis XVI styles. In frames the Transition style relied on a tension between a straight, refined sight-edge molding and sweeping but strictly symmetrical narrow top elements. Often the top and back edges were both swept, with related rhythms, a continuation of the late Louis XV style. In Transition frames the repairure reached new levels of control. The shapes are broad and shallow, with none of the narrow veins common to the Régence style nor with the combination of broad and shallow cuts of Louis XV frames. The dry “antique” appearance that resulted is a particular characteristic of the Transition.

No. 331, made about 1750, provides early evidence of the taming of the Louis XV style. The sight-edge moldings are reduced to straight rails, and the emphasis is on the centers and corners, held together by the swept top and back edges. Toward the 1760s the style became stricter. Two rows of ornament on the sight edge, often a lotus leaf with pearls behind, contrasted with the blank, swept top rails, which drew together the symmetrical centers and corners, as in No. 333. The swept guilloche on the back edge of No. 334 gives it an added elegance.

The finest examples of the Transition style in the Robert Lehman Collection are Nos. 335, where the olive leaves appear to be held in the surface of the gesso, and

336, whose particular charm is the way in which the cauliculi radiating from the corners terminate in freely carved, bunched laurel leaves. This spontaneity sets off the regularity of the sight edge. In No. 337, made between 1760 and 1765 and so a little later in date, the style has developed a certain repetitiveness and lost strength at the centers and corners.

Mid- and late nineteenth-century revivals in composition could never recapture the movement of Transition, as No. 338 shows. Even when carved, later versions were often clumsy. No. 332, for example, which is probably English, has exaggerated proportions and fussy details, such as the rocaille and echoing wings. One group of revival frames made in the nineteenth century (Nos. 339–42) might be mistaken for provincial versions of the style because of the way in which Transition elements are combined with a certain rigidity. Here, however, the rigidity is the result of a strong Louis XVI influence. Overloaded with festoons and cascades of flowers, No. 343, another revival frame, has developed a heavy momentum of inferred visual movement.

Transition frames usually had oak back frames and feather keys, with the upper moldings in lime. The gesso is thin, with sharp, shallow, concave repairure. The bole is reddish brown.

France, ca. 1750

## 331. Swept frame

1975.1.2355

41.5 x 35, 22.5 x 17.5, 27 x 21.2 cm. Oak. Blind tenon. Carved, gilt; deep red-orange bole. Sight edge: blank. Centers and corners: rocaille with much piercing. Top and base: swags trailing top-edge rail. Panels: punched. Back edge: swept rail. *Adjustments:* Possibly stripped, then regessoed and regilt in the 1950s; rebate opened a great deal; gilding abraded. *Condition:* Heavy regessoing beginning to flake.

Although derived from a fine pattern, this frame is poorly proportioned. The rhythm of the rocaille centers and corners is exaggerated and creates awkward contradictions of movement. The piercing is rather extensive, and the rails are too evenly spaced. The repairure is heavy and the distinction between mat and burnish incorrectly proportioned.

The profile of this frame can be compared to that of the original frame on *The Drawing Lesson* of about 1748 by Jean-Siméon Chardin (1699–1779) at the Tokyo Fuji Art Museum (Fig. 331.1).<sup>1</sup> The frame on a *Virgin and Child* by Denys Calvaert (1540–1619) at Stourhead, Wiltshire, England, is a fine example in the same style as No. 331.

## NOTE:

1. Paris–Cleveland–Boston 1979, no. 94. The frame on *The Good Education* by Chardin (ca. 1753), at the Museum of Fine Arts, Houston (ibid., no. 95), is a later copy of that on *The Drawing Lesson*. The pair of paintings were in the collection of Gustav Adolf Sparre (1746–1794) of Göteborg, which was at Vanås Castle in Skåne, Sweden, from 1837, when Sparre's heirs sold it to the Wachtmeister family, until it was dispersed in the 1980s.

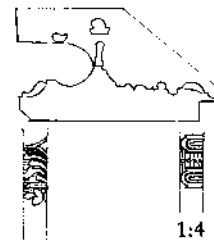
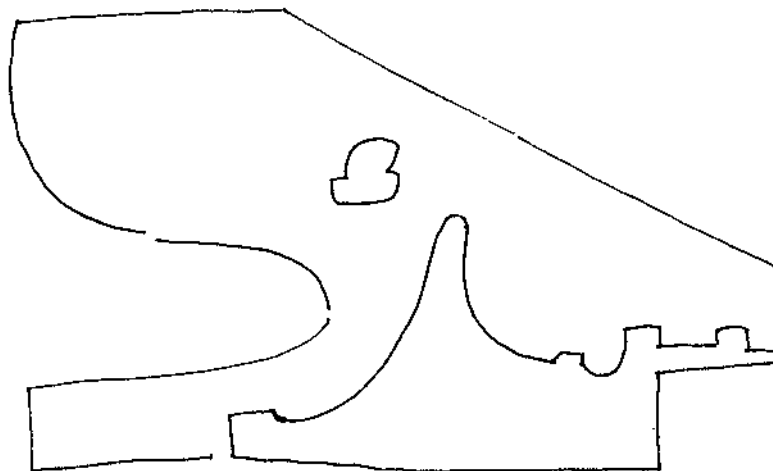


Fig. 331.1 Jean-Siméon Chardin, *The Drawing Lesson* (ca. 1748), with original frame. Tokyo Fuji Art Museum





No. 331





No. 332

Style France, ca. 1750, made England, 1905–10(?)

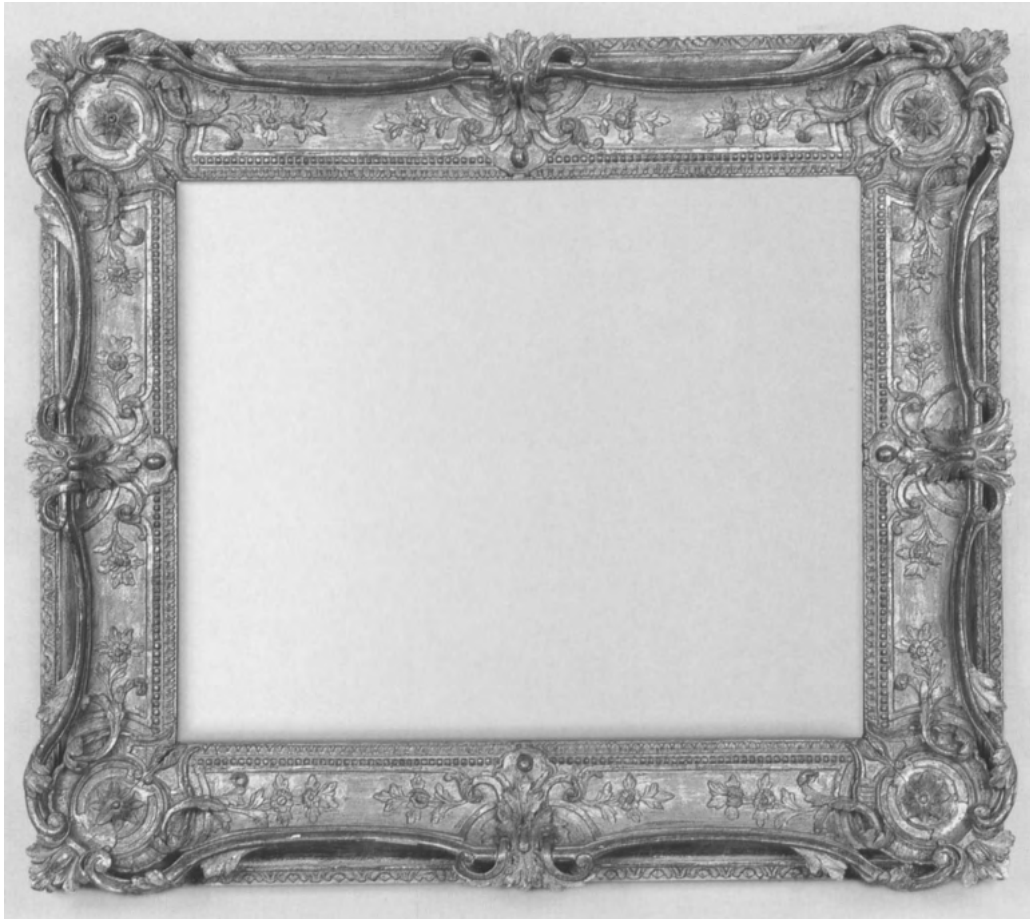
### 332. Swept frame

1975.I.2262

160.5 x 130.8, 109 x 88, 116.5 x 91 cm. Oak lower moldings; pine upper moldings. Carved, gilt; red-orange bole. Sight edge: continuous rocaille. Corners and centers: asymmetrical rocaille, with swags and wings extending from centers. Top edge: suspended, swept rail. Back edge: swept rail with rocaille. *Adjustments:* Sight size greatly reduced; stripped and regessoed, repairure cut with a chisel; regilt; adjustment points of reduction repaired; water-based gray wash applied. *Condition:* Points of reduction loosening.

Like the original frame on *The Royal Family at Buckingham Palace* of 1913 by John Lavery (1856–1941) in the National Portrait Gallery, London (which has a straight rather than a swept back edge), this frame is an example of the Transition revival in England about 1905–15. It appears to have been drastically reworked in the 1950s.

The design of the corners and centers indicates that the frame has an upright format.



No. 333

France, style 1750–60(?)

### 333. Swept frame

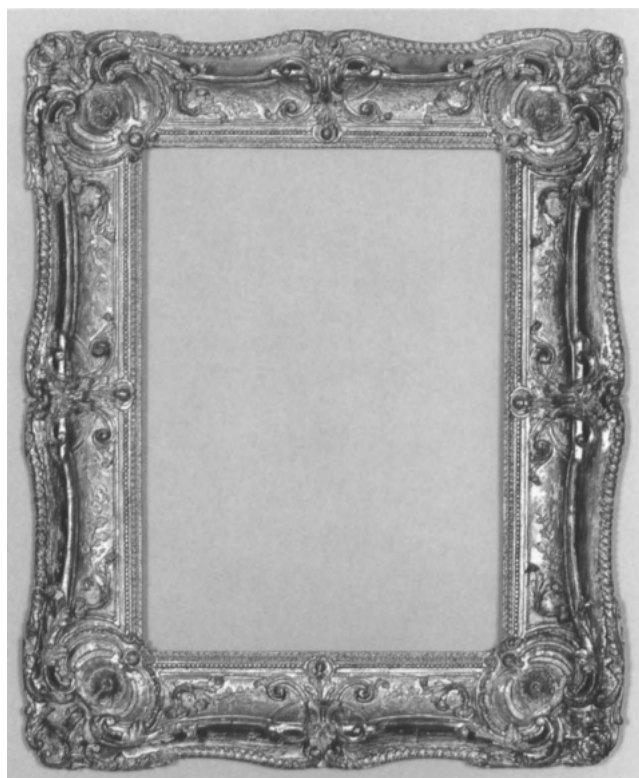
1975.1.2265

73.3 x 83.8, 48.7 x 69.2, 52.2 x 63 cm. Oak. Feather keys. Carved, gilt; brown-orange bole. Sight edge: lotus leaf. Behind sight edge: pearl. Corners: paterae and rocaille with extending cauliculi. Centers: husks. Top edge: stepped, swept rail. Back edge: acanthus leaf and dart. *Adjustments:* Gilding wiped over. *Condition:* Fair.

Two characteristics of this thin, bony frame can also be seen in the frame, possibly original, on Jean-Siméon Chardin's *Vase of Flowers* (mid-1750s) in the National Gallery of Scotland, Edinburgh (Fig. 333.1): the top-edge rail steps behind the pierced centers, and the centers themselves terminate in rather strident volutes. No. 334 is a more substantial example of this style.



Fig. 333.1 Jean-Siméon Chardin, *A Vase of Flowers* (mid-1750s), with possibly original frame. National Gallery of Scotland, Edinburgh. Purchased with the aid of the Cowan Smith Bequest Fund 1937, NG1883



No. 334

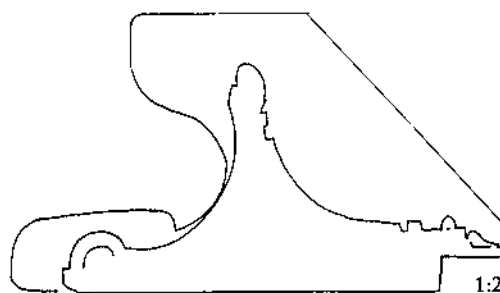
France, 1750–60

**334. Swept frame**

1975.1.2259

80.5 x 65.5, 54.5 x 39.6, 57.2 x 41 cm. Oak lower moldings and feather keys; lime upper moldings. Carved, gilt; bole. Sight edge: lotus leaf. Behind sight edge: pearl. Corners: patera surrounded by sunken rocaille. Centers: acanthus husks and volutes. Top edge: high, narrow, swept rail, stepped and straightened to support centers. Between corners and centers: panels with olive sprigs. Back edge: swept rails with guilloche. *Adjustments:* Two feather keys cut through; two rebates enlarged on one short and one long side; repairs gilt; mauve bole added. *Condition:* Gilding partially washed off.

This Transition frame has a wide molding, with very fine divisions of the top and sight edges. The powerful movement in the corner volutes is echoed in the acanthus husks at the centers, and the two elements are bound together by the strong guilloche on the back edge, rather than (as would be more usual) by the top-edge rail. On No. 335, in the same style, the corner ornament is less exuberant and the sight-edge molding less refined.



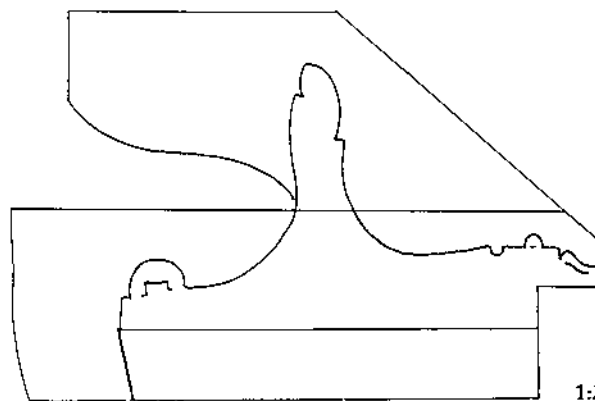
France, ca. 1755

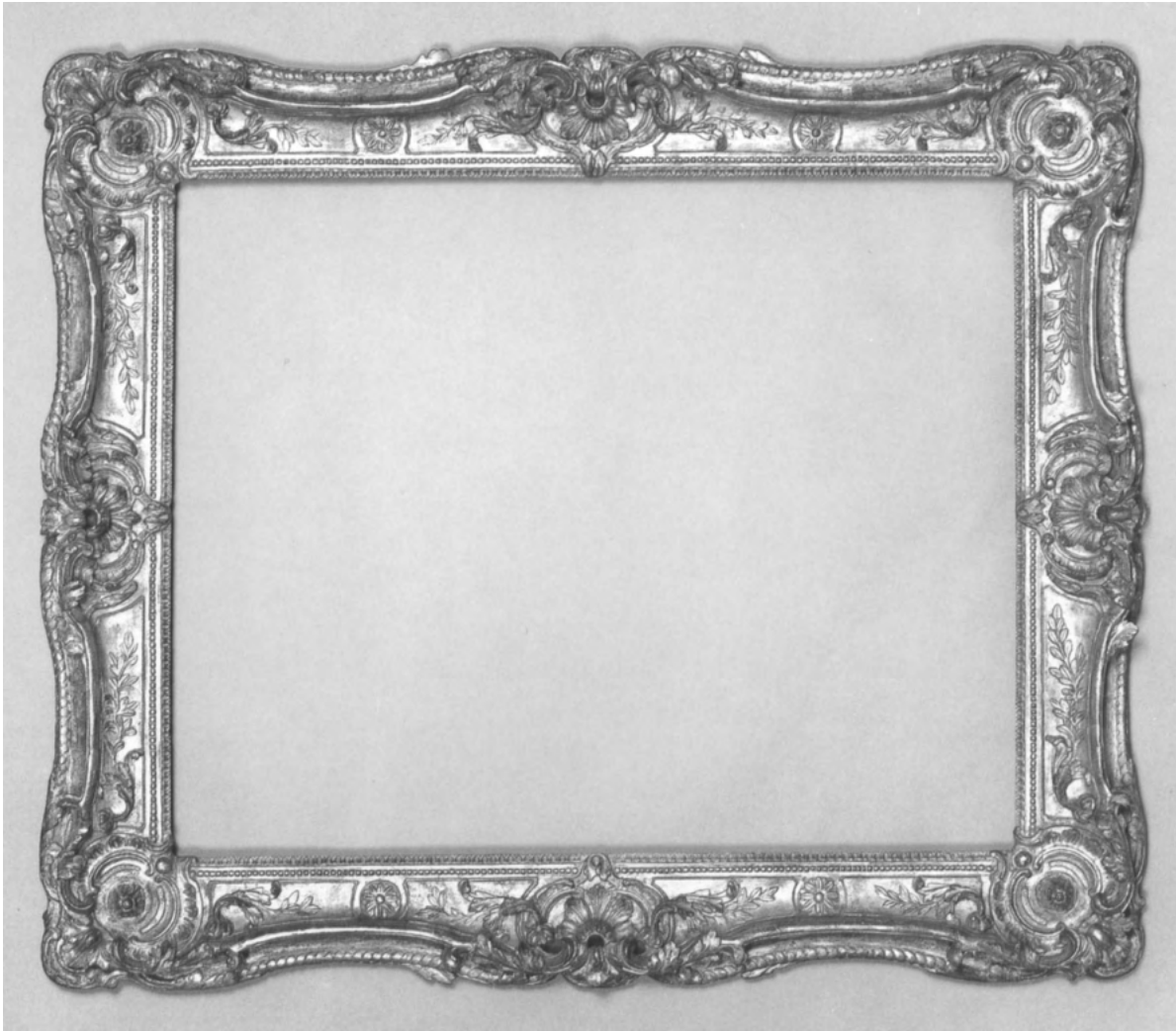
**335. Swept frame**

1975.1.2251

111.5 x 131, 80.4 x 100.4, 84 x 104.5 cm. Oak lower moldings and feather keys; lime upper moldings. Carved, gilt; dark red bole. Sight edge: lotus leaf. Behind sight edge: pearl. Corners: sunken rocaille with trailing olive leaves across panels. Centers: sunken palmette/acanthus with extending olive leaves. Subcenters: fine paterae, only on long sides. Back edge: guilloche. *Adjustments:* Long sides enlarged, short sides reduced; top rail slightly stepped; additional oak back frame; poor repairs; regessoed and regilt. *Condition:* Fair.

Before it was adjusted, this frame was an exceptional example of the Transition style, albeit with a bulky, measured quality. It was probably horizontal. Its profile can be compared with that of a frame dating from about 1765 in a private collection in London (Fig. 335.1). No. 338 is a more complicated version of the style, with a wider molding.





No. 335

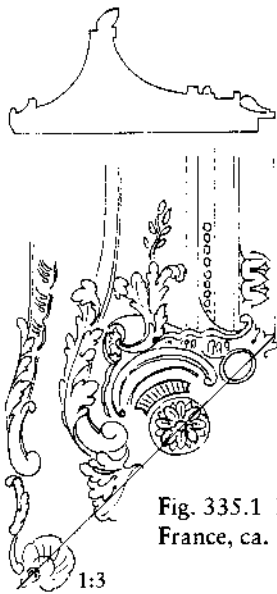


Fig. 335.1 Frame (sight 25 x 35 cm).  
France, ca. 1765. Private collection, London

France, 1755–60

**336. Swept frame**

1975-I-2354

112 x 133.5, 72.1 x 95.5, 75 x 98.3 cm. Oak lower moldings and feather keys; lime upper moldings. Carved, gilt; red-brown bole. Sight edge: lotus leaf. Behind sight edge: pearl. Corners and centers: shell surrounded by rocaille, cauliculi, and olive leaves. Top edge: strong, swept rail. Back edge: shells at corners and centers, with swept guilloche between. Reverse: Lenars depository label. *Adjustments:* Gilding wiped over. *Condition:* Gesso chipped; ends of some main leaves missing.

This wonderful frame appears to have a horizontal format. It is well proportioned, with the center and corner decoration leading visually to the guilloche-enriched back edge, with fine sprigs of olive leaves in between. No. 335 is a narrower, less complex example of the style, and another comparable frame, stamped *CHERIN*, is in a London private collection.

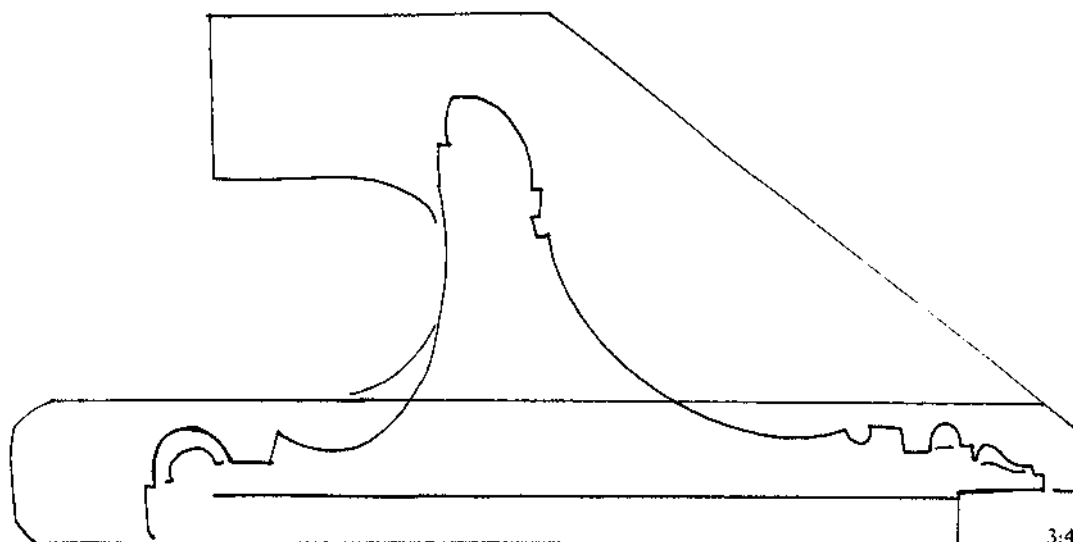
Lenars depository labels like the one on the reverse of this frame are also affixed to the backs of Nos. 312, 316, and 322. They may once have all been stored together.

No. 336, detail



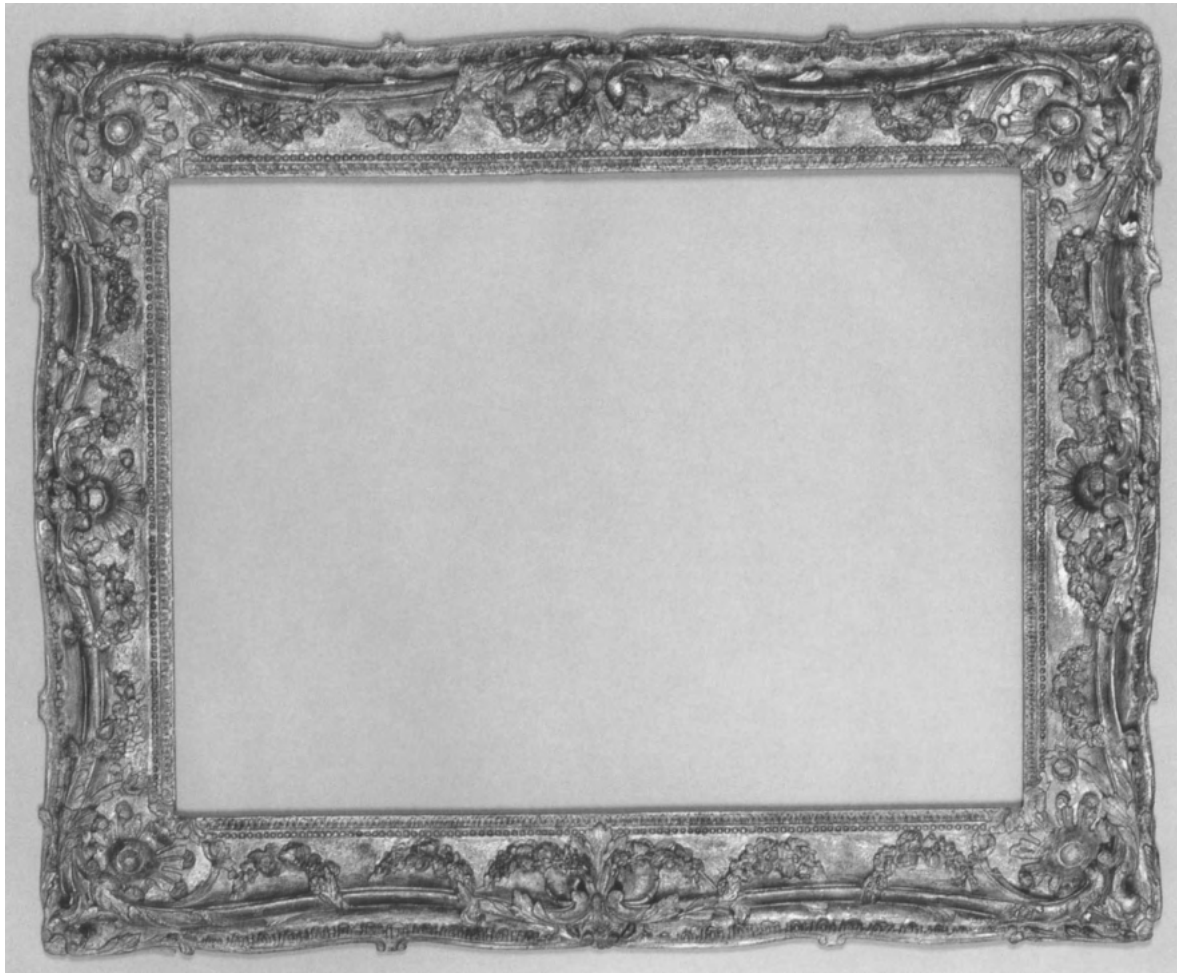


No. 336



3:4

## FRAMES



No. 337

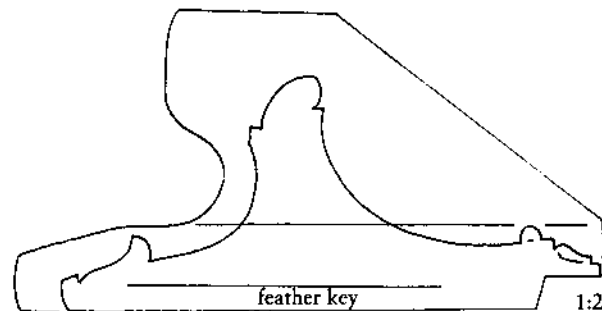
France, 1760–65

### 337. Swept frame

1975.I.2310

103.6 x 128, 72 x 96.5, 75.5 x 100 cm. Oak lower moldings and feather keys; lime upper moldings. Carved, gilt; red bole. Sight edge: lotus leaf. Behind sight edge: pearl. Corners and centers: radiating anthemion. Top edge: swept rail with heavy festoons interwoven, connecting corners and centers. Back edge: upright rocaille. *Adjustments:* Reduced; regessoed and regilt; gray wash added later. *Condition:* Surface poor.

A substantial example of the Transition style, this strong, shallow design has bulky, blockish corners and festoons.





No. 338

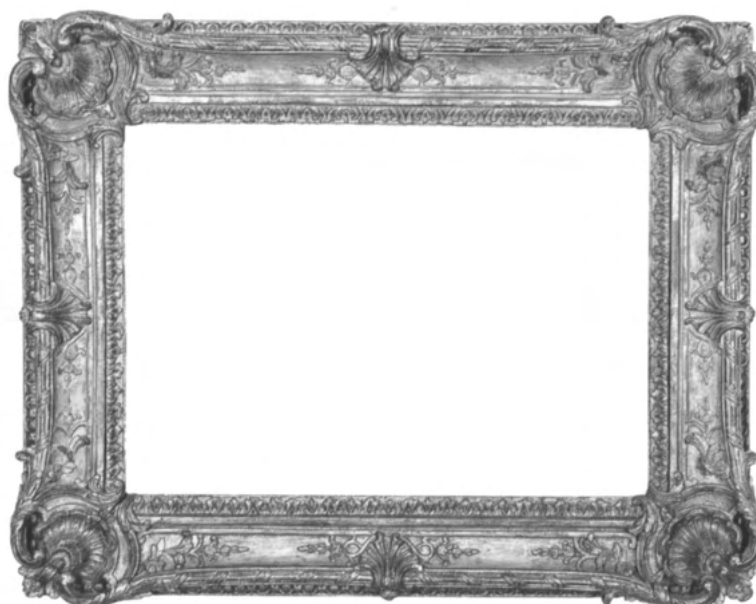
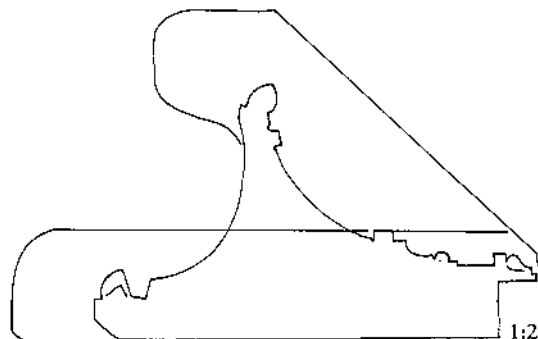
France, style ca. 1755, made 1870–1900

### 338. Swept frame

1975.1.2353

73 x 63.5, 45 x 35, 47 x 37.2 cm. Oak lower moldings and feather keys; lime upper moldings. Carved, gilt; mauve-red bole. Sight edge: lorus leaf. Behind sight edge: sand and pearl. Corners: Rococo cabochon. Centers: shell. Top edge: fine swept rail. Back edge: center and corner shells, with swept guilloche; reverse colored. *Adjustments*: Gilding washed. *Condition*: Some worm damage.

The repairure of this Transition-revival frame is rather mechanical and lacking in subtlety. The parallel lines in the panels also occur in examples of the style in composition or plaster. The engraved panels in the back hollow, on the other hand, are somewhat unusual. Comparison to No. 336 shows this frame to have large, simplified cauliculi within the Rococo corner ornament.



No. 339

France, style ca. 1755, made 1845–55

### 339. Hollow frame

1975.1.2269

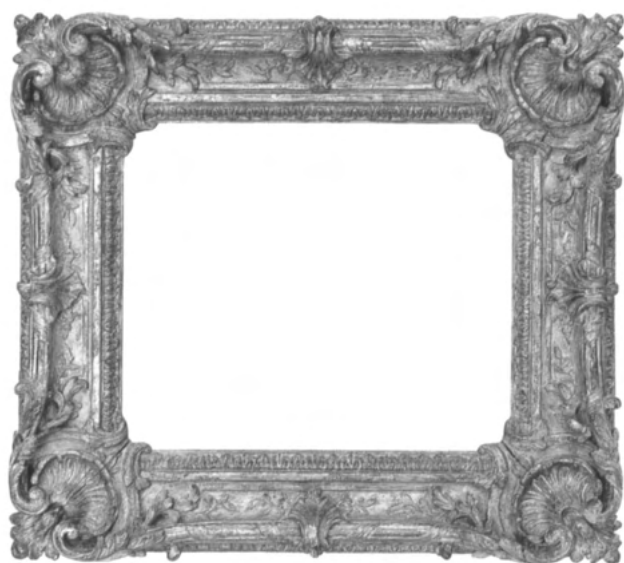
51.7 x 66, 32.5 x 46.5, 35.2 x 49.8 cm. Oak lower moldings and feather keys; lime upper moldings. Carved, gilt; brown-orange bole. Sight edge: acanthus leaf and shield. Centers: clasping shell. Corners: steep shell and cauliculi on cross-hatched background. Top edge: straight ribbon and reed. Back edge: cabochon. *Adjustments*: Sight size increased both ways at subcenters; gilding washed to show bole. *Condition*: Gesso flaking; several broken volutes and acanthus leaves.

This is a simple rendition of a neo-Transition frame with a shallow profile. Yet the straight husks extending from the centers and corners are more Régence in character. The repairure here is hard and static, appearing cast rather than carved and gessoed.

Nos. 340–42 are similar in style to this frame, but even more similar to each other. No. 340 is probably from the same workshop as No. 339.



FRAMES



No. 340

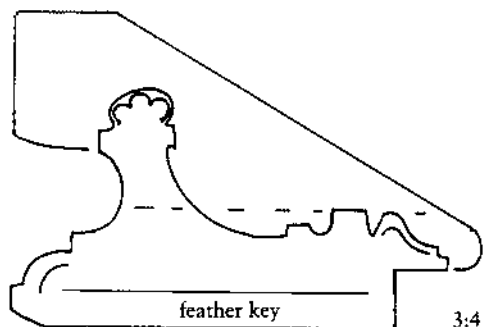
France, style ca. 1755, made 1845-55

**340. Hollow frame**

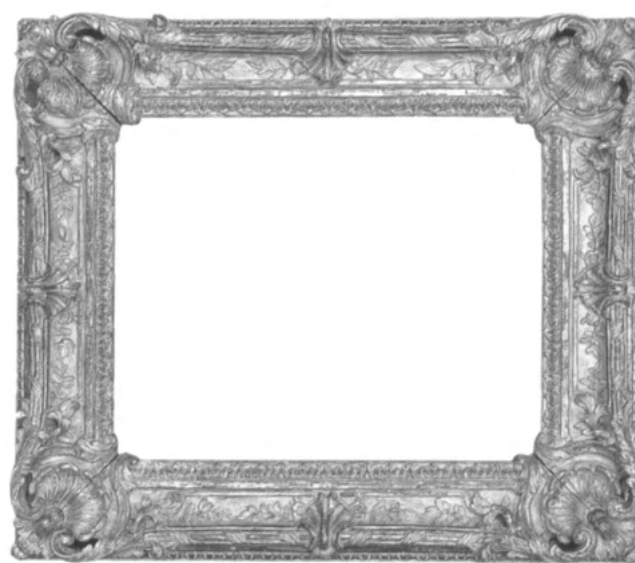
1975.1.2258

39.4 x 44.5, 23.7 x 28.8, 25.5 x 30.5 cm. Oak lower moldings and broad feather keys; lime upper moldings. Carved, gilt; orange-brown bole. Sight edge: steep acanthus leaf and shield. Corners: shell, sight-edge clasp, cauliculi, and extending laurel leaves. Centers: stretched shell, clasping top edge. Top edge: straight ribbon and reed. Back edge: broad egg and dart. *Adjustments:* Gilding washed, leaving a *décapé* appearance; some repairs. *Condition:* Sound; pink-gray tone.

An awkwardly spaced gap separates the steep sight edge from the taenia on this seemingly horizontal frame. Compared with the rest of the ornament, the laurel leaves are rather flat and lightweight. No. 339 is probably from the same workshop.



402



No. 341

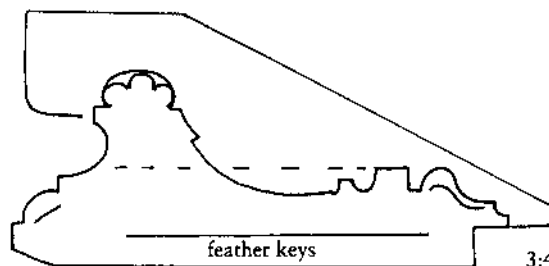
France, style ca. 1755, made 1845-55

**341. Hollow frame**

1975.1.2270

47.4 x 54.8, 29.5 x 37.1, 31.1 x 38.7 cm. Oak lower moldings and feather keys; lime upper moldings. Carved, gilt; orange-brown bole. Sight edge: acanthus leaf and dart. Corners: shell and cauliculi leading to ribbon and reed on top edge. Centers: stretched shell, clasping top edge. Panels: raised bands with olive sprigs extending from centers and corners. Top edge: straight ribbon and reed. Back edge: cabochon. *Adjustments:* Gilding washed to expose bole. *Condition:* Some worm damage.

The carving and repairure on this probably horizontal revival frame are generally more characteristic of the Louis XVI style, but the straight, complex sight edge and the olive sprigs on the panels point firmly to a Transition influence.





No. 342

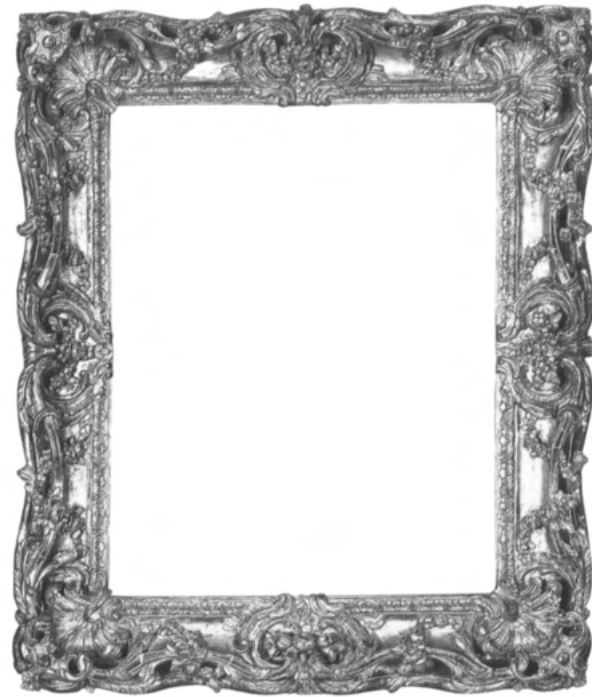
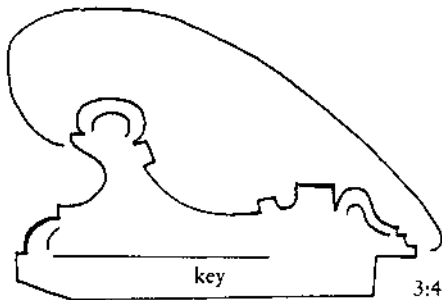
France, style 1755-70, made 1845-55

### 342. Hollow frame

1975.I.2264

31 x 28.8, 16.3 x 14.4, 18.2 x 16 cm. Oak lower moldings and feather keys; lime upper moldings. Carved, gilt; brown bole. Sight edge: acanthus leaf. Corners: shell and cauliculi to laurel leaves. Top edge: straight ribbon and reed. Back edge: egg and dart. *Adjustments:* Gold washed. *Condition:* One corner leaf end missing.

The ornament on this frame is derived from the Transition style of about 1755-70, but the materials indicate that it was made in the mid-nineteenth century, when the style was revived. The sight edge is strict and the repairure broad, and the use of laurel sprigs enlivens the design. That the top edge is straight and depressed suggests the influence of French frames of about 1830.



No. 343

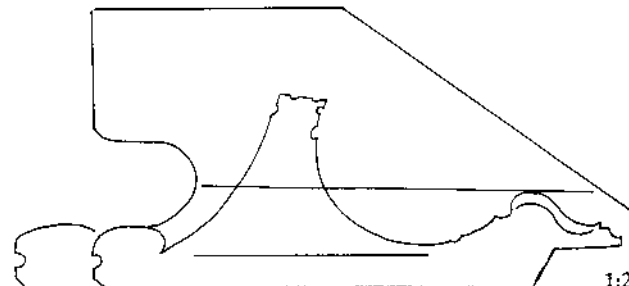
Southern France, style 1760-70, made nineteenth century

### 343. Swept frame

1975.I.2261

112 x 95, 78.2 x 62, 82.6 x 66 cm. Oak. Feather keys. Carved, gilt; orange-red bole; repairure. Sight edge: acanthus leaf and shield. Corners: upward-facing anthemion with cauliculi. Centers: festoons extending from rocaille. Top edge: rail stepped up into corners. Back edge: swept, with acanthus leaf. *Adjustments:* Gilding wiped over; background of corners washed out. *Condition:* Surface frail.

This frame, which was probably designed to be vertical, is not as sculptural as it first appears; the back edge, in fact, is rather flat. This overall flatness is a characteristic of frames from southern France. But whilst the broad strokes of repairure are convincingly eighteenth century in manner, the way the outlines are dug in indicates a nineteenth-century date of manufacture, as does the state of deterioration of the back frame.



1:2  
403



No. 351, detail

## *France: Louis XVI, Directoire, and Empire*

Perhaps in response to the social upheaval of the French Revolution, frame styles evolved very gradually from the Louis XVI period (1760–92) to the Directoire (1792–1807) and Empire (1805–20). Moldings remained straight and designs continued to be based on the hollow. The materials, however, changed significantly, from oak to deal and from carved wood to ornament made of composition as sources of wood became scarcer. Patterns were far more restrained than those of the Louis XV and Transition periods. Symmetry was restored and ornament became increasingly austere. On Directoire frames moldings are often unadorned, but the finest Louis XVI frames have complex yet subtle profiles, often with shallow, intricate carving in the hollow, beneath a burnished top edge.

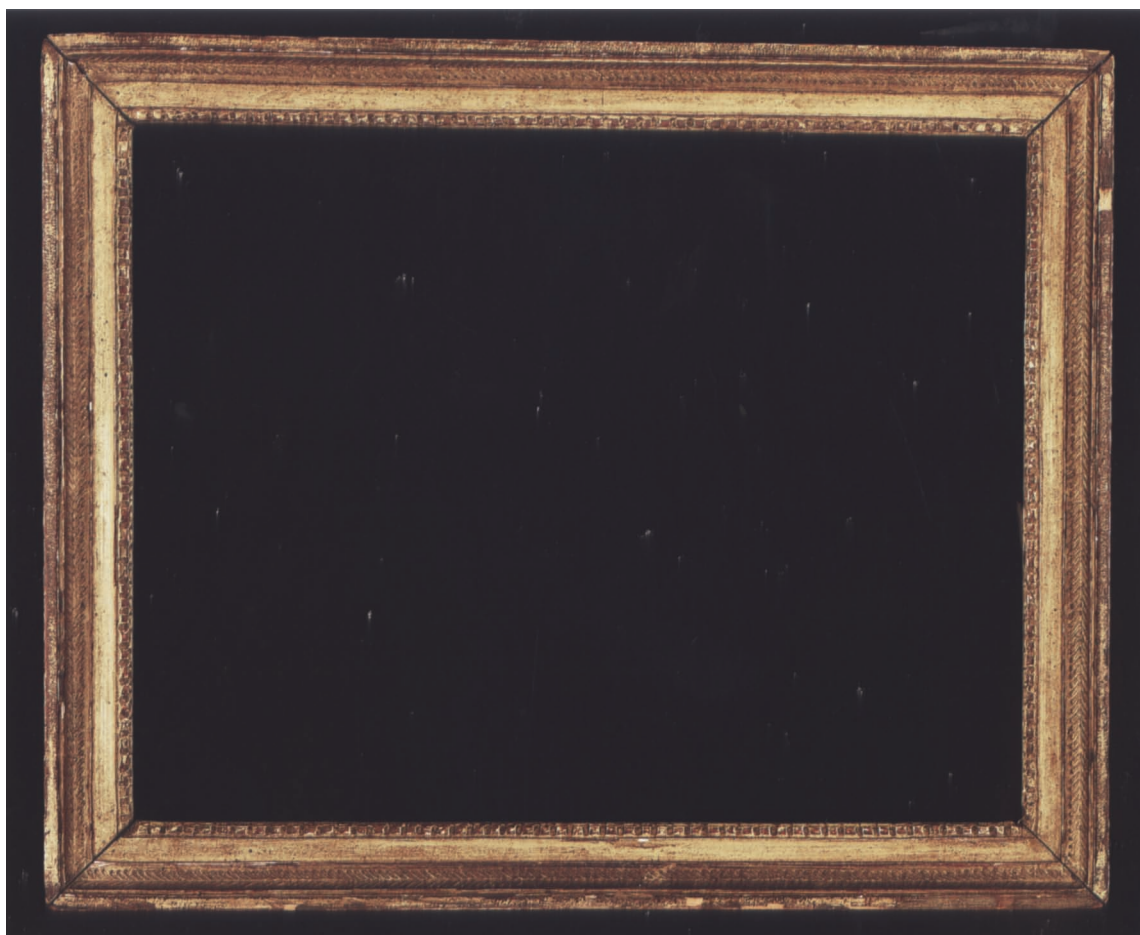
Baguettes, derived from the frieze and adjacent moldings of more substantial Louis XVI designs, are the only examples of the Louis XVI style in the Robert Lehman Collection. One (No. 346) was made as a picture frame, while others have been converted from wall moldings. An unusual alternative to the more common baguettes, such as No. 348, is No. 344. It has ornament carved

into the gesso and is charmingly enriched with an olive sprig in the shallow hollow. By contrast, Nos. 349 and 350 are quite severe in character. Although well proportioned, they have suffered from regilding.

The only Directoire frame in the collection is No. 352, which has two narrow bands of ornament on either side of a black varnished hollow.

The Louis XVI style was revived at the end of the nineteenth century, often becoming confused with a concurrent revival of Italian Renaissance ornament. Among the examples here, No. 353 is a fine frame, making good use of pearls on the sight edge. No. 354 is unornamented, but No. 355, more typical of the revival, is decorated with flutes.

Mainly oak, but sometimes pine, was used for Louis XVI frames, which had feather keys and tended to be carved. Directoire frame makers resorted to cheaper alternatives, such as deal and composition. The bole warmed to a red-orange, and the gilding was largely mat. The standard of gilding remained generally high, except for a lull at the beginning of the Directoire period when oil gilding predominated.



No. 344

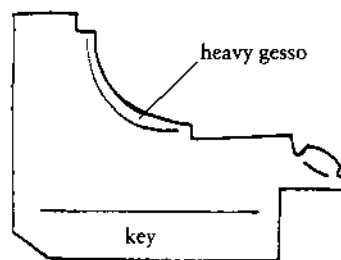
Southern France(?), Louis XVI style, 1770-80

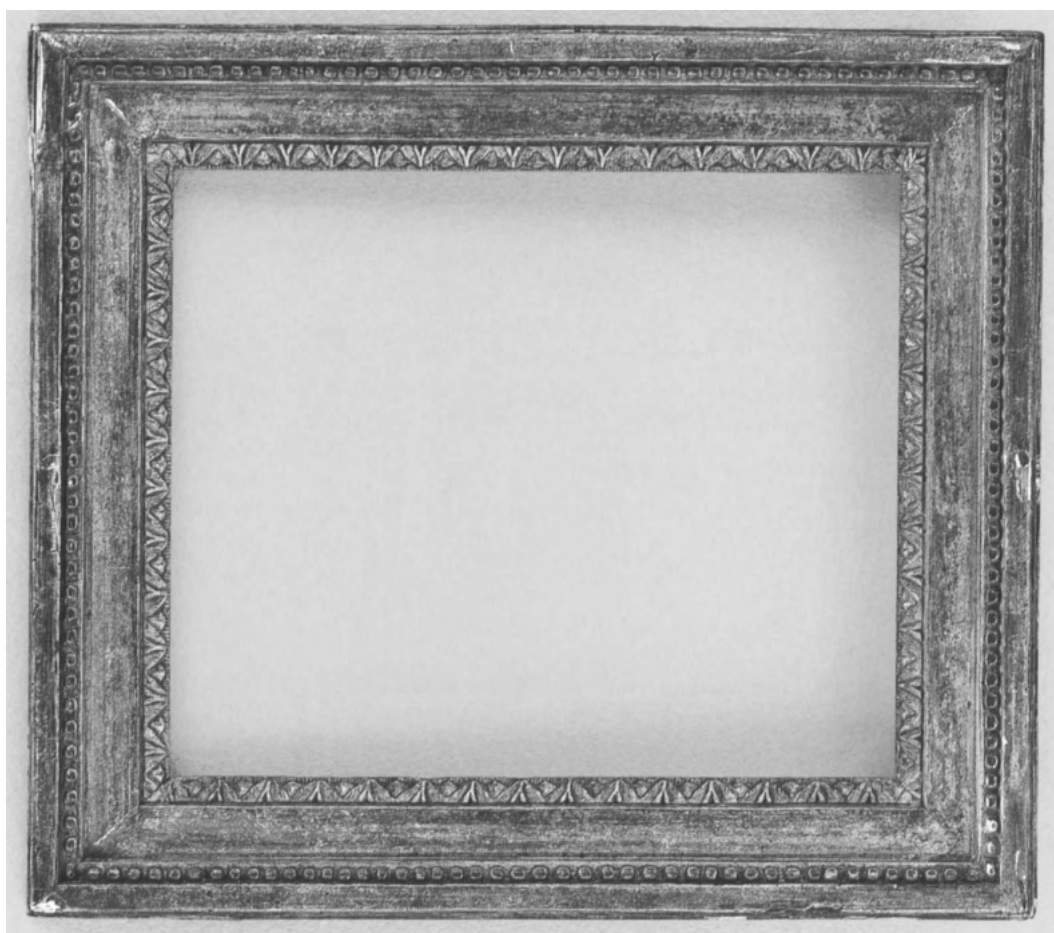
**344. Cassetta frame**

1975.I.2362

49.2 x 61, 39.5 x 51.8, 41.5 x 53.4 cm. Softwood. Feather keys. Carved, gilt; deep red bole. Sight edge: pearl. Top edge: simple, continuous olive sprig, incised in gesso, running clockwise around hollow. *Adjustments:* None. *Condition:* Slight abrasion; top edge chipped.

The strong proportions of this horizontal frame suggest that it was derived from a substantial prototype. The freedom of the design points to a workshop in southern France. The arrangement of the olive sprig is a link to the Transition style. The similar decoration painted in the hollow of No. 253 is probably a late eighteenth-century addition.





No. 345

France, Louis XVI style, ca. 1780

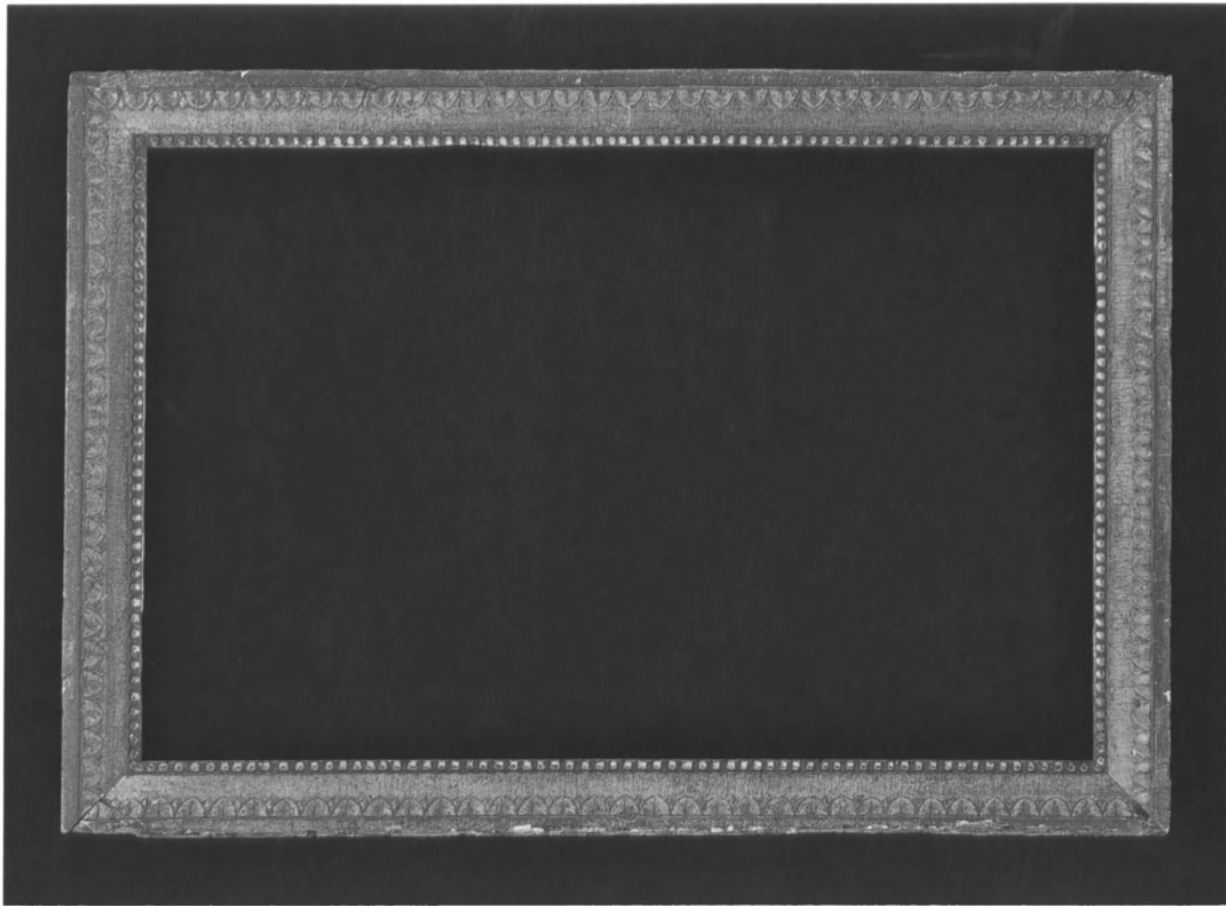
### 345. Cassetta frame

1975.1.2542

32.7 x 37.3, 22 x 26.6, 24.5 x 29.2 cm. Oak. Feather keys. Carved, gilt; red-brown bole. Sight edge: lotus/acanthus leaf. Top edge: pearl. *Adjustments*: Baguette cut to make frame; two opposite corners since recut; most gilding rubbed off to show bole; rebate enlarged; one corner broken where molding spliced over key. *Condition*: Very worn.



A length of baguette made into a drawing frame, this is a well-balanced design. The lotus/acanthus leaf is broad but shallow in a subtle way, and the pearls on the top edge are deep and harmoniously spaced.



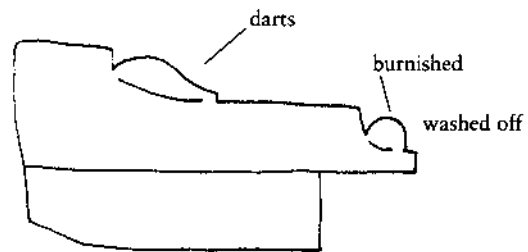
No. 346

France, provincial Louis XVI style, 1780–85

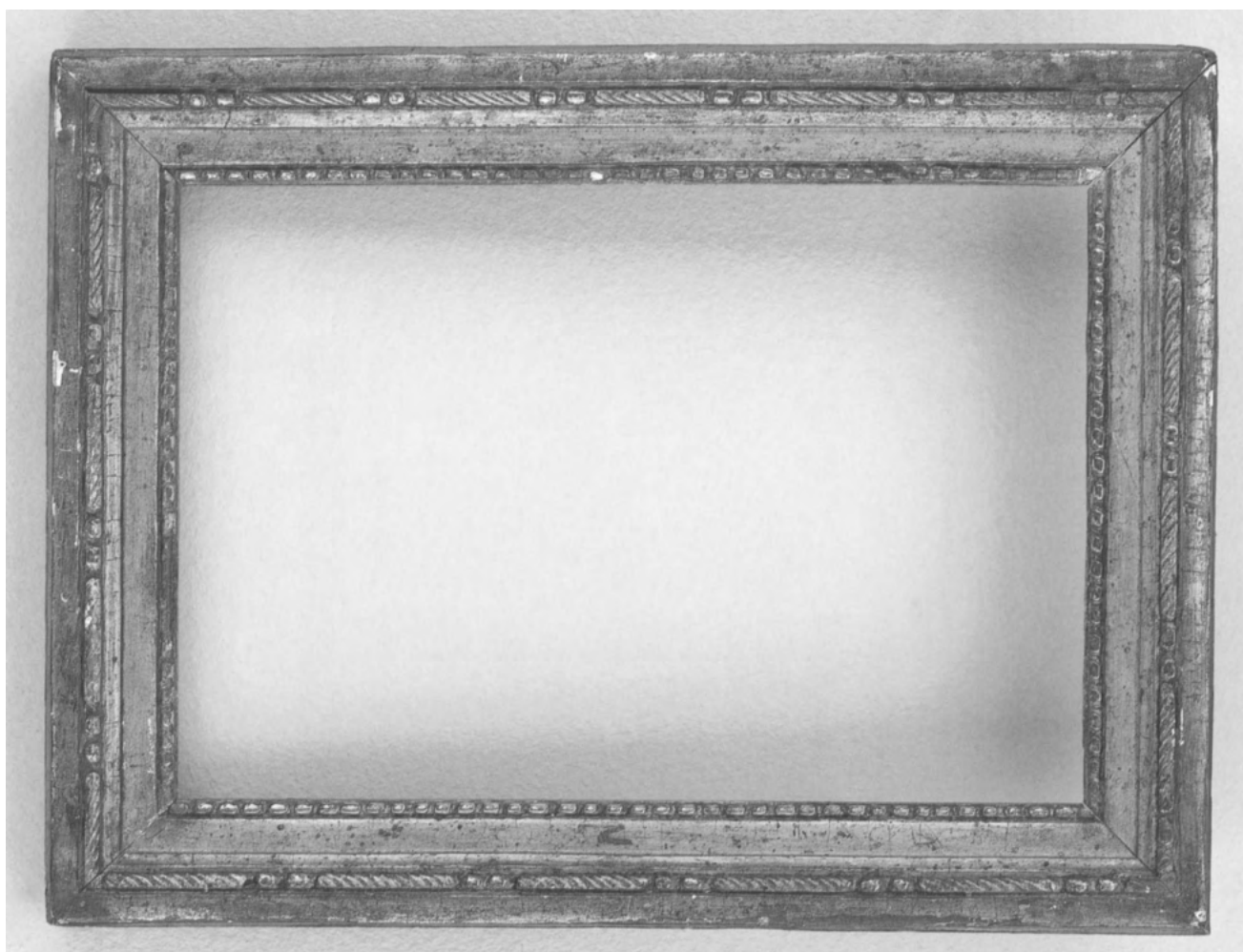
**346. Cassetta frame**

1975.I.2547

54.5 x 79.4, 44 x 68.4, 46.4 x 71.2 cm. Pine. Carved, gilt; dark brown bole. Sight edge: pearl. Top edge: lotus leaf. *Adjustments:* Sight size reduced; sight edge wiped, revealing gesso. *Condition:* Much worm damage in corners; diagonal split through one short side; top edge damaged.



The lotus leaf and pearls on this provincial Louis XVI baguette are broad, and the darts between the leaves are incised only in the gesso. The frame has been reduced on two separate occasions, probably for drawings. Although at first glance the heavy craquelure, with an unusually small loss of gesso, appears suspect, it is probably quite genuine; the condition may have been caused by overzealous cleaning.



No. 347

Southern France, Louis XVI style, 1780–90

### 347. Cassetta frame

1975.1.2554

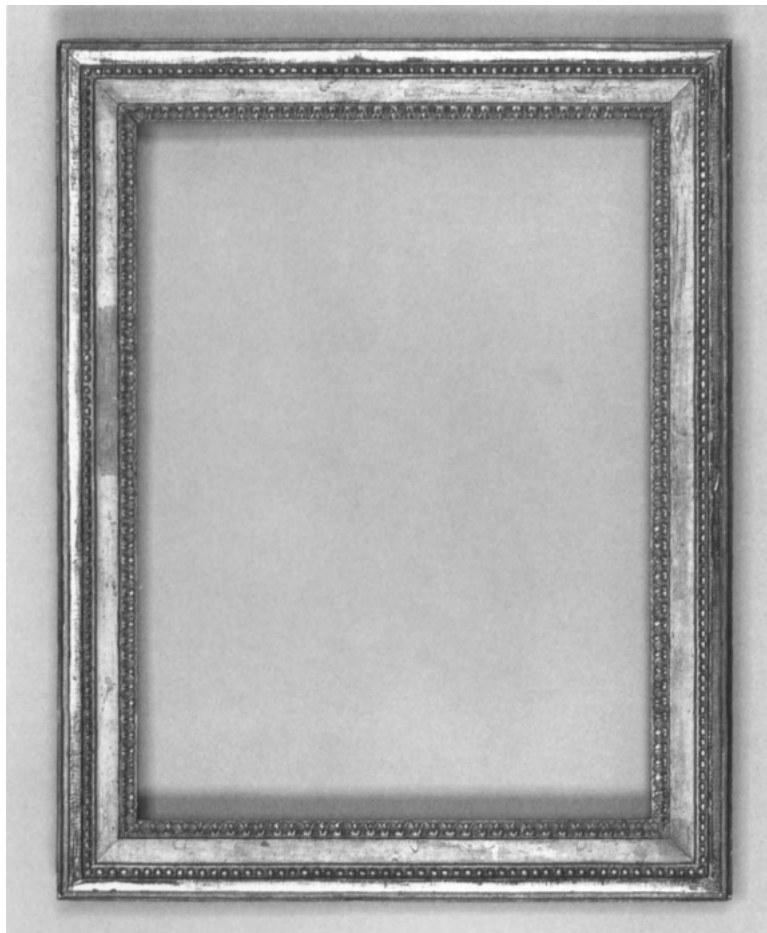
23.1 x 31, 16.5 x 24.5, 18.6 x 24.5 cm. Pine. Carved, silver-gilt; red-orange bole. Sight edge: pearl. Top edge: twisted rope and pearl. *Adjustments:* Sight size reduced. *Condition:* Some damage and bronze paint on sight edge.

This charming example of a provincial Louis XVI frame is enriched with repaire cuts in the pearls to simulate rope. The pattern is derived from a much more sophisticated one that was finely carved with other ornament before repaire was applied.





FRAMES



No. 348

France, Louis XVI style, 1780–90

**348. Cassetta frame**

1975.1.2544

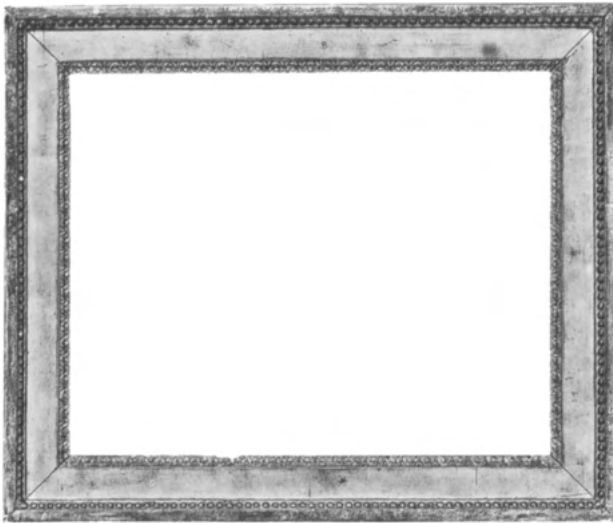
57.1 x 45, 46.2 x 34.2, 48.5 x 36.6 cm. Oak. Feather keys. Carved, gilt; red-orange bole. Sight edge: lotus leaf. Top edge: pearl. Back edge: yellow ocher. *Adjustments:* Reduced. *Condition:* Good.

Two opposite corners remain uncut on this narrow Louis XVI frame. The repairure is rather blurred and the frieze a little narrow, giving too much emphasis to the pearls. Similar patterns were made in England about 1780 in two tones of gold.<sup>1</sup>



NOTE:

1. See Paris 1991, p. 100, color ill. (inner example), a carved and gilt frame in the Georges Bac collection, Paris, that is signed by E. L. Infroit (1720–1794) and was made in France about 1780.



No. 349



France, Louis XVI style, ca. 1785

**349. Cassetta frame**

1975.I.2539  
42.2 x 45.4, 31.1 x 39.4, 33.4 x 41.6 cm. Oak. Mitered. Carved, gilt; red bole. Sight edge: lotus leaf. Below top edge: pearl. *Adjustments:* Regilt (water) on old bole, with some redder bole added; poor gilding repairs; rebate consolidated. *Condition:* Worm damage; top edge very abraded.

Although regilt, this is a good example of a Louis XVI print frame. The sight edge is particularly fine and shallow, and the back edge is gilt, rather than simply colored. The profile can be compared with that of a contemporary French frame in a private collection in London (Fig. 349.1). See also No. 350.

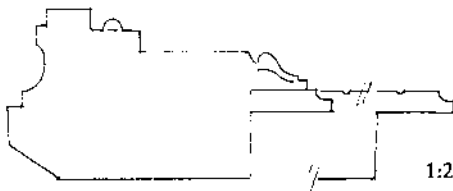
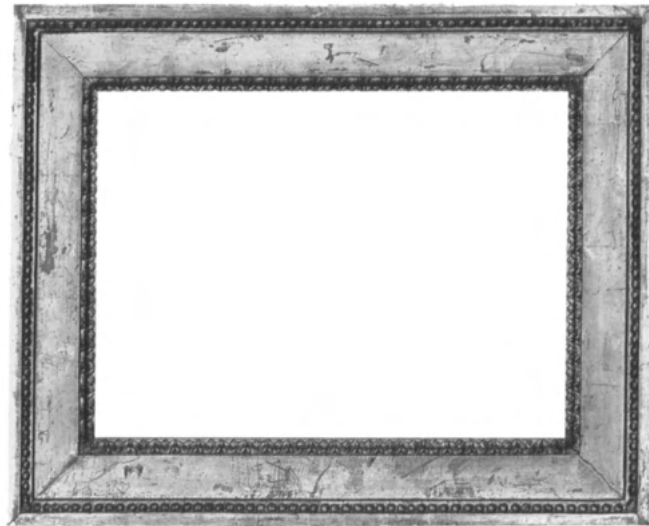
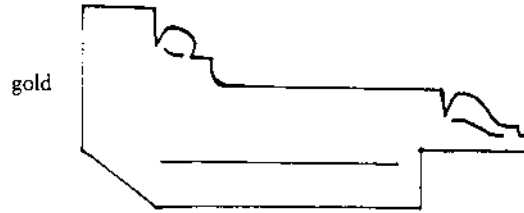


Fig. 349.1 Frame (sight 67.7 x 57.2 cm). France, ca. 1785. Private collection, London



No. 350



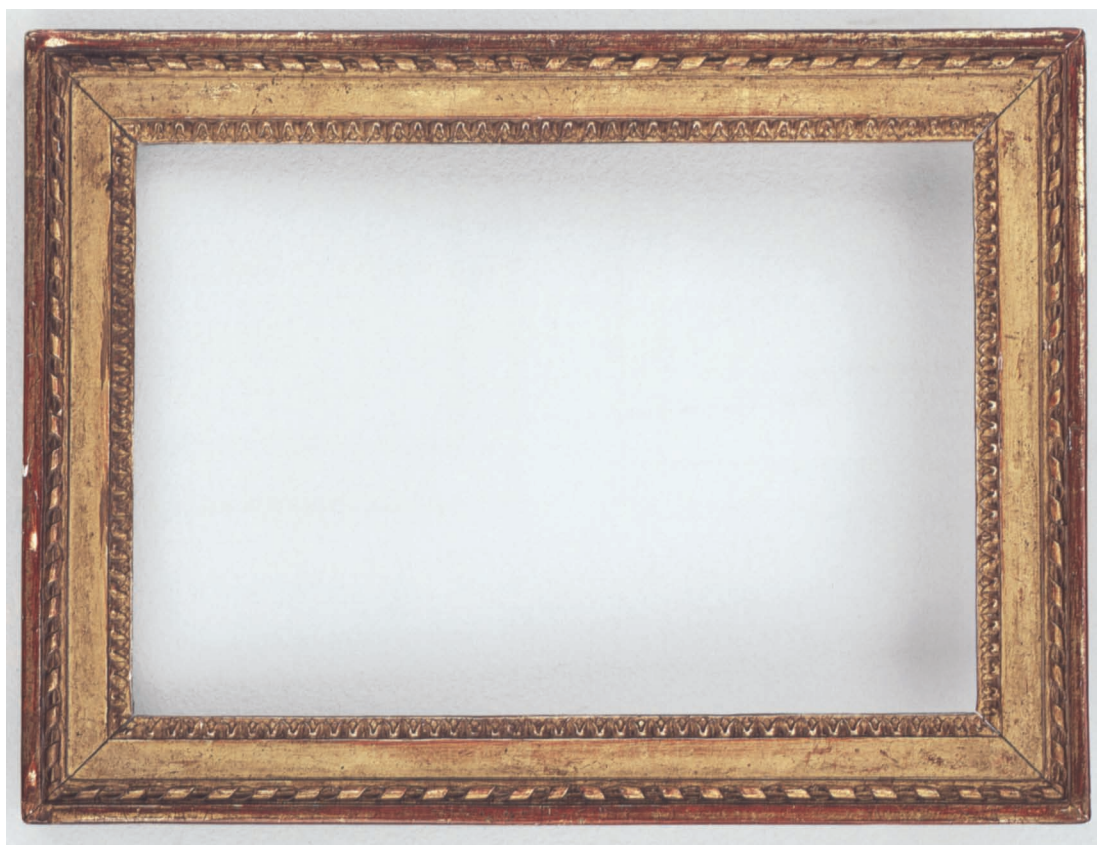
France, Louis XVI style, ca. 1785

**350. Cassetta frame**

1975.I.2553  
36 x 44.8, 23.8 x 32.5, 26.6 x 35.5 cm. Oak. Feather keys. Carved, gilt; deep red bole. Sight edge: lotus/acanthus leaf. Top edge: pearl. *Adjustments:* Sight size reduced at opposite corners; regilt on red bole; much dragon's blood applied. *Condition:* Scratched.

The design of this horizontal frame is good, with fine repaire on the sight edge. The reverse has been planed smooth, probably when the frame was adjusted.

Nos. 349 and 350 are very similar, but on close inspection it can be seen that the profile of No. 350 is more subtle, with a radius below the pearls and an angled cut behind the sight-edge ornament.



No. 351

France, Louis XVI style, ca. 1790

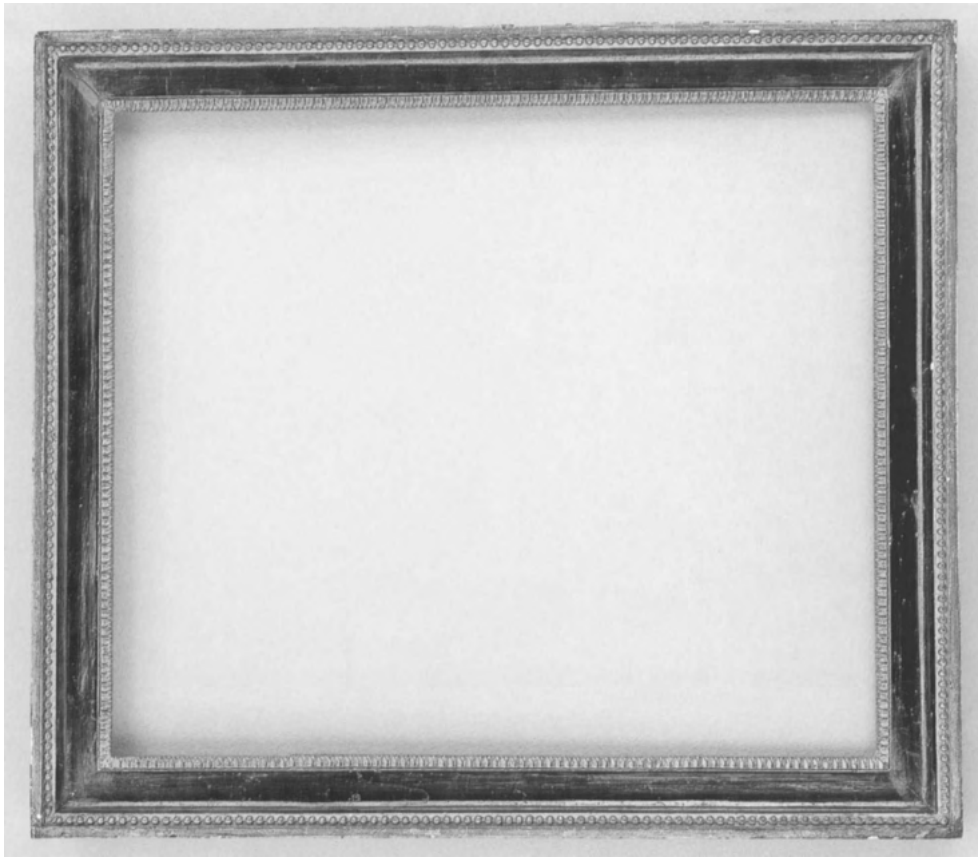
### 351. Cassetta frame

1975.1.2549

23.4 x 31.4, 16.8 x 25.2, 18.5 x 26.2 cm. Oak. Feather keys. Carved, gilt; deep red bole. Sight edge: lotus leaf and dart. Top edge: twisted ribbon and stick. *Adjustments:* None. *Condition:* Good.



The ornament is very finely carved on this frame in a style which was imitated in composition in the Directoire and Empire periods. The frame was probably made for a print. The proportions and the slight wear on the gilding on one long side indicate that it was meant to hang horizontally. The gilding has a greenish tone.



No. 352

France, Directoire style, ca. 1820

### 352. Cassetta frame

1975.1.2546

53.3 x 61, 43.1 x 50.8, 45.7 x 53.3 cm. Oak; composition ornament. Feather keys. Gilt; black varnish. Sight edge: lotus leaf. Top edge: pearl on string. Hollow: black varnish. *Adjustments*: Miters skimmed to take up shrinkage, leaving sight size effectively unchanged. *Condition*: Fair.

This simple frame conveys something of the spirit of the Louis XVI revival that followed the Empire style in the early nineteenth century. The significance of the black hollow is unclear, but the frame was most likely made for a print. In profile and varnish it can be compared with a frame in a private collection in Paris that dates from 1815–20 (Fig. 352.1).

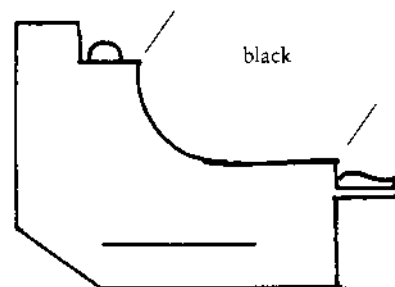
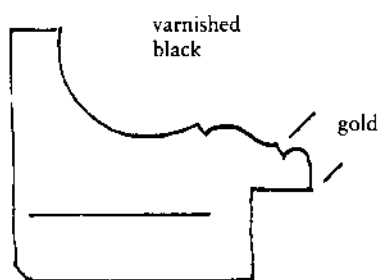
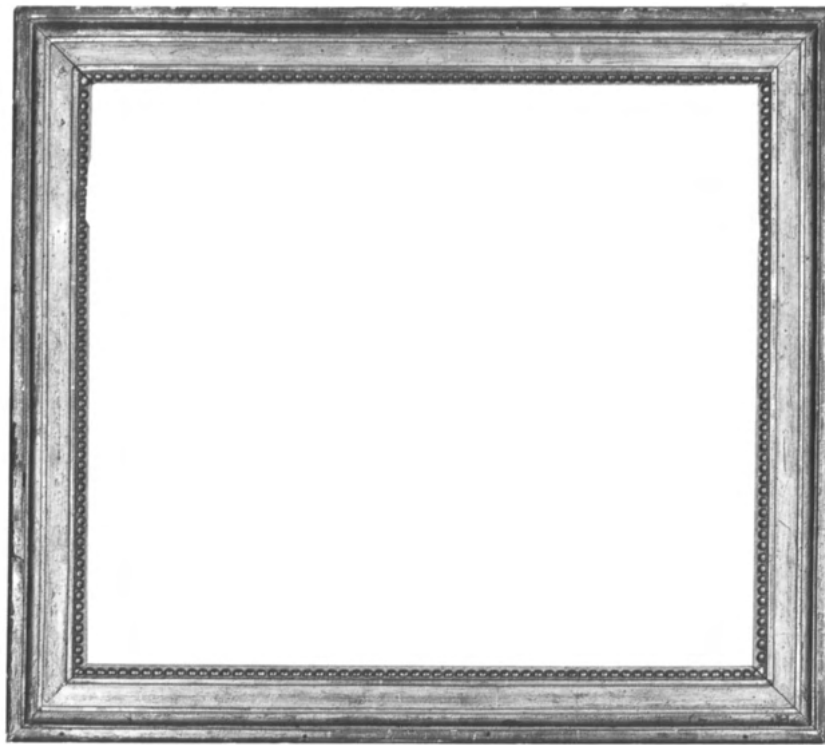


Fig. 352.1 Frame (sight 19 x 25.3 cm). France, ca. 1815–20. Private collection, Paris



No. 353

France, style Louis XVI, made 1870–80

**353. Cassetta frame**

1975.1.2275

50 x 56, 39 x 45, 41.3 x 47.4 cm. Oak. Feather keys. Carved, gilt; red-brown bole. Sight edge: pearl. *Adjustments:* Sight size reduced; rekeyed. *Condition:* Parts of sight edge broken; top edge chipped.

With its heavy top edge and closely set, regimented pearls, this frame has awkward proportions. Its profile suggests that it is a late nineteenth-century version of the Louis XVI style, as is a French frame made about 1880 that is in a London private collection (Fig. 353.1).

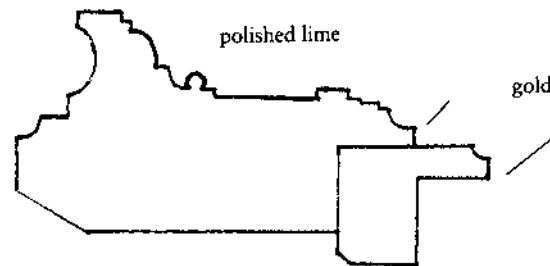
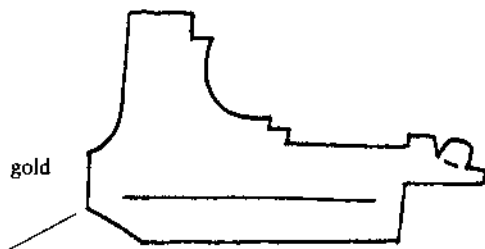
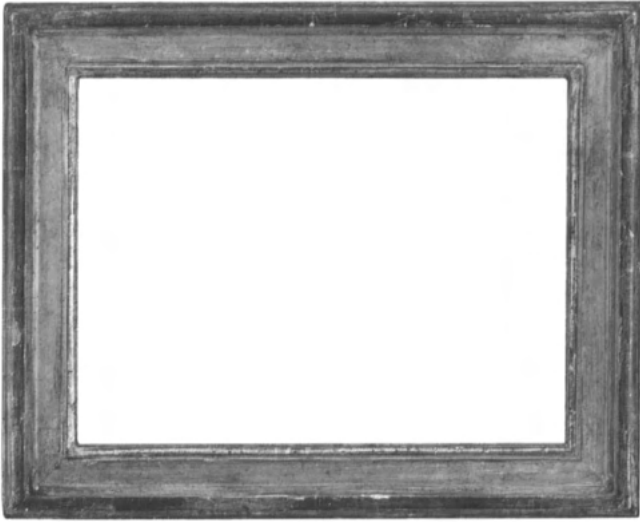
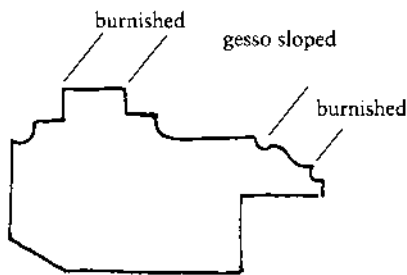


Fig. 353.1 Frame (sight 60.8 x 50 cm). France, ca. 1880. Private collection, London



No. 354



France, style Louis XVI, made ca. 1870

### 354. Cassetta frame

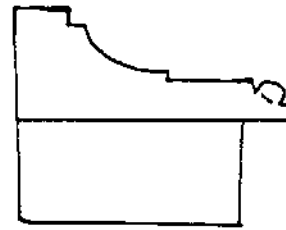
1975.1.2543

28.4 x 35.5, 20 x 26.9, 22.4 x 29.2 cm. Oak. Feather keys. Gilt; orange-brown bole. *Adjustments:* Reduced and rekeyed; gilding repairs to corners and back edge; bronze color added on back edge. *Condition:* Some abrasion of burnished sight and top edges.

The proportions suggest that this frame, which was probably horizontal, is a later interpretation of the Louis XVI style. The mat gilding, with a cool tone, is typical of frames of about 1870.



No. 355



Southern France, style Louis XVI, made early nineteenth century(?)

### 355. Cassetta frame

1975.1.2361

39 x 33.6, 31 x 25.5, 32.5 x 27 cm. Spruce back frame with poplar upper moldings. Carved, gilt; deep red bole. Sight edge: pearl. Top edge: laurel leaf in corners with flutes between, incised in gesso. *Adjustments:* Back frame reduced and miters skimmed; surface partly cleaned. *Condition:* Gesso chipped.

This small Louis XVI-style frame, probably made in the nineteenth century, is based on moldings of about 1775. No. 344, also from southern France and dating to the 1770s, has a similar profile.



No. 358, detail

## England

Frame making in England was essentially provincial in style and scope. The climate in England and, indeed, in much of northern Europe, militated against the production of truly excellent gilt frames, with exceptions to prove the rule. The gray, changing light discouraged the use of fine ornament, and the cold, damp conditions took their toll on water-gilt surfaces. Limited demand inhibited the development of a workshop tradition, and classically inspired ornament came relatively late to northern Europe as a whole.

English frame making achieved some individuality during the 1630s and 1640s, stimulated by Charles I's purchase in the 1620s of the Raphael Cartoons and most of the celebrated collection of Vincenzo Gonzaga II, duke of Mantua. The Solomonic columns Raphael depicted so magnificently in *The Healing of the Lame Man at the Beautiful Gate* were the inspiration for a number of the finest frames produced at the time. Not until the 1780s would another distinctly English style of frame making emerge, in an erudite Neoclassical form.

After the Restoration in 1660 English frame makers came under French and Dutch influence. No. 356, with its boldly carved top edge above a deep hollow lined with acanthus leaves, relates to one of the most distinctive patterns of the period, a design of oak and acorn husks derived from Louis XIII laurel husks. Also derived from the Louis XIII style was the Lely frame, so called because of its use on portraits by Sir Peter Lely. Lely frames were usually silvered, but later examples, like No. 357, were overgilt.

Louis XIV-style moldings with extending cartouches at the corners like No. 360 were common in England in the early eighteenth century, until the arrival of the Rococo. Nos. 358 and 359 are in the Queen Anne style. They are silvered, but water-gilt Queen Anne furniture and frames of some quality were made in England between

1710 and 1730. Although the forms were incised in thick gesso rather than carved in the supporting wood, the intention was to imitate French repareure techniques.

The Hogarth frame, to which No. 361 is related, was used extensively for prints (hence the name) in the mid-eighteenth century. The style was typified by a narrow, ebonized pearwood frame, with thin astragals on either side of a hollow and often a carved and gilt sight edge. The most successful adaptations of French designs in mid-eighteenth-century England, however, were from the Louis XV repertoire. These swept frames, of which Nos. 362 and 363 are examples, became known simply as Rococo. They were particularly suitable for portraits.

Although it has been regilt, No. 364 is the finest English frame in the collection. Made about 1772–75, it is essentially Neoclassical and derived from the Salvator Rosa profile, with the central carved line of acanthus leaf and shell removed. Its quality is confirmed by the delicacy of the applied carving and the fine proportions of the molding.

English versions of the Empire style like No. 365, from 1815–20, tend to be flatter than their French prototypes. On No. 365 the moldings slope inward, so that the cool, spacious character of the style at its best is lost. Another of the many nineteenth- and early twentieth-century revivals represented in the Robert Lehman Collection is No. 366, which is a compressed form of Spanish Baroque ornament.

English frames were, by and large, constructed in pine and half-lapped until about 1670–80, when miters with feather keys became preferred. Silver and silver-gilt finishes were popular in the late seventeenth century, but relatively few examples survive, partly because as the frames became disfigured by oxidization they were often overgilt. Gilding techniques improved during the eighteenth century, and bole (often yellowish brown beneath silver) became cooler and lighter.



England, ca. 1670

### 356. Architectural molding

1975.1.2346

118.7 x 143.6, 96 x 121.5, 101.5 x 126.5 cm. Pine. Mitered; blocks fitted in reverse. Carved, gilt; thin, pale orange bole. Sight edge: upward-facing acanthus leaf, curled at end. Top edge: oak and acorn, with ribbon; crossed ribbons at top and base centers. *Adjustments:* Reduced; second, more lively ribbon added in composition to top and base centers; regilt (oil). *Condition:* Regilding peeling severely.

This architectural molding appears to have been adjusted about 1820. It has been reduced at the corners and centered with crossed ribbons, then backed and regilt. The blank astragal on the sight edge is typical of many late seventeenth-century English architectural moldings. The frame can be compared with one now in the Metropolitan Museum that was made in France a few years earlier (Fig. 356.1).

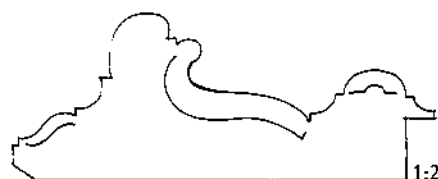
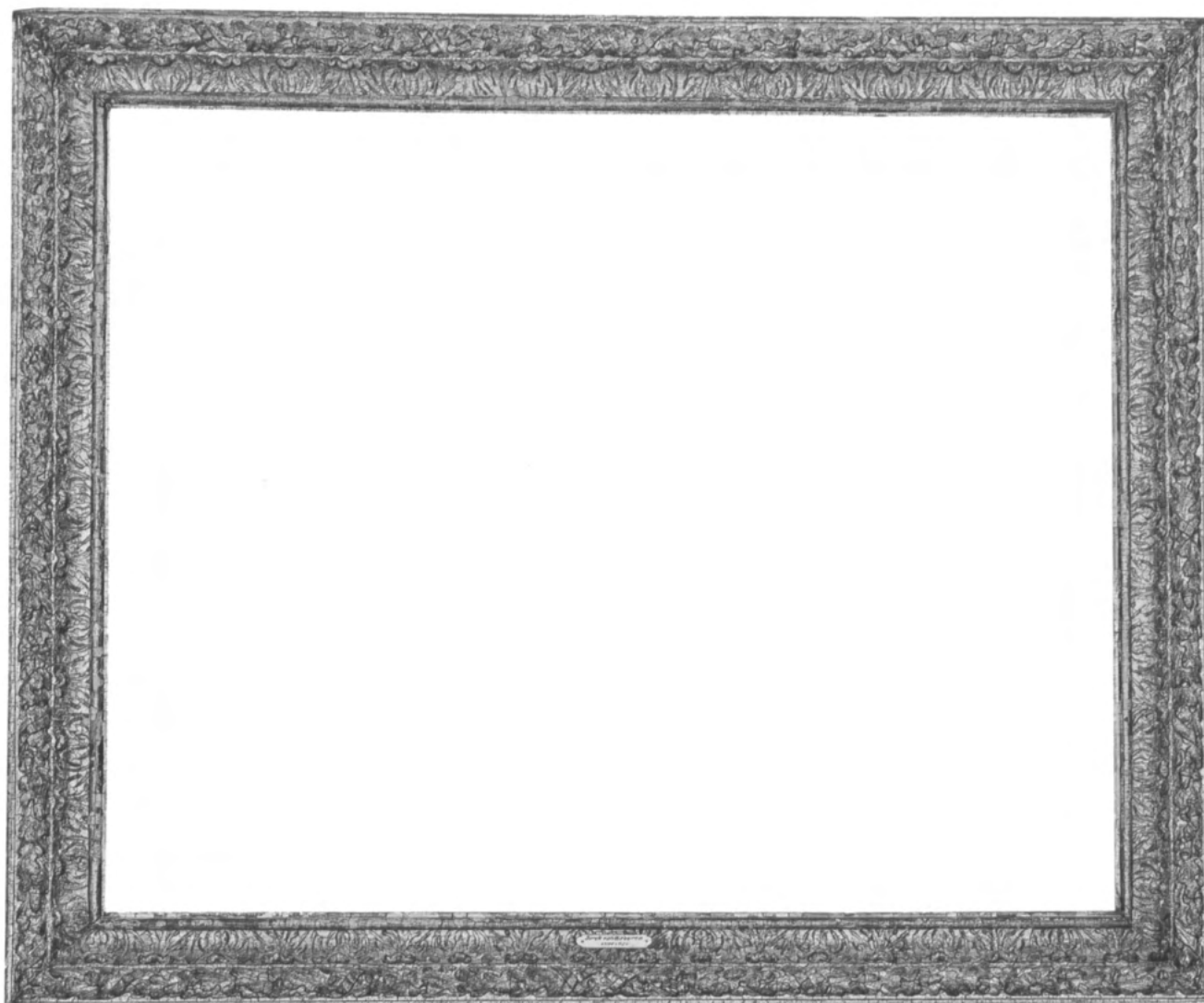


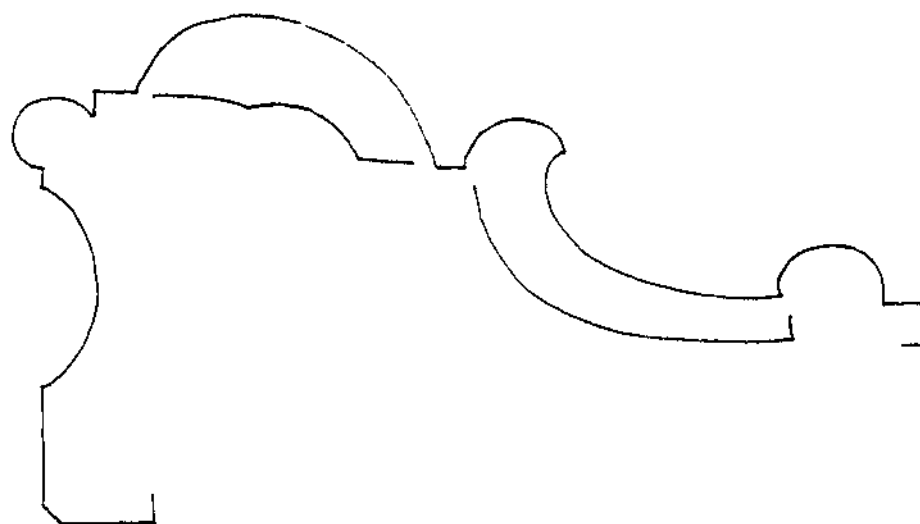
Fig. 356.1 Frame (sight size reduced). France, ca. 1645. On El Greco, *The Miracle of Christ Healing the Blind*. The Metropolitan Museum of Art, New York, Gift of Mr. and Mrs. Charles Wrightsman, 1978 (1978.416)

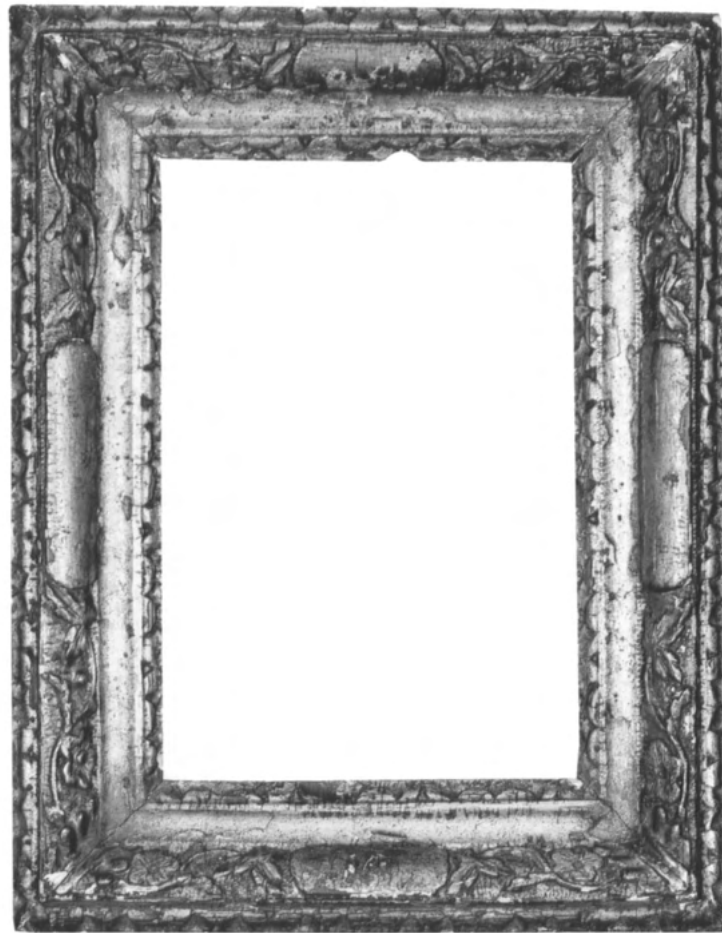


No. 356, detail



No. 356





No. 357

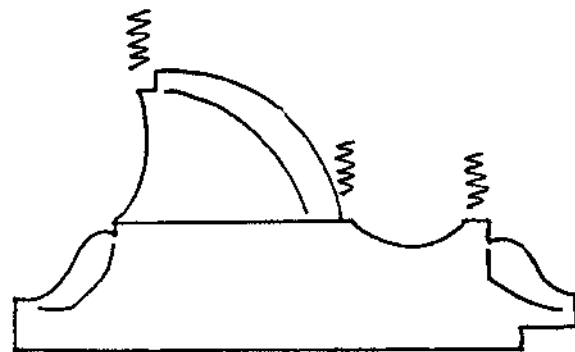
England, 1700–1710

### 357. Lely frame

1975.I.2307

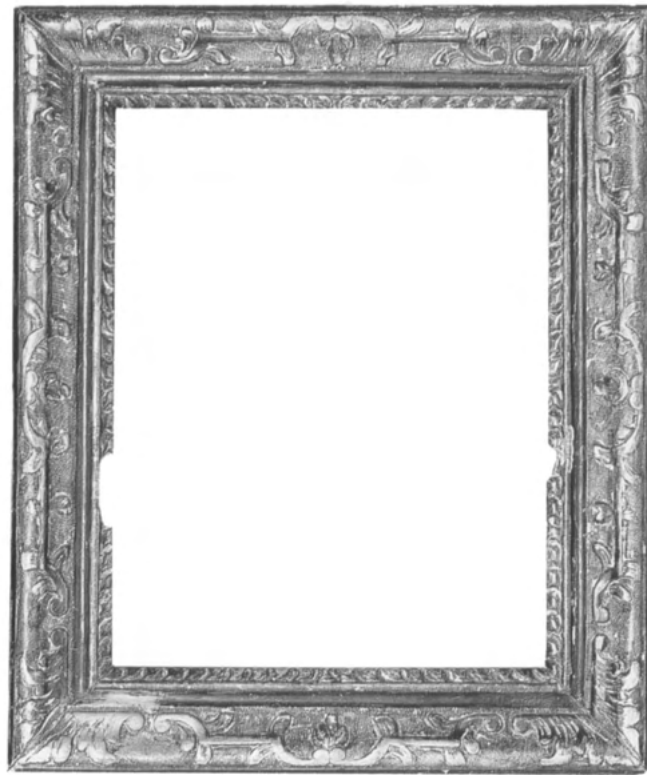
45 x 35.2, 30 x 20.2, 31.6 x 21.7 cm. Pine. Mitered back frame. Carved, silvered; yellow bole; hazzling. Sight edge: acanthus leaf. Corners: acanthus leaf with cauliculi and vine leaves extending to raised center panels with convex ends. Back edge: large lotus leaf and shield. *Adjustments:* Regilt (oil). *Condition:* Sight edge broken; regilding peeling off.

This is a provincial example of the so-called Lely frame used on portraits by Sir Peter Lely (1618–1680), which was based on a late Louis XIII pattern. The corners on this version are somewhat unusual, with the acanthus leaf so summarized it looks like a crimped ribbon, but retaining a stem. Vine leaves are typical of the style, but that they were included in this design is unusual; it may have been at a client's request. The proportions of the profile have been stretched downward, emphasizing the sight and back edges and allowing only a shallow rebate.





No. 358



No. 359

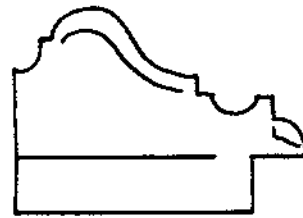
England, ca. 1720

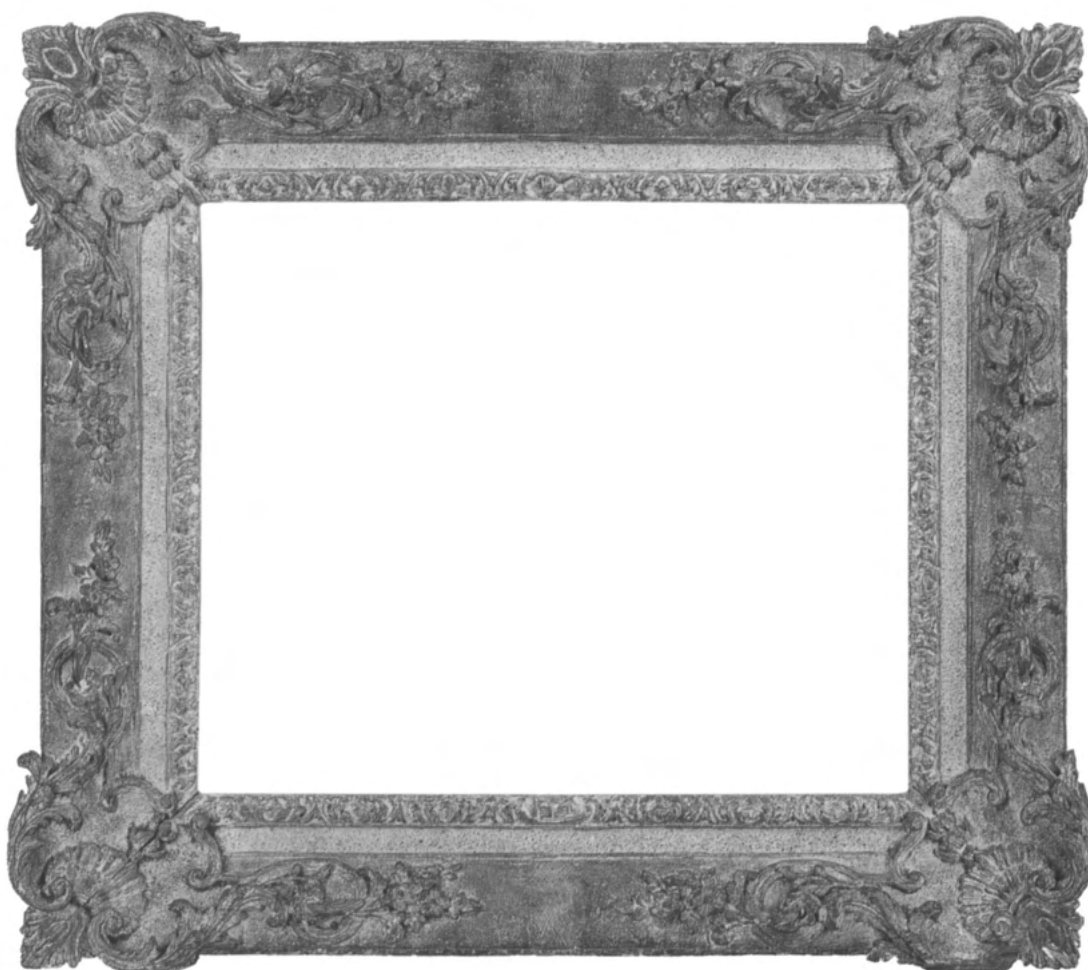
### 358–59. Pair of Queen Anne frames

1975.1.2363, 1975.1.2364

Each 30.4 x 25.5, 22 x 17.3, 24 x 19.2 cm. Lime. Beech feather keys. Carved wood and thick gesso, silvered; yellow bole. Sight edge: raking knurl. Corners: acanthus leaf terminating in volutes, with cauliculi and husks between. Fine cross-hatching on background. *Adjustments:* Silver washed and abraded; reverse planed and covered in glue, possibly indicating an early backboard. *Condition:* Worm damage.

A frame on a pier glass at Erddig in North Wales was based on the same Louis XIV pattern as these two and was also made in the Queen Anne period. There were many holes in the silver leaf when it was applied to the Lehman frame; the metal has now completely oxidized.





No. 360

England, 1720–30

### 360. Louis XIV–style frame

1975.I.2534

69.4 x 78.4, 44.7 x 53.5, 48 x 62 cm. Pine. Feather keys. Carved, gilt; thin orange bole. Sight edge: Wootton-style acanthus leaf and shield. Frieze: sand. Corners: shell with extending cauliculi. Back edge: dentil. *Adjustments:* Enlarged at center of top and lower sides; regilt (oil); grayish pink wash added. *Condition:* Bottom right-hand cauliculus broken.

This rather flat version of a late Louis XIII or early Louis XIV frame appears well proportioned when viewed from the front. An unusually fine example in a similar style at Sevenoaks, Knole (Fig. 360.1), that dates from a few years earlier retains its original thin oil gilding.

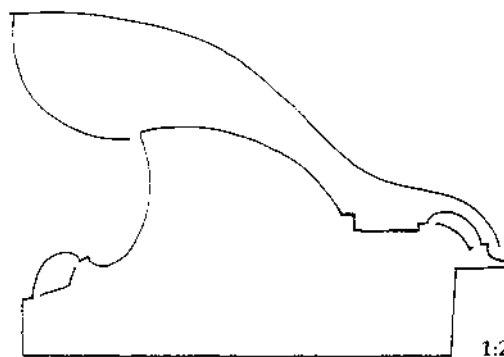


Fig. 360.1 Original frame on *Diana and Actaeon*, after Titian (England, ca. 1710–20). National Trust, Sevenoaks, Knole, no. 163



No. 361

England (or an import?), 1740–50

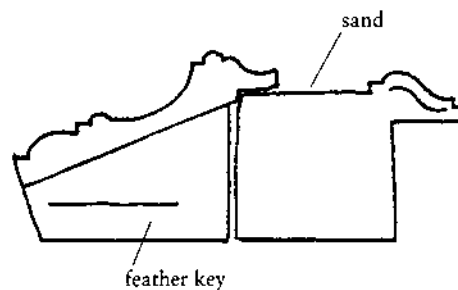
### 361. Reverse Hogarth molding

1975.1.2540

59.5 x 50.6, 47 x 38.3, 49.7 x 40.7 cm. Pine back frame and feather keys; ebonized pearwood moldings. Slip: Wootton-style acanthus leaf and shield, with sand behind. *Adjustments*: Slip regilt (oil). *Condition*: Keys broken; corners split; top edge abraded.

The original hanging holes on the lower side indicate that this vertical frame was reused upside down. Frames like this were imported from China.

A group of similar frames, but without the sand inlay, at the Metropolitan Museum still hold the original William Hogarth (1697–1764) prints they were made for, and the original glass.



England, 1750–60

**362. Rococo frame**

1975.I.2308

85.7 x 74.2, 64 x 52.2, 67.5 x 54 cm. Pine. Feather keys. Carved, gilt; dull orange-brown bole. Sight edge: acanthus leaf and broad shield. Frieze: sand. Corners: downward-facing anthemion with pierced, extending cauliculi. Centers: rocaille with pierced, extending cauliculi, laurel leaves, and paterae. Top edge: ribbon and reed. Back edge: acanthus leaf and dart. *Adjustments:* Feather keys replaced in oak. *Condition:* Gilding washed.

A comparable contemporary frame derived from the same Louis XV pattern of about 1735 is at Petworth House in Sussex (Fig. 362.1). The proportions of this frame, which probably had an upright format, are open and pleasing.

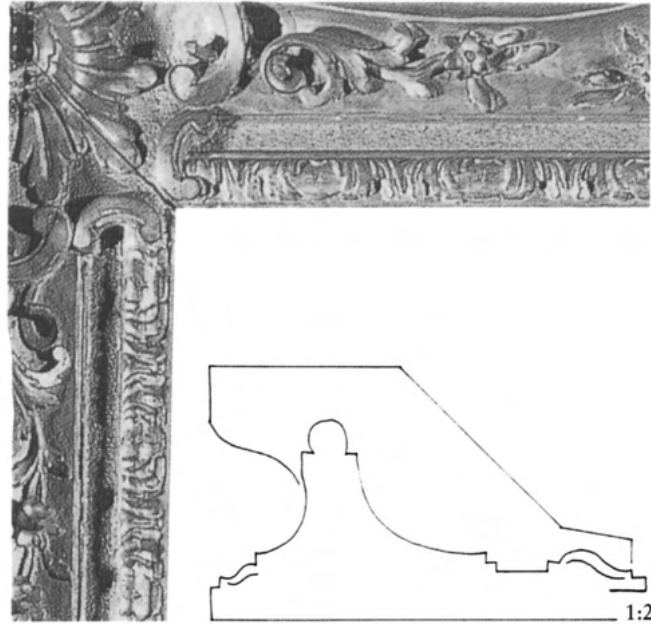
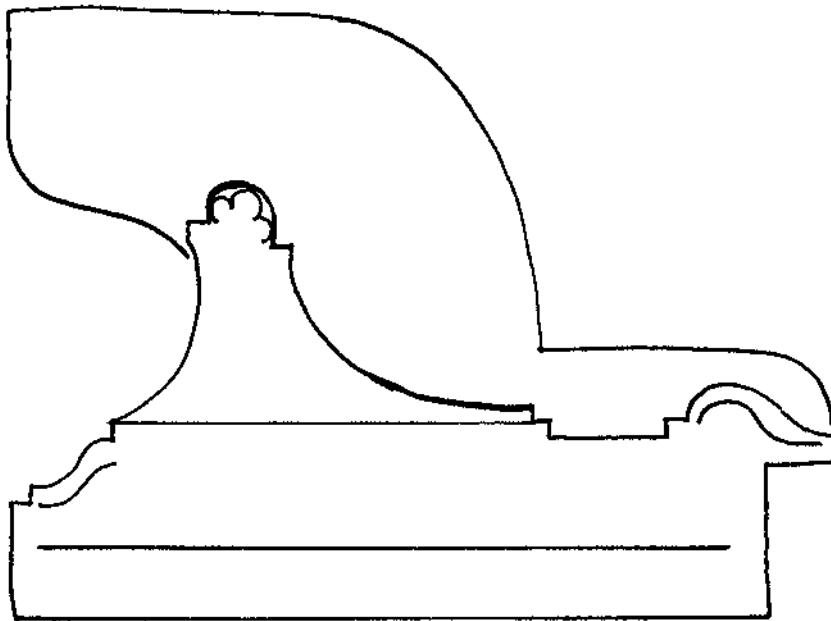
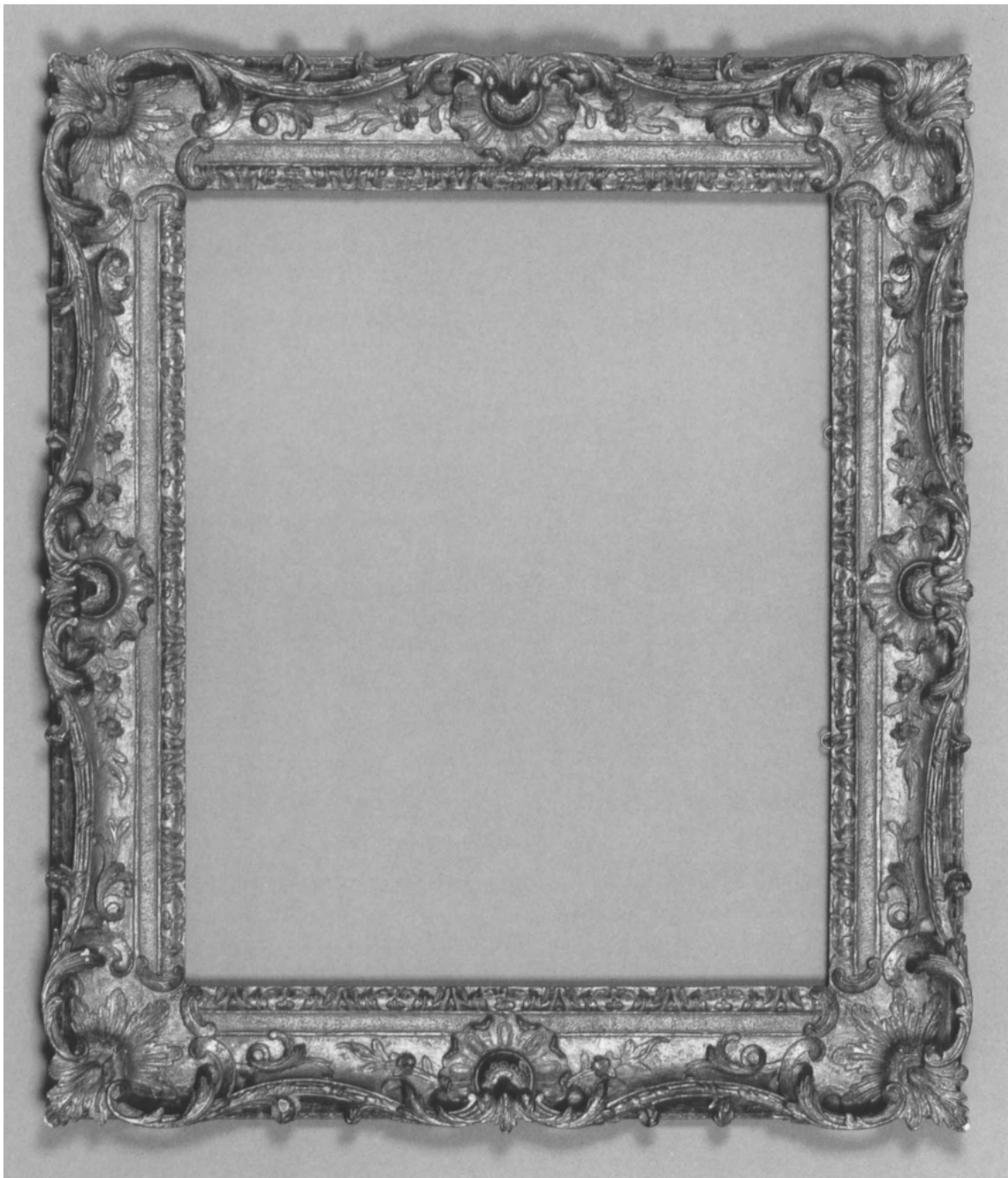


Fig. 362.1 Frame. England, ca. 1760. On Titian, *Man in a Plumed Hat* (71 x 63.5 cm). National Trust, Egremont Collection, Petworth House, Sussex. Photograph: National Trust Photographic Library / Derrick E. Witty





No. 362



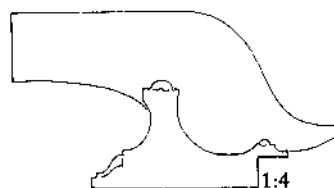
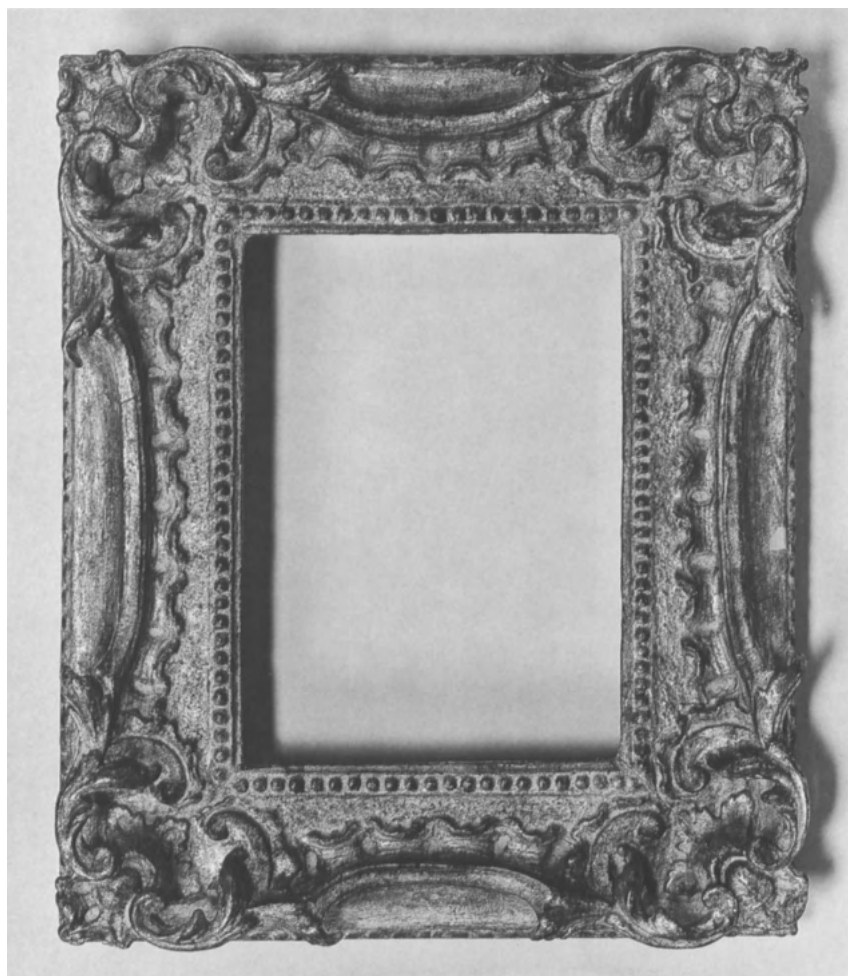


Fig. 363.1 Frame (sight 137.5 x 118 cm).  
England, ca. 1760. Private collection, London

No. 363

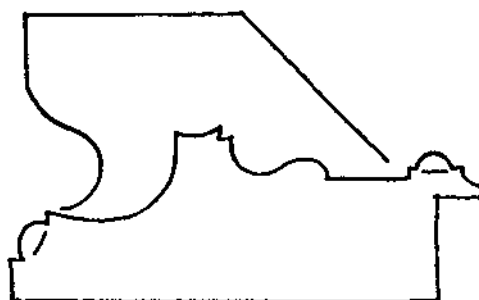
England, ca. 1765

### 363. Rococo frame

1975.I.2309

31.2 x 25.5, 18.5 x 13, 20 x 14.7 cm. Pine. Feather keys. Carved, gilt; deep red bole. Sight edge: pearl. Frieze: sand. Corners: anthemion with pierced cauliculi and rocaille and swept rails and rocaille between. Back edge: husk. Painted on reverse: IG. *Adjustments*: Regessoed and regilt (water). *Condition*: Stable.

Although based on a French Transition pattern of 1755~60, this frame has only a pearl on the sight edge and no lotus leaf. It also has a concave, rather than a convex, rail. The profile can be compared with that of an English frame of about 1760 in a private collection in London (Fig. 363.1).





No. 364

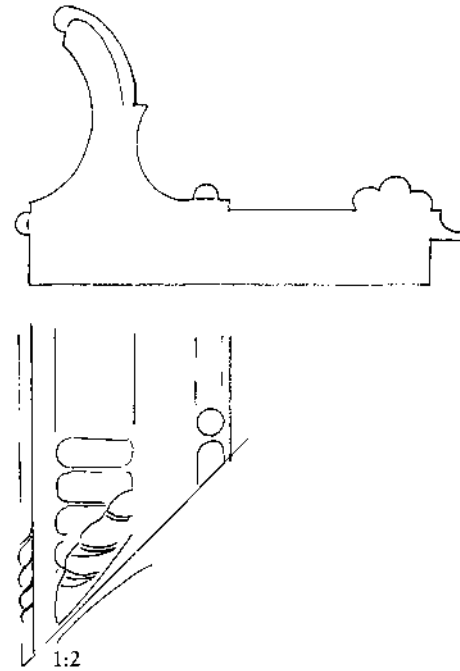


Fig. 364.1 Original frames (sight 49 x 39 cm) by Eade and Saunders, London, on George Romney, *Fifth Earl of Stamford* and *Henrietta, Countess of Stamford* (1791). National Trust, Dunham Massey, Cheshire, nos. 21, 23

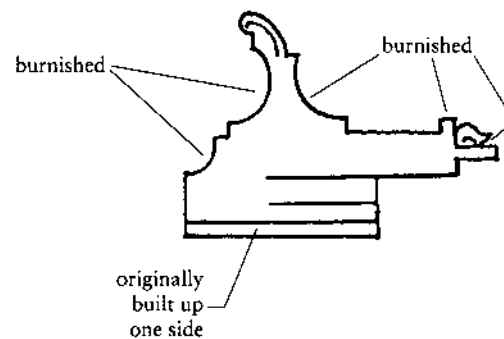
England, 1772–75

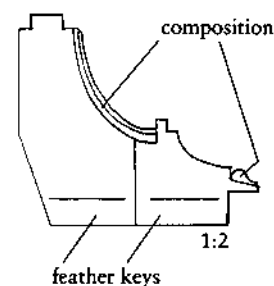
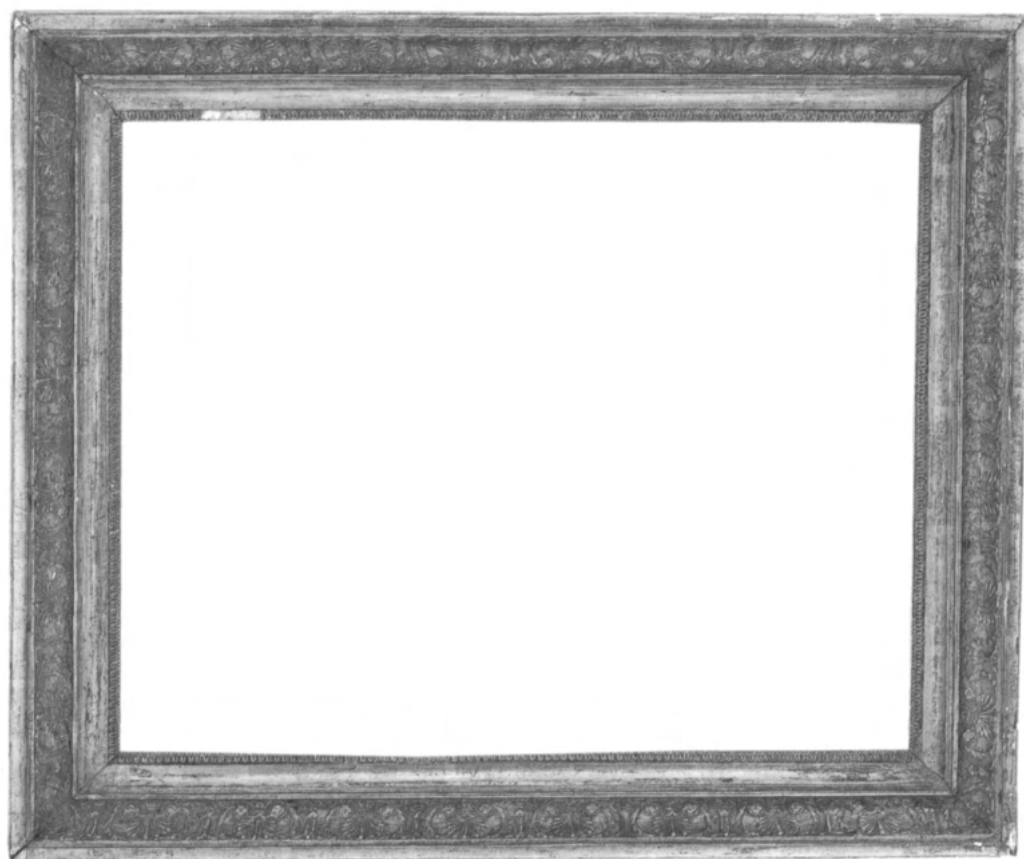
### 364. Neoclassical frame

1975.1.2550

33 x 28.7, 25 x 20.4, 27.7 x 23.3 cm. Lime. Half-lapped back frame; double rebate. Carved, gilt; pale orange-mauve bole. Sight edge: applied lotus leaf. Top edge: straight knull with corner leaf. *Adjustments*: Sight size reduced at opposite corners; outer rebate opened on one side; regilt (water) over red bole, except under lotus leaf. *Condition*: Lotus leaf on one side broken and loose; gesso flaking and chipped.

Larger versions (see Fig. 364.1) of this pattern, some combining green and red golds, were made by Eade and Saunders for George Romney (1734–1802). This frame is a very fine miniature example of the design. The double rebate suggests it was made for a work on paper, probably with a black and gold glass mount.





No. 365

England, 1815–20

**365. Empire frame**

1975.I.2288

52 x 62.7, 39.5 x 45, 41.6 x 52 cm. Pine; composition ornament. Feather keys. Two back frames. Gilt; brown-orange bole except oil-gilt ornament. Sight edge: lotus leaf. Top edge: alternating husk and honeysuckle wreathed by acanthus leaves radiating cauliculi and paterae. *Adjustments*: Sight size reduced at opposite corners; regilt over orange bole. *Condition*: Abraded; part of sight edge missing.

This frame, derived from an Empire pattern, was constructed with two back frames, one inside the other, a feature more often found at a later date and on larger composition frames. The hollows are unusually shallow. The original frame on *John Knox Preaching before the Lords of the Congregation* by David Wilkie (1785–1841) at Petworth House, Sussex (Fig. 365.1), is a richer example of the style, with balanced profile adornment.

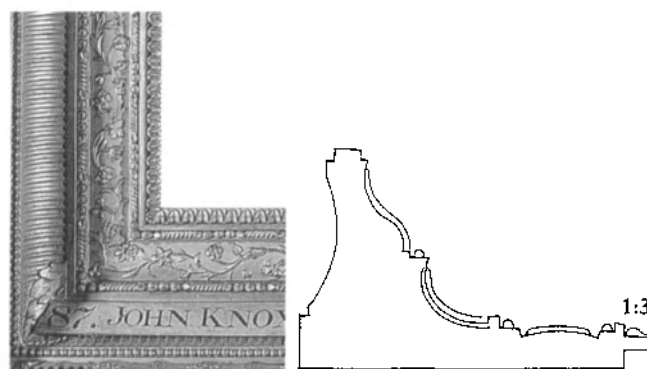
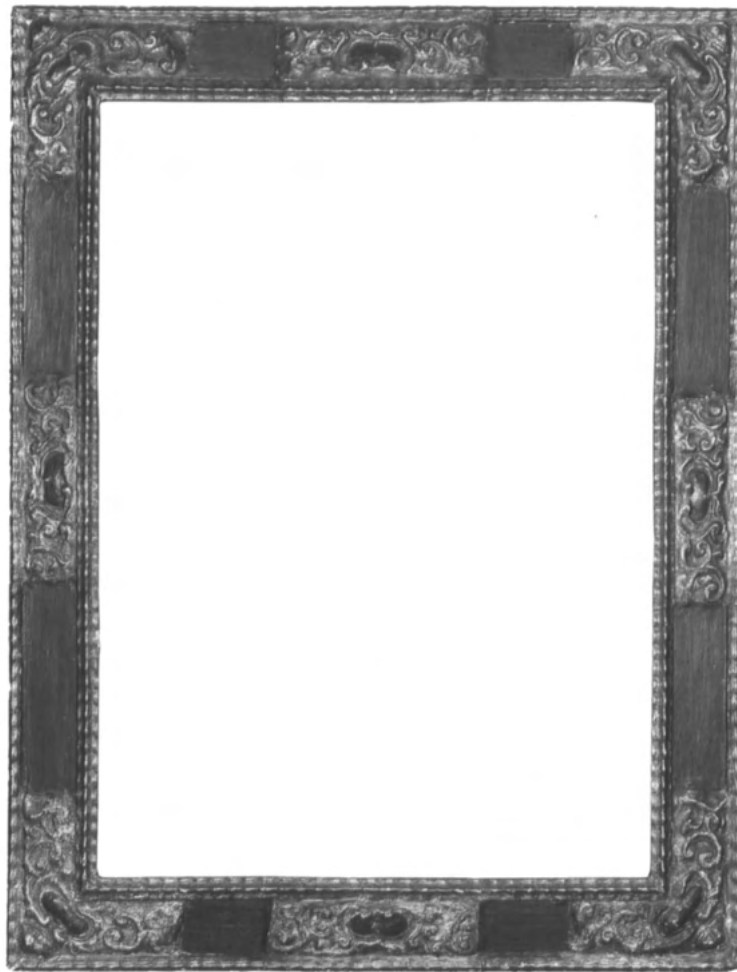


Fig. 365.1 Detail of original frame (sight 49.5 x 62.2 cm) on David Wilkie, *John Knox Preaching before the Lords of the Congregation* (ca. 1822). National Trust, Egremont Collection, Petworth House, Sussex. Photograph: National Trust Photographic Library / Derrick E. Witty



No. 366

England, ca. 1910

### 366. Reverse molding

1975.1.2306

129.5 x 99, 103.7 x 74.6, 107.8 x 78 cm. Pine. Half-lapped back frame. Silvered; thin brown-orange bole, black color. Sight edge: silvered ripple. Centers and corners: papier-mâché volutes with black cartouches, panels between. Back edge: silvered ripple. *Adjustments*: Sight size reduced at either side of centers; panels reblacked; back edge trimmed. *Condition*: Deep cracks in papier-mâché.

Based on late seventeenth-century Spanish portrait frames, this flat, diffuse design was well suited to society portraits of the 1910s, particularly those by Sir John Lavery (1856–1941) and his contemporaries, which had something of the manner of Diego Velázquez about them. An English frame in this pattern complements, for example, the subtle tones of *Violet Ramson, Lady Leconfield*, at Petworth House (Fig. 366.1), which Philip de László (1869–1937) painted about 1915.

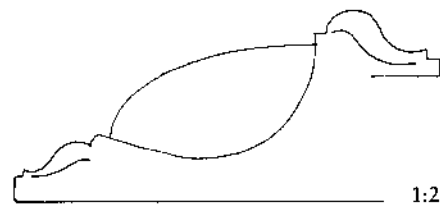
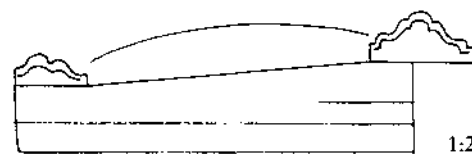


Fig. 366.1 Frame. England, ca. 1910–20. On Philip de László, *Violet Ramson, Lady Leconfield*. National Trust, Egremont Collection, Petworth House, Sussex, no. 697



No. 369, detail

## *United States*

Throughout the seventeenth and the first half of the eighteenth centuries, the vast majority of frames used in North America were imported, mainly from England. Frames made locally by craftsmen from Europe tended to have very simple moldings, usually painted black. As demand grew, frame makers worked from pattern books to broaden their repertoire and gradually developed their own variants of European designs.

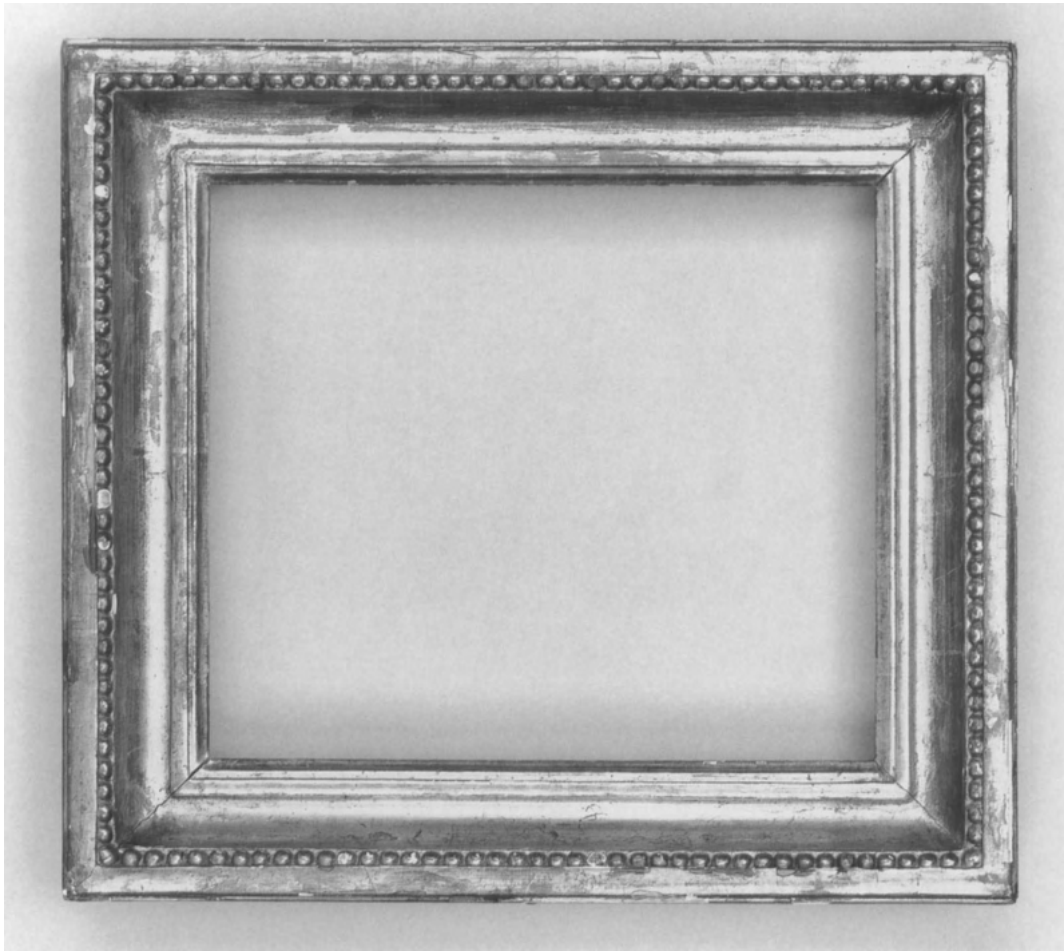
Very few American frames made their way into the Robert Lehman Collection, but one well-known maker is represented: Charles Prendergast (1863–1948), brother of Maurice. Prendergast traveled to England and Italy and established his first workshop in Winchester, Massachusetts, in 1895, before moving on to Boston and then, in 1914, to New York. Engraved gesso decoration was a particular feature of his style. No. 368, a simple example perhaps intended for a work on paper, appears to have been based on Netherlandish frames in the Louis XIV style. The engraved design on the panel of another frame in the collection, No. 369, is reminiscent

of Prendergast's work. The design of No. 369 experiments with a range of veneers and is perhaps derived from sixteenth-century Netherlandish patterns.

A summary, Neoclassical style of gilt frame appears to have been popular in the United States, probably because the concave shape lent strength and depth to the image. To judge from its profile and the provincial manner of construction, No. 367 seems to have been made locally in the early nineteenth century. Early eighteenth-century Venetian sources may have been the starting point for the shape of the panels and the carved corners of No. 370, although the profile is something of an invention. More Rococo in spirit, No. 371, which like No. 370 may be from a Boston workshop, uses the same asymmetry at the corners throughout, in an abbreviation of the style.

American frames were generally made in pine or basswood, and oil gilding was common. Frame construction and finishing techniques varied according to the stylistic suggestions of the forms adopted.

## FRAMES



No. 367

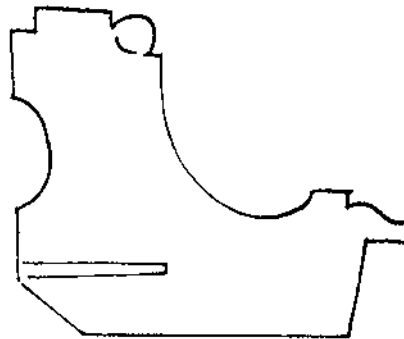
United States, early nineteenth century

### 367. Hollow molding

1975-I.2541

33.9 x 37.5, 23 x 26.6, 24.7 x 28.5 cm. Basswood. Mitered, with veneer strengthener in saw cut. Carved, gilt; red-orange bole. Top edge: pearl. *Adjustments:* Bronze color added. *Condition:* Gold abraded in hollows and on parts of top edge; gesso chipped.

Its particular interpretation of the Louis XVI style suggests that this frame was made in the United States. Strengthening miters with veneer was common practice in England for print frames in the mid- and late eighteenth century, and the simple method of construction was continued in America.





No. 368

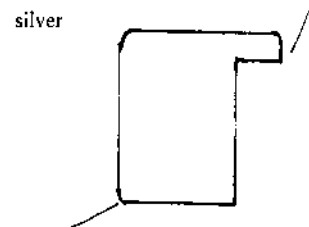
Charles Prendergast, 1920–30

### 368. Baguette molding

1975.1.2370

51.7 x 68.4, 47 x 63.7, 48.5 x 65.2 cm. Basswood. Mitered. Silvered; red-mauve bole. Corners: incised paterae and leaves on mat background, rubbed through to bole. *Adjustments:* Corners repaired. *Condition:* Gesso chipped.

Netherlandish frames in the Louis XIV style inspired this frame, which was made in the New York workshop of Charles Prendergast (1863–1948) for the watercolors by his brother, Maurice Prendergast, in the Robert Lehman Collection.<sup>1</sup> Engraved gesso decoration, often more elaborate than this, is typical of Prendergast's style.<sup>2</sup> A similar corner pattern, incised in ivory, is found on No. 369.



#### NOTES:

1. See Santa Monica 1996, pl. 29, and Clark 1992, nos. 5–7.
2. See, for instance, a frame designed by Prendergast in the Williams College Museum of Art, Williamstown, Massachusetts (New York 1988, no. 19, ill. [given to the museum by Mrs. Charles Prendergast]).





No. 369

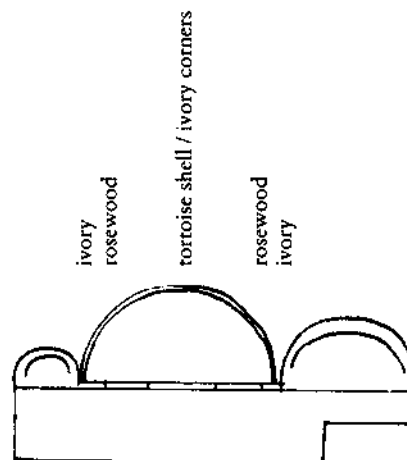
New York(?), early twentieth century

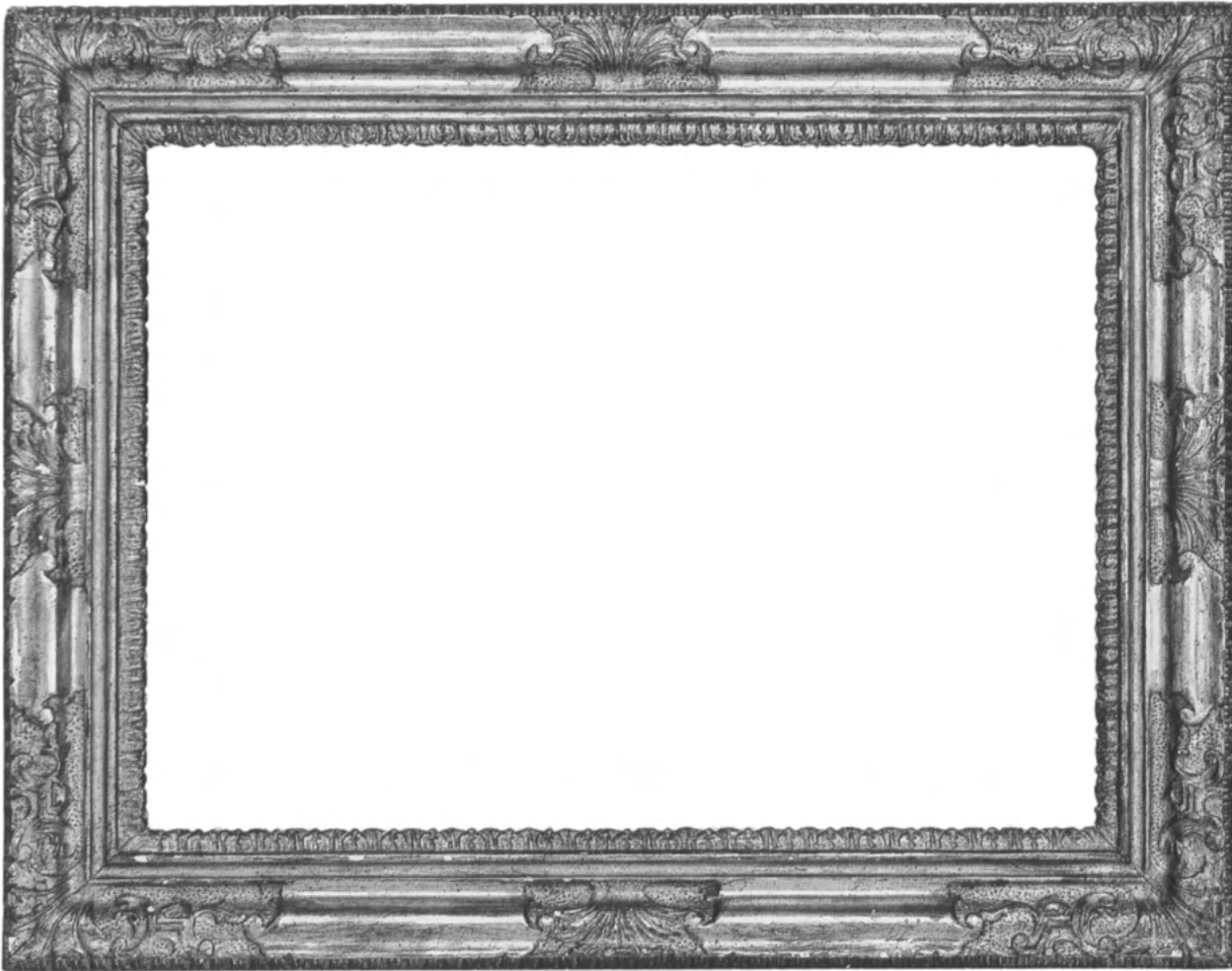
### 369. Cassetta frame

1975.I.2545

36.2 x 30.2, 25.4 x 19.3, 27.6 x 21.5 cm. Basswood back frame with rosewood upper moldings and ivory, tortoiseshell, oak, and maple veneers. Carved. Sight edge: simplified lotus leaf, ebonized. Frieze: ivory stringing, maple and oak veneer. Centers: oval bosses with ivory and tortoiseshell veneer. Corners: curled acanthus leaves and paterae engraved on ivory. Back edge: simplified lotus leaf, ebonized. *Adjustments:* None. *Condition:* Veneers lifting on bosses.

The paneled veneers and contrasting dark and light tones on this vertical frame recall Netherlandish patterns. Holes drilled through the back edge for a hanging cord are also typical of some Netherlandish frames. The engraved corners are similar in style to those of No. 368.





No. 370

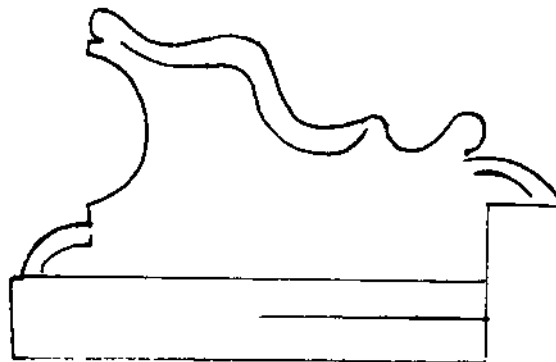
Boston(?), late nineteenth or  
early twentieth century

### 370. Ogee frame

1975.1.2198

48.4 x 62, 33.7 x 47.3, 36 x 50.3 cm. Pine. Mitered. Old back frame. Carved and metal-leafed; mauve bole, dragon's blood. Sight edge: serrated acanthus leaf and dart. Centers: acanthus leaf over punched background. Corners: anthemion with abutting cauliculi, over punched background. Panels: shaped, with scroll ends. Back edge: dentil. *Adjustments:* Dutch metal reapplied; abraded. *Condition:* Fair.

The spikiness of the profile and carving is rather awkward on this horizontal frame derived from a Venetian pattern of about 1720. The frames made in Boston by Foster Brothers and by the Carrig-Rohane Shop, which was established by the painter Herman Dudley Murphy (1867–1945), are roughly comparable to this one.<sup>1</sup>



NOTE:

1. See New York 1988, nos. 9, 13.

Boston(?), late nineteenth or early twentieth century

**371. Ogee frame**

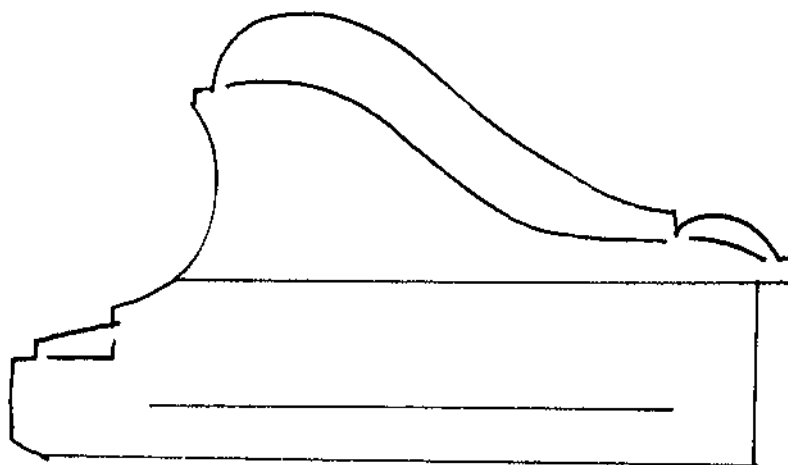
1975.1.2238

56.5 x 65.7, 35.5 x 45, 37 x 46.4 cm. Pine. Feather keys. Carved, oil-gilt. Corners: asymmetrical shell extending to cauliculi, with paterae at right only. Centers on long sides: rocaille element. Back edge: dentil. *Adjustments*: Regilt (oil). *Condition*: Gilding now green and flaking owing to degradation of oil size.

A sea of small incisions, rather than the more usual punching found on European designs, fills the background of this frame probably made in Boston in the late nineteenth or early twentieth century. Although the profile is Louis XIV, the ornament is German Rococo (see Fig. 371.1, an early eighteenth-century German frame in a London private collection). The same asymmetrical pattern, with paterae at the right, was used in all four corners.



Fig. 371.1 Frame (sight 25.4 x 41.4 cm). Germany, early eighteenth century. Private collection, London

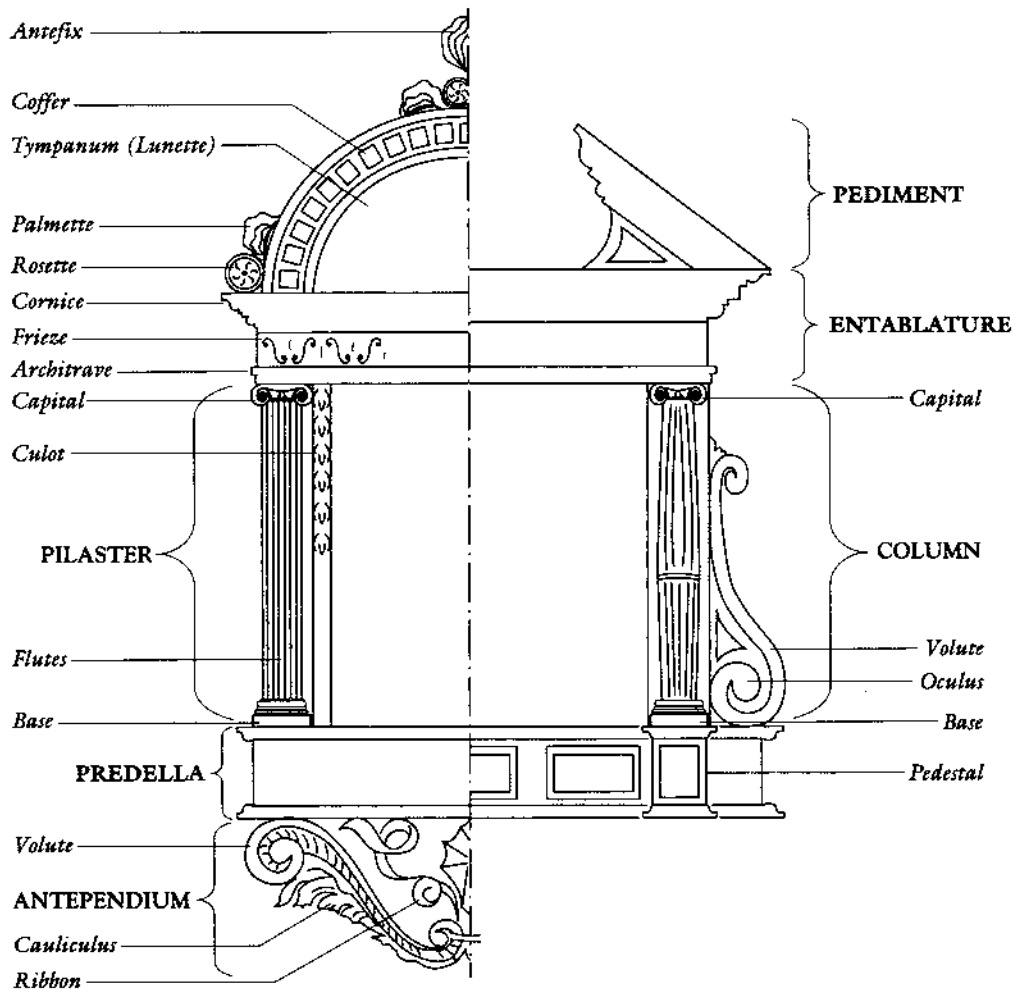




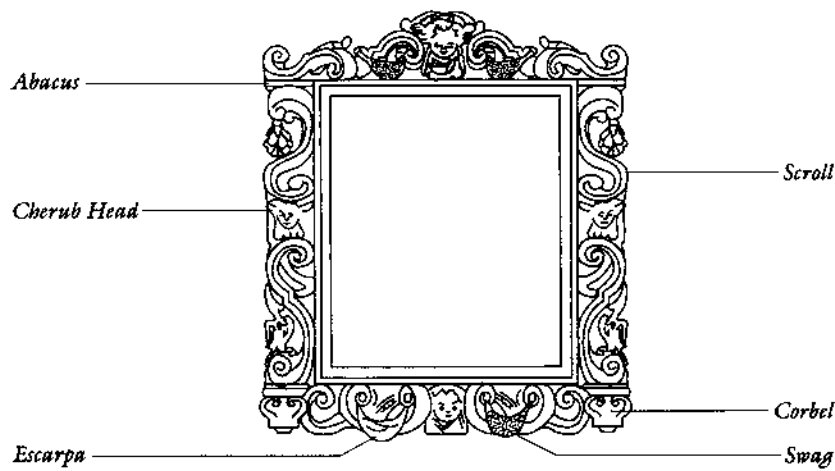
No. 371



GLOSSARY  
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**TABERNACLE FRAME**



**SANSOVINO FRAME**

# Glossary

## *Basic Terms and Materials*

**Abete.** Type of fir or spruce found in the hills of northern Italy.

**Back edge.** Molding farthest from the painting.

**Cimolo.** *Pinus cembra*, or Swiss stone pine, found in the mountains of northern Italy.

**Composition.** Mixture of whiting, linseed oil, and resin which is pressed into molds to make ornament.

**Half-lapped.** Back frame constructed of two overlapping boards.

**Key (keyed, feather key).** Tapered wedge fitted across the miter of the back frame.

**Rebate.** Recess beneath the sight edge of a frame intended to receive the framed object. Also called a rabbet.

**Sight edge.** Molding nearest to the painting.

**Top edge.** Molding nearest to the viewer, projecting farthest from the back frame.

## *Frame Types*

**Canaletto.** Style of early eighteenth-century Venetian frame with a predominant ogee profile ornamented with long corner patterns and burnished panels. Possibly derived from a pattern used by Consul Smith on his paintings by Canaletto.

**Cassetta.** Frame with a flat frieze and entablature-derived moldings on the sight and back edges.

**Hollow.** Frame molding principally of concave section.

**Palatina.** Style of auricular frame designed by Buontalenti and others in the 1640s for the collection of Leopold de' Medici. Named after the Galleria Palatina in the Palazzo Pitti, Florence, for which it was designed and where it is still seen.

**Restello.** Small dressing mirror frame in the form of a tabernacle with extensions on which to hang brushes.

**Reverse.** Frame with its highest molding on the sight edge.

**Salvator Rosa.** Also called "Carlo Maratta," this type of Neoclassical frame and its many variations were popular in Italy, especially in Rome, from about 1640 to 1820. It was used in England after about 1750, often for paintings purchased on the Grand Tour.

**Sansovino.** Late sixteenth- to early seventeenth-century Mannerist-style frame, most common in the Veneto, characterized by interlaced volutes and scrolls, often rusticated.

**Swept.** Rococo frame with swept top-edge rails.

**Tabernacle.** Frame characterized by architectonic structural and decorative members, most often based on classical aedicular precedents. The name is derived from a liturgical furnishing, which over the course of the fifteenth century assumed the form of this type of frame.

**Tondo.** Circular frame.

## *Moldings*

**Arris.** Sharp edge of molding.

**Astragal.** Half-round molding.

**Baguette.** Narrow gilt wooden molding used to surround textile decorations fitted into the panels of French interiors.

**Cassetta.** Molding derived from entablature, with the sight- and back-edge moldings separated by a frieze.

**Cavetto.** Quarter-round concavity.

**Corona.** Overhanging molding at the top of a cornice.

**Cyma recta.** Classical entablature concavity rising into convexity, often ornamented with honeysuckle, palmette, or acanthus.

**Cyma reversa.** Classical entablature convexity rising into concavity, often ornamented with lotus.

**Dowel.** Applied round molding.

**Fascia.** Broad, shallow step derived from classical architrave.

**Fillet.** Classically derived small step between larger moldings.

**Frieze.** Flat area between raised moldings, often decorated. Also called a plate.

**Ogee.** Molding with S-shaped profile.

**Ovolo.** Quarter-round convexity.

**Reverse.** Molding with its highest part nearest to the framed object.



**Ripple.** Mechanically scraped moldings with longitudinal ripples, usually made of ebony or pearwood, that seem to have first appeared in Spain in the late sixteenth century.

**Scotia.** Half-round concavity.

**Taenia.** Flat, raised molding.

**Torus.** Half-round convexity.

**Wobble.** See Ripple.

### *Ornament*

**Abacus.** Square slab placed on top of a capital.

**Acanthus.** Stylized form with stem and subdivisions based on the leaf of the acanthus plant.

**Antefix.** Decorative addition above a pediment, usually of palmette and rosette.

**Antependium.** Shaped lower extension to a tabernacle frame, usually ornamented with a helix, volute, cauliculus, and other elements, usually symmetrical across the vertical axis. The term is derived from that of a cloth hanging in front of an altar.

**Anthemion.** Band of seminaturalistic ornament consisting usually of alternating palmettes and honeysuckle linked by helixes and cauliculi.

**Architrave.** Group of raised moldings on the lower side of an entablature.

**Archivolt.** Arched architrave.

**Atlas.** Male figure or half-figure supporting an entablature in place of columns (see also Caryatid).

**Auricular.** Lineage of styles in the form of lions' skins and various real and legendary aquatic creatures derived from grotesque faces discovered in Rome in the early sixteenth century in the Golden House of Emperor Nero.

**Base.** Horizontal moldings beneath a column, engaged column, or pilaster.

**Bead and reel.** An astragal which has been worked into a pattern of alternating pearls and extended pearls.

**Bole.** Colored clay laid beneath gold to tint it and to provide a cushion on which to burnish it.

**Bucranium.** Ornament in the form of an ox's skull, usually in low or half relief.

**Cabbling.** Flutes with convex fillings in the lower third of their concavities.

**Cabochon.** Small gem-shaped ornament.

**Cameo.** Small oval decoration derived from carved classical gemstones, which may be part of a frieze or predella.

**Capital.** Crowning ornament of a column, engaged column, or pilaster. There are five orders: Doric, Ionic, Corinthian, Tuscan, Composite.

**Cartapesta.** Italian method of pressing pulped paper into copper molds.

**Caryatid.** Female figure or half-figure supporting an entablature in place of a column (see Atlas).

**Cauliculus.** Sheath of acanthus or lotus around the taenia of a volute.

**Chamfer.** Beveled edge.

**Cimasa.** Central pinnacle of a polyptych.

**Clasp.** Straplike ornament that encircles a molding, usually applied to the center or corner of a seventeenth-century frame.

**Coffer.** Ornament derived from a sunken panel in a ceiling or soffit.

**Column.** Freestanding circular supporting shaft, usually completed at top and bottom with a capital and a base, respectively.

**Console.** Bracket in the shape of an S-scroll, with one end broader than the other.

**Corbel.** Support projecting from a vertical surface.

**Cornice.** Group of raised moldings on the upper side of an entablature.

**Culot.** Small cluster of leaves, usually around a stem.

**Décapage.** Removal of additional upper layers of gilding, usually by scraping off the layers by hand, to reveal the original finish.

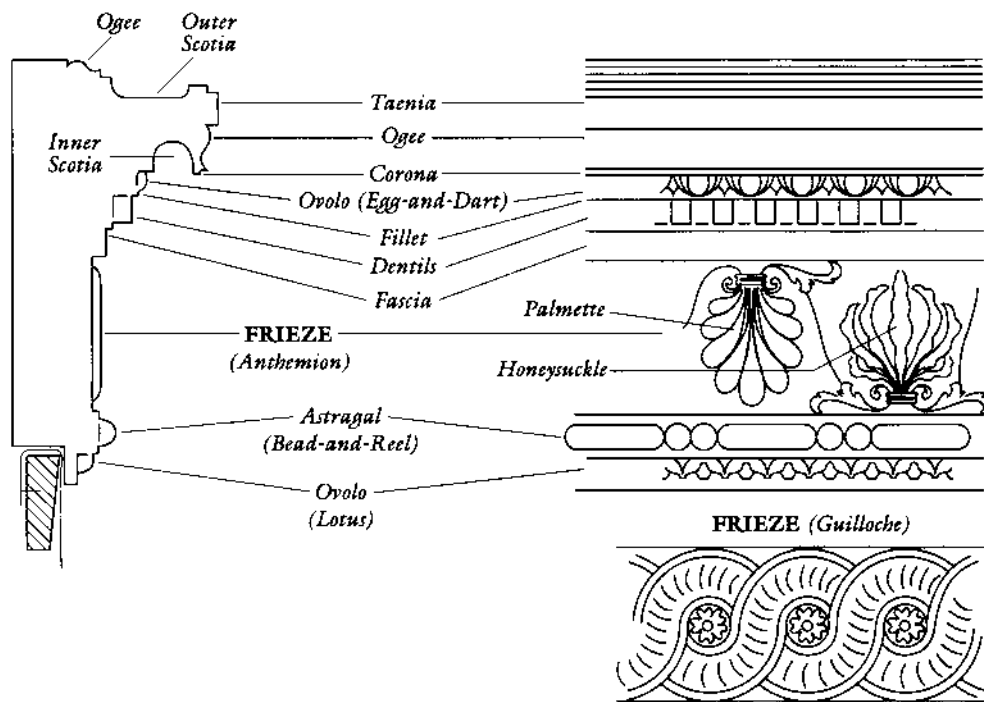
**Dentil.** Regularly spaced row of small blocks forming part of a cornice or carved molding.

**Dragon's blood.** Dark red vegetable glaze.

**Dutch metal.** Cheap substitute for gold leaf made of an alloy of copper and zinc.

**Echinus.** Derived from an ovolo molding below the abacus, a band ornamented with egg-and-dart or flutes interwoven with volutes, as in a Sansovino frame.

**Egg-and-dart.** Ovolo carved with sheathed ovoids alternating with darts, possibly derived from a schematized lotus leaf.



CASSETTA FRAME

**Entablature.** Horizontal group of moldings – architrave, frieze, and cornice – across the top of a tabernacle frame that are usually supported by columns or pilasters.

**Escarpa.** Ornament in the form of a swag of fabric; common in Sansovino frames.

**Exedra.** Niche enclosed by an aedicula.

**Festoon.** Decorative chain or garland of foliage, flowers, and/or fruit.

**Finial.** Turned antefix.

**Flutes.** Repetitive concave channels or regularly spaced scotias often alternating with darts and sometimes cabled or reeded.

**Gamboge.** Yellow vegetable dye.

**Gesso.** Compound of chalk or plaster and glue used to prepare a surface for painting or gilding.

**Gilding.** Oil gilding (also called mordant gilding): Gold leaf adhered by varnish. It does not last as long as water gilding because the varnish eventually degrades and darkens the gold. Suitable for exterior use. Shell gold: Technique of painting line decoration using gold powder ground in gum arabic. Silver-gilt: Silver leaf

which has been glazed to give the appearance of gold leaf. Water gilding: Gold leaf adhered with size. It lasts a very long time but is vulnerable to damp. Suitable for interior use.

**Green gold.** Gold alloy with silver or silver and cadmium that has a green appearance.

**Grotesque.** Anthropomorphic and zoomorphic ornament derived from the painted decoration of Nero's Golden House.

**Guilloche.** Ornament derived from interwoven strands.

**Gutta.** Block-shaped ornament supporting the triglyphs of a Doric frieze.

**Hazzling.** Zigzag chasing in gesso.

**Helix.** Small spiral volute.

**Herm.** Pilaster surmounted by a head or bust.

**Impost.** Block placed above an abacus, from which an archivolt springs.

**Intarsia.** Inlaid wood or marquetry.

**Knulling.** An astragal worked into a pattern of rusticated pearls.

**Lambrequin.** Lotus-shaped lappets, imitating textile fringes, often with tassels.

**Lotus.** Stylized leaf derived from the lotus plant.

**Lotus or acanthus leaf.** Leaf made up of elements of a lotus leaf and an acanthus leaf, with stems and subdivisions.

**Luminolegno.** Technique of highlighting ornament with selective gilding against a dark ground, usually walnut.

**Lunette.** Semicircular or segmental area within an arched pediment.

**Luster.** Glaze applied over paint or gold or silver leaf.

**Marbling.** Decorative paint imitating marble (*faux-marbre*).

**Meander.** Pattern composed chiefly of lines winding in and out with rectangular turnings.

**Metope.** Blank or decorated space between the triglyphs of a Doric frieze.

**Niello.** Metal inlay.

**Oculus.** Circular center of an ornament, whether concave or convex.

**Palmette.** Shallow symmetrical cluster of stylized leaves based on palm fronds.

**Parcel-gilt.** Derived from partly gilt silver plate, used generally for gilt highlights against a plain ground (see also Luminolegno).

**Pastiglia.** Ornament of gesso applied with a brush.

**Patera.** Radially symmetrical floral ornament with petals surrounding a central boss.

**Patina.** Naturally or artificially discolored surface, related to aged or treated bronze.

**Pedestal.** Substructure supporting a column, usually standing forward of the horizontal moldings and predella/antependium which form the base of a tabernacle frame or altarpiece (see also Socle).

**Pediment.** Form, usually triangular, carried above the entablature of a classical temple; as the top element of a tabernacle frame, it may also be semicircular or broken.

**Pier.** Freestanding column with a square section.

**Pilaster.** Engaged pier or half-pier.

**Plinth.** See Pedestal.

**Predella.** Part of the base of an altarpiece or tabernacle frame which may be divided into panels decorated with

paintings or reliefs; the area between the pedestals of a tabernacle.

**Recut.** *Reparé.* See *Reparure.*

**Reparure.** Technique developed in Paris in the seventeenth century of trimming and incising gesso, particularly on carving, by scraping it with hook-shaped metal tools to refine the proportions of mat to burnished gilding and to add details only in the gesso.

**Ribbon-and-reed.** Twisted flute around a narrow dowel.

**Rinceau.** See *Cauliculus.*

**Rope.** Dowel carved in a twisted form, resembling rope.

**Rosette.** Stylized floral ornament based on the lotus blossom.

**Rustication.** Surface decoration derived from masonry with beveled joints.

**Sanded frieze.** Frieze covered with glue and then sand.

**Scroll.** Volute which curls out of plane, suggesting a partially unfurled paper scroll.

**Sgraffito.** Decoration incised through color to reveal gold underneath.

**Shelling.** Condition of gilding whereby the gesso is entirely lifting off the woodwork, as distinct from flaking, which is when the surface peels off, usually of perished oil gilding.

**Socle.** Small pedestal, usually for a portrait bust.

**Solomonic column.** Twisted column, based on one or another of the marble columns given to Emperor Constantine and believed to have come from the Temple of Solomon.

**Spandrel.** Area between an archivolt or shaped opening and its rectangular surround.

**Stucco squeeze.** Ornament formed by pressing stucco into a mold.

**Swag.** Festoon or cloth fastened at both ends and hanging down in the middle.

**Taenia.** Flat, raised molding.

**Tympanum.** Surface enclosed with the upper and lower cornices of a pediment.

**Verre églomisé.** Reverse-painted glass.

**Volute.** Large terminating taenia spiraling around an oculus.

# Concordance

## Metropolitan Museum of Art Accession Numbers and Catalogue Numbers

accession no.	catalogue no.	accession no.	catalogue no.	accession no.	catalogue no.
1975.1.1b	1	1975.1.1793	87	1975.1.2107	53
2b	2	1804	56	2108	130
3b	39	1806	164	2109	22
4b	40	1812	240	2110	207
9b	200	1845	236	2111	208
10b	6	1846	62	2112	59
12b	4	1852	209	2113	35
13b	5	1876	210	2114	58
14b	7	1879	190	2115	55
15b	8	1891	155	2116	60
21b	9	2040	289	2117	84
22c	11	2078	50	2118	47
23b	10	2079	165	2119	54
24b	3	2080	218	2120	45
29b	201	2081	219	2121	20
35b	13	2082	19	2122	144
40b	15	2083	98	2123	163
41b	12	2084	99	2124	243
42b	16	2085	96	2125	64
54b	17	2086	100	2126	65
60b	23	2088	150	2127	66
63b	24	2089	242	2128	176
64b	25	2090	31	2129	177
67b	26	2091	113	2130	70
69b	42	2092	114	2131	226
95b	141	2093	117	2132	152
96b	142	2094	149	2133	211
186b	288	2095	148	2134	67
1627	83	2096	129	2135	227
1628	93	2097	89	2136	107
1629	90	2098	88	2137	108
1630	48	2099	91	2138	216
1631	143	2100	44	2139	217
1632	30	2101	18	2140	206
1634	95	2102	94	2141	215
1635	166	2103	92	2142	110
1636	46	2104	57	2143	186
1637	102	2105	145	2144	147
1638	28	2106	85	2145	120

FRAMES

accession no.	catalogue no.	accession no.	catalogue	accession no.	catalogue no.
1975.I.2146	74	1975.I.2192	285	1975.I.2240	274
2147	118	2193	232	2241	299
2148	179	2194	178	2242	286
2149	119	2195	234	2243	300
2150	161	2196	34	2244	279
2151	228	2197	230	2245	298
2152	32	2198	370	2246	267
2153	151	2199	229	2248	312
2154	244	2200	188	2249	322
2155	49	2201	52	2250	260
2156	170	2202	174	2251	335
2157	51	2203	27	2252	325
2158	43	2204	126	2253	314
2159	198	2205	158	2254	321
2160	172	2206	124	2255	259
2161	224	2207	125	2256	330
2162	137	2208	79	2257	302
2163	106	2209	75	2258	340
2164	169	2210	78	2259	334
2165	116	2211	81	2260	327
2166	115	2212	69	2261	343
2167	109	2213	204	2262	332
2168	122	2214	82	2263	324
2169	182	2216	127	2264	342
2170	183	2217	156	2265	333
2171	175	2218	185	2266	323
2172	214	2219	241	2267	326
2173	36	2220	254	2268	284
2174	138	2221	139	2269	339
2175	21	2222	80	2270	341
2176	225	2223	37	2271	328
2177	168	2224	153	2272	318
2178	97	2225	233	2273	293
2179	171	2227	264	2274	291
2180	68	2228	265	2275	353
2181	245	2229	269	2276	261
2182	199	2230	38	2277	71
2183	173	2231	297	2278	290
2184	157	2232	136	2281	271
2185	287	2233	262	2282	273
2186	212	2235	296	2283	276
2187	187	2236	282	2284	280
2188	184	2237	281	2285	277
2189	33	2238	371	2286	192
2191	41	2239	154	2287	195

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accession no.	catalogue no.	accession no.	catalogue no.	accession no.	catalogue no.
1975.I.2288	365	1975.I.2329	213	1975.I.2509	305
2289	238	2330	112	2510	255
2290	193	2331	123	2517	292
2291	231	2332	162	2518	167
2292	181	2333	180	2519	237
2293	248	2334	77	2520	196
2294	256	2335	205	2521	197
2295	250	2336	76	2522	189
2296	133	2338	140	2523	222
2297	191	2339	146	2524	223
2298	220	2340	278	2525	202
2299	258	2341	73	2526	203
2300	128	2343	257	2527	103
2301	252	2344	270	2529	306
2302	247	2345	272	2530	307
2303	253	2346	356	2531	311
2304	251	2347	275	2532	313
2305	132	2348	283	2533	319
2306	366	2349	268	2534	360
2307	357	2351	249	2535	303
2308	362	2352	329	2536	308
2309	363	2353	338	2537	315
2310	337	2354	336	2538	320
2311	14	2355	331	2539	349
2312	194	2356	317	2540	361
2314	111	2358	316	2541	367
2315	86	2359	310	2542	345
2316	72	2361	355	2543	354
2317	160	2362	344	2544	348
2318	63	2363	358	2545	369
2319	134	2364	359	2546	352
2320	101	2365	294	2547	346
2321	61	2366	235	2548	263
2322	104	2367	239	2549	351
2323	159	2368	266	2550	364
2324	246	2370	368	2551	295
2325	131	2371	309	2552	301
2326	221	2373	29	2553	350
2327	135	2374	105	2554	347
2328	121	2508	304		



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