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# WALLACE COLLECTION CATALOGUES

## SCULPTURE

MARBLES, TERRA-COTTAS AND BRONZES,  
CARVINGS IN IVORY AND WOOD,  
PLAQUETTES, MEDALS, COINS,  
AND WAX-RELIEFS

TEXT WITH HISTORICAL  
NOTES AND ILLUSTRATIONS

By J. G. MANN, M.A., F.S.A.



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LONDON: PRINTED FOR HIS MAJESTY'S STATIONERY OFFICE  
AND SOLD AT HERTFORD HOUSE

1931

PRICE THREE SHILLINGS AND SIXPENCE: BOUND, FIVE SHILLINGS







S 46 Sir Richard Wallace, Bart., K.C.B., M.P. (1818-1890). Posthumous bust by Emmanuel Hannaux 1899

*[Frontispiece]*



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# SCULPTURE

MARBLE, TERACOTTA AND BRONZE

CASTINGS IN IVORY AND WOOD

MINIATURE METALS COIN

AND WALLPAPERS

TEXT WITH HISTORICAL

NOTES AND ILLUSTRATIONS

By J. G. HAN, M.A., F.S.A.



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AND SOLD AT HERTFORD HOUSE

PRICE THREE SHILLINGS AND SIXPENCE; BOUND, FIVE SHILLINGS

1931

## ERRATA

- Page 16. Line 4, *for* "ou" *read* "où".
- „ 20. S 52, *for* "Rosellino" *read* "Rossellino".
- „ 20. S 53, *delete last paragraph*: "It has . . . production."
- „ 31. S 73, *insert* "?" *before* "By Francesco da Sant' Agata,".
- „ 51. S 138 and 139, *add* "by Ferdinando Tacca (1619-1686),  
mentioned in the Inventory of the Palace of Massa  
1662."
- „ 56. S 154, *for* "dropping" *read* "drooping".
- „ 58. 2nd line from bottom, *for* "valois" *read* "Valois".
- „ 85. S 231, last words, *for* "Santa Croce at Florence." *read*  
"the Frari at Venice."
- „ 89. S 243, *for* "Cinquentenaire" *read* "Cinquantenaire".
- „ 97. S 263, „ „ „ „
- „ 159. (xv), *delete* "GUSTAVUS,".
- „ 168-9. S 419-422, *for* "XVIth century" *read* "XVIIth century".
- „ 178. S 447, *for* "Dominique Joseph Garat (1749-1833)" *read*  
"Pierre Jean Garat (1764-1823)".
- „ 193. Line 10, *for* "Musèun" *read* "Museen".
- „ 198. Line 6, *for* "bjoux," *read* "bijoux,".
- „ 210. Line 11, *for* "TRÊSOR" *read* "TRÉSOR".
- Plate 6. S 21, *for* "C. A. Coysevox" *read* "A. Coysevox".
- „ 17. S 60, „ „ „ „
- „ 24. S 73, *insert* "(?)" *after* "Sant' Agata."
- „ 37. S 139, *add* "by Ferdinando Tacca (1619-1686)".
- „ 95. S 447, *for* "Dominique Joseph Garat (1749-1833)." *read*  
"Pierre Jean Garat (1764-1823)."
- „ 96. S 419-422, *for* "XVIth century" *read* "XVIIth century".

ERRATA

The following errors have been identified in the text of this document. The errors are listed in the table below, along with the page number and a description of the error. The errors are listed in chronological order of discovery.

Page	Description of Error
12	Line 5: "The first step in the process is to identify the problem." should be "The first step in the process is to identify the problem."
15	Line 10: "The second step is to analyze the data." should be "The second step is to analyze the data."
18	Line 15: "The third step is to develop a solution." should be "The third step is to develop a solution."
22	Line 20: "The fourth step is to implement the solution." should be "The fourth step is to implement the solution."
25	Line 25: "The fifth step is to evaluate the results." should be "The fifth step is to evaluate the results."
28	Line 30: "The sixth step is to monitor the performance." should be "The sixth step is to monitor the performance."
32	Line 35: "The seventh step is to report the findings." should be "The seventh step is to report the findings."
35	Line 40: "The eighth step is to review the process." should be "The eighth step is to review the process."
38	Line 45: "The ninth step is to improve the process." should be "The ninth step is to improve the process."
42	Line 50: "The tenth step is to document the process." should be "The tenth step is to document the process."

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## PREFACE

THE Catalogue of Furniture was first issued in 1902 and comprised a short description of all the works of art in the Collection other than pictures, arms and armour. The objects in each gallery were numbered independently, a system that could only be satisfactory while no removals took place from one room to another. Repeated rearrangements rendered renumbering imperative, and the growth of public interest demanded a fuller treatment of the material. It was therefore decided to divide the Collection into several easily-recognised groups and to make each the subject of a separate catalogue. A key to the renumbering will be found on page 225.

The last edition of the Catalogue of Furniture, which was compiled by Mr. D. S. MacColl and appeared in 1920, will therefore ultimately be replaced by separate volumes dealing with Ceramics (majolica, Sèvres porcelain and glass); Furniture (including clocks and *bronzes d'ameublement*); Goldsmiths' work (including silver, enamels, and other metal-work); Miniatures (including illuminated MSS.); and the present volume, Sculpture, which embraces marbles, bronzes, carvings in ivory and wood, plaquettes, medals, coins and wax-reliefs.

It has been prepared under my direction by Mr. J. G. Mann, Assistant to the Keeper. I have revised both MS and proofs.

S. J. CAMP,  
Keeper

May, 1931

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## INTRODUCTION

THE fourth Marquess of Hertford and his successor Sir Richard Wallace were both collectors of marked individual tastes, and their interest in the works of art which they assembled was almost wholly objective. They appreciated a piece on its merits and were less concerned with its historical significance or mere antiquity. In this way the collection at Hertford House differs from most public museums, as there are no deliberate sequences, nor any attempt to make a section complete in itself.

It is not surprising, therefore, if the sculpture conforms fairly closely to the character of their pictures and furniture, and that the predominating influence should be French. But in addition to the important collection of French marbles and bronzes of the XVIIth and XVIIIth centuries, there are a considerable number of Italian terra-cottas and bronzes of the Renaissance and subsequent period.

The time during which the founders lived had less effect on their choice than might be expected. In the middle of the XIXth century the taste for mediaeval works of art was at its height, but they were more attracted by the High Renaissance and the age of Louis XIV and the XVIIIth century. Just as Lord Hertford was before his time when he began to collect pictures by Watteau and Fragonard, thereby anticipating the revolution in taste which was brought about by the brothers de Goncourts' book, *L'Art du XVIII<sup>e</sup> Siècle*, so he and Sir Richard Wallace were buying Italian bronzes before the fashion for collecting them reached its climax at the end of the XIXth and beginning of the XXth centuries. To be early in the field has its obvious advantages. But it also meant that they were unassisted by the specialised knowledge which the studies of Fortnum and Bode were later to supply. Consequently, while there are several early bronzes of the finest quality, the collection lacks examples which a collector would to-day consider indispensable. The unique signed bronze by Giovanni da Cremona (S 72), the Riccio inkstand (S 66), the lithe and vigorous panther (S 71), and the two statuettes ascribed to Francesco da Sant' Agata (S 73 and 74) are works of the Paduan School of the first rank. There are also a number of Venetian and other bronzes of the XVIth century. The numerous groups after Giovanni Bologna provide a representative series of his models, but they were probably acquired mainly for their decorative value. To-day these groups are more carefully scrutinised, and the early examples are segregated from the later versions. Only two of those here appear to be early, and therefore finer examples (S 112 and 114), made in Giovanni Bologna's own workshop or by his assistants. The rest are later castings turned out to meet the demand for them which continued throughout the XVIIth century. An attempt has been made to discriminate between reductions from known compositions by the master, here styled "after," and those in his style but less certainly from his models, styled "School of Giovanni Bologna."

It seems likely that the Collection at Hertford House will remain for some time to come the chief repository of French sculpture of the XVIIIth century in this country. Its importance is increased by the fact that French bronzes are as yet sparsely represented in the Louvre.

A great feature of the period of Louis XIV and the XVIIIth century in France was the long succession of sculptors who raised the art of the portrait-bust to great heights. This is in curious contrast with England, which produced during this time her greatest portrait painters, but little native talent for sculpture. Conversely, painting in France was most successful in the domains of decorative or allegorical art, but the portraits of Nattier, Greuze and Vigée Le Brun make a poor showing beside those of Gainsborough and Reynolds. The first portrait-bust in the collection in point of date (excluding the interesting relief of Louis XII), and one of great artistic importance, is the bronze of Charles IX by Germain Pilon (S 154). A marble version of it is in the Louvre, but the bronze is the more vigorous of the two. Its surface retains all the marks of the wax technique, giving it a freshness and directness not always found in bronzes. Pilon belongs to the vanguard of French portrait sculptors. He is less of an architect than Jean Goujon and Ducerceau, and a true Frenchman in contrast with Rosso, Primaticcio and the other Italians of the school of Fontainebleau. This bust was purchased by Lord Hertford at the sale of the Pourtalès collection, which contributed the *Laughing Cavalier* and several other important pieces to the collection.

Under the direction of Le Brun, who is appropriately represented by a terra-cotta portrait-bust by Antoine Coysevox (S 60), a flourishing school of artist-craftsmen was brought together at the Gobelins to work on the numerous royal projects for châteaux, palaces, triumphal arches and parks intended to glorify the monarchy. The *Académie Royale* was instituted in 1648 and the *prix de Rome* enabled promising artists to travel to Italy for study. Most of the artists represented at Hertford House underwent this course. The sentiment of the *Grand Siècle* looked to Rome for its inspiration. *Le Roi Soleil* was everywhere portrayed in Roman costume (represented here by the reduction of Girardon's equestrian statue S 166), and invested with the prestige of *la vertu romaine*, which Corneille had proclaimed in his *Horace*. This preoccupation with the antique was markedly different from the sentiment of the earlier Italian Renaissance, which was attracted by pagan freedom and a return to natural forms, and equally so from the cold classicalism of the later period of the Revolution. The official art of the reign of Louis XIV allied itself with the grandiose conceptions of Roman Imperialism rather than with the intellectual refinements of Greece. The grand manner was least successful when applied to painting. The great canvases of Le Brun at Versailles are ponderous and uninspiring, but the sculptors do not seem to have allowed their native inspiration to be diverted by their sojourn in Rome. Possibly the influence of Bernini and the baroque prevented too close an absorption in the antique, and on their return to France they developed natural powers of great force and originality.

Two busts of Louis XIV by Coysevox<sup>1</sup> represent the grand manner in sculpture, one in marble (S 21) and one in bronze (S 165), as also the bronze busts of Turenne and Condé by Derbais (S 163, 164). But Coysevox's terra-cotta of his chief, Charles Le Brun, is a direct study from nature, untouched by classicalism, and shows him as the great forerunner of the French school of portraiture, which was carried on by his relatives the Coustou and passed through Lemoyne,<sup>2</sup> Pigalle,<sup>2</sup> and Pajou to culminate in Jean Antoine Houdon. Houdon is responsible for the two busts of Mme. Victoire (S 25) and Mme. de Sérilly (S 26), which stand on the Grand Staircase on either side of Coysevox's Louis XIV. Unfortunately these are the only survivors of a number of Houdon's work which enriched the Collection previous to the death of Lady Wallace. His busts of Cagliostro and Sophie Arnold are now in America, and that of Mme. de Sérilly alone remains as an example of his great skill in the rendering of delicate beauty.

Of French decorative sculpture the frieze of Dancing Maidens (S 155) is directly based on the antique, though the artist has not slavishly copied the marble original, but has given to it something of his own. The age of Louis XIV is represented by several bronzes. The most important are the fire-dogs of Jupiter and Juno by Michel Anguier (S 161 and 162), which come from the royal *mobilier*, and the set of the Four Seasons (S 172-175). The Nile and the Tiber (S 179-180) and several other groups are typical of what is known as *la sculpture d'appartement*, intended for the great saloons and galleries of the time, rich with gilding and coloured marbles.

Girardon and Flamen's *Enlèvements* (S 169-171) are not directly inspired by the antique, but by Giovanni Bologna. From them proceed the groups of dancing nymphs and fauns and classical deities, with which the French sculptors of the XVIIIth century made such play, and which are already far removed from classical inspiration. The monumental style of the age of Louis XIV gave place to allegorical works of a lighter nature, in which Bouchardon,<sup>3</sup> Falconet and Clodion in particular excelled. Their youthful maidens and tumbling children are the direct counterpart of Boucher's paintings, but have perhaps more substance and show a greater understanding of form than the facile decorative painter allowed himself. The great contribution of the French School lay in the suggestion of the softness and warmth of the human body, which was so successfully expressed in the terra-cottas of Falconet and Clodion.

With all its shortcomings, French art and taste dominated Europe

<sup>1</sup> The marble bust of the Duc d'Orléans, brother of Louis XIV, also by Coysevox, is no longer in the collection.

<sup>2</sup> The collection formerly possessed J. B. Lemoyne's *Mme. de Pompadour en costume de nymphe*, signed and dated 1753, and Pigalle's *Mme. de Pompadour as Amitié*, dated 1753. Both were at Bagatelle, which was bequeathed by Lady Wallace with its contents to Sir John Murray Scott.

<sup>3</sup> The collection formerly possessed Bouchardon's *L'Amour cabrant son arc*, and a bronze statue of Falconet's *L'Amour menaçant*. Several important terra-cottas by Clodion formerly in the collection were included in the sale of Sir John Murray Scott in 1913.

during the XVIIIth century, and France was everywhere looked up to as the model of polished civilisation. The palaces and châteaux, which were erected in imitation of Versailles by the princelings of Central Europe, were furnished and decorated in the French style. Frederick II of Prussia was devoted to French literature and art, and habitually spoke French, although he conducted stubborn campaigns against that country in the field. Catherine II of Russia invited French artists to transform her semi-Eastern capital into the semblance of a Western court. The palaces of Potsdam, Würzburg, Nymphenburg, Ansbach and Schönbrunn owe their inspiration to Versailles.

The marble group of Cupid and Psyche by Augustin Cayot (S 22) is a striking work by a little-known sculptor, who might, but for this one group, have remained in obscurity. In sentiment and handling it is much in advance of its time (1706), and the conception of Cupid and Psyche as children is original and expressed with tender feeling. The marble statuettes by Falconet of Venus chastising and nursing Cupid are two of his most charming compositions. Clodion is represented by a white marble vase decorated with characteristic reliefs of infant bacchanals and bearing his signature.

The decorative sculpture of the XVIIIth century is closely bound up with the manufactory at Sèvres, which turned out large numbers of statuettes and groups in white *biscuit* or terra-cotta. Only three examples exist in the collection, all after models by Falconet (XIX, 2, 10 and 18), who held the post of director of the factory under the crown. Many of the compositions were specially executed by artists of repute for reproduction in *biscuit*, as well as reductions of independent works in marble and bronze.

The best sculptors of the time were also employed to design the *bronzes d'applique* that decorate so much French furniture of the XVIIIth century, and produce an effect in striking contrast with the work of contemporary English cabinet makers. It is outside the scope of this catalogue to deal with the numerous bronze mounts for tables and groups for candelabra and clocks, that are included among the furniture in the Collection, but the bronzes of the XVIIIth century cannot be studied without reference to them. The group of Cupid vanquishing Pan (S 219) is signed by J. J. Caffieri, the son of the celebrated maker of bronze mounts, whose work is illustrated by the candelabra in Galleries I and II and on the commode in Gallery XVI.

Already before the Revolution the riot of the rococo had exhausted itself and a taste for severer Greek forms had come in. The effect is most clearly seen in architecture and furniture, where straight lines replace serpentine curves and fantastic assymetry. The bronze groups of Fidelity by Falconet (S 222), a Vestal (S 223), and the Shepherd Paris by Gillet (S 220) illustrate this harking back to classical models, but the process was given a great impetus by the Revolution. The movement was deliberately encouraged by the Government, who saw in it a useful reflection of republican virtues. But classical models can be made to serve both democratic and imperial ideals, and the taste of the first

Empire continued and extended this subservience to classical types (*cf.* the coins S 395–398). The old pagan deities, and the nymphs and fauns of the rococo, were replaced by Caesar, Alexander and the sterner goddesses of Fame and Victory. Under the new régime the older sculptors passed into obscurity. Houdon, like the painters Fragonard and Greuze, died in poverty; Clodion tried, but largely failed, to adapt himself to the new régime. Dardel, who executed the terra-cotta model of Descartes (S 61), and the younger Caffieri were almost alone of their generation able to transfer their allegiance to the Republic and Empire. This period is not very adequately represented at Hertford House. The first Empire was still too near at hand to have much appeal either on artistic or antiquarian grounds, and the fourth Marquess's tastes were definitely inclined to the art of the *ancien régime* with its abandon and luxury and preference for light and graceful forms.

There are hardly any bronzes in the Collection which are not Italian or French, but of the small number of exceptions, mention should be made of the peasant (S 242) by Pancraz Labenwolf, the pupil and son-in-law of Peter Vischer, and a mortar with reliefs by Peter Flötner (S 238). The Continental origin of the collection is demonstrated by the fact that out of a total of 466 items described here, only four are English; the alabaster "table" (S 3), the cherubim (S 8–10), the bronze bust of Disraeli (S 245), and a medallion by Thomas Rawlins (S 415). The two marbles by Roubiliac and Rysbrack (S 23 and 24) were produced in this country, but by artists of foreign birth.

Before leaving altogether the subject of bronzes it may be useful to describe briefly the process of their manufacture. When producing a bronze the sculptor is really a plastic artist, but in stone, marble or wood he is a true sculptor. The distinction became almost lost in the last century when the sculptor finished his model in clay and turned it over to an Italian mason to reproduce in marble. The extent to which it had become customary to rely on professional assistance undoubtedly contributed to the dispute between Lawes and Belt, the author of the bust of Disraeli (No. S 245). Recently there has been a reaction in the other direction, and sculptors pride themselves in working direct on the stone with mallet and chisel.

By the *cire perdue* system the artist modelled his work in wax round a core of burnt clay or some such friable material. When finished the wax model was enclosed within an envelope of wet clay mixed with plaster, which conformed closely to its surface. The whole was then baked, allowing the wax to melt out. The molten bronze was then run into the vent left for its introduction, taking the place of the wax within the enveloping mould of clay. The clay envelope was then cut away, and the core could be broken up inside the bronze and shaken out through a hole left for it. The result was a hollow bronze exactly reproducing the original wax. It remained for the sculptor to add finishing touches by chasing the surface with a chisel and polishing and patinating it. The patina was produced by various processes, treating the surface with acids or coating it with coloured varnishes. The final chiselling, when

done by a skilful hand, often greatly enhances its delicacy and quality. But if the polishing of the surface is carried too far, it detracts from the directness and vigour of the work, removing the significant traces of the artist's touch that were left upon the wax. For freshness, and at the same time great skill in chasing, the Paduan artists of the late XVth and early XVIth century are hard to surpass. The French bronzes of the later years of Louis XIV and of the XVIIIth century are often too smooth and polished, and are thereby lacking in vigour.

The other methods of casting, by means of moulds of clay or sand, go back to the remotest bronze age. Moulds for prehistoric bronze celts are to be seen in many museums. Solomon's brazen laver was probably a sand casting, as are a great many commercial objects to-day. This method means that an object cannot be cast in the round, except it be solid, or the work must be done in sections, whereas the *cire perdue* system allows a rounded object to be cast as a whole, and being hollow requires the minimum of material.

The disadvantage (or merit, from the collector's point of view) of the *cire perdue* system is that it allows only one bronze to be cast, as the mould is destroyed in the process. If the bronze is to be reproduced more than once, a cast must be taken from it to form the basis of the next casting. The inevitable tendency is for the result to lose something of the directness of the original with each *surmoulage*. The composition of the bronze used is mainly copper and tin, but it varies greatly with individual cases. The later ones are often of poorer metal, having a dull, leaden appearance, or are of brass patinated to look like bronze.

The methods of the earlier bronze artists were largely empirical. Benvenuto Cellini has described in one of his most vivid passages the crisis which occurred in the casting of his *Perseus*, when he ordered all the pewter plates in the house to be thrown into the crucible to make the metal fuse. The bronze effigy of Henry III in Westminster Abbey, cast by William Torel, goldsmith, of London, in 1291, is an early example of the *cire perdue* process. The great thickness of its metal shows that the king's craftsmen were unaccustomed to casting works of this size. The earliest bronze in this collection is the little figure of a warrior (S 151) which is probably Limoges work of the latter part of the XIIth century.

The mediaeval bronze workers were well accustomed to cast ornaments and utensils in bronze, but it was left to the Italian artists of the Renaissance to realise the possibilities of the statuette. Hitherto statues were used for architectural purposes, to fill a niche, decorate a façade or surmount a monument. The reduction in size enabled a bronze statuette to be used as a portable ornament and to be seen from all sides, a consideration which had an important effect on its composition. The popularity of the bronze statuette is one of many signs of the change in domestic life from the sparsely furnished surroundings of the Middle Ages to the greater freedom and comfort of the Renaissance and more modern times.

The representation of mediaeval art among the sculpture at Hertford House is confined to a few small objects. There are no religious statues

and carvings in freestone or wood, or fragments of architectural and monumental sculpture. It shows how far removed from the founders' minds was the idea of a historical sequence. While their choice leaves large gaps, which can only be supplied by visits to other museums, and curious omissions (such as the entire absence of French tapestries, which is much to be regretted, for it would have provided a suitable background for much of the French sculpture and furniture), it allows the objects to be appreciated as individual works of art. The later objects can be seen much as they were intended to be seen, and are not marshalled in ranks, as is of necessity the arrangement in a departmental museum.

Sir Richard Wallace inherited unexpectedly during the Franco-Prussian War the immense fortune and collections of the Marquess of Hertford. During the distress and inflation caused by the war and the *Commune* Sir Richard Wallace must have had many opportunities of adding to the collection, but he does not seem to have taken immediate advantage of his good fortune. On the other hand, he remained in Paris throughout the siege, organised a field ambulance corps and two others in the city, and used his newly acquired wealth to found and endow the Hertford British Hospital in Paris, subscribe 100,000 f. to the distress fund for the besieged, besides making anonymous gifts of great generosity.<sup>1</sup>

Once the war was over Sir Richard turned his attention to the collection. He transferred the greater part of it to England, where it was exhibited at the Bethnal Green Museum, while Hertford House was renovated and equipped as a residence after being closed for 37 years. The aftermath of the war brought into the market the collection of the Comte de Nieuwerkerke, who had held the post of *Surintendant des Beaux-Arts* under the second Empire and was the lover of the Emperor's sister. This purchase has been described in the introduction to the *Catalogue of Arms and Armour*, part I, but besides the armour, it contained a considerable number of objects of mediaeval and Renaissance Art, many of which had been exhibited at the exhibition of 1865, called the *Musée Rétrospectif*. The collections of ivories, woodcarvings, plaquettes, medals and waxes here shown are almost entirely due to him.

The ivories, though few in number, cover a fairly wide range. They include an important XIIIth century diptych (No. S 246) of the *atelier du diptyque de Soissons* and a striking crucifixion of the early XIVth century (No. S 247). Among the secular ivories of later date are a Hercules of the school of Giovanni Bologna (S 258) from the Pourtalès Collection, and reliefs by François Bossuit (S 263) and Ignaz Elhafen (S 264).

The most important of the objects carved in wood is the celebrated little boxwood Hercules (S 273), by Francesco da Sant' Agata. The miniature tabernacle (S 279) is a remarkable example of minute craftsmanship. Tradition has it that Sir Richard Wallace bought it by pigeon post during the siege of Paris in 1871 for 100,000 f., but the discovery of a receipt proves that this price is an exaggeration. Among the plaquettes is a relief of the Virgin and Child, possibly by Donatello himself (S 297),

<sup>1</sup> Cf. *Gazette des Beaux-Art*, vol. vii (xxxii), 1873, p. 73, footnote.

and a unique plaque of large size of *The Rape of Ganymede* by Giovanni Bernardi da Castel Bolognese. The medals are few in number, ranging from Pisanello to the XVIIIth century, but there are some rareties, among them those of Nicolo di Pietro de' Boni (S 349) and an unknown lady (S 360) which are believed to be unique.

Care has been taken to make the descriptions of the waxes as full as possible, and it is hoped that the publication of a carefully documented catalogue may direct attention to a subject on which very little has been written, and invite further information.

This is believed to be one of the most representative collections of wax portraits in any public museum, as it includes both Italian and German examples, while the diptych of the Duc de Guise and his wife (S 417) is one of the earliest known coloured portraits of this kind. The difficulty of preserving them has probably deterred many collectors, and recently wax miniatures of very doubtful authenticity have begun to appear on the market. They are unfortunately very easy to fabricate. Many existing waxes were prepared by artists as models to be cast as medals, and waxes by Antonio Abondio (*cf.* S 434) and other famous medallists exist. It is a simple matter to reverse the process and make a wax cast of a bronze medal, colour it and place it on the market as an original work. Most of the earlier waxes are independent works of art, unconnected with medals. Others were not modelled, but cast in moulds, so that more than one example of the composition exists, as, for instance, Nos. S 452 and S 460. A bibliography of the writings on the subject is given with the list of works of reference appended to this catalogue, and also a list of the principal collections where waxes are to be seen.

The earlier waxes are usually either Italian or German. The Italian are as a rule superior in delicacy, the German being heavier in style and often inferior in modelling. The series of portraits of Italian princes and princesses (Nos. S 424-432) of the late XVIth century, exquisitely decked with miniature jewels, are good examples of the type. Sometimes the process of verisimilitude, the use of pieces of actual velvets and silks, goes too far to satisfy the canons of true art. But if they are not taken too seriously, they remain as quaint and often charming portraits of their time, aping the original more closely than any other form of pictorial reproduction. Among the signed waxes are examples by Georg Holdermann, Benjamin Liebrecht Wimmer and Joseph Anton Curiger. Wax miniatures remained in favour into the XIXth century, and there were several noteworthy English modellers of this kind of portrait, such as James Tassie and S. Percy.

The soft and pliable nature of wax has always made it a favourite medium. Artists usually produced several wax or terra-cotta models of projected works. Benvenuto Cellini's wax *ébauches* for his famous *Perseus* are preserved in the Bargello at Florence, and models by Giovanni Bologna and other Italian artists are in the Victoria and Albert Museum.

The publication of the sculpture in a single catalogue has enabled the brief descriptions in the old catalogue of Furniture and Objects of Art to be greatly amplified. Some of the old attributions have been aban-



done or modified, and in other cases the discovery of a signature or the existence of a comparable work elsewhere has made it possible to give a name where none was known. Short biographical notices of the artists and persons represented, measurements and *provenances* have been included on the lines of the last edition of the *Catalogue of Paintings*.

As might be expected in a catalogue, the scope of which ranges from portrait-busts to tobacco-graters, recourse has been had to many quarters for information and assistance. Acknowledgments are due to Mr. Eric Maclagan, the Director of the Victoria and Albert Museum, who has given freely of his time and great knowledge of the history of sculpture, and to Dr. G. F. Hill, Director of the British Museum, who has given invaluable assistance with the cataloguing of the coins and medals. M. Dreyfus of the Louvre has answered many queries with regard to the French bronzes. Mr. Seymour de Ricci has supplied notes on the plaquettes, and M. J. Destrée of Brussels on the boxwood carvings.

Dr. Dworschak, Dr. Ernst Kris of the Kunsthistorisches Museum, Vienna, Dr. Hampe of the Germanisches Museum, Nürnberg, Mr. Faalberg of the Danish royal collection, Copenhagen, have all answered inquiries or contributed notes. Other helpers are acknowledged more explicitly in the text. Mr. E. S. G. Robinson of the Department of Coins and Medals, British Museum, has revised the description of the Greek coins. Mr. Van de Put of the Victoria and Albert Museum has furnished valuable heraldic indentifications. M. Soullié of Paris has supplied copies of rare sale catalogues and transcribed entries in sales concerning our pieces which have enabled us to trace the *provenances* of many hitherto unknown. Mr. F. H. Cripps-Day and Dr. T. Borenius have also lent catalogues and books. Messrs. Alfred and George Durlacher have generously allowed access to Sir Richard Wallace's account in their ledgers, which has provided further valuable information in this respect. I should like to acknowledge the courtesy of the officials of many Museums and private collectors at home and abroad, who have given free access to the objects under their care, or have supplied photographs and other aids to study. Finally I wish to thank my chief, Mr. S. J. Camp, for his encouragement and advice on the many occasions when problems in the arrangement and compilation of the catalogue have arisen, and for giving me the benefit of his long experience.

J. G. MANN



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In accordance with the powers conferred upon the Trustees by the Declaration of Trust they have directed that the times and conditions under which the Wallace Collection may be open to the public shall be governed by the following rules, regulations and by-laws:—

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2—Visitors are required to leave at the Umbrella Counter in the Entrance Hall parcels, bags, sticks, umbrellas or other objects that might be used either to damage a work of art or to conceal its removal. Sticks and umbrellas used for support in cases of infirmity recognised by the Attendants may be admitted. Muffs and handbags or reticules must be tendered for examination or left at the Umbrella Counter; if admitted, they must be produced for examination on leaving the building, should the Attendants so require. Young children, when in charge of responsible adults, shall be admitted at the discretion of the Keeper or his representative; children in arms shall not be admitted.

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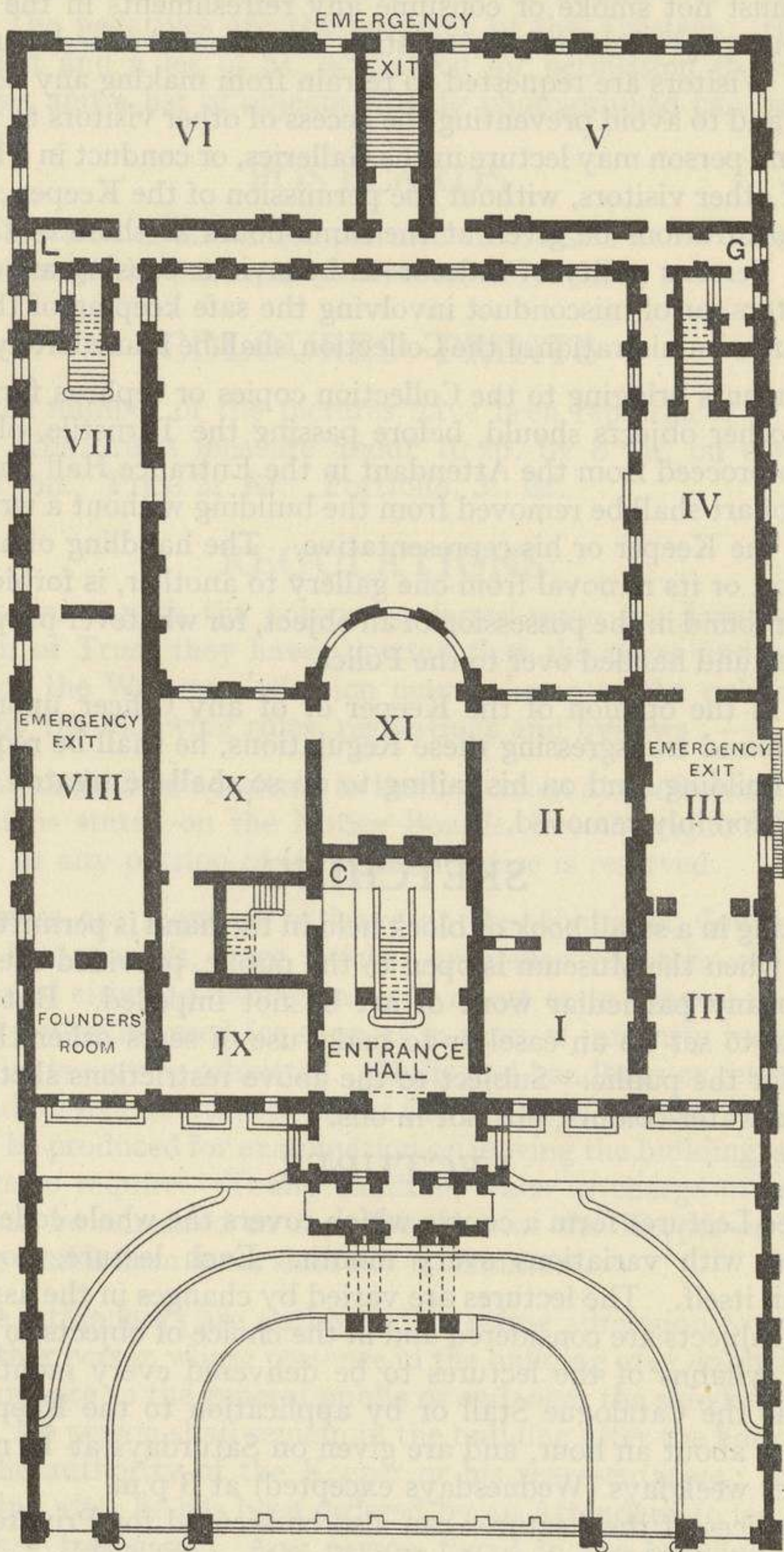
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The free Lectures form a course which covers the whole collection and is repeated with variations every month. Each lecture, however, is complete in itself. The lectures are varied by changes in the aspect from which the subjects are considered and in the choice of objects to illustrate them. A syllabus of the lectures to be delivered every month can be obtained at the Catalogue Stall or by application to the Keeper. The lectures last about an hour, and are given on Saturdays at 12 noon, and on all other weekdays (Wednesdays excepted) at 3 p.m.

The services of the Lecturer can also be secured for Private Parties. Application should be made to the Keeper at least seven days in advance. A charge of 15s. (payable at the Catalogue Stall before the lecture) will be made for each party.

# PLAN GROUND FLOOR



*Lavatories, for Ladies and Gentlemen respectively, are at L and G; the Catalogue Stall is at C.*

## KEY TO PLAN: GROUND FLOOR

The marbles and bronzes are for the most part distributed throughout the galleries, and their places are indicated in the catalogue under the description of each object. The arrangement is liable to alteration. The following is a rough indication of the main grouping:—

ENTRANCE HALL—Stall for the sale of catalogues, postcards, photographs and other publications

INNER HALL—Miscellaneous bronzes and marbles (Roubiliac and Rysbrack)

I—Small objects connected with the Royal House of France

III—Italian Renaissance bronzes and terra-cottas; ivories, wood-carvings, medals, coins and plaquettes

IV—Wax reliefs

VIII—French sculpture, Charles IX and period of Louis XIV (Pilon, Coysevox, Derbais)

FOUNDERS' ROOM—Busts of the Founders

IX–XI—Miscellaneous bronzes, Italian and French XVIIth–XIXth centuries

## ARRANGEMENT IN SIR RICHARD WALLACE'S TIME

I—Front State Room

II—Back State Room

III—(Front) Canaletto Room

(Back) Sixteenth Century Room

IV—Smoking Room

V, VI, VII—Coach-house, Stable-yard, Stables

VIII—Butler's Quarters

FOUNDERS' ROOM—Housekeeper's Room

IX—Breakfast, or Small Dining, Room

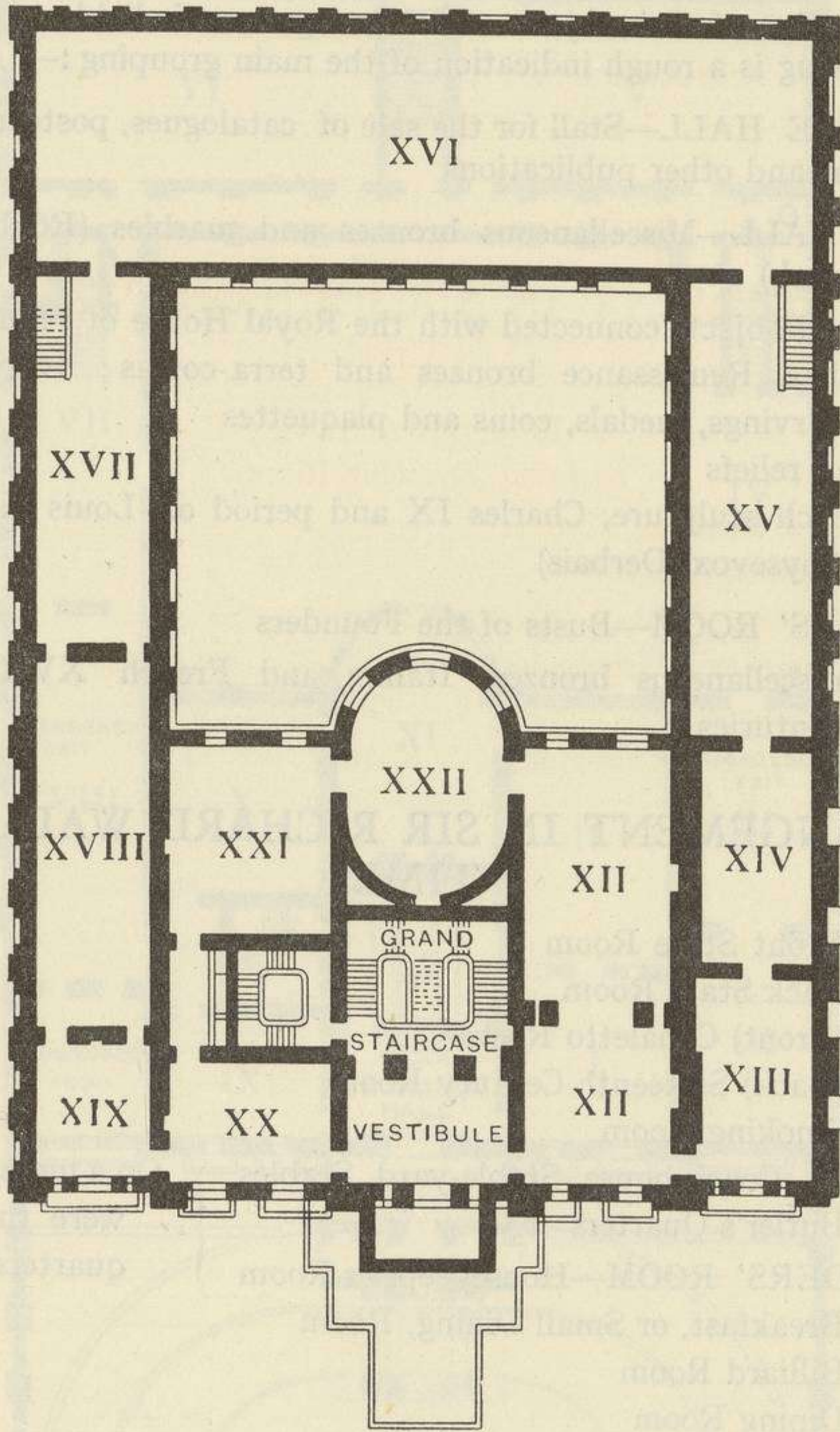
X—Billiard Room

XI—Dining Room

} On a mezzanine floor were the grooms' quarters.

# PLAN

## FIRST FLOOR





## KEY TO PLAN: FIRST FLOOR

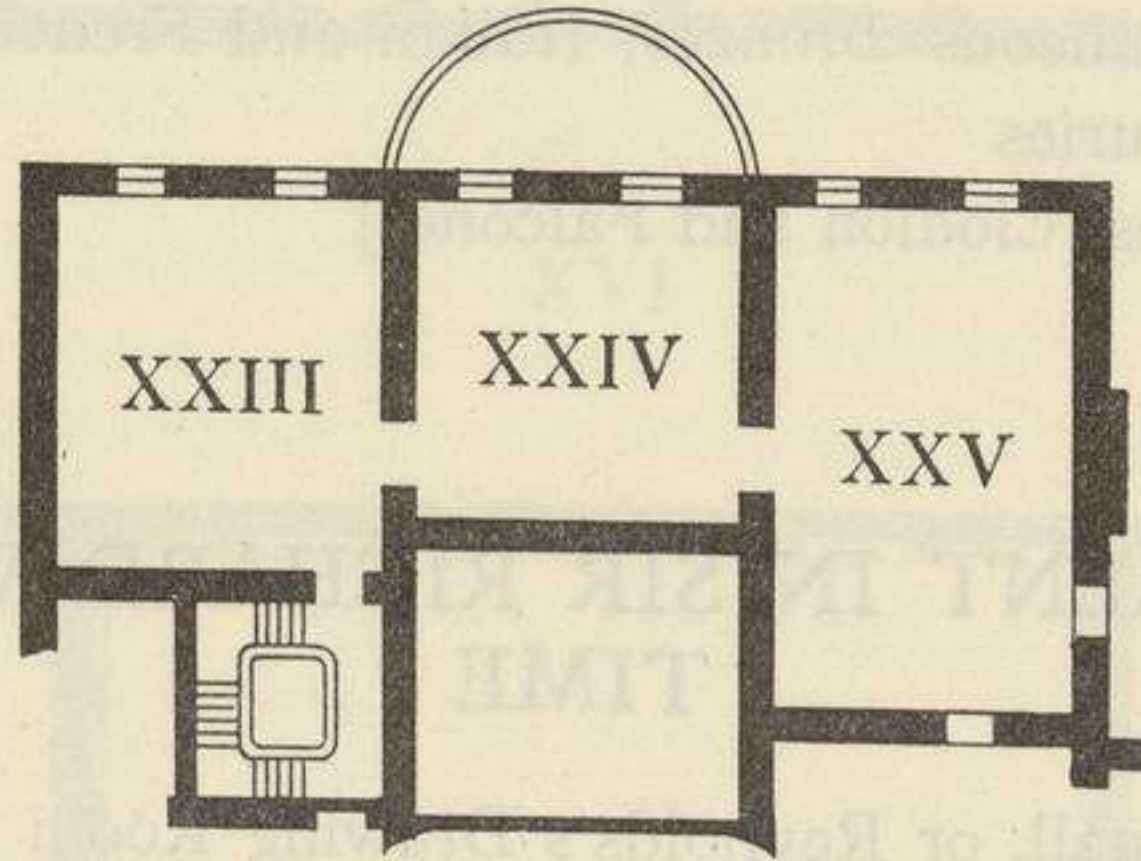
- GRAND STAIRCASE and CONSERVATORY—French XVIIIth century marbles (Coysevox, Houdon, Gillet, etc.)  
 XII-XXI—Miscellaneous bronzes, Italian and French, XVIIth-XIXth centuries  
 XXII—Marbles (Clodion and Falconet)

## ARRANGEMENT IN SIR RICHARD WALLACE'S TIME

- XII—(Front) Small, or Reynolds's Drawing Room  
 (Back) Large, or Long, Drawing Room  
 XIII—East Drawing Room  
 XIV—Oriental Armoury  
 XV—Modern, or East, Picture Gallery  
 XVI—Large, or Long, Gallery; North Picture Gallery  
 XVII—European Armoury or West Gallery  
 XVIII—Dressing Rooms and Bath Room  
 XIX—Lady Wallace's Bedroom  
 XX—Boudoir  
 XXI—Study  
 XXII—Oval Drawing Room

## PLAN

## SECOND FLOOR



## KEY TO PLAN : SECOND FLOOR

These rooms contain a number of the less important pictures of the Dutch, French, and British Schools as well as some Sèvres porcelain. When not open to the public they can be inspected on application to the Keeper through the Attendant on duty at the Turnstile.

## ARRANGEMENT IN SIR RICHARD WALLACE'S TIME

XXIII—Bedroom

XXIV—Smoking Room

XXV—Bedroom

KEEPER'S OFFICES—Captain Wallace's Suite and other bedrooms

THIRD FLOOR (Workshops and Office)—Servants' Quarters

# MARBLE

## SOUL OF DAVID

In white marble. In the center of the face, the eyes are closed, and the hands are crossed over the chest. The head is turned to the right. The figure is seated on a rock. The background is plain.

H. 12 (30) H.

Given to the British Museum by the artist, (name-unknown) in 1850.

## EXPLANATIONS

NUMBERTING—Objects are numbered in sequence throughout the catalogue. The old gallery numbers used in previous catalogues are given in brackets at the end of each description. A key to the numbering will be found at the end of the catalogue. MEASUREMENTS—These are given in inches and centimeters, and unless stated do not include pedestals and frames, which are seldom contemporary with the objects.

# CATALOGUE

H. = height  
L. = length  
Diam. = diameter

RIGHT AND LEFT—In the case of amputee subjects these refer to the right and left of the person or animal described; in the case of painted objects to the spectator. THE WORKS OF REFERENCE—The titles of books and articles referred to in the text under abbreviated headings will be found in the list of Works of Reference at the end of the catalogue.

H. 17 (44) H. (54) H.

English School, XVIII century.

This panel shows a composition of figures in a landscape. The figures are arranged in a group, and the background is a simple landscape. The style is characteristic of the English School of the XVIII century.

Other examples of this composition are in the collection of the British Museum, and in the collection of the Louvre. The composition is a study of light and shadow, and is a fine example of the English School's style.

## EXPLANATIONS

**NUMBERING**—Objects are numbered in sequence throughout the catalogue. The old gallery numbers used in previous catalogues are given in brackets at the end of each description. A Key to the renumbering will be found at the end of the catalogue.

**MEASUREMENTS**—These are given in inches and centimetres, and, unless stated, do not include pedestals and frames, which are seldom contemporary with the objects.

H. =height

B. =breadth

W. =width

L. =length

Diam: =diameter

**RIGHT AND LEFT**—In the case of animate subjects these refer to the right and left of the persons or animals described; in the case of inanimate objects to the spectator's.

**WORKS OF REFERENCE**—The full titles of books and articles referred to in the text under abbreviated headings will be found in the list of Works of Reference.

# MARBLES

## S 1 HEAD OF EROS

Gallery III

In white marble. Inclined to the left. The nose has been restored, and the cheeks have received abrasions. The head is now mounted on a neck and shoulders of recent date. Companion to No. S 2.

H. 12 (30.4)

*Graeco-Roman*, probably of the first century B.C., repeating a type of the third century B.C.

[III 6]

## S 2 HEAD OF EROS

Gallery III

Similar to No. S 1. Looking to right, with hair arranged in conventional curls covering the back of the neck, and caught in a bunch over the forehead. The nose has been restored and the head and neck are mounted on shoulders of recent date. The left cheek has been damaged.

H. 11½ (29.2)

*Graeco-Roman*, probably of the first century B.C., repeating a type of the third century B.C.

[III 7]

## S 3 THE RESURRECTION (Plate 1)

Gallery III

High relief in alabaster, partially painted and gilt. Christ is in the act of stepping from the tomb bearing a cross in the left hand and giving the benediction with the right. Around him are the guard clad in armour of the fashion of the end of the XIVth and beginning of the XVth centuries. Beyond, in the upper left-hand corner, is a small figure of an angel in adoration. Probably a panel of a retable.

H. 17½ (44.5) ; B. 11 (27.9)

*English (Nottingham School)*, XVth century

This panel shows a composition common among English mediaeval alabasters, and from certain details appears to be a fairly late example, Dr. Hildburgh has pointed out in an article in the *Antiquaries' Journal*, vol. III, pp. 34-36, that the incident of Christ placing his foot on the body of one of the sleeping guard is a feature of English miracle plays of the time.

Other examples of this composition are in the Victoria and Albert Museum, the British Museum, and elsewhere.

The alabaster quarries in Nottinghamshire and Derbyshire were the centre of a flourishing industry in the later Middle Ages, turning out monumental effigies and large numbers of these "tables" for export throughout Europe. The same models were repeated again and again. Many examples are still to be seen on the Continent, though for religious reasons few have survived undisturbed in English churches. The trade in religious subjects was effectively killed by the Reformation, and the craft eventually died out with the exhaustion of the principal quarries. [III 25]

**S 4 A DANCE OF ANGELS** Gallery III

An old squeeze from one section of the marble pulpit, called the *Pulpito della Madonna della Cintola*, on the outside of the Cathedral at Prato, executed by Donatello (1386–1466) between 1434–8 with the co-operation of Michelozzo (1391–1472?). Companion to No. S 5.

H.  $27\frac{1}{2}$  (69·8) ; B.  $30\frac{1}{4}$  (76·8)

XVth century, possibly contemporary with the execution of the pulpit

A description of the pulpit is given by A. Venturi in *La Storia dell' Arte Italiana*, vol. VI, pp. 278–280.

[Cor. 2]

**S 5 A DANCE OF ANGELS** Gallery III

An old squeeze from another section of the marble pulpit at Prato. Companion to No. S 4, *q.v.*

H. 28 (71·2) ; B.  $30\frac{1}{4}$  (76·8)

[Cor. 3]

**S 6 CHIMNEY-PIECE** Gallery III

Of Istrian marble. Decorated in relief with a flowing design of conventional foliage, involving sea-divinities, squirrels and birds in the style of the early Italian Renaissance. In the centre of each panel is a circular medallion, that on the architrave containing a combat, those on either upright a pair of classical heads. Two tablets hang from sprigs near the base on each side, that on the left bearing what appears to have been a date M D X I, but this may be a later addition.

H.  $70\frac{1}{2}$  (179) ; B. 85 (215·8)

*North Italian*, end of the XVth or early XVIth century

Illustrated in the *Catalogue of Objects of Art (Illustrations)*, 1924.

[III 22]

**S 7 HEAD OF CHRIST** (Plate 3) Between Galleries IX & X

High relief in white marble. Full face, with long hair parted in the centre, and tunic gathered at the neck. In a circular frame of stone decorated with conventional roses and foliage, painted and gilt. See also Nos. S 8–10.

Diam: 38 (96·5) ; H. of bust 18 (45·8)

By, or after, Pietro Torrigiani (1472–1522), *Florentine School*

This head reproduces very closely the terra-cotta head of Christ in the lunette of the monument to Dr. Yonge executed by Torrigiani in 1516 and formerly in the Rolls Chapel, Chancery Lane, and now re-erected in the Museum of the Public Record Office (R.C. on Hist. Mons. *London*, II, plates 168 & 169).

Sir John Murray Scott stated that Sir Richard Wallace found this piece in 1871 set up over the chimney-piece of the servants' hall at Sudbourne Hall, Suffolk, and that he had it brought up to Hertford House and placed in the great parlour (now Gallery III).

Illustrated in Molinier and Dilke, *The Wallace Collection (Objets d'Art)*, 1903-4, vol. I.

The type of Christ is one found among Florentine terra-cottas of the XVth century. Cf. A. Marquand, *Giovanni della Robbia*, Nos. 134 (Met. Museum), 136 (Museum of Fine Arts, Boston), a similar bust on the monument of Bishop Carillo de Albornoz in Toledo Cathedral, and the tondo from the Palazzo Caprara-Orléans (Castiglioni Sale, 1930, lot 93).

Pietro Torrigiani was born in 1472 and was a fellow-pupil of Michelangelo at Florence. He is especially remembered for the work which he performed outside his own country at a time when the interest of foreign monarchs had begun to be aroused by the Renaissance art of Italy. He executed the well-known effigies of Henry VII and his queen, and of Margaret Duchess of Richmond in Westminster Abbey, and began a monument for Henry VIII at Windsor, which was never finished. According to Benvenuto Cellini he attempted to persuade the latter to come to England to assist him, but Cellini refused to live among "such beasts as the English." He spent the latter part of his life in Spain and executed the painted terra-cotta group of the Virgin and Child now in the Museum at Seville. His hasty and violent temper (he is reputed in his student days to have been responsible for the damage to Michelangelo's nose noticeable on all his busts) resulted in his ending his days in the prisons of the Inquisition. [III 29]

### S 8-10 THREE HEADS OF CHERUBIM Between Galleries IX & X

In white marble. Two look to the right and left respectively, the third is full face.

Perhaps connected with the preceding relief, as there are cherubs in the lunette of the Yonge monument. These, from their inferior modelling, are clearly later additions or restorations.

H. 16, 19, 19½ (40.6, 48.3, 49.4)

*English*, late XVIIth or early XVIIIth century

Mrs. Esdaile has drawn attention to cherubim of this kind in the lunette of the monument of Sir William Benson, d. 1712, in St. Leonard's Church, Bromley-by-Bow. [IX 36-38]

### S 11 HEAD OF A LAUGHING SATYR Gallery III

Marble. Turned slightly to left, with curly hair and sparse beard. Based on the antique, but showing a more careful finish than is usual in classical originals of this type. It appears to have been damaged and repaired, and then painted to resemble the colour of *rosso antico* marble.

H. 14 (35.6)

*Italian*, XVIth century or later

[III 19]

### S 12 HEAD OF A MIDDLE-AGED MAN Stored

In white marble, perhaps taken from a death mask and intended for a tomb or monument. It shows the face of a man of middle age, the eyes

closed, the nose short and the lower part of the face full and heavy, with moustache and imperial.

H. 10 (25.4) ; B.  $7\frac{1}{2}$  (19.1)

XVIth or early XVIIth century

Sir J. Murray Scott stated that this was from a mask of the Comte d'Egmont or the Comte de Hornes, the Flemish patriots executed by the Duke of Alva in 1568, but it bears no resemblance to the accepted portraits of either.

[Not previously catalogued

S 13 FREDERICK II KING OF DENMARK

Gallery III

(Plate 2)

Rectangular relief in alabaster, partially gilt. The king is bareheaded and in half-armour, carrying a sceptre and mounted on a plumed horse moving in profile to the right. The royal arms are carved and painted in the left-hand upper corner. The tablet at the base is painted with the King's favourite motto and the royal monogram:—

Mein Hofnung zu Gott Allein

Trew ist Wilpret,

D. G. R. D.

(My trust is in God alone

Wilpret is true,

Dei gratia rex Danorum)

Dated 1591 in the spaces of the ornamental ends of the tablet, the gilt figures may have been partially restored. In a rectangular black wooden frame with gilt arabesques.

Wilpret was his favourite dog. The same motto and inscription are on the King's tomb in the Cathedral of Roskilde.

H.  $16\frac{1}{2}$  (41.9) ; B.  $10\frac{1}{4}$  (26)

*Netherlandish School* (?), end of XVIth century

From the Nieuwerkerke Collection. Receipted bill from A. Beurdeley, dated 2nd June 1866, "*Bas-relief, personnage à cheval avec écusson armorié, 1000 francs.*"

A very similar alabaster relief of Frederick II, in its original wooden frame, is in the royal castle of Rosenborg, Copenhagen.

Frederick II (1534–1588) succeeded to the throne of Denmark and Norway at the age of two and was placed under the guardianship of the Danish historian Hans Svaning. He grew up to be an able but restless monarch. The most notable events in his reign were connected with the seven years' war which he waged against his cousin Eric XIV of Sweden, and in which he succeeded in maintaining the supremacy of Denmark, though he failed to realise his ambition of reuniting the three northern kingdoms. In spite of the hardships which the war inflicted on his kingdom he earned a great and lasting affection among his people. Though personally disinclined to marriage, his ministers pressed him as a suitor of our Queen Elizabeth and Mary Queen of Scots; eventually he married his cousin Sophia of Mecklenberg.

[III 24]

S 14 CUPID WITH A SKULL

(Plate 1)

Gallery III

Alabaster statuette. An allegory of the Flight of Time; a reclining putto contemplating a skull which he holds with his right hand, in his left is a scroll, while one foot rests against a book. The ground is painted



and the hair shows traces of gilding. It is mounted on a rectangular pedestal of ebony framing plaques of landscape stone and red porphyry.

H.  $4\frac{5}{8}$  (11·8)

*German* (?), XVIIth century

[X 8]

**S 15 BUST OF A NYMPH OR GODDESS** Corridor

In white Sicilian marble with jasper and *verde antico* mosaic draperies in the Roman style. Head turned slightly to left, drapery fastened across the chest exposing the right breast. On a pedestal of the same materials. Companion to No. S 16.

H.  $22\frac{1}{2}$  (57)

*Italian*, XVIIth century

Exhibited at Bethnal Green 1874–5, No. 1350

[IX 1]

**S 16 BUST OF A NYMPH OR GODDESS** Corridor

Companion to No. S 15, *q.v.*

H. 24 (61)

Exhibited at Bethnal Green 1874–5, No. 1351

[IX 2]

**S 17 BUST OF A YOUNG NEGRO** (*Plate 4*) Corridor

In black marble and jasper; mounted on a Corinthian column of white marble and jasper. Companion to No. S 18.

H. 22 (55·5)

*Italian*, late XVIIth or XVIIIth century

Decorative busts of the type of Nos. S 17–20 frequently occur in old inventories. Cf. in that of Cardinal Richelieu (1643): *Deux têtes d'Ethiopiennes avec les visages de marbre noir, les cheveux de marbre de couleur et les brestes d'albâtre catécique (?) transparent.* A similar pair were sold for 2,510 livres in the Blondel de Gagny Sale 1776.

[I.H. 1]

**S 18 BUST OF A YOUNG NEGRESS** Corridor

Companion piece to No. S 17

H. 23 (58·3)

[I.H. 2]

**S 19 BUST OF AN AFRICAN KING** (*Plate 5*) Stored

In black, white and coloured marbles; mounted on a column of red granite with gilt bronze mounts in the style of Louis Quatorze. Companion to No. S 20.

H. 28 (71·2)

*Italian*, late XVIIth or XVIIIth century

[Cor. 43]

**S 20 BUST OF AN AFRICAN QUEEN** Stored

Companion piece to No. S 19

H. 27 (68·5)

[Cor. 42]

S 21 BUST OF LOUIS XIV, KING OF FRANCE Grand Staircase  
(Plate 6)

In white marble. It represents the king in middle life, in armour and mantle. The head is turned to the left, and his full wig and lace cravat are slightly stirred by the wind.

H. 29 (73·6)

By Antoine Coysevox (1640–1720)

M. Keller-Dorian in his book *Antoine Coysevox*, 1922, vol. II, p. 112, regards this as a modern copy of the signed example in the possession of the Duchesse de Polignac at Paris, but it is more probably a contemporary replica executed by Coysevox himself. It was not unusual for sculptors in the reign of Louis XIV and later to execute replicas of portraits of great personages. A similar bust, but with variations, is in the Musée Jacquemart-André at the Abbaye de Châlis (illustrated *Les Arts*, No. 151, July 1914). Our bust was at one time attributed to Warin.

Exhibited at the *Exposition de l'Art français sous Louis XIV et XV* at Paris, 1888, No. 70 "Coysevox, marbre blanc buste de Louis XIV provenant du Château de Condé," together with one of the Duc d'Orleans by the same sculptor from the same place, but now no longer in the collection.

Illustrated in *Les Arts*, No. 7, 1902; Molinier and Dilke, *The Wallace Collection (Objets d'Art)*, 1903–4, vol. I. A. L. Baldry, *The Wallace Collection at Hertford House*, 1904, p. 256.

Antoine Coysevox was born at Lyons, though it is possible that his family was of Spanish origin. In 1657 he left his native city to study in Paris under Louis Leraumbert, whose niece he married in 1666. In the latter year he was appointed *sculpteur du roi*. He rapidly achieved a leading position as a sculptor at the court of Louis XIV, and was employed on the embellishment of the great châteaux and gardens which were part of the policy of aggrandising the throne carried out by the king. He produced numerous works for the châteaux and palaces of Versailles, Marly, Trianon and St. Cloud, and executed many monuments and portraits of notabilities of the time. His *morceau de réception* at the *Académie Royale* in 1676 was the bust of the court painter and president, Charles Lebrun, the terra-cotta model of which is in this collection (see No. S 60). His portraits were considered remarkable for their likeness to their subjects, and he imbued them with the characteristic spirit of the *Grand Siècle*. He was the master and uncle of Guillaume and Nicolas Coustou (see Nos. S 191, 192, and also 23) and is important as the founder of the long line of French portrait sculptors of the XVIIIth century. Another of his works in this Collection is the bronze bust of Louis XIV, No. S 165.

The importance of the long reign of Louis XIV (1643–1715) lies in the fact that he succeeded in concentrating in his hands the sole direction of all branches of government and identifying the monarchy with the state. The subsequent development of other countries on similar lines has given to the XVIIIth century its peculiar character as the age of enlightened despotism. The whole system with its financial and political complications, and the wars of aggression which the prestige of the monarchy required, led to the French Revolution at the end of the century. It reflects itself in the sumptuous rococo art of the period which is well represented in this collection.

See also Paintings Catalogue, No. 122.

[G. S. 2]

## S 22 CUPID AND PSYCHE (Plate 8)

Group in white marble, of two children embracing. Signed CAYOT 1706. The representation of Psyche as a child of the same age as the youthful Cupid is a charming and unusual treatment of the subject. The signature and date are interesting as they show the little-known Cayot to have been capable of work of high quality and of a style curiously in advance of his time, for the group suggests all the softness and charm of the full XVIIIth century and the manner of Bouchardon in particular.

H. 33 (83.8)

By Claude Augustin Cayot (or Caillot) 1667-1722

There is a terra-cotta version of this group in the Museum at Aix-en-Provence, reproduced by Louis Gonse in *Les Chefs d'Oeuvres des Musées de France*, 1904, pp. 27 and 87. See also S. Lami, *Dictionnaire des Sculpteurs*.

Exhibited at Bethnal Green 1874-5, No. 1361.

Illustrated in *Les Arts*, No. 7, 1902; Molinier and Dilke, *The Wallace Collection (Objets d'Art)*, 1903-4, vol. I; A. L. Baldry, *The Wallace Collection at Hertford House*, 1904, p. 262; Braun, *The Child in Art and Nature*, 1925.

Claude Augustin Cayot was born in Paris, and after first studying painting under Juvenet turned to sculpture and entered the atelier of Etienne le Hongre. In 1695 and 1696 he gained prizes which enabled him to go to Rome as *pensionnaire du roi*. On his return he became the assistant of C. van Cleve in the decoration of Versailles and other palaces. His *morceau de réception* at the Academy in 1711, *The Death of Dido*, is in the Louvre. He was appointed *adjoint au professeur* in the Academy in 1720 and died in Paris in 1722.

[XXI 1]

## S 23 BUST OF CHARLES I, KING OF ENGLAND Entrance Hall (Plate 4)

In white marble, bareheaded, looking to left, in armour with the *George* suspended from his neck on a chain, and a mantle over his left shoulder.

H. 28 (71)

By Louis François Roubiliac (1695-1762)

This bust was formerly attributed to Rysbrack, but was conclusively identified by Mrs. Esdaile as the one executed by Roubiliac in 1759 for George Selwyn of Matson. The terra-cotta model, which was in the sale of Roubiliac's studio, is now in the British Museum. Our bust is mentioned in a letter from Charles Theodore Crane to the *Gentleman's Magazine*, 1788, where it is described as then possessing a pedestal inscribed, "King Charles came to Matson with his two sons, 10 August 1643," and on the other side, "L. F. Roubilliac [*sic*] fec. 1759." Selwyn's adopted daughter and legatee, Maria Fagnani, married the third Marquess of Hertford (1777-1842), which accounts for the presence of this bust at Hertford House.

Exhibited at Bethnal Green 1874-5, No. 1390.

Illustrated in *Burlington Magazine*, vol. XLII (1923), article by B-(71)



Katharine A. Esdaile, *Roubiliac and Rysbrack*, and the same author's book, *The Life and Works of L. F. Roubiliac*, 1929, pl. XLIII, pp. 163-5.

Roubiliac was born at Lyons and worked as a pupil of N. Coustou and of the baroque sculptor Balthaser Permoser of Dresden. He came to England between 1730 and 1740, where he received encouragement from Horace Walpole and achieved great popularity as a sculptor at the expense of Rysbrack (*see* No. S 24). He executed numerous portraits and monuments including the well-known Nightingale tomb in Westminster Abbey. He is buried in the churchyard of St. Martin's-in-the-Fields.

Charles I became Prince of Wales on the death of his promising elder brother Henry and succeeded his father in 1625. He is noteworthy as perhaps the greatest lover of art among the kings of England. His patronage of van Dyck showed his taste to be far in advance of the England of his day. He bought lavishly on the Continent and formed a fine collection of pictures which was dispersed by order of the Parliament in 1649 (*see* his portrait after Van Dyck in the catalogue of Paintings, No. 112). [XI 2]

S 24 BUST OF CAROLINE, QUEEN CONSORT OF GEORGE II  
OF ENGLAND (Plate 5) Entrance Hall

In white marble. Looking to right, wearing a jewelled fillet, a lock of hair on right shoulder, embroidered bodice and mantle fastened on right shoulder. Signed: M. RYSBRACK.

H. 27 (68.6)

By John Michael Rysbrack (1693-1770)

It is a version of a bust in the possession of H.M. the King at Windsor. Exhibited at Bethnal Green 1874-5, No. 1389.

*Burlington Magazine*, XLII, K. A. Esdaile, *Roubiliac and Rysbrack*.

Rysbrack was born in Flanders and came to England in 1717, where he worked until his death in 1770. He was much employed by the nobility at a time when sculpture was required to decorate the halls and galleries of the large country seats then being built throughout the country and when imposing groups of marble statuary were fashionable for church monuments. Several monuments by him are in Westminster Abbey.

Queen Caroline (1683-1737) was the daughter of John Frederick, Margrave of Brandenburg-Ansbach, and in 1705 married George Augustus, Prince of Hanover, who became Prince of Wales on the succession of his father to the throne of England in 1714. She became Queen in 1727, supported Walpole as Prime Minister, and supplied the deficiencies of her husband as a patron of art and letters. She was responsible for considerable additions to Hampton Court Palace. [XI 3]

S 25 BUST OF MADAME VICTOIRE DE FRANCE  
(Plate 10) Grand Staircase

In white marble. It represents the Princess in middle life, the head slightly tilted and looking to the front. Hair dressed high off the forehead *à la Pompadour*, and a lock falling on either shoulder. Mantle draped round shoulders and exposing the bosom and the top of a lace-trimmed bodice. Signed: A. HOUDON FECIT, 1777.

H. 31 (78.8)

By Jean Antoine Houdon (1741-1828)

M. Vitry writing in *Les Arts*, July 1902, identified it as one of the four royal busts exhibited by Houdon at the Salon of 1777. Another, that of Mme. Adelaide, came to light at the *Exposition de cent pastels et de bustes* at Paris in 1908, see Vitry in *Les Arts*, October 1908 (No. 82). On the exile of the princesses it appears that the busts remained in the hands of a gentleman of their household, Randon de Pommery. After the Restoration our bust is said to have been sold for 20 francs (Vitry, *Ibid.*, Lami, *Dictionnaire des Sculpteurs de l'école française au XVIII siècle*, Tome I, p. 418, and Giacometti, *Houdon et son Époque*, Tome II, p. 167, 1919). It re-appeared at the Véron sale, Paris, 22-23 March 1858, lot 63, and was sold for 11,950 f. The other surviving bust remained in the same family until recent years, when it passed into the collection of M. Georges Hoentschel.

Illustrated in *Les Arts*, July 1902; C. H. Hart and E. Biddle, *Memoires of the Life and Works of Jean-Antoine Houdon*, Philadelphia, 1911, p. 24; Molinier, *La Collection Wallace*; Molinier and Dilke, *The Wallace Collection (Objets d'Art)*, 1903-4, vol. I; A. L. Baldry, *The Wallace Collection at Hertford House*, 1904, p. 261.

The Collection formerly possessed several other fine examples of Houdon's work. The well-known bust of Mme. Sophie Arnould, signed and dated 1775, a bust of Cagliostro signed and dated 1786 (illustrated in *Les Arts*, October 1908), and a version of the celebrated *Frileuse* passed on Lady Wallace's death into the possession of the late Sir John Murray Scott. Houdon's *Baigneuse*, which used to decorate the gardens of Bagatelle, was sold by Sir John Murray Scott in 1908 and passed into the collection of Mr. Benjamin Altman, now in the Metropolitan Museum, New York.

In Houdon culminated the great traditions of French portrait sculpture of the XVIIIth century. He was born at Versailles, where his abilities manifested themselves at an early age, and as a student he aroused the interest of Slodtz, Lemoyne and Pigalle. At 18 he went for four years to Italy, but the character of his work remained true to the Versailles tradition. On returning to France he rapidly achieved great renown. He travelled extensively to execute commissions and modelled the greatest men of his day. In 1785 he was invited by Franklin to visit America to execute the well-known portrait of Washington. He visited Germany and executed commissions for the Empress Catherine of Russia, whose portrait this bust was at one time thought to resemble. In 1775 he became a member of the *Académie*. His most celebrated work is the *Frileuse* in the Montpellier Museum. Among other existing works Houdon is famous for his statue and busts of Voltaire, and he was particularly happy in his charming heads of young girls, especially those of his own family. The fall of the *Ancien Régime* was a turning-point in his career, and though he escaped imprisonment through the influence of Barère, his position was never the same again. He continued working in comparative obscurity and executed certain commissions for Napoleon, and in his later years taught assiduously at the *École des Beaux-Arts*, only retiring in 1823.

Mme. Marie-Louise-Thérèse-Victoire (1733-1799) was the fifth daughter of Louis XV and the aunt of Louis XVI. She lived for practically her whole life at the court in company with her sister Mme. Adelaide, but kept aloof from the affairs of the day and was noted for her piety and good works. In 1791 the two princesses were forced to fly from France during the Revolution, and took refuge in Italy. In 1799 the French campaign in Italy forced them to seek refuge elsewhere, but the severe winter conditions of travelling proved fatal to the sisters, who died at Trieste within six months of each other. The bust is probably a faithful representation of her in middle years, when she had lost the delicate contours shown in her portrait by Nattier executed twenty years before. [G.S. 3]

S 26 BUST OF MADAME DE SÉRILLY Grand Staircase  
(Plate 11)

In white marble. Head turned and looking to the right, hair dressed

high off the forehead and falling in two locks on either shoulder. Mantle draped round lower part of bust. Signed: HOUDON F. 1782.

H.  $24\frac{1}{4}$  (62)

By Jean Antoine Houdon (1741–1828) (*see note under No. S 25*)

Exhibited by Houdon at the Salon of the Louvre 1783. (The plaster model had been shown in 1781, No. 257). Sold c. 1864 at an auction at Theil (Yonne) following the death of a Mlle. de Sérilly, passed into the collection of the Duc de Morny and purchased by Lord Hertford at the latter's sale, 31st May 1865 (perhaps lot 445, 700 f., M. Lagarde, but description inaccurate). (S. Lami, *Dictionnaire des Sculpteurs de l'École française du XVIII siècle*, Tome I, p. 426, and Giacometti, *Houdon et son Oeuvre*, 1919, Tome II, p. 326.)

Illustrated by M. Vitry in *Les Arts*, July 1902; Molinier, *La Collection Wallace*; Molinier and Dilke, *The Wallace Collection (Objets d'Art)*, 1903–4, vol. I; Baldry, *The Wallace Collection at Hertford House*, 1904, p. 257; Shelley, *The Art of the Wallace Collection*, p. 248; Victoria and Albert Museum, III, *Boudoir of Mme. de Sérilly*, 1915.

A plaster cast taken from the bust in 1925 has been placed near her boudoir in the Victoria and Albert Museum.

Mme. de Sérilly (*née* Anne-Marie-Louise Thomas de Pange de Domangeville) (1763–1799?), was the wife of Antoine Jean François Mégret de Sérilly, Baron de Theil (1746–1794), who held the hereditary office of *Tésorier payeur-général des dépenses de la guerre*, and was executed during the Reign of Terror. She is said to have been a maid of honour to Queen Marie-Antoinette and was the devoted friend of the King's sister, Mme. Elizabeth. On the outbreak of the Revolution the two Sérillys retired to Passy (Yonne), but in 1794, along with Sérilly's brother and twenty-one others, they were accused of plotting with Mme. Elizabeth to assist the King, and were condemned to death. All were executed except Mme. de Sérilly, who escaped on the (unfounded) declaration of Mme. Elizabeth and Mme. de Montmorin that she was *enceinte*. After her release she is said to have survived her husband by no more than five years.

She was about nineteen years of age at the time of the execution of the bust. Her delicate and sensitive features are admirably suited to the art of Houdon, who excelled in subjects of this kind.

Her boudoir is preserved in the Victoria and Albert Museum among the panelled rooms exhibited there. The decoration is by Rousseau de la Rottière, who worked for the Queen, the figures of the chimney-piece by Clodion and the bronzes by Gouthière. The ensemble was removed from the Hôtel Sérilly in the Rue Vieille-du-Temple in 1867 and two years later was acquired by the South Kensington Museum (*see* O. Brackett, *The Boudoir of Mme. de Sérilly*, vol. III of the *Panelled Rooms* published by the Victoria and Albert Museum; also Lady Dilke, *Furniture and Decoration of the XVIIIth Century*, and an article by her in the *Gazette des Beaux-Arts*, July 1898 (this last contains certain errors). [G.S. 4]

## S 27 LOVE TRIUMPHANT

(Plate 7)

Conservatory

Whole-length group in white Sicilian marble. Cupid in the form of a winged boy holds his bow in his left hand and leans forward with his right to pluck an arrow from his quiver which is beside him. It is signed F. G. on the tree-trunk which forms the central support of the composition.

It is mounted on a cylindrical pedestal of grey-veined marble festooned with swags of flowers, and bears on the rim at the top the well-known

verses by Voltaire which were engraved on Falconet's statuette of *L'Amour Menaçant* for Mme. de Pompadour (see *biscuit de Sèvres*, No. XIX 2).

Qui que tu sois, voici ton maître  
Il l'est, le fût, ou le doit être

H. 49 (124.5); Pedestal 40 (101.6)

By Nicolas François Gillet (1712-91)

This statue is a repetition in the same dimensions of the marble No. 1314 (Cat. 1922) in the Louvre, also signed F. G., which is attributed to Gillet. It came originally from the Château de Choisy and was at one time in the gardens of Malmaison.

M. Vitry mentions in *Les Arts*, July 1902, that our statue came from Russia, so that it may be one of a number of objects known to have been brought from Petrograd in 1866 by Charles and Frederick Davis and sold to the fourth Marquess of Hertford.

Nicolas François Gillet was born at Metz, studied in Paris and Rome and became an *Académicien* in 1757. His *morceau de réception* "le berger Pâris" is now in the Louvre (version in bronze in this Collection, No. S 220). In the same year he accepted an invitation from the Empress Elizabeth to assist in the foundation of an Academy of painting and sculpture in Russia, and resided in Moscow and Petrograd from 1757 to 1779, when he returned to Paris; he died there in 1791. He executed the statues in Petrograd of Peter the Great and the Grand Duke Paul. [G.S. 9]

S 28 VENUS CHASTISING CUPID (Plate 9) Gallery XXII

Statuette in white marble. Venus is represented nude, standing astride a tree trunk, and in the act of striking Cupid, whom she holds across her knee, with a posy held aloft in her right hand. On a fluted cylindrical pedestal of the same material. Companion to No. S 29.

H.  $14\frac{3}{4}$  (37.5)

By or after Étienne Maurice Falconet (1716-1791)

This is one of several known examples of this group. The original appears to be the one lately in the possession of M. J. Vinmer of Paris which is signed and dated E. FALCONET 1760. Until this one recently came to light the original pair were thought to be those in the Robert de Rothschild Collection at Paris (Réau, p. 238) which are unsigned. There are examples in the Frick Collection, New York, the J. Widener Collection at Philadelphia, and another in the Pierpont Morgan Collection with the inscription E. FALCONET 1760.

Our pair were probably lot 67 in the Véron sale, Paris, March 22-23, 1858: "Deux groupes en marbre blanc, sculptés par Falconnet: l'amour châtié et l'amour caressé, sur leurs socles," and were bought together with the busts of Mme. Victoire (No. S 25) and Sophie Arnould in the same sale.

Exhibited by Lord Hertford at the *Musée Rétrospectif*, Paris, 1865, Cat. No. 3215, along with Nos. S 29, 30 and 31; Bethnal Green 1872-5, No. 1218.

Illustrated in *Les Arts*, July 1902; Molinier, *La Collection Wallace*; A. L. Baldry, *The Wallace Collection at Hertford House*, 1904, p. 260.

See also L. Réau, *Etienne-Maurice Falconet*, 1922, Tome I, pl. XV, and referred to in the text I, p. 238, and II, p. 506 (List of "œuvres attribuées").

Falconet was born at Paris in humble circumstances and was the pupil of Nicolas Guillaume and J. B. Lemoyne, in whose studio he produced his Milo of Croton (Louvre) which enabled him in 1744 to become an *agrée* of the Academy. He became an académicien ten years later and professor in 1761. In 1758 he was appointed director of sculpture at the Manufactory of Sèvres, where so many of the biscuit models of his works were produced, but becoming impatient that his genius was not getting sufficient opportunity he obtained leave in 1766 to go to Russia to work for the Empress Catherine II, whose desire to infuse her court with French culture had encouraged other French artists (*cf.* Gillet, *supra*) to make the journey. There he designed and himself carried out the casting of a colossal statue of Peter the Great. He returned to France in 1781, where he died. In spite of the disadvantages of his birth he became one of the most powerful intellects in art of his day, and in 1761 produced his *Réflexions sur la Sculpture*. He was an outspoken critic of those who slavishly studied the art of Classical times and considered that the art of his own day could render the warmth and softness of the human body, which the Ancients had never succeeded in satisfactorily expressing. He is best known for his graceful renderings of nymphs and similar subjects in the light taste of the time, and his success in this line has resulted in large numbers of inferior works being attributed to him, and to the clumsy reproduction of his originals (*cf.* Nos. 33 and 34). His serious work included sacred and secular subjects of power and originality. Other examples of his work in the Collection are the bronze S 221, described below, the models in *biscuit de Sèvres*, Nos. XIX, 2, 10 and 18, and *bronzes d'ameublement*, *Ibid.*, II 14, 22, 23, X 4, 5, XII 46, 47, XVIII 42, XIX 16, XX 17. [XXI 20]

S 29 VENUS NURSING CUPID (Plate 9) Gallery XXII

Companion statuette to No. S 28. Venus nude is partially seated on a draped tree-trunk, holding the infant Cupid at her right side in both arms and looking down on him.

H.  $13\frac{1}{4}$  (33.7)

By or after Etienne Maurice Falconet (1716-1791)

See note under No. S 28

Exhibited *Musée Retrospectif*, 1865, No. 3215; Bethnal Green 1872-5, No. 1217.

Illustrated in *Les Arts*, July 1902; Molinier, *La Collection Wallace*; A. L. Baldry, *The Wallace Collection at Hertford House*, 1904, p. 260. [XXI 21]

S 30 NYMPH AND CUPID Gallery XXII

Statuette in white marble of a nymph with Cupid, round whom she is holding a garland of roses; he is leaning against her and looking up at her, with his right foot on the bole of a tree. Companion to No. S 31.

H.  $22\frac{3}{4}$  (32.4)

French, late XVIIIth century

This is one of the many works of inferior quality executed in imitation of Falconet's style. It is mounted on a pedestal similar to Nos. S 28 and 29.

A pair of statuettes similar to S 28 and 30 are in the Boston Museum, from the Pierpont Morgan and Judge Garry Collections.



Exhibited at the *Musée Rétrospectif*, 1865, No. 3215 ; Bethnal Green 1872-5, No. 1215.

Illustrated in Molinier and Dilke, *The Wallace Collection (Objets d'Art)*, 1903-4, vol. I.

[XXI 6]

### S 31 BACCHANTE AND INFANT BACCHUS Gallery XXII

Companion statuette to No. S 30. A bacchante with vine leaves in her hair is offering grapes to the infant Bacchus who is pressing against her right leg and supporting himself on the bole of a tree.

H.  $23\frac{3}{4}$  (34.9)

*French*, late XVIIIth century

Exhibited at the *Musée Rétrospectif* 1865, No. 3215 ; Bethnal Green 1872-5, No. 1216.

Illustrated in Molinier and Dilke, *The Wallace Collection (Objets d'Art)*, 1903-4, vol. I.

[XXI 7]

### S 32 VASE OF WHITE MARBLE (Plate 3) Gallery XXII

Urn-shaped, with handles in the form of heads of horned monsters connected by swags of laurel ; the sides sculptured with frieze-like reliefs of infant Bacchanals.

Signed : CLODION

H.  $29\frac{1}{4}$  (74.2)

A vase with similar subjects, but in terra-cotta, was sold for 130 livres at the sale of Fr. Boucher in 1771, and Clodion exhibited another at the Salon in 1773. A marble vase with similar reliefs, but of smaller size than No. S 32, was sold at the Mariette sale in 1775 for 600 livres and passed through the collections of the Prince de Conty 1777, Trouane 1779, and Tronchin 1789. There is a vase answering to this description in the Musée de Sèvres. Our example may be compared with the pair of marble vases executed by Clodion in 1782 for the Palace of Versailles, and sold at the San Donato Sale 1880 (lot 106).

See Thirion, *Les Adam et Clodion* ; S. Lami, *Dictionnaire des Sculpteurs*, under *Michel*.

Illustrated in *Les Arts*, July 1902 ; Molinier, *La Collection Wallace* ; Molinier and Dilke, *The Wallace Collection (Objets d'Art)*, 1903-4, vol. I.

Claude Michel, called Clodion, was born at Nancy in 1738, and was related through his mother to the Adams, the numerous family of French sculptors of the XVIIIth century. He began in the studio of his uncle Lambert-Sigismond Adam, but on his death became for a short time a pupil of Pigalle. Later he entered the *École Royale*, and from 1762 to 1767 studied in Rome. On his return his genius was at once recognised and he became one of the most popular sculptors of his time. It is not known whether it was on account of his constant preoccupation with commissions, or because his matrimonial differences may have antagonised his father-in-law Pajou, who was an influential member, that he failed to finish his diploma work and

so was never admitted as an *Académicien*. It does not seem to have in any way hindered his success. He executed groups in marble and was a prolific designer of accessories of a decorative nature\*; but he is perhaps best known for his characteristic statuettes and reliefs in terra-cotta of nymphs and satyrs and kindred subjects. As works of art of their particular kind they would be hard to surpass, and he infused into them something of his own sensuous and irresponsible temperament which gives them a much more vivid feeling than so much of the work of this nature turned out during the closing years of the monarchy. The French Revolution was a great blow to his career, but he seems to have adapted himself with considerable skill to the new taste for Greek art and severe forms affected by the Republican era. He received a number of commissions, including one for the reliefs of the Arc de Triomphe, and he assisted with the column of the Grande Armée in the Place Vendôme. He died in 1814. Other works by and after Clodion in the Collection are the bronze statuettes Nos. S 215 and S 216 described below, and the *bronzes d'ameublement* on IX 9, 10, 34, 35, XVIII 12, 15, 16, 33, XXII 17, 18 described in the Catalogue of Furniture, 1920. In addition, the Collection formerly included terra-cottas of the Three Graces and a satyress (exhibited by Sir Richard Wallace at the Georges Petit Exhibition in Paris 1883-4), and a bronze satyr and satyress (described by Lady Dilke, *French Architects and Sculptors*, p. 142, and lot 207 in the sale of Sir. J. M. Scott, 1913).

[XXII 55]

S 33 HEAD OF A NYMPH OR CERES (?) Gallery XXIV

In white marble. Head turned slightly to the right and crowned with wheat ears. On a column of red porphyry with base of dark Brescia and Spanish *brocatello* and with mounts of gilt bronze in the style of Louis XIV. Companion to No. 34.

H. 16 (40.8)

*French*, XVIIIth century

[VIII 12]

S 34 HEAD OF A NYMPH OR GIRL Gallery XXIV

In white marble. Head turned slightly to right and the lips parted. Hair braided and loosely knotted at the back of the head. It is mounted on a similar column to No. S 32.

H. 17½ (44.5)

*French*, XVIIIth century

[VIII 13]

S 35 STATUETTE OF A BACCHANTE Corridor

In white marble, with right foot advanced, clad in a sheep-skin and crowned with vine leaves. She offers a cup in her left hand and carries a beaker in her right. On a plinth of dove-grey marble upon a cylindrical pedestal of white marble adorned with garlands. Companion to No. S 36.

H. 46½ (118.2)

*French*, late XVIIIth century

Exhibited at the *Musée Rétrospectif*, Paris, 1865, No. 3226; Bethnal Green 1872-5, No. 1310.

A similar statue is in the possession of Messrs. Durlacher, and other pairs are known to exist in private collections.

[G.S. 7]

\* He is believed to have designed the chimney-piece in the boudoir of Mme. de Sérilly in the Victoria and Albert Museum mentioned under No. S 26.

## S 36 STATUETTE OF A BACCHANTE Corridor

In white marble, companion to No. S 35. In her right hand she holds aloft a bunch of grapes, and has a pair of castanets attached to her wrist.

H. 49 (124·5)

*French*, late XVIIIth century

Exhibited at the *Musée Rétrospectif*, Paris, 1865, No. 3226; Bethnal Green 1872-5, No. 1311.

[G.S. 8]

## S 37 BUST OF A YOUTHFUL GOD OR HERO Conservatory

In white marble, wearing a classical helmet wreathed with oak leaves. Head turned slightly left and eyes raised, with cloak fastened by a brooch on the left shoulder. Companion to No. S 38.

H. 18 (45·7)

*Italian*, early XIXth century

[G.S. 5]

## S 38 BUST OF PALLAS ATHENE Conservatory

In white marble, wearing a helmet crowned with bays, head turned slightly to right. Companion to No. S 37

H. 19 (48·2)

*Italian (?)*, early XIXth century

[G.S. 6]

## S 39 BUST OF THE APOLLO BELVEDERE Stored

In white marble, after the antique marble statue in the Vatican, itself a Roman copy of a bronze original of the 4th or 3rd century B.C.

On a white marble pedestal, carved in relief with a stem entwined with ivy and topped with a fir-cone; the upper part wreathed with a garland of fruit and flowers. The surface is roughened by exposure.

H. 25 (63·5)

*Italian (?)*, early XIXth century (the pedestal later)

Possibly the "*Buste d'Apollon en marbre blanc*" purchased by Lord Hertford, 3 May 1845, for 262.50 f.

This and No. S 40 stood in the courtyard at Hertford House in Sir Richard Wallace's time.

[Cor. 44]

## S 40 BUST OF BACCHUS Stored

In white marble, after the Graeco-Roman original in the Capitoline Museum at Rome. This type was formerly supposed to represent Ariadne.

B 2—(71)

At the back is carved the following inscription :—

Ce buste d'Ariane a été gagné à une Lotterie par le billet No. 5 qui appartenait à mon frère le comte de Beaujolois. Cette Lotterie a été tirée à Malte au moment même ou je le perdais, le Lundi 30 Mai 1808.

On a pedestal similar to that of No. S 39. The panel in this case contains a bow, quiver and torch, and the upper part is wreathed with two garlands, a heavier one of roses and other flowers, and a slender one of convolvulus.

The surface is roughened by exposure.

H. 22 (55·9)

*Italian*, about 1800 (the pedestal later)

This and No. S 39 stood in the courtyard of Hertford House in Sir Richard Wallace's time.

[Cor. 46]

#### S 41 BUST OF A NYMPH

Conservatory

In white marble, wearing a narrow fillet and net-like head ornament. Head inclined downwards to right. Two locks of hair fall over either shoulder. She wears a tunic held by a strap across the chest exposing the bosom. Signed: **CORDIER 1860**. Companion to No. S 42.

H. 21 (53·3)

By Charles Cordier (1827–1905)

Charles Cordier was born at Cambrai and educated in Paris as a pupil of François Rude (1784–1855). He executed portrait busts, bronzes and groups in the taste of the mid-nineteenth century, and made a special study of Algerian and negro types. He exhibited regularly at the salon and received medal 3rd class 1851, 2nd class 1853, *rappel de médaille* 1857, and became a chevalier of the Legion of Honour in 1860. He held a sale of his work in London in 1861. [G.S. 10]

#### S 42 BUST OF A NYMPH

Conservatory

In white marble, wearing a chaplet of flowers, the pose is similar to that of No. S 41. She is wearing a tunic draped loosely round the lower part of the bust and decked with garlands at the shoulders.

H. 24 (61)

Probably by the same hand as No. S 41

[G.S. 11]

#### S 43 STATUETTE OF A VEILED WOMAN

Stored

In white statuary marble, crouching on the ground with the left wrist bound with a cord and attached to a ring. Her head is covered with a

transparent veil which she holds with her right hand against her breast. The lower limbs draped. Signed: R. MONTI.

H. 13 $\frac{3}{4}$  (34.9)

By Raffaele Monti (1818–1881)

Exhibited at Bethnal Green 1874–5, No. 1321.

Monti was a native of Milan and pupil of his father Gaetano Monti. He came to England and achieved immediate success with his statue of a veiled woman executed for the Duke of Devonshire. His skill in rendering transparent draperies was much admired at the Great Exhibition in 1851. He exhibited at the R.A., and died in London. [Cor. 41]

S 44 BUST OF RICHARD, FOURTH MARQUESS OF HERTFORD,  
K.G. Founders' Room

In white marble, wearing evening dress with the grand cross of the Legion of Honour at his neck and the star and riband of the Garter on his breast. His cloak is draped round the lower part of the bust. Signed: CH. LÉBOURG.

H. 26 (66)

By Charles Auguste Lebourg (1829–1906)

Reproduced as frontispiece to Baldry, *The Wallace Collection at Hertford House*, 1904.

Charles Auguste Lebourg was born at Nantes and studied under Amédée Ménard (of Nantes) and the more celebrated François Rude (1784–1855). He worked in Paris and was a regular exhibitor at the Salon of portrait busts and statuary groups, receiving the *médaille unique* in 1868. He designed the series of drinking fountains which Sir R. Wallace presented to the city of Paris.

For an account of Richard Seymour Conway, fourth Marquess of Hertford (1800–1870), one of the founders of the Collection, and father of Sir Richard Wallace, see Introduction to *Catalogue of Pictures and Drawings (Text)*. [O.B.R. 4]

S 45 BUST OF LADY WALLACE Founders' Room

In white marble, wearing evening dress, the lower part of the bust draped with a cloak, with a rose pinned in the front. Signed: CH. LÉBOURG.

H. 28 (71)

By Charles Auguste Lebourg (*see* under No. S 44)

Exhibited at the Paris Salon, May 1872, No. 1749.

Illustrated in Baldry, *The Wallace Collection at Hertford House*, 1904, p. 5.

For an account of Julie Amélie Charlotte, wife of Sir Richard Wallace, *née* Castelnau, who bequeathed the Collection to the nation on her death in 1897, see Introduction to *Catalogue of Paintings and Drawings (Text)*. [O.B.R. 3]

S 46 BUST OF SIR RICHARD WALLACE, BART, K.C.B., M.P.  
(Frontispiece) Founders' Room

In white marble, wearing evening dress with the cross of the Bath

at his neck and the star on his breast. Posthumous portrait. Signed :  
E. HANNAUX 1899.

H. 26 (66)

By Emmanuel Hannaux, living artist, b. 1855

Illustrated in Baldry, *The Wallace Collection at Hertford House*, 1904,  
p. 4.

Emmanuel Hannaux was born at Metz and studied under Dumont, Bonnassieux and Thomas, and worked at Paris where he exhibited at the Salon. He received the medal 3rd class 1884, 2nd class 1889, and 1st class 1894, and *hors concours, médaille d'honneur* 1903. He is represented in the Luxembourg Museum. He was appointed a Chevalier of the Legion of Honour in 1900.

For an account of Sir Richard Wallace (1818-1890), one of the founders of the Collection, see the Introduction to the *Catalogue of Pictures and Drawings (Text)*.

[O.B.R. 2]

S 47 BUST OF SIR JOHN MURRAY SCOTT, BART., K.C.B.

Founders' Room

In white marble, wearing morning dress. Signed : P. CANONICA 1910.

H. 21 (53.3)

By Pietro Canonica, living artist, b. 1869

Presented to the Collection by his sisters after his death at Hertford House in 1912.

Pietro Canonica was born in Turin, where he studied in the Albertina Academy. He first exhibited in the exhibitions at Turin and Milan in 1890-91. He exhibited busts of King Edward VII and Queen Alexandra at the Royal Academy in London in 1904, and executed the allegorical group of the River Po for the Victor Emmanuel Monument at Rome.

For an account of Sir John Murray Scott (1847-1912), secretary to Sir Richard Wallace and sometime chairman of the Trustees of the Collection, see the Introduction to the *Catalogue of Pictures and Drawings (Text)*.

[O.B.R. 1]

S 48-49 PAIR OF LIONS

Stored

In white marble, couched on rectangular pedestals with the fore-paws crossed, intended to surmount the pillars of a staircase or for some similar purpose.

H. 10 (25.4) ; L. 13½ (34.3)

XIXth century

[Not previously catalogued]

# CARVINGS IN ROCK CRYSTAL

## S 50 THE GOOD SHEPHERD (Plate 17) Gallery XXII

Statuette of rock crystal. Seated cross-legged on a cushion on a pedestal of the same material, wearing a robe of gold network. Mounted in gold and enriched with rubies, emeralds and sapphires.

H. 5 (12·8)

*Indian, XVIIth century*

An Oriental representation of *The Good Shepherd*, made in India probably for the Portuguese. Figures of this type in ivory, coarsely wrought, are plentiful, but this rendering of the subject in crystal, gold and precious stones would appear to be unique. The stand, which does not belong to it, is of wood inlaid with mother of pearl and stained ivory, and is similar to that of the gold goblet, No. I A 17.

Purchased from Messrs. Durlacher 15th Feb. 1876 for £100.

[I A 40]

## S 51 BUST OF A ROMAN EMPEROR (Plate 17) Gallery XXII

In rock crystal, with a laurel crown and draperies of silver gilt. On a pedestal of gilt bronze with plaques of agate and lapis lazuli.

H. 4½ (11·4)

*German, late XVIIth century*

[I A 41]

# TERRA-COTTAS

## S 52 THE VIRGIN AND CHILD

Gallery III

High relief in white glazed terra-cotta against a blue background. The Virgin is shown whole length, seated, with her head slightly bent over the Infant Christ, whom she holds upright on her lap against her right shoulder. The two halos are tinted yellow, the front of the seat brown, and the steps at the foot green.

H.  $17\frac{1}{2}$  (44.6) ; B.  $10\frac{1}{2}$  (26.6)

*Florentine*, late XVth or early XVIth century (workshop of the della Robbia family)

The composition is based on a terra-cotta group in the Dreyfus Collection ascribed to Antonio Rosellino (*Les Arts*, No. 72, Dec. 1907).

Illustrated in *Catalogue of Objects of Art (Illustrations)*, 1924, p. 23.

The first of the family to produce glazed terra-cotta reliefs of the kind identified with their name was Luca della Robbia (1400–1482), who was a contemporary of Donatello. He was followed by his nephew Andrea (1435–1525), and the latter's sons, of whom the best known is Giovanni (1469–1529?). They produced glazed reliefs for the decoration, both external and internal, of numerous churches and palaces, and much of their work is still to be seen *in situ*. The later productions of their workshop have not the individuality or feeling of the earlier pieces. The best collection of their work outside of Italy is to be found in the Victoria and Albert Museum.

[III 34]

## S 53 THE VIRGIN AND CHILD

Gallery III

High relief in white glazed terra-cotta (della Robbia ware). The Virgin is shown half-length, supporting the Infant Christ against her right shoulder and leaning her cheek against His head.

H. 20 (50.7) ; B. 14 (35.5)

*Florentine*, late XVth or early XVIth century (workshop of the della Robbia family)

It has been suggested from the poverty of the glaze and colour that it is possibly a modern production.

[III 36]

## S 54 PORTRAIT-BUST OF A BOY (Plate 12)

Gallery III

In painted terra-cotta (polychrome). Looking to the left, with curly hair, wearing a tunic, and a mantle over the left shoulder.

H.  $15\frac{3}{4}$  (40)

By Antonio Rossellino? (1427–1479?), *Florentine School*

This is one of a class of portrait-busts of varying quality of children of Florentine families representing the young Christ, as in this instance, or St. John the Baptist. A terra-cotta young Christ closely resembling No. S 54 was in the Bardini Collection (1899, No. 289), and there is one in the Metropolitan Museum, New York. Terra-cotta St. Johns are, or were, in the Bardini Collection (*Ibid.* 292), the Museum of Fine Arts,



Boston, the collection of Sir Otto Beit, and one was sold at Sotheby's, May 23, 1930, lot 96. There was one in the San Donato Collection sold in 1879, but perhaps identical with one of the foregoing, and one in the Botkine Collection, St. Petersburg. There is an example in glazed terra-cotta in the Musée Cluny ascribed to Luca della Robbia (Bode).

Examples in marble show greater variety in treatment and are variously ascribed to Donatello, Desiderio da Settignano and Rossellino. Young Christs in marble are in the Pierpont Morgan Library, New York; in the collection of Mr. George Blumenthal, U.S.A.; in the Chiesa dei Vanchettoni, Florence; and in the collections of M. Gustave Dreyfus, Paris, and Dr. Benda, Vienna. Marble St. Johns are in the Widener Collection (ex-Casa Martelli), U.S.A.; the Benda Collection; and in the Ashmolean Museum, Oxford. For other examples and a full discussion of the subject see W. Bode, *Florintiner Bildhauer der Renaissance*, IX; *Porträts von Knaben aus vornehmen Florentiner Familien in Quattrocento-Busten des jungen Christus und Johannes*, 4th ed., 1921; also Dr. Osvald Sirén in the *Burlington Magazine*, vol. XXIX (1916), p. 197, *Two Florentine sculptures sold to America*.

Illustrated in Molinier and Dilke, *The Wallace Collection (Objets d'Art)*, 1903-4, vol. I; Baldry, *The Wallace Collection at Hertford House*, 1904, p. 250.

Antonio Rossellino was a younger contemporary and follower of Donatello and Ghiberti. His work shows the idealism and sweetness of the Early Renaissance, but is without the originality and freshness of the first masters. It belongs to the school immediately preceding Michelangelo and Leonardo da Vinci, whose strong and vigorous work and penetrating observation of nature inaugurated the period known as the High Renaissance. He is best known for his reliefs and tondos in terra-cotta and marble, and for the fine tomb of a Portuguese Cardinal in the church of San Miniato at Florence.

Desiderio da Settignano (1428-1464) was a Florentine sculptor and pupil of Donatello, and worked in the same manner as his contemporaries Rossellino and Mino da Fiesole. He executed the Marsuppini monument in the church of Santa Croce. Dr. Sirén has drawn attention to the resemblance in treatment of one of the putti on this tomb to the Casa Martelli bust of the young St. John. [III 12]

## S 55 STATUETTE OF THE YOUTHFUL ST. JOHN THE BAPTIST Gallery III

(Plate 15)

In terra-cotta. Whole-length figure resting against a pedestal of masonry. Wearing a shirt of camel's hair open at the neck, the lower limbs bare. The arms have been broken off and lost, and the right leg has been broken off below the knee and replaced. Traces of painting remain on the legs and point to the possibility that the entire figure was originally painted.

H. 24 (66)

*Tuscan*, late XVth century (Francesco di Giorgio?)

Illustrated in Molinier and Dilke, *The Wallace Collection (Objets d'Art)*, 1903-4, vol. I; Baldry, *The Wallace Collection at Hertford House*, 1904, p. 251.

There was a very similar terra-cotta figure, painted, with the arms preserved and with the addition of a halo, in the Bardini Collection (No. 554), ascribed by Dr.

Planiscig to Francesco di Giorgio (Vienna Jahrbuch, N.S. III. 1929), and by Dr. Bode in his *Florentiner Bildhauer der Renaissance*, 4th edition, 1921, p. 303, to an artist whom he called "the Master of the St. John Statuettes." Another statuette was in the collection of Emil Weinberger, which was sold at Vienna, October 1929. There is a statuette of St. John of the same type in the Bargello (Museo Nazionale), Florence, in the Stuttgart Museum, and in the K.F. Museum, Berlin (Cat. Schottmüller, No. 233; cf. also *Ibid.* No. 177), and compare also lot 161 in the G. Brauer sale, Christie's, 1929. [III 21]

## S 56 HEAD OF ST. JOHN THE BAPTIST

Gallery III

(Plate 12)

In terra-cotta, heightened with colour. The eyes are partly closed and the mouth slightly open.

H. 8 (20.4)

? By Andrea Solario (b. c. 1465, d. after 1515)

*North Italian*, beginning of XVIth century

Its attribution to Andrea Solario is based on its resemblance to his painting of the Head of St. John the Baptist on a Charger in the Louvre, and the finished drawing for it in the same gallery. There is a similar painting by the same artist in the gallery of the Biblioteca Ambrosiana at Milan. If this is the case, it seems probable that the terra-cotta preceded the painting, as it is more realistic in its treatment. It has also been tentatively ascribed to Andrea's elder brother, Cristoforo Solario.

Andrea Solario, sometimes styled Andrea Mediolensis, was a painter of the Milanese school and a contemporary of Leonardo da Vinci. He may have been a pupil of his brother Cristoforo, sculptor and architect. He worked for a short period in Venice and visited France at the invitation of Cardinal d'Amboise between 1503 and 1505, but spent most of his life in Milan. He executed numerous portraits and religious pictures and is represented by three paintings in the National Gallery and more extensively in the Museo Poldi Pezzoli and the Brera at Milan, and in the Louvre. [III L 573]

## S 57 STATUETTE OF GIOVANNI DE' MEDICI

Gallery III

(Plate 14)

In terra-cotta, partly gilt. Whole length figure, bareheaded, looking to left, standing, with left hand on hip, and wearing an antique cuirass. On a hexagonal base bearing the Medici arms.

H. 18 (45.8); B. 6½ (16.6)

*Florentine*, early XVIth century

From the Nieuwerkerke Collection. Receipted bill from T. Gagliardi, 20th December 1867, "*Statuetta in terracotta rappresentante Giovanni dei Medici e due bassi rilievi in bronzo*," 2,500 f.

Illustrated in Molinier and Dilke, *The Wallace Collection (Objets d'Art)*, 1903-4, vol. I.

Giovanni de' Medici (1498-1526), known as Giovanni *delle Bande Nere*, was the father of Cosimo (1519-1574), the first Grand Duke of Tuscany, and may be considered as the founder of the fortunes of the second line of the family. He was descended from Lorenzo, younger brother of Cosimo, *Pater Patriae*, the first of the

line. He early gained a brilliant reputation as an intrepid leader of his troops in the Italian wars, in which he took the side of the French. He was killed in action in 1526 when leading an attack on the Imperialist forces near Mantua. [III 15]

**S 58 SEATED FIGURE OF A LADY** (*Plate 13*) **Gallery III**

In painted terra-cotta (polychrome). Full length, seated in a chair, her head turned to the right and regarding a piece of needlework which she holds out in her right hand. Her work-box, scissors, etc., are on a small table behind her on her right. She is wearing an elaborate costume with jewels in the fashion of the French Renaissance. Dated 1558 and signed with a monogram G. C., which Mr. MacColl has suggested may possibly be that of Claude Grantcour, a sculptor employed on the Palace of Fontainebleau, 1537–1550.

H. 8 (20·4)

*French*, dated 1558 (the authenticity of this piece has been doubted)

From the collection of the Comte de Nieuwerkerke. Receipted bill from F. Boöcke, 21st April 1867, "*Une Figurine de Feme en Terquite (sic) colorié de l'Epoch Henry II,*" together with a Gothic ornament in gilt bronze for 1,550 francs.

[III F 230]

**S 59 BUST OF HENRI III, KING OF FRANCE** **Gallery I**  
(*Plate 13*)

In painted terra-cotta (polychrome). Inscribed on the base, HENRICUS D.G.F. et P. REX (*i.e.* King of France and Poland). He is wearing a toque with a plume of feathers held by a jewel, slashed doublet, and cloak decorated with the Order of the Saint-Esprit. The bust has been repainted.

H. 6 (15·3)

*French*, late XVIth century (?)

Purchased by Sir Richard Wallace from Messrs. Durlacher, 28th April 1874, together with two wax miniatures of the Duke and Duchess of Guise (No. S 417 below) for £300.

Illustrated in Molinier and Dilke, *The Wallace Collection (Objets d'Art)*, 1903–4, vol. I, Baldry, *The Wallace Collection at Hertford House*, 1904, p. 250.

Henri III was born in 1551 and succeeded his brother Charles IX in 1574. He had been elected King of Poland in 1573, but fled in 1574, though he continued to use the title. The inscription on the bust shows that it must date from 1574 or later, and the costume corresponds with the fashion in France during his reign. He was one of the ill-fated sons of Catherine dei Medici, all of whom in turn occupied the throne of France. As a youth he gained a reputation by his victories at the battles of Jarnac and Montcontour, but as a king he showed himself weak, effeminate and vicious, and quite unable to rescue France from the Wars of Religion which distracted the kingdom. He suffered in his early years from the disastrous influence of his mother. He showed a leaning towards the arts and letters, which is the most attractive side of his character. He was assassinated by a Dominican friar in 1589 and was succeeded by Henry of Navarre, leader of the Huguenot party. [III F 225]

## S 60 BUST OF CHARLES LE BRUN (Plate 17) Gallery VIII

In terra-cotta. Head turned slightly to right, wearing a wig, a cloak draped over his shoulders, and a medallion at his neck.

H. 26 (66)

By Antoine Coysevox (1640–1720)

This is the full-sized model which Coysevox exhibited before the Academy on 11th April 1676, and from which he executed the marble bust which he offered as his *morceau de réception* to the Academy in 1679 and which is now in the Louvre (No. 1101, Cat. of 1922). According to M. Vitry this is the only existing example of Coysevox's work in terra-cotta which can with certainty be ascribed to him.

Illustrated in *Les Arts*, August 1902, article by P. Vitry; Molinier and Dilke, *The Wallace Collection (Objets d'Art)*, 1903–4; Baldry, *The Wallace Collection at Hertford House*, 1904, p. 254; mentioned by S. Lami, *Dictionnaire*, under Coysevox, p. 124.

For a notice of the sculptor see under No. S 21 above.

Charles Lebrun (1619–1690) was one of the founders of the *Académie Royale* in 1648 and for many years held the offices of *premier peintre du Roi* and director of the royal manufactory of *les Gobelins* under Louis XIV. He was for long a dominating figure in the artistic life of France, and his influence only came to an end with the fall of Colbert. In his early years he had studied in Italy with Poussin. He was a prolific worker, producing large historical canvases in the grand manner and assisting in the laying out and decoration of many palaces and the château of Versailles. He worked for fourteen years on an immense series of allegorical paintings for the *Grand Galerie* at Versailles. He was president of the *Académie Royale* at the time of Coysevox's admission, and was a firm friend and protector of the sculptor, who executed a bust of him for the monument which his widow set up in the church of St. Nicolas du Chardonnet. [VIII 9]

S 61 STATUETTE OF RENÉ DESCARTES Gallery I  
(Plate 16)

Model in terra-cotta for a monument of René Descartes, in which the philosopher and the sun are represented as breaking through the clouds. It is signed on the base in ink, DARDEL IV, and there is a partially obliterated couplet of which the first line runs:

IL PERÇA DE L'ERREUR L'ÉPAISSE OBSCURITÉ

The flowing cloak over his shoulder has been damaged.

H. 17 (43.2)

By Robert Guillaume Dardel (1749–1821)

Exhibited in the Salon de la Correspondance in 1782 under the title, *Descartes perçant les ténèbres de l'ignorance*. The completed figure entitled *Descartes débrouillant les chaos* was purchased by the *Société des Amis des Arts* (S. Lami, *Dictionnaire des Sculpteurs*, pp. 249 and 251).

Illustrated in Molinier, *La Collection Wallace*.

Dardel was born in Paris and studied sculpture under Pajou, and from 1780 to 1788 worked for the Prince de Condé. During the Revolution he became an active partisan of the Republic, and under the patronage of David escaped the suspicion of Royalism which ruined the careers of so many contemporary sculptors. In 1793 he became a member of the *Commission temporaire des arts*, and in 1796 was appointed

director of the Musée de Versailles. He executed numerous retrospective studies of historical personages. Statuettes by him of Turenne, Bayard and Duguesclin are in the Musée Condé at Chantilly, and he exhibited in the Salon of 1793 a terracotta statuette of Sir Isaac Newton, *Newton découvre et montre la Verité*, a symbolical study in the same manner as No. S 61.

René Descartes (1596–1650) philosopher and scientist, was born at la Haye in Touraine. His father was a member of the *parlement* of Rennes, and a man of some position and property, which assured for his son the means of travel and the free pursuit of those abstract studies for which he soon showed an inclination. He left France in 1617 to spend his early manhood as a professional soldier, finding in this mode of life a form of casual occupation rather than a serious career. He served in the Netherlands under Prince William of Orange, and in Bohemia on the Imperial side, being present at the battle of the White Mountain, and in 1628 at the siege of la Rochelle. Later he settled in Holland where he occupied the rest of his life with the observation of nature and the formulation of a new system of philosophy. In the course of his travels he had made connections with many of the leading philosophers and mathematicians of the day, and his fame as an original thinker became widely known throughout Europe. He was honoured in his native land by Mazarin, and received the protection of William of Orange during his residence in Holland. In 1630 he paid a flying visit to England to observe some magnetic phenomena, and in 1649 left Holland for Stockholm where he died in 1650. His views aroused considerable opposition among the older schools, and after his death his theory of the Universe led to his followers being charged with irreligion, although Descartes himself had been a devout Catholic and in close touch with the Jesuits. He is remarkable in his age for his indifference to erudition and the classics, preferring direct observation and original thought to book learning. [I 47]

# ITALIAN BRONZES

## S 62 HEAD OF A GIRL

(Plate 18)

Gallery III

The head tilted slightly to the left and the left shoulder higher than the right. Hair parted in the middle and clustering on the head in close waves. Draped round the shoulders. Based on a Graeco-Roman type. The patina of the hair and drapery is darker than the face, which is of a lighter bronze colour. Mounted on a pedestal of dark green marble.

H. 7 (17·8)

By Tullio Lombardi (c. 1465–1532), *Venetian School*

The ascription is based on the marble head of a woman bearing the signature of Tullio Lombardi in the Doge's Palace at Venice, and can be compared with others in the collections of the late Archduke Franz Ferdinand at Vienna and O. Huldshinsky at Berlin. Another of these marble heads was in the E. Simon Collection, Berlin, sold in October 1929.

Illustrated in Molinier and Dilke, *The Wallace Collection (Objets d'Art)*, 1903-4; Baldry, *The Wallace Collection*, 1904, p. 253; Bode, *Italian Bronze Statuettes*, 1907, vol. I, pl. LXXVI.

There are other versions of this head in bronze in the Kaiser Friedrich Museum, Berlin (Cat. Bode, 1930, No. 12); and of the head only, cut off at the neck, in the Fortnum Collection in the Ashmolean Museum, Oxford. In the Museo Estense at Modena there are two similar heads, inclined respectively to right and left, forming a pair (Bode, pl. LXXVI, 2); and there was one in the Spitzer Sale, 1893, lot 1495. Compare also the head of the statuette of Charity in the Kaiser Friedrich Museum (No. 95), and the heads ascribed to Riccio in the former Newall Collection (Christie's, 1922, lot 67), and in the Bargello (Bode, III, pl. CCXLIV).

Tullio Lombardi was a member of the well-known family of Venetian architects and sculptors who worked at Venice and on the mainland at the end of the XVth and beginning of the XVIth century. He was the son of Pietro Lombardi and brother of Antonio. They are represented by many works at Venice and Padua, including numerous monuments, and have given their name to a style of architecture characterised by white marble surfaces inlaid with blocks of coloured marbles forming an integral part of the design. Cf. also Nos. S 80, 81, 82. [III 18]

## S 63 HEAD OF AN INFANT BOY

(Plate 18)

Gallery III

Nearly life-size, tilted slightly to the right with the mouth partly open and showing the upper row of teeth. The head is covered with short hair which forms a lock on the top above the forehead. Dark brown patina with traces of black varnish.

H.  $7\frac{3}{4}$  (19·7)

*Venetian*, end of XVth or early XVI century

Probably a free copy after the antique.

From the Nieuwerkerke Collection, receipted bill from Delange, 28th September 1866, "tête d'enfant bronze Italien de la fin du XVe siècle, 1000 f."

Illustrated in W. Bode, *Italian Bronze Statuettes of the Renaissance*, vol. II, 1908, pl. CIX, and referred to in his introduction, p. 10. The head given by Bode in his edition of 1922, p. 90, is wrongly described as being in the Wallace Collection.

Other examples of this kind executed by North Italian artists, and copied more or less freely after Roman originals, exist in the Kunsthistorisches Museum, Vienna (Cat. Planiscig, 1924, No. 142), and in the Dreyfus Collection at Paris (*Les Arts*, January 1908). Compare also the marble in the Este Collection at Vienna (Cat. Planiscig, 1919, No. 130). [III 20]

## S 64 MORTAR

(Plate 19)

Gallery III

Bell-shaped, cast and chased. It is decorated with a frieze of classic vases and horses in low relief, and has small handles in the form of monsters. The lower part takes the form of a compressed bulb ornamented with a design of leaves and flames. Light yellowish bronze.

H.  $3\frac{3}{8}$  (8.7) ; Diam:  $4\frac{3}{8}$  (11.2)

*Italian* (? *Florentine*), latter part of the XVth century

? From the Nieuwerkerke Collection, receipted bill from T. Gagliardi, Paris, 29th June 1867, "*I Mortario di bronzo*," together with other objects, 2,000 f. This may, however, refer to No. S 238, *infra*.

[G.S. A 66]

## S 65 CASKET OR INKSTAND

(Plate 18)

Gallery III

Oblong, decorated with classical reliefs; on the two long sides, two centaurs with nymphs on their backs, and in the centre between them is applied an antique head in high relief within a wreath of cornucopiae (Molinier, *Les Plaquettes*, No. 412); on the two end sides, a Medusa head above a swag of laurel; on the lid, a Medusa head within a circular wreath between two winged putti, enclosed in a rectangular frame of conventional ornament. The sides of the interior are grooved to receive partitions. Dark brown patina.

L. 8 (20.4) ; B.  $4\frac{1}{4}$  (10.8) ; H.  $2\frac{5}{8}$  (6.7)

*Italian*, late XVth or early XVIth century

It has been variously ascribed to Caradosso (1445–1527), Agostino dei Fonduti (fl. 1480–1500), Donato Bramante da Urbino (1444–1514 ?), an anonymous follower of Donatello, and Desiderio da Firenze.

The design on the two longer sides appears on the monument to the younger Pliny set up in the cathedral of Como in 1498 (Venturi, *Storia dell'Arte ital.* VI, fig. 627) and on a terra-cotta relief in the baptistry of S. Satiro, Milan (Planiscig, *Riccio*, p. 124). See also Planiscig in *Zeitschrift für bildende Kunst*, 1930.

There are a number of similar boxes in existence, in some cases fitted as inkstands; in the Kaiser Friedrich Museum at Berlin (Cat. Bode, 1930, No. 278), where the reliefs are also to be found separately as plaquettes (Cat. Bange, 1922, Nos. 625 and 626); in the Kunstgewerbe Museum in Berlin; in the Louvre (Cat. 1904, No. 35); in the Musée Jacquemart-André, Paris; in the Carrand Collection in the Bargello at Florence (Bode, pl. CXXXI); in the Museo Correr, Venice; in the Museo Civico, Turin; in the Castello Sforzesco, Milan; in the Galleria Estense at Modena; in the Grünes Gewölbe, Dresden; in the collection of Baron and Baroness Bruno von Schröder (with the arms of Cardinal della Rovere, ex-Figdor Collection); in the Mackay Collection, Long Island (ex-Pierpont Morgan); in the Frick Collection, New York (ex-Pierpont Morgan); in the Barsanti Collection (variant); in the Dreyfus Collection at Paris; in the Guttmann Collection, Vienna; E. Simon Collection, Berlin, 1929, lot 71. Another, varying from ours in that the head in the centre

of the long sides is a Medusa, was in the Taylor Collection, Christie's, 1912, lot 40, probably the same as that in the Rosenheim Collection sold at Sotheby's, 11th May 1924. Examples of the plaquettes were in the Lanna Sale, 1911, lot 316, and Aynard Sale, Paris, 1913.

In the XVIIth century caskets of this design were believed to be antique, *cf.* Montfaucon, *Antiquité expliquée*, Tome III, pl. CXL. [G. S. A 60]

## S 66 INKSTAND

(Plate 20)

Gallery III

Of triangular shape. The three sides consist of plaquettes in low relief showing Diana, Minerva, and Victory, and at the angles are three figures of satyrs, modelled in full relief, seated with their hands bound behind their backs. The feet are formed of three bearded masks placed at each corner connected by characteristic swags and shells. Dark patina, nearly black.

H. 5 (12·7)

By Andrea Briosco, called Riccio (1470–1532), *Paduan School*

Exhibited at Bethnal Green, 1872–5, No. 1210.

Another inkstand of similar form but with different plaquettes on the sides and possessing a stopper in the form of a figure of Marsyas is in the Widener Collection (ex-J. E. Taylor, Christie's, May 1912, lot 17, Bode, 1907, pl. LI). On the same plate Dr. Bode illustrates another, even more closely resembling our example and erroneously described as being in this Museum, with a stopper in the form of a satyress, *cf.* Planiscig, *Riccio*, fig. 398. Compare also that in the possession of Mr. O. H. Gutekunst, illustrated by Dr. Bode, pl. CCXLIV, and p. 58, 1922; another in the von Pannwitz Collection; and one exhibited by the Duke of Devonshire at the *Exhibition of Italian Art*, 1930, p. 443 G. There is a variant in the Frick Collection with wolves' heads in place of satyrs.

Andrea di Ambrogio Briosco, called Riccio ("Curly-head"), is the most famous of the artists in bronze and sculpture on a small scale of the Paduan school, which developed in that city following Donatello's sojourn there in the middle of the XVth century. His small figures and utensils are distinguished by great vigour and freedom of design and accomplished execution. His choice of subjects is often grotesque and the decoration fantastic. Among larger works by him are the great candlesticks in the church of San Antonio at Padua, and reliefs in the Doge's Palace at Venice, and at Verona. Examples of a small bronze portrait head of the artist himself are in the Louvre and in the Kunsthistorisches Museum, Vienna.

For a full account of his works see L. Planiscig, *Andrea Riccio*, Vienna, 1926.

[G.S. A 73]

## S 67 INKSTAND WITH SATYRESS

(Plate 21)

Gallery III

A satyress seated on a tree-trunk holding aloft a vase in her right hand and with her left placed on the shoulder of a small satyr at her side. Attached to the circular stand in front is a shell for use as an ink-well. The vase is a modern addition, probably replacing one originally intended to hold a candle or taper for sealing-wax. Brilliant dark brown patina.

H. 9¼ (23·5)

By Andrea Briosco, called Riccio (1470–1532), *Paduan School*

There are a number of other versions of this bronze in existence, *cf.* Planiscig, *Riccio*, pp. 358 *ff.*; in the Kaiser Friedrich Museum, Berlin (Cat. Bode, 1930, No. 67; Bode, 1907, vol. I, pl. XLIV), but without the shell; in the Este Collection at Vienna (Cat. Planiscig, 1919, No. 185); in the Castello Sforzesco, Milan; in the Museo Civico, Brescia; in the Rijks Museum, Amsterdam; and in the Barsanti



Collection, Rome. There was one sold in the Pourtalès Collection, 1865, lot 1582, which may have been that in the Walpole Collection, sold at Christie's, 13th June 1928, lot 37. There were versions in the von Rhò Collection (Cat. Braun, 1908, pl. V), now in the S. von Auspitz Collection, Vienna; in the Falcke Collection sold at Christie's, 1910, lot 44; and in the Bardini Collection, 1899, No. 454, later in the Figdor Collection (figure of satyress only); in the von Beckerath Collection, sold 1916; in the Hamilton Palace Collection, 1882, lot 2213, later sold with the Pepoli Collection, lot 234, New York, 1929 (satyress only); in the von Dircksen Collection sold in 1931; in the Ducal Museum at Brunswick (satyress only); and variants in the Frick (formerly Pierpont Morgan) and Hirsch Collections. [G.S. A 32]

## S 68 INKSTAND IN THE FORM OF A SATYR

Gallery X

(Plate 21)

The figure of a bearded satyr seated on a tree-stump, holding a vase with curved stem in his right hand, and with his left reaching down and holding a second vase which is fixed to the base to serve as an ink-well. His head is inclined towards the right shoulder. Natural patina with black varnish. On a stand of gilt-bronze in the Louis-Quatorze style,

V  
incised with the letters M O

H.  $9\frac{3}{4}$  (24.8)*School of Riccio, Paduan, early XVIth century*

Bode, *Italian Bronze Statuettes*, 1907, Tome I, pl. XLIII (title wrongly transposed with Louvre bronze); 1922, p. 49 (similar mistake in title).

Many of Riccio's utensils take the form of satyrs in various poses, often of a grotesque nature. There is a similar bronze in the Louvre, and another was in the Chichester-Constable Collection sold at Christie's, lot 33, 19th July 1927. For others see Planiscig, *Riccio*, pp. 345-355, and *Piccoli Bronzi Italiani*, pl. LXVIII.

[X 12]

## S 69 HANDLE

(Plate 26)

Gallery III

Cast in bronze in the form of a curved branch terminating in the figure of a female satyr, goat-footed but without arms, and with a pair of scales placed across the lower part of the body. Brown patina with traces of black varnish.

L. 7 (17.9)

*North Italian, late XVth or early XVIth century*

Perhaps lot 51 in the Humann Sale, sold Paris, 8th-15th February 1858, "*Anse de vase en bronze florentin représentant une femme satyre*," sold for 100 francs.

[G.S. A 40]

## S 70 BRONZE HORSE

(Plate 28)

Gallery VII

Representing a stallion of classic type, with hogged mane, the head turned slightly to the right and the off foreleg raised. The near hind-leg has been broken and repaired. Dark brown patina with black varnish.

H.  $8\frac{1}{2}$  (21.7); L. 10 (25.3)*North Italian (? School of Leonardo da Vinci), late XVth or early XVIth century*

There are bronze horses closely resembling ours in the Museo Estense at Modena—a pair (Bode, pl. CXXXII); in the Bavarian National Museum at Munich; in the K. F. Museum, Berlin (Cat. 1930, No. 120); and in the Foulc Collection, now at Philadelphia. The horse became a favourite subject of artists in bronze, and examples of varying composition are to be found in most national collections.

The statue by Donatello of General Gattamelata at Padua (1446–7) was the first equestrian figure of large proportions to be cast in Italy since classical times, and made a great impression upon contemporaries. It was followed by others, among them the famous *Cavallo* of Leonardo da Vinci, which was intended for a statue of Francesco Sforza, but never carried out, and the model was destroyed by the French on their occupation of Milan in 1499. It has been suggested from the existing studies for this monument that the numerous bronze horses of this date are reduced copies of Leonardo's masterpiece, but it is more likely that they are only part of the general revival of interest in classical types. The four famous gilt bronze horses outside the Cathedral of St. Mark at Venice were brought thither from Constantinople in 1204, and were probably not without influence on the minds of later Paduan and Venetian artists.

[VII xxix]

## S 71 PANTHER

(Plate 29)

Gallery IX

Advancing with head erect and the near foreleg raised, the tail following the line of the off hindleg. Dark brown patina. On a base in the Louis-Quatorze style.

H. 7 (17·8); L. 12½ (31·8)

*Paduan School*, c. 1500.

Exhibited at Bethnal Green, 1872–5, No. 1190.

Other examples of this lithe and vigorous bronze are in the Louvre (gift of M. Gulbenkian, 1921); in the Chabrière-Arlès Collection (*Les Arts*, March 1905); in the R. Weininger Collection, Berlin, ex-Newall, sold at Christie's, 27th June 1922, for 1,650 guineas (Bode, vol. III, 1912, pl. CCXLVIII; Planiscig, *Piccoli Bronzi Italiani*, pl. LXXXVII, fig. 146); and in the Hirsch Collection, lot 132, Christie's, 1931. The tail differs in each case.

[IX 16]

## S 72 STATUETTE OF A SEATED GODDESS

(Plate 19)

Gallery III

Sometimes called Andromeda or Andromache. A female figure seated on a throne flanked with reliefs of a sphinx and cupid, her left leg is crossed over her right knee and she is holding the heel in her right hand. The lower part of the body is partially draped. Signed on the back of the throne in a cartouche, OPUS IO CRE. Smooth, highly polished brown patina, the drapery gilt.

H. 8 (20·4)

By Giovanni da Cremona, *North Italian*, early XVIth century

Directly based on a classical original, versions of which are in the Museum at Naples and elsewhere (Reinach, *Répertoire*, Tome I, p. 323; Tome II, pp. 407, Nos. 1 and 2; 821, No. 6).

Compare that in the Rattier Sale, Paris, 21st–24th March 1859, lot 99, “*Autre jolie figurine en bronze florentin, belle patine; jeune fille assise les jambes croisées et s’essuyant le pied. Collection Brunet-Denon Haut. 17 cm.*,” 1,000 f. In the other versions mentioned below her left hand is not holding her right foot, so it is possible that this may have been our piece.

Exhibited at the *Musée Rétrospectif*, 1865, No. 1184, and at Bethnal Green, 1872-5, No. 1203.

Illustrated by W. Bode, *Italian Bronze Statuettes of the Renaissance*, 1908, Tome II, pl. XCII, Planiscig, *Piccoli Bronzi Italiani*, 1930, pl. CV, fig. 180.

Other Renaissance examples, but varying in pose and execution, are in the Victoria and Albert Museum (Planiscig, *Ibid.* pl. CV, fig. 181); the Kaiser Friedrich Museum, Berlin (Cat. 1930, No. 101); the Frick Collection, New York; the Dreyfus Collection, Paris: the Gustave Rothschild Collection, Paris; and the Louvre ("Flora"), (Bode, pl. XC and XCI, and *cf.* fig. 27, tome III, *Ibid.*); in the Galleria Estense at Modena; the Bargello, Florence; the collection of Lady Julius Wernher; and one was in the Bardini Sale, 1899, No. 474. See H. J. Hermann in *Vienna Jahrbuch*, vol. XXVIII (1910), pp. 257-60, article on *Antico*.

Nothing is known about Giovanni da Cremona beyond this one signed example of his work, which shows him to have been an artist of importance working about 1500. Signed bronzes of this date are of the greatest rarity. [G.S. A 71]

### S 73 STATUETTE OF A NIOBID

Gallery III

(Plate 24)

Nude youth, standing in an attitude of grief, with the head thrown back, the left arm thrown up, and clasping his head with his right hand. Brilliant, brown patina. On a pedestal of *rosso antico* marble.

H.  $12\frac{3}{4}$  (32.4)

By Francesco da Sant' Agata, *Paduan School*, early XVIth century

From the Nieuwerkerke Collection. Exhibited by him at the *Musée Rétrospectif*, 1865, No. 1171.

Illustrated by Dr. Bode, *Italian Bronze Statuettes*, 1907-8, vol. I, pl. LXXIX, Planiscig, *Piccoli Bronzi Italiani*, 1930, pl. CXXIX, fig. 226.

An almost identical bronze in the Kaiser Friedrich Museum, Berlin (Cat. 1930, No. 217) shows two gaping wounds in the breast. Other examples are in the Louvre (Thiers Collection) and in the Museum at Brunswick. The latter also possesses a similar figure with the ears of a faun and represented as running (Bode, 1907, pl. LXXIX, and 1922, p. 74).

For particulars of Francesco da Sant' Agata see note on the boxwood statuette, No. S 273, *infra*. [G.S. A 36]

### S 74 STATUETTE OF A YOUTH (NARCISSUS?)

Gallery III

(Plate 24)

Figure of a nude youth standing with his arms raised and folded above his head. Polished, light brown patina with patches of coloured varnish. Mounted on a pedestal of green and yellow marbles.

H.  $8\frac{3}{8}$  (21.3)

? By Francesco da Sant' Agata, *Paduan School*, early XVIth century

From the Nieuwerkerke Collection.

Exhibited by him at the *Musée Rétrospectif*, 1865, No. 1174.

Illustrated in W. Bode, *Italian Bronze Statuettes*, 1907-8, pl. LXXX; 1922, p. 69, and in an article by him on Francesco da Sant' Agata in *Kunst und Künstler*, vol. VI (1907), pp. 61-68.

Other examples of this figure are in the Louvre (Thiers Collection); in the Metropolitan Museum, New York (gift of Mr. Ogden Mills, 1925); and in the Kaiser-Friedrich Museum, Berlin (Cat. 1930, No. 219, a reproduction of the XVIIIth century); in the Ducal Museum at Brunswick; in the collection of the Princess of Hesse at Friedrichshof; in the Pringsheim Collection, Munich. There was a good example in the Newall Collection (sold at Christie's, June 1922); another in the collection of Mrs. Louis Raphael, sold at Christie's, lot 44, 18th May 1927; and one in the Cottreau Collection (*Les Arts*, April 1910, p. 30). Compare also a figure of which there are examples in the K.F. Museum and in the Bargello at Florence (Bode, Introduction, 1907, fig. 34, 1922, fig. 29), in a similar pose but by another hand. It is probable that both are based on the same antique original.

[X A 42]

S 75 INKSTAND AND COVER (Plate 20) Gallery III

Gadrooned bowl supported by three cupids on a triangular base. The cover is ornamented with conventional acanthus leaves and surmounted by a figure of Venus with a dolphin, her right hand resting on a cartouche bearing the arms of the Concini family of Arezzo and Florence. Dark patina, nearly black.

H. (including cover)  $10\frac{1}{4}$  (26); Diam:  $3\frac{5}{8}$  (9.2)

*Italian*, early XVIth century

Exhibited at Bethnal Green, 1872-5, No. 1193.

The Concini family bore a mount of three coupeaux, and three ostrich feathers thereon.

A base of three kneeling cupids, like part of the above, is in the collection of Baron and Baroness Bruno von Schröder.

[G.S. A 41]

S 76 BRONZE VASE (Plate 22) Gallery III

Oviform, with short shoulder and rim, and standing on a small circular pedestal. It is fitted with an arched handle across the mouth, pail-fashion, surmounted with a lion's mask, with two others at each side. Round the body of the vase runs a band of minute arabesque ornament enclosing medallions of putti in low relief. Below this it is decorated with a series of conventional acanthus leaves. Brown patina, the three masks show traces of gilding.

H.  $7\frac{1}{4}$  (18.5); Diam: of mouth:  $3\frac{1}{2}$  (9)

*North Italian*, end of XVth or beginning of XVIth century

Ascribed by Dr. Bode to Leone Leoni (?) (1509-1590)

Illustrated in Bode, *Italian Bronze Statuettes*, vol. II, 1908, pl. CLXXIX.

Leone Leoni was sculptor, goldsmith, medallist, and possibly architect as well. He was born at Menaggio on Lake Como, and travelled extensively in the service of the Emperor Charles V. He executed statues and busts of the Emperor and his son Philip and of other princes of the time (there is one of Ferrante Gonzaga in the Victoria and Albert Museum), in conjunction with his son Pompeo, also numerous smaller bronzes and reliefs. When working for the Papal mint he contrived the imprisonment of his rival Cellini. For medals by him see Nos. S 351, 352.

[G.S. A 72]

S 77 HEAD OF THE EMPEROR VITELLIUS

Gallery III

(Plate 23)

Representing the Emperor as a man of middle age with heavy jowl, head turned slightly to left. Dark patina, nearly black.

H. 3 (7.7)

*Italian*, XVIth century

There is a similar head in the K.H. Museum at Vienna (Cat. Planiscig, 1924, No. 292), but with the modelling of the face more finely worked, and there is another of small size in the Martin le Roy Collection, Paris (Cat. Migeon, 1906, III, No. 20). This type seems to have been adopted by Renaissance artists of the XVIth century for portrait sets of the Twelve Caesars (see Reinach in *Révue Archéologique*, 1899, I, p. 205).

Vitellius succeeded Otho as Emperor in 69 A.D., "the Year of Four Emperors," and was put to death by the supporters of Vespasian a few months later. Described by Tacitus and Suetonius as a man of easy nature ruined by gluttony and self-indulgence, during whose reign Rome suffered the worst evils of licence and civil war.

[G.S. A 64]

S 78 and 79 PAIR OF VASES (Plate 22)

Corridor

Two-handled, the handles of slender design with eagles' heads, the body decorated in relief with cherubim and swags, and the foot ornamented with acanthus leaves.

H.  $9\frac{1}{8}$  (23.3)

*Italian*, XVIth century

[Cor. 38 and 39]

S 80 and 81 PAIR OF BASES OF CANDLESTICKS

Gallery VII

(Plate 22)

Vase shaped, of triangular section, with three rams' heads at the angles, and above, three winged female chimaeras in full relief ending in scrolled terminations. The sides are decorated with garlands, etc., in low relief on a stippled ground. The stepped moulding at the top is in each case a recent addition. Dull black patina.

H.  $11\frac{1}{4}$  (28.6)

*Italian*, XVIth century

Attributed by Dr. Planiscig to Girolamo and Aurelio Lombardi (*Piccoli Bronzi Italiani*, pl. CXLVIII, fig. 258), nephews of Tullio Lombardi (No. S. 62).

[VII xxx and xxxi]

## S 82 HANDLE OF A VASE (Plate 27) Gallery III

In the form of a nude male figure, the arms and feet continued in foliated terminations, the lower part of the legs covered by an escutcheon bearing the arms of Antici of Recanati. Brown patina.

L.  $6\frac{3}{8}$  (16.2)

*Italian*, early XVIth century

Attributed by Dr. Planiscig to Girolamo and Aurelio Lombardi (*Piccoli Bronzi Italiani*, pl. CXLVIII, fig. 258).

The arms of Antici of Recanati are *a bend between four mullets, with an imperial chief*. In this instance there is also a cross of the order of St. John (of Malta) placed above the shield. [G.S. A 42]

## S 83 BUST OF A BEARDED MAN (Plate 23) Gallery III

Wearing a cuirass of the Roman fashion with embossed decoration. Rough, brown patina. Mounted on a pedestal of porphyry.

H.  $6\frac{1}{4}$  (15.9)

*Italian*, XVIth century

Exhibited at Bethnal Green, 1872-5, No. 1194.

[III F 584]

## S 84 FEMALE HEAD (Plate 23) Gallery III

Inclined and looking slightly to left, the lips parted in a smile showing the tongue. The hair encircled with a garland and gathered at the top in a knot, with two plaits tied round the neck. The edge is cut out in an oak-leaf border, rough dark patina, nearly black. The hair, plaits and border show traces of gilding. Intended as an ornamental boss, possibly as a door-knob.

H.  $4\frac{1}{4}$  (10.8)

*Italian*, first half of XVIth century

Illustrated in Molinier and Dilke, *The Wallace Collection (Objets d'Art)*, 1903-4.

? From the Nieuwerkerke Collection, receipted bill from Flandin, 18th January 1870, for "*Tête bronze dorée*," 80 f., but this is more likely to be No. S 226.

[Cor. 11]

## S 85 CUPID SHOOTING FROM A DOLPHIN Gallery III

(Plate 21)

Cupid is represented blindfold standing on the tail of a dolphin, shooting with his bow extended in his left hand. Dark brown patina.

H.  $4\frac{7}{8}$  (12.4)

*Italian*, middle of XVIth century

Exhibited at the *Musée Retrospectif*, 1865, No. 1169.

Illustrated in Bode, *Italian Bronze Statuettes*, vol. II, 1908, pl. CLXV.

Other examples are in the collection of Sir Otto Beit (Cat. 1913, No. 221), but slightly smaller than ours; in the Ashmolean Museum, Oxford (Fortnum Bequest, B424), gilt, bow missing; in the Victoria and Albert Museum (Salting Collection), also gilt; one was in the Leboeuf de Montgermont Sale, Paris, 1891, No. 311 (ex-Janzé Collection). [G.S. A 63]

### S 86 STATUETTE OF VENUS

Gallery III

Figure of *Venus pudica*, the head turned to the left, with her left hand covering her breast and her right hand brought forward below. Light bronze-green patina. On a yellow marble pedestal.

H.  $5\frac{7}{8}$  (15)

*Italian*, XVIth century

After the antique. The pose differs from the many classical statues of *Venus pudica*, in that the position of the hands is reversed.

Illustrated in Bode, *Italian Bronze Statuettes*, vol. II, 1908, pl. CL.

Compare two statuettes in the K.H. Museum, Vienna (Planiscig, *Piccoli Bronzi Italiani*, 1930, pl. CIV). [G.S. A 31]

### S 87 INKSTAND

(Plate 21)

Gallery III

In the form of a sea-nymph twined round a well-head. The latter is decorated in relief with a cartouche for a coat of arms (left blank). The casting is rough and apparently not finished off with chasing. The figure has a light natural bronze patina above, the lower part is oxydised to a greenish tint, and the well corroded and rough.

H.  $5\frac{3}{16}$  (13.1); Diam:  $4\frac{1}{2}$  (11.4)

*Venetian*, XVIth century

There are similar bronzes in the collection of Baron and Baroness Bruno von Schröder; the Frick Collection (ex-Pierpont Morgan) with variations; and in the Foulc Collection (Bode, vol. II, pl. CLXIX). In the last instance the siren is playing a guitar and the cartouche bears a coat of arms. [G.S. A 70]

### S 88 STATUETTE OF HERCULES

Gallery III

Hercules drunk, nude, and crowned with vine-leaves, standing, leaning slightly backwards and holding his club on his left shoulder. Dark brown patina.

H.  $3\frac{3}{4}$  (9.5)

*Italian*, XVIth century

After the antique original of *Hercules meiens* (Reinach, *Répertoire*, II, p. 231).

There is another Renaissance bronze of this subject, but different in pose and less carefully modelled, in the K.H. Museum, Vienna (Cat. Planiscig, 1924, No. 120), and compare also one in the Museo Estense at Modena (Bode, 1907, vol. I, pl. LXXXVI).

[G.S. A 50]

S 89 CUPID MOUNTED ON A DOLPHIN Gallery III

Cupid is shown astride a dolphin with its head directed downwards and its tail raised vertically above it. Dark green patina.

H. 4 (10·2)

*Italian, XVIth century*

Probably originally part of a larger bronze of a marine Venus (*cf.* No. S 92 below). After the antique (*cf.* Reinach, *Répertoire*, II, pp. 468 and 469, III, p. 136, etc.).

[G.S. A 61]

S 90 A TRITON (Plate 26) Gallery III

A marine deity with the head and trunk of a bearded man with his arms raised; below he thrusts forward the forelegs of a seahorse; and terminates in a winged and twisted tail. Light bronze patina.

H. 4 (10·2)

*Italian, XVIth century*

? Exhibited at Bethnal Green, 1874-5, No. 1587.

[G.S. A 67]

S 91 STATUETTE OF AN ACROBAT (Plate 25) Gallery III

The figure of a nude youth standing on his hands with his legs in the air. Brilliant, light brown patina. Mounted on a green marble pedestal.

H. 11½ (29·2)

Ascribed to Domenico Poggini (1520-90), *Florentine School*

Bought by Sir Richard Wallace at the sale of the collection of Baron Seillière, 1888, for £200 (according to Sir J. Murray Scott this was his last purchase), and previously in the collection of Prince Soltykoff (note by Mr. L. Davis). It does not appear in the catalogue of the Soltykoff Collection, 1861, which was purchased *en bloc* by Baron Seillière, but there was a figure answering to this description and measurements in the Pourtalès Sale, 1865, lot 1572, also on a pedestal of *marbre verte d'Égypte*, which may possibly have been our bronze.

There are other versions of this bronze in the Kaiser Friedrich Museum, Berlin (Cat. 1930, No. 130; Bode, vol. III, pl. CCXXIV); in the Grünes Gewölbe at Dresden; in the Foulc Collection in the Philadelphia Museum; and there was another in the Newall Sale, Christie's, June 1922, lot 69.

Domenico Poggini, sculptor and medallist, was a pupil of Michelangelo. He executed several statues and ornaments for the latter's funeral in 1564, and spent the last seven years of his life in the service of Pope Sixtus V at Rome. He represents the academic style of the later Renaissance. He has been suggested by Dr. Bode as the author of a group of bronzes, which includes a version of Michelangelo's David in the Salting Collection, Victoria and Albert Museum. *Cf.* No. S 358.

[G.S. A 75]



- S 92 STATUETTE OF VENUS** (Plate 25) Gallery III  
 A reduction of the marble statue of the *Venere de' Medici* in the Uffizi Gallery, Florence (Reinach, *Répertoire*, I, p. 328). Dark patina. Mounted on a pedestal of green and yellow marbles similar to that of S 74.  
 H.  $8\frac{1}{2}$  (21·7)  
*Italian*, second half of XVIth century  
 The original statue formed part of the collection of classical sculpture brought together by the Medici in the garden of their palace at Florence, and became a favourite model for Renaissance artists.  
 Exhibited by the Comte de Nieuwerkerke at the *Musée Rétrospectif*, 1865, No. 1168, and possibly at Bethnal Green, 1872-5, No. 1202.  
 Illustrated in Molinier, *La Collection Wallace*, pl. L. [X A 77]
- S 93 HEAD OF AN ELDERLY MAN** Gallery III  
 Clean shaven ; representing an elderly man in the Roman style. Dark bronze patina. Mounted on an oval block of marble.  
 H.  $2\frac{3}{4}$  (7·1)  
*Italian*, XVIth century [G.S. A 68]
- S 94 MASK OF A PUTTO** Gallery III  
 The face only of a small putto cast in bronze. Unmounted.  
 H.  $1\frac{5}{8}$  (4·3)  
*Florentine*, second half of XVth or early XVIth century [G.S. A 58]
- S 95 HEAD OF AN ACTOR (?)** Gallery III  
 Slightly tilted and looking upwards, clean shaven, the hair smooth and parted at the temples. Dark patina  
 H.  $1\frac{1}{8}$  (2·9)  
*Italian*  
 Dr. F. Goldschmidt has suggested that this small bronze may represent an actor, and that its date is about the year 1500. [G.S. A 62]
- S 96 LION'S HEAD** Gallery III  
 Embossed in high relief. Dark brown patina.  
 H. 9 (22·9)  
*Italian*, XVIth century  
 Illustrated in Molinier and Dilke, *The Wallace Collection (Objets d'Art)*, 1903-4. [Cor. 7]

S 97 and 97A PAIR OF CHEST HANDLES Gallery III

Each in the form of a lion's head in high relief, holding a roped ring in its mouth, with dentated border of conventional foliage pierced with three holes for attachment. The patina of one has been altered by washing.

H.  $6\frac{3}{4}$  (17.2)

*Italian*, XVIth century

Illustrated in Molinier and Dilke, *The Wallace Collection (Objets d'Art)*, 1903-4.

[Cor. 14 and 15]

S 98 ORNAMENTAL MOUNT Gallery IV

In high relief, representing two nude figures supporting a bearded mask, the gaping mouth of which forms an aperture. Dark green patina, the mask gilt.

L.  $4\frac{1}{2}$  (11.5) ; H. 3 (7.7)

*Venetian*, XVIth century

Compare the knocker-plate in the K.F. Museum, Berlin (Cat. Bode, 1930, No. 297 ascribed to Tiziano Aspetti 1565-1607).

[III J 550]

S 99 GROTESQUE HEAD OF A SATYR (*Plate 23*) Gallery III

In full relief, with grinning mouth, long curling moustaches and two lugs below the chin. The head is surmounted by an architectural scroll, and a sheepskin is indicated round the neck, which is pierced with three holes for attachment. Probably a door-knob. Polished, light natural bronze colour.

H.  $5\frac{1}{2}$  (14.0)

*Venetian*, XVIth century

Illustrated in Molinier and Dilke, *The Wallace Collection (Objets d'Art)*, 1903-4.

One of a not uncommon Venetian type. Compare somewhat similar heads in the K.H. Museum, Vienna (Cat. Planiscig, No. 197); in the Museo Civico Correr at Venice; in the Bardini Sale, 1899 (No. 448), and elsewhere.

[Cor. 8]

S 100 and 100A PAIR OF CANDLESTICKS (*Plate 20*) Gallery III

Of triangular form, decorated with winged busts at the angles, and with garlands and other conventional ornament, supported on three architectural feet. Dark patina, rubbed to light bronze on the projections.

H.  $7\frac{3}{8}$  (18.8) ; B.  $5\frac{1}{4}$  (13.4)

*Venetian*, second half of XVIth century

There was a candlestick of identical design in the Bardini Collection, 1899, No. 13.

[G.S. A 38 and 39]

## S 101 MERMAID (Plate 26) Gallery III

Probably part of a door-knocker, representing a young mermaid with wings in place of arms, and two tails parted at the trunk and extending on either side in a series of undulations. Dark brown patina.

H. 5 (12·7) ; B.  $9\frac{7}{8}$  (25·1)

*Italian*, late XVIth or early XVIIth century

This bronze may be the one answering to this description in the Brunet-Denon Sale, February 1848, lot 252: "*Bronze italien—Poignée de porte fermée par une figure d'enfant ailé, dont les jambes se terminent en queues de poisson,*" bought by Felix for 135 f.

Illustrated in Molinier and Dilke, *The Wallace Collection (Objets d'Art)*, 1903-4.

There is another example of this bronze in the Kaiser Friedrich Museum, Berlin (Cat. Bode, 1930, No. 302). [Cor. 10]

## S 102 and 103 PAIR OF DOOR-KNOCKERS (Plate 27) Gallery III

Each in the form of a putto standing on the head of a gaping monster between two dolphins whose tails are looped over his head. Black patina.

H.  $11\frac{1}{4}$  (28·6)

*Italian*, XVIIth century

Exhibited at Bethnal Green, 1874-5, Nos. 1402 and 1402A.

Illustrated in Molinier and Dilke, *The Wallace Collection (Objets d'Art)*, 1903-4.

[Cor. 20 and 21]

## S 104 DOOR-KNOCKER Gallery III

In the form of a putto standing between two lions, with one finger of his left hand placed in his mouth. There is a blank cartouche at the top. Rough black patina.

H.  $10\frac{1}{4}$  (26·0)

*Italian*, late XVIth century

Illustrated in Molinier and Dilke, *The Wallace Collection (Objets d'Art)*, 1903-4.

[Cor. 19]

## S 105 DOOR-KNOCKER Gallery III

In the form of two lions, their heads downwards, surmounted by putti. At the top is the winged head of a cherub, and in the centre a blank

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cartouche for a coat of arms. At the bottom the composition terminates in a shell placed between the lions. Black patina.

H.  $11\frac{1}{4}$  (28.6)

*Italian*, late XVIth century

Illustrated in Molinier and Dilke, *The Wallace Collection (Objets d'Art)*, 1903-4.

[Cor. 24]

S 106 and 107 FRAGMENTS OF TWO DOOR-KNOCKERS

Gallery III

Each in the form of the grotesque head of a sea monster, the lower part in the shape of a shell. Dark bronze patina, nearly black.

H.  $3\frac{3}{4}$  (9.5) ; B.  $5\frac{3}{4}$  (14.7)

*Italian*, late XVIth or XVIIth century

Illustrated in Molinier and Dilke, *The Wallace Collection (Objets d'Art)*, 1903-4.

[Cor. 12 and 13]

S 108 BASE OF A CANDLESTICK

Gallery III

Of circular form supported on three feet in the form of grotesque mermaids, decorated in low relief with a close-set design composed of three cartouches containing partially draped recumbent female figures, set between pairs of nude recumbent figures, male and female. In the centre is a hole for the neck of the candlestick. Dark brown patina.

Diam:  $6\frac{1}{2}$  (16.6) ; H. 2 (5.2)

*Italian*, late XVIth or early XVIIth century

[III J 558]

S 109 MERCURY

Gallery III

Mercury, nude, his left foot poised on a sphere, his right hand raised in the air holding a wallet. His head turned upwards and wearing a round helmet with a volute on either side. He carries the base of his wand in his left hand. Polished brown patina ; the sphere gilt. On a cylindrical base of green and black marble.

H.  $15\frac{1}{8}$  (38.5)

After Giovanni Bologna (1524-1608), *Italo-Flemish School*

The first composition of his famous "Mercury" dates from 1564. Two castings were made, one of which was sent to Vienna as a gift to the Emperor Maximilian II, and the other set up in the Acciaiuoli Gardens at Florence. The latter was later conveyed to Rome to ornament the Villa Medici, and subsequently brought back to Florence on the sale of the villa to the French Government in the XVIIIth century. It is now in the Museo Nazionale in the Bargello. The contemporary evidence of

Baldinucci and others testify to its immediate popularity. In 1579 Giovanni Bologna sent three bronzes to the Duke of Parma at Naples, including a replica of his Mercury. This bronze is now in the Museo Nazionale at Naples and differs in some details, and particularly in the pose of the body, from the original model. Our bronze appears to be based on this later version from Giovanni Bologna's hand (*cf.* Bode, vol. III, pl. CLXXXVII, and p. 3 of Introduction). Our example also shows variations in the form of the hat and the absence of wings from the heels; his foot is poised on a sphere instead of the more usual upturned face of Boreas.

From the Nieuwerkerke Collection. Receipted bill, from O. Müндler: "*Reçu de Monsieur le Comte de Nieuwerkerke la somme de douze cent francs, prix convenu d'un petit Mercure de Jean de Boulogne. Paris le 3 Janvier 1866.*"

Small bronze versions of the 1564 statue are innumerable, of the 1578 model less frequent. Besides the original at Naples, there are examples in the Museo Nazionale (Bargello), Florence, and in the Kaiser Friedrich Museum, Berlin (Cat. Bode, 1930, No. 164), and in the former Huldshinsky Collection (No. 81) at Berlin.

Giovanni Bologna (named after Boulogne-sur-Mer) was born at Douai in 1524, and worked as a pupil of Jacques Dubrocq at Mons. In 1554 he went to Rome in company with Frans and Cornelis Floris, and in 1556 to Florence, where he was encouraged to stay by the friendship of Vecchiotti. He soon attracted the attention of the ruling house and entered the service of the Medici, in which he remained until his death at Florence in 1608. His work attracted universal admiration and was sought after by many of the great princes of Europe. He began the equestrian statue of Henry IV on the Pont Neuf at Paris, which was completed by his pupil Tacca after his death and destroyed in the Revolution in 1792. He was ennobled by the Emperor Rudolf II in 1588. He caused to be made in his workshop many statuettes in bronze in the form of reduced versions of his larger works; these were turned out in great numbers by his pupils after his death, and were eagerly collected. The collection of Cardinal Richelieu counted many of them among its treasures.

Among his best known works are the Neptune Fountain at Bologna, the equestrian statue of the Grand Duke Cosimo in the Piazza dei Signori at Florence, and the bronze doors of the west front of the Cathedral at Pisa. He executed religious as well as secular and mythological subjects.

He is important as having brought about a revival in the art of sculpture, which in Italy had fallen into a period of decline after the death of Michelangelo. With other artists from the North he infused a new vitality into the art. He delighted in representing the human form in action, and his compositions of this kind show remarkable vigour coupled with a skilful restraint and compactness of grouping. The popularity of his work has never seriously waned, which accounts for the countless versions of his bronzes which have been constantly turned out down to the present day. These are sometimes of excellent workmanship, and can only be detected by close comparison with earlier examples believed to have come from his workshop or from the hand of Tacca, Susini, and other of his pupils. [G.S. A 33]

S 110 VENUS AFTER THE BATH (Plate 30) Gallery XIV

Nude, her head turned to left, standing with her left foot raised on a pedestal and drying her left breast with the end of a towel; with her right hand she holds the lower part of the drapery between her knees. Polished brown patina. On a base of *rosso antico* marble.

H. 13 $\frac{1}{4}$  (33.8)

After Giovanni Bologna (1524-1608)

The original bronze was sent in 1565 as a present from Cosimo dei Medici to the Emperor Maximilian II, and is most probably the one signed JOANNES BOLOGNA BELGA now in the K.H. Museum at Vienna (from the Ambras Collection).

? From the Pourtalès Collection, 1865, lot 1576.

H. 34 cm., 900 f.

Another similarly signed, but slightly varying in pose, was in 1920 in the Bachstitz Gallery at the Hague. Others are in the K.F. Museum at Berlin (Cat. Bode, 1930, No. 156, Bode, III, pl. CXCI); in the Museo Nazionale at Florence; in the Louvre (Collection Arconati Visconti); the Ashmolean Museum, Oxford; the British Museum; and other museums and collections too numerous to mention. See also the version in boxwood in this collection (No. S 276, below), and there is one in ivory at Brussels.

Compare a very similar statuette in point of composition in the Este Collection at Vienna (Cat. Planiscig, 233) ascribed to Pierino da Vinci (1520–1554). If the ascription is correct, Giovanni Bologna would seem to have been influenced by the earlier figure when conceiving his own statuette in 1565. [XIV 3]

### S III GENIUS OF ARCHITECTURE (Plate 30) Inner Hall

In the form of a nude female seated on a draped pedestal, her head turned to the left, holding in her right hand a quadrant, a pair of compasses, and a rule, and in her left hand an oblong tablet with the end resting on the ground. Brown patina. On a base of *rosso antico* marble.

H.  $13\frac{7}{8}$  (35.2)

After Giovanni Bologna (1524–1608)

After the marble statue by Giovanni Bologna in the Museo Nazionale (Bargello) at Florence.

Illustrated in Molinier, *La Collection Wallace*, pl. LXXXIII.

Other examples are in the Kaiser Friedrich Museum at Berlin (Cat. Bode, 1930, No. 151; Bode, pl. XCIII); there are two in the Louvre (No. 148 and 149), the latter showing certain variations; in the Carrand Collection in the Bargello; in the Hoffmann and E. Simon Collections, Berlin; Hirsch Collection, London 1931, lot 135; and elsewhere. [XI 15]

### S II2 VIRTUE TRIUMPHING OVER VICE Gallery XIII

(Plate 31)

Virtue in the form of a nude female bestrides the crouching figure of a bearded man, whom she is in the act of binding. Dark reddish brown patina.

H.  $13\frac{3}{8}$  (34)

After Giovanni Bologna (1524–1608)

After the marble group originally called "La Fiorenza," 2 metres 85 cm. in height, in the Loggia dei Lanzi at Florence. There is in existence a letter from Giovanni Bologna dated 1567 in which he writes that he has selected a block of marble at Seravezza for this group. The terracotta model for it is preserved in the Museo Nazionale (Bargello), Florence. Our bronze differs from the marble in the pose of the head, the position

of the drapery, and rocks take the place of the small fox on the ground between the legs of Vice.

Exhibited at Bethnal Green, 1874-5, No. 1333.

Bode, III, pl. CXC, illustrates another example of this bronze formerly in the Pierpont Morgan Collection, and now in the Frick Collection, New York. Another is in the Scottish National Gallery, Edinburgh; and one was in the Capel Cure Collection, 1905. Small versions in terra-cotta are in the K. F. Museum, Berlin (Cat. Schottmüller, No. 368), the Museum at Aix-en-Provence (dated 1588), and elsewhere. There is a small wax in the Victoria and Albert Museum, and a marble copy in the Altman Collection in the Met. Museum, New York. [X 19]

### S 113 THE RAPE OF THE SABINES (Plate 31) Gallery XX

Group of nude figures, consisting of a youth bestriding the fallen figure of a bearded Sabine and carrying aloft a young female who is struggling with outstretched arms. Dark brown patina. On a pedestal of Spanish brocatello marble with gilt bronze mounts.

H. 23 (58.4)

After Giovanni Bologna (1524-1608)

After the well-known marble group in the Loggia dei Lanzi at Florence, 4 metres 6 cm. in height, set up in 1583, and on which Giovanni Bologna is said to have worked for ten years. It was preceded by a somewhat different composition showing only two figures. Our statuette differs in certain details from the original composition, as do many of the other examples. Its popularity seems to have inspired the French artists of the XVIIIth century to attempt similar subjects (*see* below, Nos. S 169, 170).

Exhibited at Bethnal Green, 1872-5, No. 1038.

Other examples with variations are in the Museo Nazionale (Bargello) at Florence (Bode, pl. CLXXXVI); in the Louvre (Cat. No. 143 and 144); in the K.H. Museum (Cat. Planiscig, 257) and the Liechtenstein Collection at Vienna; in the collection of Mr. H. Hirsch (signed), lot 143; and the Detroit Institute of Arts. There is a figure of the male Sabine only in the Louvre, No. 145.

There was another example of this group, but probably of French XVIIIth century workmanship, formerly in the Wallace Collection; it was sold by the Misses Scott at Messrs. Hurcomb's auction rooms on 23rd July 1925, lot 124. [XIX 9]

### S 114 NESSUS CARRYING OFF DEIANIRA Gallery XXI

(Plate 36)

Nessus is represented at full gallop, holding the struggling Deianira clasped to his left shoulder with both arms. She is poised on his back with her left arm raised high in the air. Black patina.

H.  $32\frac{1}{4}$  (81.9)

After Giovanni Bologna (1524-1608)

This is certainly one of the earliest in point of execution of the bronzes after Giovanni Bologna in this Collection. It is based on a composition which is known to have been executed in terra-cotta by Giovanni Bologna, probably between 1580-90, but never cast in his lifetime. Baldinucci relates that it was much admired by the Grand Duke Francesco I. A

version in bronze was cast by Susini and became one of the most popular of the master's compositions.

Note by the Marquess of Hertford 18th Feb. 1845, "*Pour 1 Bronze Enlèvement de Dejanire* 551. 25f."

Exhibited at Bethnal Green, 1872-5, No. 1025, 1207; 1874-5, No. 1328 or 1329.

Illustrated in F. Litchfield, *Antiques, Genuine and Spurious*, 1921.

One of four large examples in bronze. The finest is that in the Frick Collection. Others are in the Albertinum at Dresden (signed), 80 cm.; and in the K. F. Museum at Berlin, 81 cm. (Cat. 1930, No. 165; Bode, III, pl. CLXXXVIII). There is a fragment in terra-cotta in the Kunstgewerbe Museum at Berlin, at one time believed to be from the master's hand, but this is now doubted. For the many smaller versions in bronze see Nos. S 115, 116, 117 below.

In 1611 the Grand Duke Cosimo II sent eight bronze statuettes by Giovanni Bologna as a gift to King James I of England. These included *The Rape of Deianira* and *Hercules and the Centaur*. [O.B.R. 7]

### S 115 NESSUS CARRYING OFF DEIANIRA Conservatory

Nessus is represented at full gallop carrying the struggling Deianira under his right arm and gripping her right shoulder with his left hand. Black patina.

H.  $17\frac{1}{2}$  (44.4)

After Giovanni Bologna (1524-1608)

This appears to be a late replica probably executed in France at the end of the XVIIth century. See Nos. S 114, 116 and 117.

Exhibited at Bethnal Green, 1872-5, Nos. 1025, 1207; 1874-5, No. 1328 or 1329.

Other examples of this bronze with variations are at Leningrad (Desjardins p. 130); K.H. Museum, Vienna (Cat. Planiscig, No. 265); the Frick Collection (ex-Pierpont Morgan) signed; the former Huldshinsky Collection, No. 79; the former von Dirksen Collection, and many other places. [XXII 7]

### S 116 NESSUS CARRYING OFF DEIANIRA Gallery IX

Similar group to No. S 115, apparently from the same model. The Centaur's tail has been reversed. Polished dark patina. Mounted on a modern base in the Louis-Quinze style as a companion to No. S 132.

H.  $17\frac{1}{4}$  (43.8)

*French*, period of Louis XIV. After Giovanni Bologna (1524-1608)

Exhibited at Bethnal Green, 1872-5, Nos. 1025, 1207; 1874-5, No. 1328 or 1329.

Illustrated in Molinier, *La Collection Wallace*, pl. LXIV.

[IX 12]

### S 117 NESSUS CARRYING OFF DEIANIRA Gallery IX

(Plate 33)

Similar group to Nos. S 115 and 116, but larger and varying in many details, especially in the pose of Nessus' head, the position of his hindlegs,



and the drapery falling to the ground on the near-side. Gilt. Mounted on a pedestal of green, veined marble.

H. 17 (43·2)

After Giovanni Bologna (1524–1608)

A replica of the XVIIIth century

Exhibited at Bethnal Green, 1872–5, No. 1201.

[XII 37]

### S 118 HERCULES OVERCOMING NESSUS (*Plate 32*) Gallery II

Hercules is represented bestriding the back of the Centaur Nessus, whose head and trunk he forces backwards with his left hand, and leaning over him with his club extended in his right hand. Completely gilt; companion bronze to No. S 124.

H.  $26\frac{3}{4}$  (68·0)

After Giovanni Bologna (1524–1608)

After the marble group in the Loggia dei Lanzi executed in 1599 to the order of the Grand Duke Francesco I, who intended it as a *pendant* to the artist's *Nessus and Deianira* (see No. S 114).

Exhibited at Bethnal Green, 1872–5, No. 1048.

Other examples in bronze with variations are in the K.F. Museum at Berlin (Cat. Bode, 1930, No. 166, H. 37·5 cm.); in the K.H. Museum at Vienna (Cat. Planiscig, Nos. 261, 70 cm., 262, and 263, 40 cm.); in the Louvre (No. 146, 40 cm.); at Fontainebleau; and in the Liechtenstein, Castiglioni, and other collections. *See also* No. S 119. [XVI 30]

### S 119 HERCULES OVERCOMING A CENTAUR Gallery IX

Similar group to No. S 118, but with considerable variations in pose. The composition is less compact. Hercules is not bent so far forward over his adversary, and the hind-quarters of the centaur are collapsed on the ground. The centaur is in this case represented as beardless. Black patina. On an elaborate bronze-mount, cast, chased and gilt, probably Italian of the end of the XVIIth or early XVIIIth century.

H.  $14\frac{3}{4}$  (37·5)

After Giovanni Bologna (1524–1608)

Probably a replica of the XVIIIth century

Exhibited at Bethnal Green, 1872–5, No. 1225.

[IX 26]

### S 120 HERCULES OVERCOMING ANTAEUS Gallery XII (*Plate 34*)

Hercules is shown wrestling with the giant Antaeus whom he is gripping round the waist and holding aloft above his left shoulder. Antaeus is pressing on his head with his right hand and attempting to loosen his

grip with his left behind his back. No. 49 is incised on Hercules' left calf. Dark brown patina, mounted on a base in the Boulle style.

H.  $15\frac{1}{2}$  (39.4)

School of Giovanni Bologna (1524–1608)

Exhibited at Bethnal Green, 1872–5, No. 1287.

Illustrated by Bode, pl. CXCVIII (wrongly described as the Louvre example).

The subject was a favourite one with Renaissance artists, among the earliest of whom were Antonio del Pollaiuolo and Antico. The position of the wrestlers is explained by the legend that every time Antaeus touched earth his strength was redoubled.

Other examples of this group are in the K.H. Museum at Vienna (Cat. Planiscig, No. 260); in the Louvre (No. 153), and elsewhere. Bode, III, pl. CXCVI, also illustrates a variant of the composition by Giovanni Bologna. [O.B.R. 8]

**S 121 HERCULES SLAYING CACUS** (Plate 33) Gallery XX

Hercules nude is bestriding the back of the fallen Cacus, whom he is holding down with his right hand pressing against the back of his neck, and in the act of striking him with his club. On the side of the base of the bronze near the right knee of Cacus is an incised inscription, *Reparé F. Leblond*. Black varnish over brown patina. On a pedestal with gilt bronze mounts in the Louis-Quinze style.

H.  $16\frac{1}{8}$  (14 $\frac{1}{2}$ )

School of Giovanni Bologna (1524–1608)

Exhibited at Bethnal Green, 1874–5, No. 1322.

Illustrated in Bode, vol. III, pl. CXCVIII, where it is wrongly described as being in the Louvre.

[XVI 9]

**S 122 HERCULES SLAYING THE NEMAEAN LION** Gallery XV

Hercules nude is bending over and gripping by its open jaws the lion, which is half lying on the ground. Dark brown patina.

H.  $9\frac{3}{4}$  (23.8)

School of Giovanni Bologna (1524–1608)

Exhibited at Bethnal Green, 1872–5, No. 1140.

Illustrated in Molinier and Dilke, *The Wallace Collection (Objets d'Art)*, 1903–4.

Another example of this group with variations is in the Salting Collection in the Victoria and Albert Museum (Bode, III, pl. CXCVIII).

The subject represented formed the first of the Twelve Labours of Hercules. Baldinucci mentions *Quattro Forze d'Ercole* in his short list of bronzes of Giovanni Bologna, and refers to a set of the *Twelve Labours of Hercules* cast in silver for the Grand Duke c. 1581. Nos. S 122–126 are probably based on his models for these. Cf. the numerous bronzes answering to their descriptions in the inventory of Louis XIV, 1684 (Guiffrey), most of which came from the collection of Cardinal Richelieu. [X 15]

S 123 HERCULES AND THE ARCADIAN STAG Gallery XII  
(Plate 34)

Hercules is represented running beside the stag, which he is seizing with his right hand by the antlers, and arresting its leap by his left hand placed on its throat. Black patina. Mounted on a base in the Boulle style.

H.  $14\frac{3}{8}$  (36.5)

School of Giovanni Bologna (1524–1608)

Exhibited at Bethnal Green, 1874–5, No. 1331.

Illustrated by Bode, vol. III, pl. XCIX.

There is an example of this bronze in the Louvre (No. 155).

This represents the third of the Labours of Hercules.

[O.B. R. 6]

S 124 HERCULES SUBDUING THE CRETAN BULL Gallery II  
(Plate 32)

Hercules wearing his lions' skin is bending forward beside the bull, and with both hands is twisting its head by its horns and forcing its forepart to the ground. Entirely gilt. Companion to No. S 118.

H. 23 (58.4)

School of Giovanni Bologna (1524–1608)

Exhibited at Bethnal Green, 1872–5, No. 1047.

Illustrated by Bode, vol. III, pl. CXCIX. Cf. also as a variant of this subject Bode, III, Introduction, p. 9.

This represents the seventh of the Labours of Hercules.

[XVI 38]

S 125 HERCULES CARRYING OFF THE ERYMANTHIAN BOAR  
(Plate 34) Conservatory

Hercules is represented nude, walking and carrying the boar on his left shoulder with its head to the front. Black patina. On a rectangular base with gilt bronze mounts.

H.  $17\frac{7}{8}$  (45.3)

School of Giovanni Bologna (1524–1608)

Exhibited at Bethnal Green, 1872–5, No. 1046, or 1874–5, No. 1324.

Other examples of this bronze are in the K.H. Museum at Vienna (Cat. Planiscig, No. 259); in the Castello Sforzesco at Milan (Bode, III, pl. CXCVII); in the Bargello (Planiscig, *Piccoli Bronzi Italiani*, pl. CCVIII); and one was in the Castiglioni Collection, Vienna, sold 25th Nov. 1925.

This was the fourth of the Labours of Hercules.

[XXII 9]

S 126 HERCULES CARRYING OFF THE ERYMANTHEAN BOAR  
(Plate 34) Gallery III

Hercules is represented wearing the lion's skin and walking, carrying the boar on his left shoulder with its head to the rear. Black patina.

C 2—(71)

H.  $25\frac{3}{4}$  (65.3)

School of Giovanni Bologna (1524-1608)

Exhibited at Bethnal Green, 1872-5, No. 1046, or 1874-5, No. 1324.

There is another example of this bronze in the Louvre, No. 154. This composition of the subject is less commonly found than No. S 125. [III 579]

**S 127 VENUS AFTER THE BATH** (Plate 35) Gallery III

Venus, nude, standing with her left foot on a vase, and bending forward in the act of drying herself, her left arm raised and holding a towel over her shoulder, and with her other hand catching up her drapery between her legs. Brown patina.

H.  $5\frac{5}{16}$  (13.5)

School of Giovanni Bologna

There are examples in the Kaiser Friedrich Museum, Berlin (Cat. Bode, 1930, No. 155); in the Bargello, Florence (Planiscig, *Piccoli Bronzi Italiani*, pl. CCXI, fig. 363); others were in the Bardini Collection, 1899, No. 70; the Huldshinsky Collection, 1928, No. 82; and one in the Cottreau Collection (*Les Arts*, April 1910, p. 31).

[G.S. A 51]

**S 128 VENUS BRAIDING HER HAIR** (Plate 35) Gallery III

Nude, seated on a draped tree trunk with her right leg crossed over her left and braiding her hair with both hands in two long plaits in front. Brilliant brown patina, with traces of varnish.

H.  $7\frac{1}{2}$  (19.0)

*Italo-Flemish*, end of XVIth century

One of a set of four statuettes of women bathing, all four of which were in the Pierpont Morgan Collection (Bode, vol. III, pl. CCXV).

From the Brunet-Denon Collection sold at Paris, 2nd February 1846, lot 247, for 400 f., to the Comte de Pourtalès; Pourtalès Sale, 1865, lot 1590, sold together with another (not now in the collection) for 5,200 f.

Exhibited by Lord Hertford at the *Musée Rétrospectif*, 1865, No. 1166.

Another example of this figure is in the Louvre, No. 510 (gift of Sir Joseph Duveen), and one was in the collection of the Marquise de Ganay (*Les Arts*, December 1909), formerly in the Taigny Collection; and another in the Leboeuf de Montgermont Sale, 1919, lot 343.

Another bronze answering to this description was lot 98 in the Rattier Sale, 1859, described as from the Brunet-Denon Collection. This was probably a mistake, as the Brunet-Denon piece seems to have passed direct to the Comte de Pourtalès.

[G.S. A 69]

**S 129 MOTHER AND CHILD** (Plate 35) Gallery III

The mother is shown nude, kneeling, and supporting on his feet a small boy, who is looking up at her, holding a fruit in his left hand and raising the edge of his shirt with his right. Brown patina.

H.  $5\frac{3}{4}$  (14.6)

*Italo-Flemish*, end of the XVIth century

There was another example in the Heseltine Collection (Bode, vol. III, pl. CCXVIII), sold in 1922. This may have been the same group as that in the Spitzer Sale, 1893, lot 1462, H. 14.8 cm. There is a pendant composition of a mother teaching her child to walk. [G.S. A 45]

**S 130 TWO WOMEN WRESTLING** (Plate 35) Gallery III

Group of two nude women, standing, one presses back her opponent's head with her right hand at the same time placing her left on her stomach. The other grips her by the arm with her right hand, and with the other clasps her by the flank. Polished brown patina with traces of reddish varnish.

H.  $8\frac{5}{8}$  (21.9)

*Italo-Flemish*, end of XVIth or early XVIIth century

Illustrated by Bode, vol. III, pl. CCXVIII, and E. Tietze-Conrat in the *Jahrbuch des Kunsthistorischen Institutes*, vol. XII, p. 62, fig. 55, 1918.

There was a bronze group answering to this description sold at an anonymous sale at the Hôtel Drouot, Paris (Pillet & Mannheim), 13th-15th December 1864, lot 92, *Groupe de deux femmes luttant*.

Another example is in the von Pannwitz Collection (pl. VII, No. 30); there is a version in ivory in the K.H. Museum at Vienna (Schlosser, *Werke der Kleinplastik*, II, pl. XLIV, 1; and Tietze-Conrat, *Ibid.*, fig. 56). [G.S. A 34]

**S 131 A CUPID SEATED** Gallery III

Represented as perched on a small pedestal with his knees bent and his head turned and looking to the right. His arms are partly extended with the fingers curved as though to hold some missing object in his hands. Dark brown patina. Mounted on an ebonised pedestal.

H.  $3\frac{7}{8}$  (9.8)

*Italo-Flemish*, end of XVIth or early XVIIth century

There is a similar bronze in the Barsanti Collection, Rome (Cat. Pollak, No. 63), where it is ascribed to Giovanni Bologna, H. 8 cm.

[G.S. A 57]

**S 132 ROMAN CARRYING OFF A SABINE** Gallery IX

Group composed of a bearded man mounted on a horse carrying the struggling figure of a nude female across his right hip. Brilliant dark patina. Mounted on a modern gilt bronze base in the Louis-Quinze style as a companion to No. S 116.

H.  $15\frac{3}{4}$  (40)

*French*, period of Louis XIV, imitating the style of Giovanni Bologna, and intended as a pendant to No. S 116

Illustrated in Molinier, *La Collection Wallace*, pl. LXIV.

There is another example of this group in the Louvre (No. 230), formerly in the *Garde Meuble* of the French crown. [IX 11]

**S 133 TERMINAL FIGURE OF A GARDEN GOD** Gallery III

In the form of a bearded male figure terminating below the waist in an architectural pedestal. His left arm is placed across his breast with the hand tucked under his right arm-pit. His right arm hangs down by his side. Light, greenish-yellow bronze.

H.  $10\frac{1}{8}$  (25·8)

*Italian*, XVIIth century

? From the Nieuwerkerke Collection, receipted bill from Baur, 22nd Nov. 1866, "*Un petit bronze du XVII<sup>e</sup>, formant gaine,*" 50 f.

[G.S. A 37]

**S 134 CUPID ASLEEP** Gallery III

Cupid is represented as a winged child lying on his back asleep, supporting his head with his right hand, and with his feet crossed. A tasselled cushion is placed beneath his head and the strap of his quiver crosses his body. Light brown patina.

L.  $4\frac{7}{8}$  (12·4)

? *Italian*, XVIIth century

From the Nieuwerkerke Collection, receipted bill from Baur, 22nd Nov. 1866, "*Un petit enfant couché, en bronze, du XVI<sup>e</sup>,*" 60 f.

[G.S. A 59]

**S 135 BUST OF A WINGED CUPID** Gallery IV

Gilt. With curly head, and drapery held by a strap over the left shoulder. The arms are cut off at the shoulders. It terminates in a scrolled support, and has been mounted as a seal at a comparatively recent date. The face of the seal is cut with a coat of arms, *a chevron between three stars (?) charged with a label.*

Total H.  $3\frac{5}{8}$  (9·2)

*Italian*, XVIIth century

Exhibited by the Comte de Nieuwerkerke at the South Kensington Museum, official receipt dated 7th October 1870, "*Cachet en bronze doré représentant un Cupidon ailé.*"

[III J 553]

**S 136 and 137 PAIR OF EXECUTIONERS** Gallery XXV

(Plate 37)

Two nude figures forming part of a composition representing the Flagellation of Christ. The one is standing with the right hand raised, as though wielding a lash, and with his left arm across his body. The other with head turned to the right and with his right arm across his body is in the act of delivering a back-handed stroke. The legs of the former have been damaged. Dark brown patina with black lacquer.

H.  $9\frac{1}{8}$  (23·5)

*Italian*, XVIIth century

Based on *La Flagellazione*, one of the subjects portrayed by Lorenzo Ghiberti (1378–1455) on his three famous bronze doors of the Baptistery at Florence (that on the North side with New Testament subjects).

? Exhibited at Bethnal Green, 1872–5, Nos. 1205 and 1206, "Combatants."

A pair of similar statuettes, but wearing loin-cloths and gilt, and complete with the central figure of Christ, were at one time in the Galerie Sangiorgi, Rome (see *Catalogue des objets d'Art ancien pour l'année 1910*, p. 40), and there ascribed to Pietro Tacca (1577–1650), pupil of Giovanni Bologna. [XXI 25 and 26]

**S 138 and 139 PAIR OF FLAMBEAUX** Between Galleries IX and X  
(Plate 37)

Each supported by a life-size standing figure of Cupid, turned respectively to left and right. The flambeaux are encircled at the top with a crown of fleur-de-lys, and in a cartouche on the base of each is the coat of arms of the Cibo family. Dark brown patina.

H. of figures  $31\frac{1}{4}$  (79.3) ; H. of flambeaux 41 (104.1)

*Italian*, late XVIIth or early XVIIIth century

The arms of the Cibo family are here represented with the imperial augmentation added in 1588, and the type of coronet with fleur-de-lys is that found upon the coins of Alberico II (Cibo), first duke of Massa (1662–1699). The family became extinct in 1731.

[V xix–xx]

**S 140 and 141 PAIR OF CUPIDS BESTRIDING DOLPHINS** Gallery III  
(Plate 37)

Pair of companion figures, each consisting of a winged Cupid seated astride a dolphin, with his head turned to right or left respectively, and holding the dolphin's tail which is twisted behind his back. Dark patina, the hair, wings and sash of the Cupids and the dolphins are gilt. Each mounted on a cylindrical pedestal of red porphyry with gilt bronze mounts.

H.  $8\frac{1}{8}$  (20.7) and  $8\frac{3}{8}$  (21.3)

*Italian*, ? second half of XVIIth century

[III 16 and 17]

**S 142 WOUNDED AMAZON** Gallery III

Standing with the right arm raised and bent across her forehead, and wearing a short tunic caught up over the right shoulder. She carries a quiver hung at her left side. Three fingers of her right hand are broken off. Polished dark brown patina, tunic and quiver gilt.

H.  $9\frac{1}{4}$  (23.5)

*Italian*, XVIIth century

After a lost Greek original of the fifth century B.C. and probably based on one of the later classical reproductions, such as those in the Capitoline and Vatican Museums at Rome (*cf.* Reinach, *Répertoire de la Statuaire Grecque et Romaine*, Tome I, pp. 480 and 483, and Tome II, pp. 324, 1 and 4; 326, 4).

? Exhibited at Bethnal Green, 1872-5, No. 1204.

[G.S. A 35]

### S 143 A BULL

Gallery XV

Standing, with all four feet on the ground. A bronze reduction of the antique original in the Vatican Museum (Reinach, *Répertoire de la Statuaire Grecque et Romaine*, Tome II, p. 730, 1). Smooth, black patina.

H.  $13\frac{3}{8}$  (34); L.  $15\frac{1}{4}$  (38.7)

*Italian*, XVIIth or XVIIIth century

Statuettes of bulls, inspired by the antique, were a favourite subject of bronze artists of the Renaissance and succeeding period. They are to be found in varying sizes and compositions in the Museo Nazionale (Bargello), Florence, and in most other museums and collections. A bull was among the statuettes by Giovanni Bologna sent in 1611 by the Grand Duke Cosimo II to King James I of England.

[XVI 21]

### S 144 THE WRESTLERS

Conservatory

Two nude athletes, one of whom presses the other to the ground, at the same time twisting his right arm behind his back. Dark brown patina, on a modern pedestal of red porphyry with gilt bronze mounts.

H. 13 (33).

Probably *Italian*, XVIIth-XVIIIth century

After the well-known antique marble group in the Uffizi Gallery at Florence.

Exhibited at Bethnal Green, 1872-5, No. 1323.

[XVI 24]

### S 145 and 146 PAIR OF FIGURES OF THE DIOSCURI CONTROLLING HORSES (Plates 28 and 29) Gallery XII

Companion groups representing the Dioscuri (Castor and Pollux) as nude youths, each standing with drapery thrown over one arm, beside a prancing horse (on the near and off sides respectively). Dark brown patina, in parts rubbed away revealing the natural yellow colour of the metal.

H. 19 (48.2)

? *Italian*, XVIIth-XVIIIth century



After the well-known antique marble groups of colossal size placed on a fountain in front of the Quirinal Palace at Rome. They are traditionally ascribed to Pheidias and Praxiteles respectively, but are actually late copies of lost originals of the fifth century B.C. The pose of Decimus Burton's statue of Achilles in Hyde Park is said to have been based on one of these figures.

From the collection of Lord Northwick, Thirlestane House, sold July–August 1859, lot 776. Bought by Mawson for Lord Hertford, 61 guineas.

Exhibited at Bethnal Green, 1872–5, Nos. 1105 and 1106.

[XVI 37 and 39]

S 147 and 148 PAIR OF SMALL BRONZE FIGURES OF HERMAPHRODITE AND SILENUS Gallery III

Each figure is standing on the top of a column of red jasper with a Corinthian capital and base of gilt bronze. The Hermaphrodite is represented with draped head and shoulders in the act of uncovering the lower part of the body. Silenus is in the form of a nude bearded man with one foot advanced and the right arm raised, his left arm is bent with the hand pointing to his mouth. Dark brown patina.

H. of figures  $2\frac{7}{8}$  (7.4) and  $2\frac{3}{4}$  (7); H. of columns  $10\frac{1}{8}$  (25.7)

*Italian*, XVIIIth century

The second of the figures is a copy of the antique bronze in the Naples Museum found at Herculaneum (Reinach, *Répertoire de la Statuaire Grecque et Romaine*, Tome II, p. 49; Roux et Barré, *Herculaneum et Pompei*, pl. XXXVII, p. 170), and the first is probably also based on another antique original.

According to Sir John Murray Scott, these bronzes were purchased by Sir R. Wallace from A. Beurdeley in 1872.

[X A 36 and 37]

S 149 THE CLAPPING FAUN Inner Hall

Nude with cymbals in either hand, and standing with his head bent and pressing with his right foot on a scabellum. Dull, black patina.

H.  $10\frac{3}{4}$  (27.3)

*Italian*, XIXth century

After the well-known antique statue in the Uffizi Gallery at Florence. Exhibited at Bethnal Green, 1872–5, No. 1151 (?).

Illustrated by Molinier, *La Collection Wallace (Objets d'Art)*, pl. LXXXI.

[XI 17]

S 150 BUST OF DANTE

Corridor

Head bent forward and looking slightly downwards, wearing a cap with ear-flaps and short liripipe, and plate armour, with a sash across the right shoulder. Black patina. On a pedestal of green marble.

H. 17 (43.2)

Italian, XIXth century

Dante Alighieri, famous as the author of the *Divina Comedia*, was born in Florence in 1266 and died in exile at Ravenna in 1321.

[Cor. 45]

# FRENCH BRONZES

## S 151 MINIATURE EFFIGY OF A WARRIOR

Gallery IV

(Plate 38)

A small full-length figure of a warrior in gilt bronze in high relief. It is cast in one piece with the framework behind it, and was probably originally part of an enamelled casket. He has a conical helmet with spreading nasal, and his body is nearly covered by a long kite-shaped shield with central boss. He wears a long shirt of mail, indicated by circles punched on the surface, over a tunic which reaches to his feet. He holds a spear in his right hand.

H. 3 (7.6)

*French (Limoges), XIIth or early XIIIth century*

From the Nieuwerkerke Collection (Viollet-le-Duc, *Dictionnaire du mobilier*, V, pp. 78, 80).

It closely resembles the three warriors, part of a pyx, found during alterations in the Temple Church, formerly in the Londesborough Collection (Fairholt, *Misc. Graphica*, p. 20).

[III J 549]

## S 152 STATUETTE OF A SAINT (? ST. JOHN)

Gallery III

(Plate 38)

In gilt bronze, representing the full-length figure of a male saint, beardless and with thick curling hair, standing with a book in his left hand and with his right hand raised. He wears a long tunic to his feet, and a mantle with one end thrown over the left shoulder and the other brought round the waist. The feet are bare.

H.  $8\frac{1}{2}$  (21.5)

*French, XIVth century*

Probably one of a series of figures intended to fill niches on a shrine or retable. Another figure, apparently from the same source, appeared in the Godefroy Brauer Sale at Christie's, 5th July 1929, lot 145. This was a bearded figure, holding a staff in the right hand and with the left raised in the same pose, described as representing Christ. The dimensions, style, and workmanship were in all respects similar to our statuette and the holes for attachment at the back also corresponded. Both statuettes have a scratched mark on the back, in our case a single, in the other a double engrailed cross.

[III N 284]

## S 153 PROFILE PORTRAIT OF LOUIS XII

Gallery II

(Plate 38)

High relief in bronze representing the bust of Louis XII, king of France, in profile to right, wearing a cap encircled with a coronet of fleurs-de-lys, long hair, and the collar of the Order of St. Michael. Natural patina.

H.  $9\frac{1}{4}$  (23.5)

*French, about 1500*

This is one of a pair ; the companion relief represents his second wife, Anne of Brittany, of which there is an example slightly touched with gold in the British Museum, and there is a pair in the Blumenthal Collection, New York (cat. Rubinstein-Bloch, 1926, II, pl. XLVI). The portraits are clearly based on the medals struck by the city of Lyons in 1499 (see No. S 362 below, and *Gazette des Beaux-Arts*, vol. XXXI (1889), p. 249).

Illustrated in Molinier and Dilke, *The Wallace Collection (Objets d'Art)*, 1903-4 ; Baldry, *The Wallace Collection*, 1904, p. 250 ; F. Gordon Roe in *The Connoisseur*, Dec. 1930, p. 365.

Louis XII (1498-1515), was the son of Charles, Duke of Orleans, and succeeded his second-cousin Charles VIII. He consolidated his position by marrying Anne, Duchess of Brittany, the widow of his predecessor, and continued the policy of French military interference in Italy by pursuing his claim to the Duchy of Milan and the two Sicilies. In 1514 he took as his third wife the young Mary Tudor, sister of Henry VIII of England, whose lively disposition is said to have been largely responsible for his death within a few months. [III G 312]

*The following will be catalogued among the Goldsmiths' work in the Collection :—*

Two figures of Saints in gilt copper in high relief, each on a background of champlevé enamel ; *Limoges* (?), end of XVIIIth century (III N 273 and 277).

Gilt bronze relief representing the Burial of a Bishop ; *French (Limoges)*, XIIIth century (III N 286).

Statuette of the Virgin and Child, reliquary in gilt copper with the base ornamented with a design in champlevé enamel ; *French (Limoges)*, XIIIth-XIVth century (III N 287).

**S 154 BUST OF CHARLES IX** (Plate 39) **Gallery VIII**

The king is represented bareheaded and crowned with a wreath of laurels, with cropped hair, dropping moustaches and short pointed beard. He wears a mantle embroidered with fleurs-de-lys draped round his shoulders over armour embossed *à l'antique*, and the collar of the Order of St. Michael. Black patina. On a modern pedestal of white and coloured marbles.

H. 24½ (62·2)

By Germain Pilon (1537-1590)

In the Louvre there is a much-injured bust of Charles IX by Pilon in white alabaster, of similar character, though differing in detail and with the head of modern workmanship (Babelon, No. 45, pl. XL), and there is another in the Altman Collection, Metropolitan Museum, New York (Babelon, No. 68, pl. LVIII).

From the collections of the Duc de Berry and the Comte de Pourtalès-Gorgier, 1865, lot 1563, when it was purchased for 45,000 f. by the Marquess of Hertford.

Exhibited at Bethnal Green, 1874-5, No. 1379.

Illustrated in *Souvenir de la Galerie Pourtalès*, 1862, pl. LX ; *Gazette des Beaux-Arts*, Tome XVII, p. 322 (1864), etching by Jules Jacquemart ;

P. Vitry in *Les Arts* (No. 13) Jan. 1903; Molinier and Dilke, *The Wallace Collection (Objets d'Art)*, 1903-4; Baldry, *The Wallace Collection*, 1904, p. 249; Jean Babelon, *Germain Pilon*, 1927, pl. XXXIX.

Germain Pilon was born in Paris in 1537, the son of a stonemason. He belongs to the second generation of French native artists and sculptors of the XVIth century, being some fifteen or twenty years junior to Philibert de L'Orme and Jean Goujon. He rose to be *Sculpteur du Roi* and executed the well-known tomb of Henri II and Catherine de' Medici in the Abbey of St. Denis. Our bust is one of a number which he executed of Henri II and his three sons, François II, Charles IX, and Henri III. He also designed medals and reliefs. Perhaps his best known work is the group of the Three Graces, part of the monument for the heart of Henri II, now in the Louvre.

Charles IX was the second son of Henri II and succeeded his brother François II in 1560. Coming to the throne at the age of ten, and feeble in character and health, he fell under the domination of his mother, Catherine de' Medici, and the Duc de Guise, the leader of the Catholic party in the religious wars which distracted France. The outstanding event of his reign was the massacre of the Huguenots in Paris on the eve of St. Bartholomew, 1572. He died in 1574. His close physical resemblance to his brother Henri III has led to our bust being at one time attributed to the latter.

(See also portrait on his medal S 365 below, and bust of Henri III, S 59.)

[VIII 11]

### S 155 RELIEF OF DANCING MAIDENS (*Plate 43*) Gallery I

High relief in bronze in the form of a frieze of five maidens dancing with joined hands, wearing classic draperies. The end figures are turned in profile respectively to left and right, and carry garlands. The background is broken by a row of fluted pilasters supporting an entablature. Dark patina.

L. 79 (200.8); H.  $26\frac{1}{4}$  (66.6)

*French*, about the year 1642

This frieze is based on the antique marble relief in the Louvre known as *Les Danseuses Borghese*. From Bellori's life of Nicolas Poussin (in *Le Vite de' pittori, scultori ed architetti moderni*, 1728, p. 428) it appears that casts were specially taken in Rome in 1641 for Louis XIII of various antique reliefs, including that of the *Danseuses Borghese* which was then in the Villa Borghese, and that these works were brought to Paris and cast in bronze for the decoration of the Louvre (R. Eisler, *Burlington Magazine*, September 1904). It is therefore highly probable that our bronze is one of these, though the variations in the heads and its artistic quality and feeling show it to be no mere cast, but an adaptation by an artist of merit. Another relief in bronze, representing three maidens adorning a candelabrum with garlands, in the Louvre, is probably another of the same series (Bellori, *op. cit.*). The original *Danseuses Borghese* has inspired other works of art; a bronze relief by Lorenzetti in the Chigi Chapel at Rome of *Christ and the Woman of Samaria* contains two figures of draped women borrowed from it, and its influence is also visible in Mantegna's dance of the Muses in his *Parnassus* in the Louvre.

Illustrated and described by Sir Claude Phillips in the *Burlington Magazine*—*A Bronze Relief in the Wallace Collection*, vol. IV (1904), pp. 111-124, 215-7 (letter from W. Bode), vol. V, p. 597 (R. Eisler).

[Cor. I]

S 156 SUMMER (Plate 48) Gallery II

Represented as a winged boy carrying wheat-sheaves, standing, looking to his left. Black patina. Companion to No. S 157.

H. 33 (83·7)

*French or Flemish, XVIIth century*

Exhibited at Bethnal Green, 1874-5, No. 1409.

[IV 4]

S 157 AUTUMN (Plate 48) Gallery II

Companion to No. S 156. Represented as a winged boy holding grapes in his left hand, standing with his right extended. Black patina.

H. 33½ (85)

*French or Flemish, XVIIth century*

Exhibited at Bethnal Green, 1874-5, No. 1409A.

[IV 5]

S 158 EQUESTRIAN STATUETTE OF HENRI IV, KING OF FRANCE (Plate 40) Gallery XI

He is shown bare-headed, in armour, holding a long baton of command in his right hand, wearing a sash across his body and long boots. The figure of the king and his horse are cast separately. Black patina. Mounted on a marquetry base in the Boule style. Companion to No. S 159.

H. 25½ (64·7)

*Franco-Italian, School of Giovanni Bologna*

It resembles with certain variations the famous statue of Henri IV erected on the Pont Neuf in 1614 and destroyed during the Revolution. The original design was made by Giovanni Bologna, and carried out after his death by his assistants, Pietro Tacca and Pierre Franqueville, who spent three years on the work. M. Buttin has suggested that this and the companion bronze No. S 159 were executed for the Duchess Christine, widow of Victor Amadeus, who wished to have before her eyes this reminder of her father and her husband, both notable generals in their time.

Exhibited at Bethnal Green, 1874-5, No. 1334.

With the exception of the head, which is cast separately, it exactly corresponds with an equestrian statuette of the Emperor Rudolf II in the National Museum at Stockholm (Cat. 1929, No. 749) ascribed to Adriaen de Vries, also a pupil of Giovanni Bologna, and that of the Grand Duke Ferdinand I in the Liechtenstein Collection at Vienna (Planiscig *Piccoli Bronzi Italiani*, pl. CCVII, fig. 354.) Both are directly based on Giovanni Bologna's marble statue of Cosimo I, Grand Duke of Tuscany, in the Piazza dei Signori at Florence, erected in 1594. Cf. Guiffrey *Inventaire du mobilier de la couronne sous Louis XIV* (1684) II, p. 40, No. 143, "Une figure de Henri IV à cheval qu'elle est dessus le Pont Neuf, de 14 pouces ½."

Henri IV (1589-1610), sometimes known as Henri de Navarre, belonged to the Bourbon branch of the royal house and in 1589 succeeded Henri III, his distant cousin and the last of the Valois. He was chosen as leader of the Huguenot party in early manhood and displayed his remarkable qualities in the wars of religion, in which

he was implacably opposed by the Guise party of the Catholic League. He married Marguerite de Valois in 1571, sister of the king, and after ascending the throne changed his faith to consolidate his position. He married as his second wife Marie de Médicis, and was assassinated in 1610. When he came to the throne, the wars of religion, which had devastated France, had stopped the progress of French Renaissance Art, which had developed so rapidly under François I and Henri II. Henri IV, though not a man of any marked taste, tried to encourage the arts by building the Château of St. Germain in emulation of Fontainebleau and other works. The Salle Rubens in the Louvre, commissioned by his widow, Marie de Médicis, commemorates the chief events of his life (*see* Paintings Catalogue, Nos. 522-524). [G.S. 25]

**S 159 EQUESTRIAN STATUETTE OF VICTOR AMADEUS I,  
DUKE OF SAVOY** (Plate 41) Gallery XI

Companion to No. S 158. The duke is represented bare-headed, in armour, wearing the collar of the Order of the SS. Annunziata, and holding in his right hand a baton *semé* with the cross of Savoy. The headstall of his horse has originally been ornamented with small enamelled rondels, which are now missing. The figure of the duke and the horse are cast separately. Dark brown or black patina. Mounted on a base in the Boulle style.

H.  $22\frac{3}{4}$  (57·7)

*Franco-Italian*, School of Giovanni Bologna, possibly by Abraham Dupré

The attribution to Abraham Dupré is based on the researches of M. Buttin, who has kindly placed the results at our disposition. The medallion of the Annunziata, which he wears, exactly corresponds to Abraham Dupré's medal. Abraham Dupré executed the bronze head of Victor Amadeus I, which was substituted for the marble one of Charles Emmanuel on the equestrian statue by A. de Vries in the vestibule of the Royal Palace at Turin. This head is detachable, as in the case of some other statues of the XVIIth century.

? Exhibited at Bethnal Green, 1874-5, No. 1330.

Abraham Dupré was the son of Guillaume Dupré, and followed the same profession as his father, whose official posts he took over on his death. He cast cannon and executed medals for the Duke of Savoy. Little is known of his work beyond what is stated above. He died four years after his father in 1647.

Victor Amadeus I (1630-1637) was born in 1587 and had taken a considerable share in the government of the duchy and the command of its armies before he succeeded his father in 1630. His marriage in 1619 to Christine, daughter of Henri IV, did not result in a permanent alliance with France, and he ascended the throne in 1630 at a critical moment when the duchy was being invaded by the French troops. He immediately made peace and spent the short space of his reign in helping the duchy to recover politically and economically from the vacillating policy of his father. He increased his military reputation by his handling of the allied forces of France and Savoy, which he was commanding in Italy when he died suddenly of accidental poisoning. [G.S. 24]

**S 160 HENRY IV, KING OF FRANCE** Stored

Equestrian statuette of the king, crowned with laurels, armed *à l'antique*, and wearing a large ruff and cloak. He holds a baton in his right hand. On a pedestal in the Boulle style.

H. 14½ (36·8)

*French*, date uncertain

? Exhibited at Bethnal Green, 1874-5, No. 1334.

Equestrian statuettes of this kind are usually described as versions of the statue formerly on the Pont Neuf, although they differ widely from each other. There is one in the Dijon Museum. The actual appearance of the original statue is best seen from the engraving by P. Brissart. See Fr. Boucher, *Le Pont Neuf*, 1926. Compare also No. S. 158, above.

[Not previously catalogued]

## S 161 JUPITER VICTORIOUS OVER THE TITANS

(Plate 44)

Gallery VIII

Bronze fire-dog, representing Jupiter aloft with a thunderbolt in his right hand and mounted on the outspread wings of an eagle perched on a globe supported by the crouching figures of three Titans. Black patina. On a three-cornered columnar pedestal of white statuary marble. Companion to No. S 162.

H. 50 (127·0), excluding pedestal

By Alesandro Algardi (1602-1654), but probably executed by Michel Anguier from his model

The number 297 incised on the base refers to the *Inventaire des diamants de la couronne*, an inventory of the gems, pictures, and works of art preserved in the Garde Meuble of the French crown and printed by order of the National Assembly, Paris, in 1791. The two groups are there assigned to Anguier (Molinier, *La Collection Wallace*), but they have always been traditionally ascribed to Algardi, and are so described in the MS. *Inventaire des sculptures du roi* of 1722, and also in the catalogue of the sale of M. de Pontchartrain, 1747, by Mariette (Louvre Cat. of Bronzes, 1904).

Algardi is known to have been commissioned to make a pair of silver fire-dogs for the chamber of Louis XIV at Versailles, and to have made wax models for a set of fire-dogs symbolising the Elements in the persons of Jupiter, Juno, Neptune, and Cybele for the King of Spain in 1650 (Thieme-Becker, *Künstler-Lexicon*, Algardi).

Exhibited at Bethnal Green, 1874-5, No. 1346.

Another version of this group with the draperies, etc., gilt, but without the companion one of Juno, is in the Louvre, H. 1·12 m. (Cat. of Bronzes, 1904, No. 209). A pair were in the San Donato Sale of 22nd-24th March 1870, lot 252 (H. 1·55 m.), and there is a pair in the collection of Baron Gustave de Rothschild at Paris.

Alessandro Algardi (1602-1654) achieved a position second only to Bernini among the Roman sculptors of the middle of the XVIIth century. He was born in Bologna, where he began as a pupil of Lodovico Caracci, but received his training as a sculptor under G. C. Conventi. He worked for the court at Mantua, but in 1625 transferred his activities to Rome, where he remained for the rest of his life. At first he executed small commissions in goldsmiths' work and ivory, but later obtained greater scope for his talents and became one of the leading exponents of the flamboyant sculpture



of that time, when the face of Rome was being transformed by the erection and remodelling of sumptuous palaces and churches. The culmination of his career came during the pontificate of the Bolognese Pope Innocent X (1644-1655), whose statue he cast in bronze, and a portrait bust in bronze is in the Victoria and Albert Museum. The Pope's nephew, Camillo Panfili, commissioned him to design the Villa Doria Panfili, whose gardens are the subject of one of our pictures (Decamps, No. 69). He is represented by tombs in the churches of Rome, Genoa, and other provincial towns, and was responsible for the immense *alto-relievo*, representing the Flight of Attila, in the chapel of the Madonna della Colonna in St. Peter's, the principal figures of which are over 10 feet high.

Michel Anguier (1612-1686) was the younger brother of François Anguier, and, like him, began as a pupil of Simon Guillain. In 1641 he went to Rome, where he worked under the direction of Algardi and executed numerous works for the palaces of the cardinals and various churches. He returned to Paris in 1651, bringing back with him several antique models, such as the Laocoon, which he deposited with the Academy. In conjunction with his brother he executed the tomb of Henri II de Montmorency. In 1654-5 he was engaged with the painter Romanelli and Pietro Sasso, artist in plaster, in decorating the apartments of the Queen Mother, Anne of Austria, at the Louvre. In 1674, in company with Lebrun, he began the decoration of the Porte Saint Denis, for which he designed reliefs commemorating the victories of Louis XIV. He was elected an academician in 1668 and became rector in 1671.

[VIII 7]

## S 162 JUNO CONTROLLING THE WINDS

Gallery VIII

(Plate 44)

Companion fire-dog to No. S 161 and similar in composition. Juno is seated on a peacock upheld by three crouching nude figures of the winds. On a similar pedestal to No. S 161.

H. 49½ (125·8), excluding pedestal

By Alessandro Algardi and Michel Anguier

The number 298 incised on the base refers to the *Inventaire des diamants de la couronne*, 1791.

See note under No. S 161.

Exhibited at Bethnal Green, 1874-5, No. 1347.

Illustrated in Molinier, *La Collection Wallace*, pl. II; Molinier and Dilke, *The Wallace Collection (Objets d'Art)*, 1903-4; Baldry, *The Wallace Collection*, 1904, p. 259.

[VIII 8]

## S 163 BUST OF LOUIS DE BOURBON, LE GRAND CONDÉ

Gallery VIII

(Plate 40)

Head turned towards the left, with flowing hair falling on his shoulders and wearing a Roman cuirass, with mantle draped round the bust. Brown patina, with the cuirass gilt. On a modern pedestal of fluted, cylindrical form with gilt bronze enrichments and a medallion containing a profile portrait of him.

H. 27 (68·6)

Posthumous bust by Jérôme Derbais, 1695

This and the companion bust No. S 164 were formerly attributed to Coysevox, but they are inferior to his work (*cf.* No. S 165), and are more probably by Derbais, who executed the marble versions at Chantilly for

Henri-Jules de Bourbon, son of the Grand Condé. M. Macon has communicated an entry in the register of accounts at Chantilly, "29 aout 1707, à Derbais, marbrier, la somme de 2400 livres pour quatre bustes de marbre qu'il a vendus à Monseigneur le Prince, savoir un buste représentant feu Monseigneur le Prince, un autre représentant feu M. de Turenne, sans escabellons, et deux autres bustes représentant deux Maures, avec leurs escabellons." There are two similar bronze busts in the Royal Collection at Windsor.

Exhibited at Bethnal Green, 1874-5, No. 1340, and *cf. Ibid.*, No. 1561.

Jérôme Derbais frequently appears in the royal accounts from 1668 to 1715, and was employed as a sculptor and stonemason on work for the châteaux of Versailles, Trianon, Marly, Saint-Germain-en-Laye, Fontainebleau, and elsewhere. He was the son-in-law of the sculptor Gilles Guerin.

Louis de Bourbon, Prince de Condé (1621-1686), called *Le Grand Condé*, is one of the most famous names in French military history. At the age of twenty-two he commanded the French army at the battle of Rocroy, and gained a decisive victory over the Spaniards, which at once established his name. In 1644 he was sent into Germany, and increased his reputation in the course of several campaigns in support of Turenne. In 1648 he became the leader of the party of the Fronde which drove Cardinal Mazarin from power, and was involved in the complicated intrigues and civil war which convulsed France for the next few years. At one time he was exiled and accepted a command in the Spanish army against his former comrade Turenne. He was later pardoned and retired to his estates at Chantilly, but in 1673 he again took the field against the Prince of Orange, and in 1675 he succeeded Turenne in the command of the army of the Rhine. He belonged to a cadet branch of the French royal house, and inherited a great name and estates, which made him a powerful subject. He refused the offer of the crown of Poland in 1672. [V xxiv]

**S 164 BUST OF HENRI DE LA TOUR D'AUVERGNE, VICOMTE DE TURENNE** (Plate 41) Gallery VIII

Companion bust to No. S 163. His head turned to the right, with long hair falling on to the shoulders, and he wears a Roman cuirass, with mantle draped round the left shoulder and over the back of the right. Brown patina, with the cuirass gilt, on a similar pedestal to No. S. 163.

H. 27 (68·6)

Posthumous bust by Jérôme Derbais, 1695

Exhibited at Bethnal Green, 1874-5, No. 1341.

See the description of the companion bust of the Grand Condé.

There was an example of this bronze in the Holford Collection at Dorchester House, where it was paired with a bronze bust of Louis XIV. There is a good example, ungilt, in the Frick Collection, and another partly gilt in the Hamilton Rice Collection, New York.

Marshal Turenne (1611-1675) was the ablest of the French generals of the XVIIth century, and has left his mark in history as a commander whose genius enabled him to out-manoeuvre and defeat his enemies under the most difficult conditions. His life was spent in a long series of campaigns in Flanders, Germany, and Italy, which established the military supremacy of France under Louis XIV. In the war against Spain in the Low Countries, 1654-8, he found himself opposed to his former comrade-in-arms, *Le Grand Condé*, and in 1658 won the decisive battle of the Dunes, in which he was assisted by a force of 6,000 English sent by Cromwell. In 1674 he carried out the unfortunate devastation of the Palatinate under the order of Louvois. He was killed by a cannon shot in 1675 when about to engage with his old rival, the Imperialist general Montecucculi. He was buried with the kings of France at St. Denis, and his remains alone were respected in 1793 when the Revolutionists desecrated the royal tombs. His bones were preserved in the Museum of Natural History until 1800, when Bonaparte had them interred in the church of the Invalides. [V xxv]

## S 165 BUST OF LOUIS XIV (Plate 42) Gallery VIII

The *Grand Monarque* is shown in middle life, his head turned towards the left, wearing a full-bottomed, curled wig, lace cravat, and armour enriched with fleurs-de-lys, with a scarf across the breast. Dark patina, mounted on a modern pedestal of wood, of fluted cylindrical form, with gilt-bronze enrichments and a medallion of Henri IV.

H. 29½ (74·9)

By Antoine Coysevox (1640–1720)

This is a repetition by the artist of his marble bust, now in the museum at Dijon, which was ordered of Coysevox in 1680 by the Parliament of Burgundy for its new *Salle des États*, the price paid to the sculptor being 2,200 livres (Gonse, *Les Chefs d'Oeuvres des Musées de France—Sculpture*, p. 154). The bronze is at least the equal of the marble in artistic merit, its fineness of quality adding much to the impressiveness of the conception.

Exhibited at Bethnal Green, 1874–5, No. 1393.

Illustrated by Paul Vitry in *Les Arts*, July 1902; Molinier, *La Collection Wallace*, pl. I; Molinier and Dilke, *The Wallace Collection (Objets d'Art)*, 1903–4; Baldry, *The Wallace Collection*, 1904, p. 255; Shelley, *The Art of the Wallace Collection*, 1913, p. 242.

For notes on Coysevox and Louis XIV see the description of the marble bust No. S 21. [VIII 5]

S 166 EQUESTRIAN STATUETTE OF LOUIS XIV Gallery I  
(Plate 42)

The king is represented armed *à l'antique*, in wig and cuirass with military cloak, holding a baton of command in his right hand, and looking towards the left. On a black wooden pedestal with gilt-bronze cartouches inscribed: Louis XIII Roy de France et de Navarre and Ludovicus XIII franciae et Navarrae Rex respectively, and two others of the Royal arms. Dark patina.

H. 17¼ (43·8)

By or after François Girardon (1628–1715)

This is a reduction with variations of the famous bronze equestrian statue executed by Girardon and set up in the Place Louis-le-Grand, now Place Vendôme, Paris, in 1699, and destroyed in 1792 during the Revolution. A solitary fragment, the left foot of the king, is now preserved in the Louvre (No. 1321). Girardon made numerous bronze reductions of the statue (see Lami's *Dictionnaire*). The original model is said to be that in the Musée Carnavalet.

Purchased by Lord Hertford, 22nd June 1869, from Delaroche for 11,500 f. (Note by Sir J. M. Scott.)

Others are in the Louvre, No. 1320 (larger than ours), in the Hermitage at Leningrad, and one was exhibited by M. le François at the *Exposition Rétrospectif* of 1878. There is a version in chiselled iron in the Musée des Arts Decoratifs (Doisteau Collection), and M. Germain Bapst possessed one in wax.

François Girardon was born at Troyes in 1628 and began life as a pupil of Baudesson, a wood-carver, who was working at the château of St. Liebault belonging to the chancellor Séguier. The latter gave him the means to visit Rome and on his return he became a pupil of L. Magnier and F. Anguier (*cf.* No. S 161). He soon became attached to Lebrun (No. S 60), who was the all-powerful director of the royal workshops, and under his direction executed a large number of works ranging from the sculptures on the king's ships *le Royal Louis* and *le Dauphin-Royal* to the decoration of the Galérie d'Apollon in the Louvre, and the garden sculptures of Versailles (*see* No. S 167). He was admitted in 1657 to the Academy, of which he became rector in 1674 and chancellor in 1695. On Lebrun's death he succeeded to the latter's post as director-general of the royal works, but failed to exercise the same authority as his old master and was unable to control the growing independence of Coysevox and the Coustou (Nos. S 21, 165, 191, and 192). He died in 1715 on the same day as Louis XIV. His means enabled him to form a private gallery, which besides his own works contained examples of Michael Angelo and Giovanni Bologna and pictures by Lesueur and Le Brun, and to erect a fine monument to himself and his wife. In spite of his works having suffered severely during the Revolution a considerable number survive. The casting by Balthazar Keller of the statue of Louis XIV was made the subject of a treatise by Germain Boffrand published in 1745, which gives a detailed account of the processes employed at that date (*see* H. Lüer, *Technik der Bronzeplastik*, pp. 78-80). [XXI 39]

S 167 and 168

PAIR OF BRONZE VASES

Gallery VIII

*(Plate 60)*

Decorated in low relief with the Triumphs of Galatea and Tethys respectively. The handles are in the form of goat's heads. The covers are missing. Dark brown patina.

H. 17½ (44.4)

By François Girardon (1628-1715)

These are models or reduced contemporary versions of the great marble vases by Girardon at one time in the gardens of Versailles and now in the Salle Puget at the Louvre (Nos. 1317 and 1318). Piganiol de la Force in his *Nouvelle Description de Versailles*, 1701, describes the originals as follows: "The two vases of Girardon, which were for a long time in the *Parterre du Nord* at Versailles, have now been placed in the *Salle des Deux Ronds*. They have covers, and represent on their bas-reliefs, one the Triumph of Venus, and the other the Triumph of Galatea. These vases are 7 ft. 4 in. in height, including the plinths, and have a diameter of 2 ft. 7 in. Girardon made them for M. Colbert, and subsequently M. de Seignelay presented them to the King." They were later transported to the Trianon and entered the Louvre in 1872. They measure 1.05 m. (about 3 ft. in height) without plinths.

Lami in his *Dictionnaire des Sculpteurs*, p. 209, says that models in bronze were exhibited by Girardon in the Salons of 1699 and 1704, and were kept by him in his private gallery. This was dispersed at auction on his death, and our pair are probably the models in question.

The marble original with Galatea has been engraved by Thomassin, 1694, No. 207.

[VIII 1-2]

## S 169 BOREAS CARRYING OFF ORITHYIA

Gallery XVI

(Plate 50)

Boreas is shown as a winged youthful figure carrying off Orithyia and trampling on the overthrown figure of his rival Zephyr. Dark brown patina. On a gilt bronze base in the Louis XV style.

H. 21½ (54·6)

By Gaspard Marsy (1624/5–1681) and Anselme Flamen (1647–1717)

This group is a bronze reduction of one of the four marble *Enlèvements* planned by Le Brun and erected in the garden at Versailles in 1684–1687 to decorate the *Parterre d'Eau*, but now in the Tuileries gardens whither they were brought in 1716. It was previously attributed, like No. S 170 following, to François Girardon, but M. de Nolhac in an article on *Les Marbres à Versailles* has documentary evidence to prove that it was the work of the artists given above (*Gazette des Beaux-Arts*, 1911, p. 270). The statue has been engraved by Thomassin, No. 78.

This and No. S 171, 196 or 197 are probably the "2 groupes en bronzes *Enlèvements Louis XIV*" purchased by R. Wallace with other objects from the Comtesse Catherine Koucheleff, receipt dated 10 Oct. 1867.

? Exhibited at Bethnal Green, 1872–5, No. 1044, or 1044A.

Illustrated in Molinier, *La Collection Wallace*, pl. VIII; Molinier and Dilke, *The Wallace Collection (Objets d'Art)*, 1903–4.

Our groups correspond to the measurements of a pair in the sale of M. Lemarié, 1776. If their identity be accepted, the bases are from the design of Duplessis père (d. 1774).

A pair similar to Nos. 169 and 170 were in the sale of the Secrétan Collection, 4th July 1889, Tome III, lot 246, height 55 cm.

Gaspard Marsy was the son of the sculptor of the same name, and was born at Cambrai. He studied under Michel Anguier among other masters, and was admitted to the Academy in 1657. He worked for the *Bâtiments du Roi* at the Louvre, Tuileries and Versailles, and died before completing the marble original of the group described above. It was finished by his pupil, Anselme Flamen.

Anselme Flamen was a native of St. Omer and came to Paris in 1669, where he became a pupil of Gaspard Marsy. He obtained a *prix de Rome* in 1673 and on his return was admitted a member of the Academy, in which he later became a professor. He worked at Versailles, Marly, and Meudon, and for the church of The Invalides and other churches in Paris. His *morceau de réception* for the Academy, a marble medallion of St. Jerome, is in the church of Nôtre Dame at Versailles. [XVI 4]

## S 170 PLUTO CARRYING OFF PROSERPINE

Gallery XVI

(Plate 50)

Pluto in the form of a bearded man, wearing a crown, carries off in both arms the struggling Proserpine over the fallen figure of one of her female companions.

Dark brown patina. On a similar gilt bronze base to No. S 169, to which it is the companion.

H. 21½ (54·6)

By François Girardon (1628–1715)

Like No. 169 this is one of the four groups designed by Le Brun for the *Parterre d'Eau* at Versailles. As Girardon was occupied with much other

work for the *Bâtiments du Roi* it was the last to be set up. The original is signed: PAR F. GIRARDON TROIEN 1699. Girardon received 20,500 livres for this and his statue of Winter. It has always been regarded as his most important work. An original sketch for it in *sanguine* is preserved in the Bibliothèque Nationale. Girardon received his first payment for the work in 1667, and produced a model of the group in bronze in 1693. A full account of the progress of the work and of the base which Girardon designed for it, showing the same subject in relief, is given by M. de Nolhac in the *Gazette des Beaux-Arts*, 1911, p. 280. Girardon's model was exhibited at the Salons of 1699 and 1704.

Exhibited at the *Musée Rétrospectif*, 1865, No. 3710; Bethnal Green, 1872-5, No. 1052.

The marble original has been engraved by Thomassin, No. 67.

Illustrated in Molinier, *La Collection Wallace*, pl. VIII; Molinier and Dilke, *The Wallace Collection (Objets d'Art)*, 1903-4.

Examples of this group have appeared in the following sales: de Selle (1761), Jullienne (1767), Blondel de Gagny (1776), Lemarié (1776), de Juvigny (1779), La Reynière (1793), and more recently Beckett-Denison (Christie's, 6th June, 1885, lots 805 and 806, paired with the Giovanni Bologna group of the Rape of a Sabine, Secrétan (Paris, 1889) and Calvet Rognat and Lariboisière (Hôtel Drouot, 10th-11th April 1891), possibly the same pair as in the Beckett-Denison Sale.

There is a version of the group in the Grünes Gewölbe at Dresden and one was exhibited by M. Gustave Rothschild at the exhibition held in the hôtel de Chimay in 1888 (No. 94), and compare also No. 105 at the same exhibition. [XVI 5]

**S 171 BOREAS CARRYING OFF ORITHYIA** Gallery XXI

Another bronze reduction of the same group as No. S 169. Dark brown patina with black varnish.

H.  $21\frac{3}{4}$  (55.3)

*French*, XVIIIth century

For a later treatment of the same subject see No. S 197.

[XVI 29]

**S 172-175 SET OF FOUR STATUETTES REPRESENTING THE SEASONS** (Plates 46 and 47) Grand Staircase

S 172 *Spring* represented by Venus, who is crowned with garlands and holds aloft a chaplet of flowers in her left hand, and looks down at Cupid, who holds a spray of flowers and presses against her right leg. Dark bronze patina. The flowers and ivy on the tree-stump behind her are gilt.

H.  $33\frac{1}{4}$  (84.5)

[XII 31]

S 173 *Summer*, represented by Ceres, who carries a sheaf of corn in her right hand, her left is tucked into the drapery which covers the lower part of her body. The fillet in her hair, sheaf of corn, sickle, sandals, and the fringe of her drapery are gilt.

H.  $30\frac{3}{8}$  (77.2)

[XII 32]

S 174 *Autumn* represented by the youthful Bacchus crowned with vine and holding aloft a bunch of grapes in his right hand, with a cup in his left. A vase stands on the ground beside his right foot. The bunches of grapes, vine leaves, cup and vase are gilt.

H. 34½ (87.6)

[XII 33]

S 175 *Winter* represented by an old man who warms his right hand over a brazier and leans against a pedestal of masonry. The fire and masonry are gilt.

H. 29¾ (75.6)

Each mounted on an inlaid pedestal of the Boulle type

*French*, period of Louis XIV

[XII 34]

A similar set was in the possession of Messrs. Durlacher Brothers in 1927, but without the gilding, and were attributed to Michel Anguier (*see* No. S 161). Examples of S 173 and 174 were in the Leboeuf de Montgermont Sale, lots 346 and 347, Paris, 1919. A *Venus*, resembling S 172 with slight variations, was in the Marquise de Ganay Collection, paired with a *Paris*, sold May 8–10, 1922, lot 114.

S 176 ALLEGORICAL GROUP COMMEMORATING THE  
ACCOMPLISHMENT OF THE VOW OF LOUIS XIII

(Plate 45)

Gallery I

The winged figure of Fame with trumpet and laurel wreath surmounts the seated figures of Religion and Piety, who are each holding a gilt bronze medal. Between them on the ground is a winged cherub holding a third medal. Signed: *Philip Bertrand Sculp du Roy*.

The first medal bears the bust of Louis XIII on the obverse and is inscribed LUDOVICUS XIII FR. ET. NAV. REX; and on the reverse shows the king kneeling before an altar with the legend: SE ET REGNUM SUB B. MARIAE TUTELA CONSECRAVIT, and on the exergue: ARAM VOVIT MDCXXXVIII, with the signature T. BERNARD F. (Thomas Bernard, 1650–1713). The second bears on the obverse the bust of Louis XIV with the legend LVDOVICVS · MAGNVS · REX · CHRISTIANISSIMVS and the signature R. (according to the late M. Babelon, Jérôme Roussel, 1663–1713), and on the reverse the two kings kneeling at an altar, with the legend VOTUM A PATRE NUNCUPATUM SOLVIT and in exergue ARAM POSUIT M : DCC. XIII. The third and smaller medal shows a bust of Louis XIV with the legend: LUDOVICUS XIII REX CHRISTIANISSIMUS, and the signature: I. MAUGER F. (Jean Mauger, 1698–1722), and on the reverse a figure of Apollo, with the legend: APOLLO PALATINUS, and on the exergue: ACADEMIA GALICA INTRA REGIAM ACCEPTA M.DC.LXXII. [Medals with early dates were frequently made much later.]

The bronze group is mounted on a base of white marble, on the back of which is a tablet bearing the following inscription:

Prix de Poésie donné extraordinairement Par l'Académie Française le 25 jour d'Aoust 1714, feste de S. Louis, dont le sujet a esté suivant l'intention de celui qui a fourni ce Prix. La Religion, la Pieté et la Magnificence du Roi dans la construction de l'autel et de la décoration du choeur de l'Eglise de Paris, pour l'accomplissement du Voeu

du Roi Louis XIII de triomphante mémoire qui ont été achevés au mois d'Avril 1714 sous les ordres de Monseigneur le Duc d'Antin Pair de France Directeur General des Bastiments de sa majesté, et sous la conduite de Messire Robert de Cotte, Chevalier de l'Ordre de Saint Michel, et Premier Architecte du Roi. Ce Prix a esté remporté par M. l'Abbé du Jarry.

Black patina.

H. 18½ (46·9)

By Philippe Bertrand (c. 1664–1724)

This bronze group is interesting as being the prize awarded to Laurent Juilhard du Jarry in preference to Voltaire, who was among the competitors on this occasion. Although only at the beginning of his career, Voltaire did not readily accept his rival's victory and ridiculed his verses, which contained the celebrated line, "*Pôles glacés, brûlants, où sa gloire connue,*" etc.

The Abbé du Jarry (1658–1730) would probably be forgotten to-day but for this incident. He first distinguished himself in the literary field in 1679, when he obtained the prize for poetry offered by the Academy, but a lengthy lawsuit forced him to abandon his career in Paris as a preacher and man of letters, and he did not return to the scene of his early successes until the competition of 1713.

Philippe Bertrand was born in Paris about 1664, and between 1694 and the date of his death was occupied on numerous commissions for the crown, including sculptures on the Porte du Peyron, the triumphal arch erected to Louis XIV at Montpellier by Daviler, and the châteaux of Marly, the Trianon, and the churches of Nôtre Dame, the Invalides and the chapel at Versailles. He was made an academician in 1701, when his *morceau de réception* was a bronze group of the Rape of Helen. [XXI 27]

S 177 ST. SEBASTIAN (Plate 58) Inner Hall

Gilt bronze statuette representing St. Sebastian bound to a tree, his right arm extended above his head and his left held down behind him. A classical helmet lies on the ground by his left foot. His body is pierced with three holes, probably for arrows which are now missing. Mounted on a short column of grey granite.

H. 11 (28)

French, XVIIth–XVIIIth century

? From the Nieuwerkerke Collection, exhibited at the *Musée Rétrospectif*, 1865, No. 1144.

[I 9]

S 178 BUST OF DIANA Gallery VIII

Head turned and looking to right, in dark bronze of smooth patina with fillet and mantle gilt. A reproduction of the well-known antique statue of *Diane à la Biche* in the Louvre (Reinach, *Répertoire*, I, p. 143). On a pedestal of *verde antico* marble.

H. 12¾ (32·4)

French, XVIIth century (?)

[VIII 10]



## S 179 THE RIVER NILE (Plate 45) Gallery XVI

The river-god is shown recumbent on his left elbow, bearded and crowned with garlands, and holding a bunch of ears of corn in his right hand. His left elbow rests against a sphinx and supports a cornucopia. A reduction of the colossal Graeco-Roman statue in the Museum of the Braccio Nuovo at the Vatican (Reinach, *Répertoire*, I, p. 431). Smooth dark patina, nearly black. On a modern gilt bronze base in the Louis-Quinze style. Companion to No. S 180.

L.  $27\frac{3}{4}$  (70.5) ; H. 15 (38)

*French*, second half of the XVIIIth century

Exhibited at Bethnal Green, 1874-5, No. 1386.

A pair of similar bronzes of the Nile and Tiber on gilt bronze mounts were in the Blondel de Gagny (1776, 991 livres) and Poullain (1780) Sales. Compare also those in the Seillière sales of 1890, lot 453; and 1910, lot 74 when they were sold for 49,000 francs. [XVI 8]

## S 180 THE RIVER TIBER (Plate 44) Gallery XVI

Companion bronze to No. S 179. The god is shown recumbent on his right elbow. In his left hand he holds a paddle, and in his right supports a cornucopia. Beneath his elbow are the infants Romulus and Remus and the wolf. A reproduction with slight variations of the colossal Graeco-Roman statue in the Louvre (Reinach, *Répertoire*, I, p. 171). Smooth dark patina, nearly black.

On a modern gilt bronze base in the Louis-Quinze style.

L.  $27\frac{3}{4}$  (70.5) ; H. 15 (38)

*French*, second half of the XVIIIth century

Exhibited at Bethnal Green, 1874-5, No. 1387.

[XVI 27]

## S 181 BUST OF A PHILOSOPHER Gallery XI

Based on a Graeco-Roman original. The head is that of a middle-aged man with short curly beard, and wearing a twisted fillet studded with flowers. Black patina. Mounted on a column of jasper with base of white veined marble. Companion to No. 182.

H.  $22\frac{1}{4}$  (56.5)

Probably *French*, period of Louis XIV

? Exhibited at Bethnal Green, 1872-5, No. 1196 or 1197, or more probably this was Nos. S 224 and 225 below.

[I.H. 17]

## S 182 BUST OF MARCUS AURELIUS Gallery XI

Companion to No. S. 181 and mounted on a similar column. The head is based on the bronze equestrian statue on the Capitol at Rome, and is bent slightly forward with four curls of hair on the forehead. Black patina.

H. 22½ (57·1)

Probably *French*, period of Louis XIV

? Exhibited at Bethnal Green, 1872-5, No. 1196 or 1197, or more probably this was Nos. S 224 and 225 below.

[I.H. 18]

S 183 THE MUSE URANIA (Plate 58) Inner Hall

Draped figure, standing, with her right hand placed on a heavenly sphere on a pedestal beside her. Dark brown patina. On a base of the Louis-Quatorze style, veneered with tortoiseshell, and with a bearded masque in gilt bronze set on each face. Companion to No. S 184.

H. 10⅞ (27·7)

*French*, period of Louis XIV

Exhibited at Bethnal Green, 1872-5, No. 1149.

[XI 11]

S 184 THE MUSE CLIO (Plate 58) Inner Hall

Standing, with her right hand on her hip hidden in her drapery, and her left resting on a book on a pedestal beside her. Companion statuette to No. S 183, with similar patina and base.

H. 9⅛ (23·5)

*French*, period of Louis XIV

Exhibited at Bethnal Green, 1872-5, No. 1150.

[XI 13]

S 185 VENUS AND ADONIS (Plate 50) Gallery XXI

Venus is represented seated on a bank, seeking to detain Adonis whom she holds by the left arm. A number of holes pierced in the back of the group suggests that it is incomplete and that a part of the composition, which was attached at these points, is missing. Dark patina, nearly black, on a base of the same colour and material ornamented with flowers.

H. 21⅞ (55·5)

*French*, period of Louis XIV

Exhibited at Bethnal Green, 1872-5, No. 1012.

[XVI 31]

S 186 PSYCHE DISCOVERING CUPID (Plate 50) Gallery XII

Psyche is represented partly nude, holding a lamp in her right hand, and looking down at the sleeping Cupid. Dark reddish-bronze patina, on a gilt bronze base of the Louis-Quinze style.

H. 18 (45·7)

*French*, period of Louis XIV

Exhibited at Bethnal Green, 1872-5, No. 1016.

[XVI 11]

## S 187 NESSUS AND DEIANIRA (Plate 46) Gallery XV

Nessus falls slain, pierced with Hercules' arrow. He clutches the arrow in his breast with his left hand, and with his right arm encircles Deianira, who wrings her hands in anguish. Black patina, mounted on a rectangular base of gilt bronze.

H.  $7\frac{1}{2}$  (19.2) ; L.  $8\frac{1}{4}$  (21)

*French*, period of Louis XIV (?)

A similar bronze, with a lighter patina, was in the Henry Hirsch Collection, 1931, lot 121, where it was described as Florentine, XVIth century. [XVI 2]

## S 188 THE CROUCHING VENUS Gallery X

Bronze reduction of the antique marble, of which the best known example is that in the Vatican Museum. Black varnished patina. Companion to No. S 189.

H. 13 (33)

*French*, period of Louis XIV

The inclusion of a turtle suggests that it is not directly copied from the antique original, but from an adaptation made by Coysevox for the gardens of Versailles in 1686 (Thomassin, No. 45, now in the Louvre, No. 1117).

Exhibited at Bethnal Green, 1872-5, No. 1033.

A pair of bronzes similar to S 188 and 189, height 11 *pouces*, was sold at the Lemarié Sale 1766 for 680 livres. A life-size reproduction in bronze of Coysevox's marble was cast by the brothers Keller for the Tuileries gardens, and has now replaced the other at Versailles. [XVI 22]

## S 189 SCYTHIAN PREPARING TO FLAY MARSYAS Gallery X

The flayer is represented kneeling before a block on which he is whetting his knife, looking upwards with his head raised and turned slightly to the left. Black varnished patina. Companion to No. S 188.

H.  $10\frac{7}{8}$  (27.6)

*French*, period of Louis XIV

A copy of the well-known antique statue called *l'Arrotino*, found in Rome in 1538, and now in the Uffizi Gallery at Florence. It has since been constantly reproduced in various sizes, and a life-size version was executed by Frémery for the gardens of Versailles, Thomassin, No. 46.

Exhibited at Bethnal Green, 1872-5, No. 1032.

See note under S 188. A bronze statuette of this subject appears in the inventory of Louis XIV, 1684, Guiffrey II, p. 33, No. 14. [XVI 20]

## S 190 ALLEGORICAL GROUP (Plate 55) Gallery I

In the centre of the group is a standing male figure, dressed *à l'antique*, wearing a flowing mantle and crowned with laurel. The winged figure of Time swoops down upon him from above and threatens him with his scythe. On the left is seated a female figure with her head draped in

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her cloak and holding a triangle in her left hand. On the right kneels a second female figure holding the mirror and serpent of Aesculapius, and with her right arm extended. Below in a cave under the rocks, which form the base of the group, crouches a male figure. Black patina.

H. 29½ (74·8)

*French*, XVIIIth century

Compare the group No. S 176

The subject is unknown. It was stated in the Bethnal Green catalogue that it represents Louis XV protecting Religion and Truth from Falsehood, and that it was executed after Damiens' attempt on the king's life in 1757.

The Rev. H. B. Norman possesses another version of this group differing in certain details. The figure of Time is more erect and not descending in the headlong manner of ours, the dimensions of the whole are somewhat larger, and the blank scroll on the front of the base is inscribed: *La Prudence, l'Honneur, l'exacte Probité s'unissent de concert dans ce portrait fidèle, et malgré le Vice irrité qui murmure et frémit dans son obscurité font par les mains du Temps passer leur vray modèle la sage Posterité.* It is believed to have originally formed one of a set of four groups. This inscription does not explain very satisfactorily the subject of the group, and may have been added at a later date.

Exhibited at Bethnal Green, 1872-5, No. 1161.

[IX 19]

S 191 and 192 LES CHEVAUX DE MARLY Grand Staircase  
(Plates 48 and 49)

Pair of groups in gilt bronze reproducing the well-known marbles of Guillaume Coustou the Elder, consisting in each case of a nude male figure on foot controlling on the near and off sides respectively a rearing horse with flowing mane. The base is built up with conventional rocks and foliage.

H. 23½ (59·8) and 23 (58·4)

By or after Guillaume Coustou the Elder (1677-1746)

The marble originals of these groups were executed by Coustou between 1740 and 1745 for the park at Marly, and stood at the entrance to the riding school. They were removed in 1794 to the entrance of the Champs-Élysées, where they now are. They have been a favourite subject for bronze reductions, and numerous examples are to be found in museums and private collections.

Exhibited at Bethnal Green, 1872-5, Nos. 1164 and 1165.

Guillaume Coustou was a member of the family of sculptors of that name, being the son of François Coustou and Claudine Coysevox, the brother of Nicolas Coustou (1657-1733), and father of Guillaume Coustou II (1716-1777). He worked in the studio of his uncle Antoine Coysevox (*see* No. S 21), and made the usual journey to Rome. On his return he was admitted to the Academy, of which he subsequently became director. In 1707 he received his first commission from the *Bâtiments du Roi*, and from then onwards executed work for the royal palaces and parks, churches

and other buildings. After the death of Lebrun, the group of younger sculptors formed by Coysevox and the Coustou brothers came into conflict with the authority of François Girardon and demanded greater independence in their work for the *Bâtiments du Roi*. He claimed the sum of 128,000 livres for his work on the Marly horses, as against the offer of 85,000 livres from the Director-General. The dispute had not been settled when he died in 1746. [XVI 26 and 28]

S 193 STATUETTE OF MINERVA (Plate 58) Gallery XX

Standing figure of Minerva, wearing a scaled cuirass, plumed helmet and cloak, holding a spear in her right hand and with her left supporting on the ground beside her an oval shield embossed with Medusa head. Gilt bronze, on a gilt bronze base in the rococo style.

H.  $11\frac{1}{8}$  (28·2)

*French*, early XVIIIth century

Illustrated in Molinier, *La Collection Wallace*, pl. XL; Molinier and Dilke, *The Wallace Collection (Objets d'Art)*, 1903-4.

[XVIII 19]

S 194 VENUS DISARMING CUPID (Plate 51) Gallery XXI

Venus, seated in her chariot, holds the infant Cupid with her right hand, and with her left removes his bow, which she holds above him out of his reach. The eagle of Jove and another bird are billing beside them. Dark brown patina. On a base with gilt bronze mounts and medallions in the Louis-Quatorze style.

H.  $17\frac{1}{4}$  (43·8)

*French*, XVIIIth century

Exhibited at Bethnal Green, 1872-5, No. 1014.

Another example was in the Leboeuf de Montgermont Sale, Paris, 1919, No. 352 (ex-Gunsbourg).

[XVI 7]

S 195 THE BIRTH OF VENUS Conservatory

(Plate 51)

Venus stands with her right hand outstretched holding the corner of her drapery which billows up into a curve above her head, while the other end is held by Zephyr who is poised behind her left shoulder. Two Cupids attend her, one behind her on her right side, and one recumbent in the waves on her left. Black patina.

H.  $26\frac{1}{4}$  (66·7)

*French* (?), XVIIIth century

Exhibited at Bethnal Green, 1872-5, No. 1053.

[IX 3]

S 196 PLUTO CARRYING OFF PROSERPINE Gallery XVI  
(Plate 51)

Pluto grasps his two-pronged sceptre in his left hand, and with his right supports the reluctant figure of Proserpine, who struggles with her left arm upraised and her head thrown back in an attitude of despair. Highly polished, dark brown patina, nearly black.

H.  $19\frac{3}{8}$  (49.2)

By Louis Simon Boizot (1743–1809)

This is a bronze version of the model prepared for reproduction in biscuit de Sèvres (*Bourgeois et Lechevallier-Chevignard*, pl. XXXII, No. 272), and exhibited by him in the Salon of 1786. This and the companion group of Boreas and Orithyia (S 197) are variations of the same subjects treated by Marsy and Girardon (*see above*, Nos. S 169 and 170).

A pair of similar bronzes were included in the sale of the contents of Bendon Hall, Bexley, 3rd–5th July 1929, held by Knight, Frank and Rutley.

Louis Simon Boizot was the son of Antoine Boizot, painter, and was born in the Gobelins at Paris. He began as the pupil of Slodtz and obtained a first prize for sculpture in 1762, which admitted him to a scholarship in the royal schools. He made the usual journey to Rome as a *pensionnaire* of the Academy, and became an academician in 1778, his *morceau de réception* being his statue of Meleager now in the Louvre. From 1774 to 1785 he was in charge of the sculpture section of the *Manufacture Royale de Sèvres*, for which he executed numerous models. During the Revolution he escaped the eclipse which overtook so many of the royal sculptors, and was made a member of the commissions appointed to take over the protection of works of art and science, and contributed to the decoration of the column of the Grande Armée in the Place Vendôme. [XVI 10]

S 197 BOREAS CARRYING OFF ORITHYIA Gallery XVI  
(Plate 51)

Companion group to No. S 196. Boreas carries off in both arms the struggling figure of Orithyia, who throws up her left hand in her struggles. Polished black patina.

H.  $22\frac{1}{2}$  (57.2)

By Louis Simon Boizot (1743–1809)

*See notice under the preceding No. S 196.*

[XVI 6]

S 198 CUPID WITH HIS BOW AND ARROWS Gallery XVII

Reclining supported on his left hand and holding his bow in his right with his quiver slung behind him. Natural patina with a high polish. On an oval base of gilt bronze in the Empire style, ornamented at the ends with swags. Companion to No. S 199, *cf. also* No. S 200.

H.  $9\frac{3}{4}$  (24.7) ; L. 11 (28)

*French*, middle of the XVIIIth century

Exhibited at Bethnal Green, No. 1199 or 1221.

Illustrated in Molinier, *La Collection Wallace*, pl. LIX; Molinier and Dilke, *The Wallace Collection (Objets d'Art)*, 1903-4.

[XVI 35]

S 199 THE INFANT BACCHUS (Plate 55) Gallery XVII

Reclining supported on his right hand and holding a vine-branch in his right. A cup lies beside him. Natural patina with a high polish.

Companion to No. S 198 and on a similar base, *cf. also* No. S 201.

H.  $9\frac{1}{2}$  (24.2); L.  $11\frac{1}{2}$  (29.3)

*French*, middle of XVIIIth century

Exhibited at Bethnal Green, 1872-5, No. 1198 or 1220.

Illustrated in Molinier, *La Collection Wallace*, pl. LIX; Molinier and Dilke, *The Wallace Collection (Objets d'Art)*, 1903-4.

[XVI 36]

S 200 CUPID WITH HIS BOW AND ARROWS Gallery XII

H.  $9\frac{3}{4}$  (24.7)

Exhibited at Bethnal Green, 1872-5, No. 1199 or 1221.

*Cf.* No. S 198.

[XII 35]

S 201 THE INFANT BACCHUS Gallery XII

H.  $9\frac{3}{4}$  (24.7)

Exhibited at Bethnal Green, 1872-5, No. 1198 or 1220.

*Cf.* No. S 199.

[XII 36]

Similar pair to the preceding Nos. S 199 and 198. They are distinguished by slight variations in details, notably in the position of Bacchus' cup; in this case the patina is of black varnish and less highly polished. Mounted on gilt bronze bases of the rococo style (Louis-Quinze).

*French*, middle of XVIIIth century

S 202-205 SET OF FOUR STATUETTES OF CUPIDS WITH MUSICAL INSTRUMENTS Gallery XVI

Highly polished brown patina; each on a rectangular base of gilt bronze.

S 202 Seated, turned to the right and blowing a double conch shell.

H.  $10\frac{1}{4}$  (26)

Illustrated in Molinier, *La Collection Wallace*, pl. XXI; Molinier and Dilke, *The Wallace Collection (Objets d'Art)*, 1903-4; Baldry, *The Wallace Collection*, 1904, p. 258.

A similar statuette was in the Leboeuf de Montgermont Sale, Paris, 1919, No. 361 (ex-San Donato, 1880).

[XVI 14]

S 203 Kneeling on his right knee and holding a sea-shell in both hands.

H.  $10\frac{3}{8}$  (26.4)

Illustrated in Molinier, *La Collection Wallace*, pl. XXI; Molinier and Dilke, *The Wallace Collection (Objets d'Art)*, 1903-4; Baldry, *The Wallace Collection*, 1904, p. 258. [XVI 12]

S 204 Seated, partially draped, and playing on a flute.

H.  $10\frac{1}{4}$  (26)

[XVI 23]

S 205 Kneeling, partially draped and playing on the triangle.

H. 11 (28)

*French*, XVIIIth century

Exhibited at Bethnal Green, 1872-5, Nos. 1211-1214.

[XVI 25]

S 206 GIRL WITH A SWAN (*Plate 52*) Gallery III

Small bronze group of a young girl riding on a swan. Polished natural bronze patina. On a gilt bronze base in the Louis-Quinze style. Companion to No. S 207.

H.  $5\frac{1}{8}$  (13)

*French*, middle of the XVIIIth century

Exhibited at Bethnal Green, 1872-5, No. 1145.

[G.S. A 43]

S 207 GIRL WITH A DOG (*Plate 53*) Gallery III

Companion group to No. S 206 and on a similar base.

Small bronze group of a girl reclining, supported on her left hand, and embracing a dog with her right. Polished natural bronze patina.

H.  $4\frac{3}{8}$  (11.2)

*French*, middle of the XVIIIth century

Exhibited at Bethnal Green, 1872-5, No. 1144.

[G.S. A 44]

S 208 SMALL STATUETTE OF CUPID Gallery X

Seated on a bank with his quiver slung behind him, looking slightly downwards, with his right arm raised before him and his left hand resting on the ground. Brown patina. On a base veneered with red tortoise-shell inlaid with brass in the Boulle manner. In the centre in front is an oval mother-of-pearl plaque with an interlaced monogram (? intended for the royal L) and on the back is engraved a tower.

H.  $6\frac{1}{4}$  (15.9)

*French*, XVIIIth century

[X 6]



S 209 THE INFANT BACCHUS ON A GOAT Gallery XVI  
(Plate 52)

An infant Bacchus, seated on the back of a goat, squeezes grapes into a cup which he holds in his right hand. Rough black patina. On a base veneered with red tortoiseshell inlaid with brass marqueterie in the Boulle manner. Companion to No. S 210.

H.  $11\frac{3}{8}$  (28.9) ; B.  $7\frac{5}{8}$  (19.4)

*French*, XVIIIth century

Illustrated in Molinier, *La Collection Wallace*, pl. XIV ; Molinier and Dilke, *The Wallace Collection (Objets d'Art)*, 1903-4.

[XVI 15]

S 210 THE INFANT BACCHUS ON A PANTHER Gallery XVI  
(Plate 52)

The infant Bacchus riding on the back of a panther and holding a wine jar in both hands against his left shoulder. Similar patina and base to No. S 209.

H.  $10\frac{1}{2}$  (26.7) ; B.  $7\frac{5}{8}$  (19.4)

*French*, XVIIIth century

Illustrated in Molinier, *La Collection Wallace (Objets d'Art)*, pl. XIV ; and Molinier and Dilke, *The Wallace Collection (Objets d'Art)*, 1903-4.

[XVI 16]

S 211 SUMMER Gallery IX  
(Plate 53)

Represented by a small group of three naked children playing together. One kneels on the ground holding a sheaf of corn, the centre one, a girl, poises a bird on her hand. Black patina. Companion group to No. S 212.

H.  $6\frac{1}{8}$  (15.5) ; B.  $4\frac{3}{8}$  (11.2)

*French*, XVIIIth century

Exhibited at Bethnal Green, 1872-5, No. 1443 or 1446.

[IX 23]

S 212 AUTUMN Gallery IX  
(Plate 53)

Companion group to No. S 211

Small group of three children playing. The centre one, a boy, rides on the back of one of his companions and holds a bunch of grapes in his hand.

H.  $5\frac{5}{8}$  (14.4) ; B.  $4\frac{1}{2}$  (11.4)

*French*, XVIIIth century

Exhibited at Bethnal Green, 1872-5, No. 1443 or 1446.

[IX 24]

S 213 SILENUS SUPPORTED BY A BACCHANTE AND SATYR  
Stored

Silenus drunk and crowned with vines is supported by a young Bacchante on his right side and by a leering satyr behind him. A tambourine lies at the feet of the girl. Dark green patina. On a gilt bronze pedestal with three feet in the form of cupids, ornamented with lions' masks, etc.

H.  $7\frac{1}{2}$  (19.2)

*French or Flemish*, XVIIIth century. After Lukas Fayd'herbe (1617-1697)

The subject is taken from Rubens, whose compositions Fayd'herbe reproduced in ivory and terra-cotta. Ivory cups by him with this subject are in the K.H. Museum, Vienna (Scherer, *Elfenbeinplastik*, p. 42), and at Karlsruhe.

Other examples in bronze are in the Musée des Arts Decoratifs, Paris; in the Brunswick Museum; one was in the Henry Hirsch Collection, 1931; and elsewhere.  
[Not previously catalogued]

S 214 SLEEPING BACCHANTE (Plate 54) Gallery XVII

The figure of a naked Bacchante, overcome with wine, reclining on the ground; she leans her head against her left hand, while her right rests beside her on a bunch of grapes. An overturned vase from which wine is flowing lies beside her on her left. Polished, dark green patina.

H. 11 (28)

*French*, XVIIIth century

Compare a somewhat similar treatment of the same subject in the terra-cotta by Clodion (Thirion, *Les Adams et Clodion*, 1885, p. 215).

Exhibited at Bethnal Green, 1872-5, No. 1139 (?).

Illustrated in Molinier, *La Collection Wallace*, pl. XXI; Molinier and Dilke, *The Wallace Collection (Objects d'Art)*, 1903-4; Baldry, *The Wallace Collection*, 1904, p. 258.

[XVI 131]

S 215 A BACCHANTE (Plate 49) Gallery XIII

One of a pair, of which the companion is No. S 216. She is represented as nearly nude, crowned with vine leaves, and running, holding aloft a bunch of grapes in her right hand and a wine cup in her left. Pan pipes are slung over her right shoulder on a strap. Polished black patina, with grapes, pan pipes and cup gilt.

On a cylindrical pedestal of green Genoa or *verde antico* marble with gilt-bronze mounts.

H.  $18\frac{1}{8}$  (46)

After Clodion (1738-1814)

There was a terra-cotta statuette by Clodion in an anonymous sale

of 20th March 1787 described as "*Une Bacchante enivrée tenant d'une main une coupe et de l'autre une grappe du raisin.*"

It has been suggested that a terra-cotta figure of a "Bacchante" by Clodion lent by Sir Richard Wallace to the *Exposition de l'Art du XVIII<sup>e</sup> siècle* in the Galerie Georges Petit, December 1883 to January 1884, No. 235, may have been the same statuette; but the subject was a favourite one with Clodion, which he treated in a variety of compositions, and in default of a more detailed description the identity cannot be confirmed.

Exhibited at Bethnal Green, 1872-5, No. 1005.

Illustrated in Molinier and Dilke, *The Wallace Collection (Objets d'Art)*, 1903-4.

For a notice of Clodion and his work see No. S 32.

[XIII 1]

**S 216 A BACCHANTE** (Plate 49) Gallery XIII

Companion figure and pedestal to No. S 215. Similar pose reversed. She holds the grapes in her left hand and the wine cup in her right. Instead of pan pipes she wears a garland of vines across her body and a tambourine rests beside her right foot. Polished black patina, the grapes, cup and tambourine are gilt.

H.  $17\frac{1}{4}$  (43.8)

After Clodion (1738-1814)

Exhibited at Bethnal Green, 1872-5, No. 1006.

[XIII 2]

**S 217 LE BAISER DONNÉ** (Plate 54) Gallery XV

Small group composed of the busts of a youthful shepherd and shepherdess linked by a garland of roses; the boy kisses the upturned face of the girl. Dark brown patina, on a pedestal of grey marble with gilt bronze mounts.

H.  $4\frac{1}{4}$  (10.9)

After Jean Antoine Houdon (1741-1828)

This and the companion group No. S 218 are reductions of the well-known marble groups commonly attributed to Houdon, though his descendants have been inclined to doubt this ascription (Giacometti, *Houdon et son époque*, III, p. 7). The original of one of the groups was made for the Duc de Chartres. An example in terra-cotta was included in Houdon's Sale of 1795, and one in gilt bronze was sold for 300 f. at the sale of M. de Saint-Martin, 7th May 1806. A pair in marble *Le Baiser donné*, signed "Houdon fecit 1778," and *Le Baiser rendu*, signed "Houdon fecit 1780," were sold at the Muhlbacher sale, May 1899, for 63,000 f. The signature unfortunately does not help to confirm the attribution owing to the frequency with which Houdon's signature has been forged, even by his contemporaries. This pair subsequently passed into the Pierpont Morgan Collection, New York. In 1843 a marble example of the *Baiser donné* was offered to the Louvre by a M. Bergerat for 1,000 f., but was rejected. M. Dubois, Keeper of the Department

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of Antiques, wrote on this occasion: "*La date de 1774, qui se lit sur cette sculpture vous dira, Monsieur le Directeur, à quel style énérvé appartient cette oeuvre passablement lubrique et combien peu elle parait digne de figurer dans les Collections du Roi*" (Lami, *Dictionnaire des Sculpteurs*, under Houdon, p. 421). This group remained in the hands of the same family until 1913, when it was placed in the hands of a Parisian dealer for sale, and eventually passed into the collection of M. David-Veil. M. Giacometti has described this example as of fine workmanship and carved in Seravezza marble, which was Houdon's favourite medium. The same author also describes a very fine example in plaster in the collection of the Comte de Saint-Léon.

A marble example of the *Baiser donné* was included in a sale at Christie's, 14th December 1922. This had been acquired by the first Lord Tweedmouth about the middle of the last century and bore Houdon's name, but its authenticity was doubted and it was bought in at the sale.

There is a pair of gilt bronze reductions, in other respects similar to ours, in the Royal Palace at Stockholm (acquired by King Oscar II). These are inscribed on the base: **BECAUX** (*Baiser rendu*) and **ENCORE** (*Baiser donné*). A bronze group of *Le Baiser* 3 $\frac{3}{4}$  ins. high on a white porcelain pedestal and square marble plinth was sold at the sale of Sir J. Murray Scott, 24th June 1913, lot 214. In spite of the sentiments expressed by the official of the reign of Louis-Philippe quoted above, these two groups have been much appreciated for their tender feeling and repeatedly reproduced.

For a notice of Houdon, see under No. S 25.

[XVI 3]

**S 218 LE BAISER RENDU** (Plate 54) Gallery XV

Companion group to No. S 217 and on a similar pedestal.

A nymph kisses the upturned head of a satyr. Dark brown patina.

H. 4 $\frac{1}{4}$  (10·8)

After Jean Antoine Houdon (1741-1828)

[XVI 1]

**S 219 CUPID VANQUISHING PAN** (Plate 47) Gallery XVI

Cupid is shown trampling on the fallen figure of Pan, whom he grasps by the hair in his right hand. Signed on the back: **I.I. Caffieri invenit excudit 1777**. It is inscribed on the base: **OMNIA VINCIT AMOR, L'Amour triomphe de tout**. Highly polished, brown patina.

H. 16 $\frac{3}{4}$  (42·5)

By Jean Jacques Caffieri (1725-1792)

The terra-cotta model for this group was exhibited at the Salon of 1771. A terra-cotta replica, together with the group *L'Amitié surprise par l'Amour*, was sold at the Godefroy Sale, 15th November 1785, for 200 livres.

Our bronze was probably the one included in the sale of the Abbé Terray in 1779.

Exhibited at Bethnal Green, 1872-5, No. 1089.

Illustrated in Molinier, *The Wallace Collection (Objets d'Art)*, 1903-4; Baldry, *The Wallace Collection*, 1904, p. 258.

Jean-Jacques Caffieri, sculptor, was the son of the famous *ciseleur* and bronze worker, Jacques Caffieri, who executed the chandeliers in Galleries I and II and the mounts for the commode in Gallery XVI, and brother of Philippe Caffieri. He began as a pupil of his father and of J. B. Lemoyne, and on gaining the first prize for sculpture at the Academy School, underwent the usual sojourn at Rome. He was admitted to the Academy in 1757 and later became Professor. He executed numerous portrait busts in marble and terra-cotta, the best known of which are those of the French dramatic poets made for the Salon de l'Opéra. A large amount of correspondence still exists in the *Archives Nationales* revealing Caffieri's character as a persistent suitor for commissions and honours, and as a jealous rival of his fellow artists in spite of his success. During the Revolution he was appointed to the charge of the paintings and works of art preserved in the old *Académie royale*, but died almost immediately.

See J. J. Guiffrey, *Les Caffieri*, 1877.

[XVI 18]

S 220 THE SHEPHERD PARIS (Plate 56) Gallery XI

Paris is represented nude except for a Phrygian cap; he is standing in an easy attitude, holding the apple in his right hand, and supporting himself with his left hand on the bole of a tree. Polished dark brown patina, the apple has been gilt. Companion to No. S 221.

H. 31 $\frac{1}{4}$  (79.3)

By or after Nicolas François Gillet (1712-1791)

This is a bronze reduction of the marble statue which he presented as his *morceau de réception* to the Academy in 1757, and which is now in the Louvre (Cat. of 1922, No. 1313, 1.27 m. in height). The plaster had been exhibited at the Salon in 1755 (No. 160) under the title *Le Berger Paris*, and the marble statue was shown in that of 1757 (No. 139). It was reproduced in *biscuit de Sèvres* in 1769 (*Bourgeois et Lechevallier-Chevignard*, pl. XI, No. 109).

Exhibited at Bethnal Green, 1872-5, No. 1359.

For a notice of Gillet see under No. S 27.

[I.H. 3]

S 221 THE BATHER (Plate 56) Gallery XI

Venus nude, standing with her left foot advanced, leaning slightly towards the left and laying aside her drapery. Polished dark brown patina. Companion to No. S 220.

H. 30 $\frac{3}{4}$  (78.1)

By or after Etienne Maurice Falconet (1716-1791)

This is a bronze reduction of *La Baigneuse*, one of the best known of Falconet's works. The original marble statuette, now in the Louvre (Cat. of 1922, No. 1282, 82 cm. in height) was exhibited at the Salon of 1757 (No. 130), and was made to the order of M. Thiroux d'Epersenne. It was probably the same one as that seized during the Revolution in 1791 at Madame du Barry's château at Louvéciennes. A marble *Baigneuse*, 30 inches high, was sold in 1783 for 179 *livres* 19 *sous* at the Le Boeuf Sale (Lami, *Dictionnaire*), and others figure in XVIIIth

century sales, some as *par Falconet*, some as *après*. It was reproduced in *biscuit de Sèvres* in 1759 in three sizes (*Bourgeois et Lechevallier-Chevignard*, pl. VI, No. 91), and has been repeatedly reproduced in marble and bronze down to the present time. There are marble versions in the Jones Collection in the Victoria and Albert Museum, in that of Mme. Cornu in Paris, and one belonged to the late Mr. Alfred de Rothschild (see Réau, *Falconet*, 1922, vol. I, pp. 194–196).

A terra-cotta version was in the Engel-Gros Sale, 1921.

Exhibited at Bethnal Green, 1872–5, No. 1360.

For a notice of Falconet, see under No. S 28.

[I.H. 5]

**S 222 FIDELITY**

(Plate 56)

Gallery XVIII

Represented by a young female figure, standing, draped, and holding a spaniel in her left hand and a heart in her right, and treading upon a serpent and the mask of Calumny. Gilt. On a pedestal of Devonshire grey marble.

H.  $11\frac{1}{4}$  (28.6)

*French*, second half of XVIIIth century

This symbolic figure has been ascribed by Molinier to Falconet, and was included in the list of his works in Lami's *Dictionnaire des Sculpteurs*, but the attribution has been rejected by M. Réau (*E. M. Falconet*, vol. II, p. 508). Dr. Bode in his catalogue of the bronzes in the Pierpont Morgan Collection, New York, suggests Houdon as the author, but it is closer to Falconet's style than Houdon's. See L. Réau, *L'Offrande du Coeur—un type d'art Pompadour*, in the *Gazette des Beaux-Arts*, April 1922. The same attributes of Fidelity are included in the marble statue by Le Fèvre in the gardens at Versailles, 1685. The Pierpont Morgan bronze is the only other example known of this statuette.

Exhibited at Bethnal Green, 1872–5, No. 1156 (?).

Illustrated in Molinier, *La Collection Wallace*, pl. XLIV; Molinier and Dilke, *The Wallace Collection (Objets d'Art)*; Baldry, *The Wallace Collection*, 1904, p. 263.

[XVIII 25]

**S 223 STATUETTE OF A VESTAL**

(Plate 56)

Inner Hall

Standing with drapery drawn over her head and held by both hands crossed on her breast. Gilt. On a pedestal of grey granite with gilt bronze mounts similar to that of S 177.

H.  $9\frac{7}{8}$  (25.1)

*French*, late XVIIIth century

Exhibited at Bethnal Green, 1872–5, No. 1149.

[I 7]

**S 224 BUST OF A ROMAN EMPEROR OR POET**

Inner Hall

Clean shaven, wearing a wreath of laurel, the head upturned and looking to the left, the bust draped round the shoulders. Dark brown patina.

On a cylindrical pedestal of green granite with gilt bronze mounts. Companion to No. S 225.

H.  $8\frac{3}{8}$  (21·3)

*French*, late XVIIIth century

? Exhibited at Bethnal Green, 1872–5, No. 1196.

Illustrated in Molinier and Dilke, *The Wallace Collection (Objets d'Art)*, 1903–4; Baldry, *The Wallace Collection*, 1904, p. 258.

[XVI 17]

**S 225 BUST OF A ROMAN EMPEROR OR POET** Inner Hall

Companion to No. S 224 and closely resembling it. Head upturned and looking to the right. The drapery is caught up on the right shoulders and reveals the right breast. Similar patina and pedestal to No. S 224.

H.  $8\frac{1}{4}$  (20·9)

*French*, late XVIIIth century (?)

? Exhibited at Bethnal Green, 1872–5, No. 1197.

Illustrated in Molinier and Dilke, *The Wallace Collection (Objets d'Art)*, 1903–4; Baldry, *The Wallace Collection*, 1904, p. 258.

[XVI 19]

**S 226 FEMALE HEAD IN FULL RELIEF** Gallery III

Female head of classical type with waved hair knotted behind, and draped round the shoulders. Gilt. Fixed to a hexagonal plaque of gilt bronze bordered with laurel.

H.  $4\frac{1}{8}$  (10·4)

*French*, XVIIIth century (?)

Illustrated in Molinier and Dilke, *The Wallace Collection (Objets d'Art)*, 1903–4.

Possibly the "*Tête bronze dorée 80 f.*" mentioned in a receipt given by Flandin to the Baron Davillier, 18th January 1870, which is among the papers of the Comte de Nieuwerkerke, and presumably ceded by Davillier to the latter. The description might also apply to No. S 84.

[Cor. 9]

**S 227 BUST OF ALEXANDER THE GREAT** Corridor

Looking to the right, wearing a tall, crested helmet, cuirass *à l'antique*, and a mantle draped round his shoulders. The helmet is wreathed with laurel, and embossed with a lion on one side and a mounted hunter on the other, and the breastplate is decorated with a sphinx. His mantle is fastened by a brooch in the form of a medallion of a bearded head (? Diogenes). Polished black patina. On a column of porphyry with a Corinthian capital and gilt-bronze mounts.

H. of bust 17 (43·2) ; of column and base  $53\frac{1}{4}$  (135·3)

*French*, period of the First Empire

Illustrated in Molinier and Dilke, *The Wallace Collection (Objets d'Art)*, 1903-4.

[X 1]

S 228 STATUETTE OF NAPOLEON I (Plate 57) Gallery XV

In the classical style, seated, nude except for a laurel wreath and a mantle fastened on his right shoulder, holding a protractor and brushes in his right hand. His left hand may have been intended to hold a sceptre. Signed underneath: *Damerat coelavit*. Polished dark bronze patina. On a rectangular bronze base. Companion to No. S 229.

H. 9 (22·9)

*French*, period of the First Empire

Exhibited at Bethnal Green, 1872-5, No. 1184.

Nothing is at present known of an artist or bronze founder of the name of *Damerat*.

[X 18]

S 229 STATUETTE OF THE EMPRESS MARIE-LOUISE  
(Plate 57) Gallery XV

In classical dress, with fillet in her hair, seated with crossed legs in a chair of Empire style and holding paint-brushes in her right hand. A palette and brushes lie on the ground. Similar patina and base to the companion No. S 228.

H. 8 (20·3)

Unsigned, but by the same hand as No. S 228, "*Damerat*"

*French*, period of the First Empire

Exhibited at Bethnal Green, 1872-5, No. 1182, where it is wrongly catalogued as of the Empress Joséphine.

Marie-Louise was the daughter of Francis I, Emperor of Austria, and was married to Napoleon in 1810. She dabbled in painting under the instruction of Prud'hon (*see* Catalogue of Paintings, p. 223), which explains the palette and brushes shown in the bronze. After Napoleon's death she married the Count of Neipperg and died in 1847 (*cf.* No. S 394 and miniatures of her in the Collection XI 211, 215, 217, 224).

[X 20]

S 230 STATUETTE OF NAPOLEON I Stored

Standing whole-length in uniform with epaulettes and cocked hat, his arms folded across his chest. His cloak and a roll of maps are on a pedestal beside him. The base of bronze is ornamented with a fallen figure of Fortune represented by a nude, winged female with a wheel, and inscribed ISLE D'ELBE. Dark brown patina.

H. of figure  $8\frac{5}{8}$  (21·9) ; pedestal 4 (10·2)

*French*, XIXth century

[Not previously catalogued]



## S 231 STATUETTE OF NAPOLEON I (Plate 57) Inner Hall

In the Roman fashion. Whole length, nude, standing, holding in his right hand a ball on which was formerly a miniature Victory, one foot of which remains, and with his left hand raised holding the base of the truncheon and with his cloak draped over the arm. The brooch of the toga bears the Napoleonic eagle. His sword is slung on the bole of a tree beside him. Black patina. Companion to No. S 232.

H. 24 $\frac{3}{4}$  (63)

After Antonio Canova (1757–1822)

A bronze reduction of the colossal white marble statue by Canova, which was brought to Paris in 1811, and is now in the inner hall of Apsley House. After the fall of Napoleon it was presented by Louis XVIII to the British Government, who later gave it to the Duke of Wellington.

Illustrated in Molinier, *La Collection Wallace (Objets d'Art)*, pl. LXXXIII.

There is a smaller bronze reduction (42 cm.) in the Louvre signed by F. Righetti and son, Rome, 1810; another is in the Brera Gallery, Milan.

Antonio Canova came of a family of stone-cutters in Venetia and rose to be the most famous sculptor of his day. In the course of his studies at Rome he closely modelled his style on the antique. This earned him great popularity in the full tide of the classical revival, which reacted against the rococo art of the XVIIIth century. He was believed to have recaptured the true genius of Graeco-Roman sculpture, but seen in retrospect his work bears the unmistakable stamp of his own time. His output was prolific and he executed colossal statues and heroic groups, sepulchral monuments and portraits. He exercised great influence on the sculpture of the rest of Europe, and the opinion of his contemporaries can be read in Byron's eulogy of him in *Childe Harold*. He is buried under a large monument in the church of Santa Croce at Florence. [XI 16]

S 232 STATUETTE OF A HERMAPHRODITE Inner Hall  
(Plate 57)

Whole-length, nude, standing, looking to the right, with the right hand raised holding part of a staff. The head is draped with a cloth covering. Dull black patina. Companion to No. S 231.

H. 24 (61)

French (?), early XIXth century

After the antique statue attributed to Polycles, who worked about 180 B.C. and was the son of the sculptor Timarchides. There is an antique reproduction of small life-size in the Altes Museum at Berlin (Reinach, *Répertoire de la Statuaire grecque et romaine*, Tome I, p. 372, after de Clarac). In the XVIIIth century it was in the d'Eschignac Collection in France, and probably provided the model for the bronze. [XI 12]

## S 233 COLUMN OF VICTORY Gallery X

Miniature column of porphyry on a base of dark green granite with black bronze mounts surmounted by a gilt bronze figure of Victory.

The bronze mounts of the base consist of fasces at the four angles and cornucopias delicately finished with the chisel, the capital of bronze is formed of bundles of spears entwined with ivy and encircled with a wreath of laurel. The winged and draped figure of Victory stands on a ball of lapis lazuli and holds out a wreath before her in both hands. Set on a plinth of red granite.

Total H. 28 (71·2) ; the figure of Victory  $3\frac{3}{8}$  (8·6)

*French*, period of the First Empire

[X 21]

**S 234 STATUETTE OF MEZZETIN** (*Plate 59*) Gallery XVIII

Standing playing a guitar, and wearing a long cloak, beret, and frilled tunic and ruff of the style adopted by the Italian comedians. A portrait medal hangs at his waist belt. A monkey is seated on the ground behind him playing a pipe. Brown patina, mounted on a base in the Boulle style with gilt bronze mounts and medallion portraits.

H.  $19\frac{3}{4}$  (50·2)

*French*, XVIIIth or XIXth century, imitating the style of the *Régence*

Exhibited at the *Musée Rétrospectif*, 1865, No. 3730 ; Bethnal Green, 1874-5, No. 1332. In the catalogue of the *Musée Rétrospectif* it is described as of the XVIIIth century in the style of Gillet, but certain features suggest that it may belong to the period of the Romantic movement.

For an account of the Italian comedians, who have been made familiar by the pictures of Watteau, see the *Catalogue of Paintings and Drawings*, 1928, pp. 320-321. They were banished from France in 1697, but re-admitted by the Regent in 1716, [II 43]

# MISCELLANEOUS BRONZES

## S 235 GRAECO-ROMAN LAMP (Plate 60) Gallery III

Of circular form with ten short radiating branches, terminating in the heads of oxen and each pierced for a light. The top of the well is ornamented with a circular frieze of female heads and vine-leaves round a circular aperture in the centre, the lid of which is surmounted with two heads of satyrs set back to back. The branches are each signed on the top behind the bull's heads with the letters M N H Σ, probably an abbreviation of the maker's name. Mrs. Eugénie Strong has pointed out that similar signatures are sometimes found on terra-cotta lamps. From the absence of any means of suspension and from the decoration of the top, it appears that it was not intended to hang, but to stand on a pedestal or bracket. Bronze. Natural dark green patina. The bottom has been patched with a circular plate of iron.

Diam: 15 (38·1)

There was a similar lamp with the same decoration on the lid and top, but with the branches consisting of alternate horses' heads and lamp-nozzles, in the Meyrick Collection, illustrated in J. Skelton's *Engraved Illustrations of Antient Armour*, 1830, frontispiece to vol. II. It is not known where this lamp now is. Mr. H. B. Walters states that no other lamp of this form is known, the nearest in composition being an Etruscan one (and therefore considerably earlier in date) in the museum at Cortona (Darembert et Saglio *Dictionnaire* under *lucerna*), but in this case the branches are purely ornamental and the flame comes from the centre.

[G.S. A 56]

## S 236 SMALL ROMAN LAMP Stored

Hand lamp with two projecting nozzles pierced on their upper sides for lights, and a flat triangular handle decorated with a laurel tree. The well is circular, with a concave top ornamented with the head of Phœbus Apollo, darting rays, in low relief. Green patina.

L. handle to nozzle  $6\frac{7}{8}$  (17·5) ; Diam: of well  $2\frac{3}{16}$  (7·2)

Modern copy in bronze of a type commonly found among Graeco-Roman terra-cotta lamps.

[III J 536]

## S 237 WINGED LION Gallery IV

Sejant, with the off forepaw raised, possibly to hold a book and thus represent the symbol of St. Mark. It is pierced vertically with a hole through the back. Probably one foot of a casket. Natural bronze colour.

H. 2 (5·1)

German (?), XIIIth century

[III J 548]

**S 238 MORTAR***(Plate 22)***Gallery III**

Decorated in low relief with three plaquettes ascribed to Peter Flötner : (1) a landscape with Cupid asleep and symbols of Time and Death ; (2) a winged female figure with mirror and a horse ; (3) a scene with an elderly couple and Cupid blindfold. Between these panels are reliefs of growing plants, lizards, etc., and lizards and leaves are carried round the underside of the rim. Light, natural bronze patina.

H.  $4\frac{3}{4}$  (12·1) ; Diam: across rim  $6\frac{1}{4}$  (15·9)

*German, c. 1520–50*

Three separate plaquettes, similar to those on the mortar, exist in the Deutsches Museum, Berlin, and are ascribed to Peter Flötner. The rest of the decoration of the mortar is probably by another hand. A mortar of similar design, decorated with lizards and with four plaquettes by Flötner, is in the Schloss Museum at Berlin (described by Dr. Falke in *Amtliche Berichte aus den Königl. Kunstsammlung*, vol. XXXV, February 1914) and is ascribed to the workshop of the brothers Wenzel and Albrecht Jamnitzer at Nürnberg.

From the Nieuwerkerke Collection: receipted bill from T. Gagliardi, Paris, 29th June 1867, "*I Mortario di Bronzo*," with other objects, 2,000 f. This may, however, refer to No. S 64. [G.S. A 74]

**S 239–241 THREE DOOR KNOCKERS****Gallery III**

Each consists of a coiled snake, cast in the round and the scales finished with careful chiselling. Dark bronze patina, almost black.

Diam: of each coil from the head  $11\frac{1}{8}$  (28·3),  $11\frac{5}{8}$  (29·5),  $11\frac{1}{2}$  (29·2) ;

B. across coil  $8\frac{5}{8}$  (21·9),  $8\frac{5}{8}$  (21·9),  $8\frac{3}{4}$  (22·2)

*Spanish (?)*, end of XVIth or beginning of XVIIth century

Compare the same motif used in the bronze fountain head with Spanish inscription, XVIth century, formerly in the Martin le Roy Collection (*Les Arts*, November 1902, p. 19).

[Cor. 16, 17 and 18]

**S 242 STATUETTE OF A PEASANT****Gallery III**

Advancing with a basket in his left hand and his right hand outstretched, wearing a round hat and a tunic belted at the waist with a bill-hook thrust through it. Light bronze patina.

H.  $5\frac{3}{8}$  (13·7)

By Pancraz Labenwolf (1492–1563)

Previously described as a sower, but his right hand is clenched and originally held a staff.

From the Nieuwerkerke Collection. Receipted bill: "*Vendu à Monsieur le Comte de Nieuwerkerke, une statuette bronze (semeur ?) fr. 200, pr. acquit Paris 17 Decembre 1867 D. A. Kuhn.*"

Other examples of this bronze are in the Deutsches Museum, Berlin (Cat. Bange, No. 84A); in the collections of Graf Nostiz, Prague; Piet-Lataudrie, Paris; and the former von Rho (Braun, pl. XXXVII) and Figdor. See Bode in *Jahrsberichte d. Kaiser Friedrich Museums-Vereins*, 1906-7, p. 12.

Labenwolf was the pupil and son-in-law of the celebrated Nürnberg bronze founder, Peter Vischer.

[G.S. A 65]

**S 243 STATUETTE OF A PEDLAR** (Plate 59) Gallery XV

Carrying a panier, labelled A VENISE, on a stick over his left shoulder, wearing a turban-like cap, tunic and loose breeches. Dark brown patina, nearly black. On a cubical base decorated in front with a chinoiserie plaque of lacquer inlaid with mother-of-pearl representing a pagoda, the sides veneered with tortoiseshell. Companion to No. S 244.

H.  $8\frac{1}{4}$  (20.9)

*Flemish* (?), second quarter of XIXth century

Illustrated in Molinier and Dilke, *The Wallace Collection (Objets d'Art)*, 1903-4, where this and No. S 244 are described as early XVIIIth century, but S 244 clearly belongs to the period of the Romantic movement.

There is a pair of similar figures in the collection of Dr. W. L. Hildburgh, with their bales labelled "*à Brest*" and "*à Rome*," and another pair is in the Musée du Cinquenaire at Brussels.

[X 16]

**S 244 STATUETTE OF A PEDLAR** (Plate 59) Gallery XV

Standing, wearing puffed and slashed costume reminiscent of the early XVth century, leaning on a stick and carrying a corded bale, labelled A ROME, on his back. Dark brown patina, nearly black. Companion figure to No. S 243 and on a similar base, decorated in front with coloured mother-of-pearl inlay of a garden scene with a Chinese lady and gentleman and a pagoda in the background.

H. 9 (22.9)

*Flemish* (?), second quarter of XIXth century

Illustrated in Molinier and Dilke, *The Wallace Collection (Objets d'Art)*, 1903-4.

A similar statuette in wood, with a cup instead of a pack on the back, is in the collection of Baron and Baroness Bruno von Schröder (ex-Hamilton Palace) and another was in the Leboeuf de Montgermont Sale, 1891, lot 266.

[X 17]

**S 245 BUST OF BENJAMIN DISRAELI, EARL OF BEACONS-FIELD, K.G. (1804-1881)** Gallery IX

Represented in his later years, looking to the front, with curl on forehead and imperial. Neck bare. Signed: R. BELT SC. Copyright 1881.

H. 21½ (54·6)

By Richard Claude Belt (1851-1920)

Modelled at Windsor Castle in 1881 in the presence of Queen Victoria.

Sir Richard Wallace was Conservative member of Parliament for Lisburn from 1873 to 1885, during which time Lord Beaconsfield was Prime Minister, 1874-1880.

Belt was the son of a blacksmith. He began life as a boy messenger in the House of Commons, but developed an interest in carving, and was apprenticed for a short time to William Plows. He later worked in the studio of John Foley, R.A., who executed the group of Asia for the Albert Memorial, and here met Charles Lawes (later Sir Charles Lawes-Wittewronge, Bart., R.A.). After Foley's death he entered the latter's service for a short time. He then set up a studio of his own, received numerous commissions and won the competition for the Byron statue in Hyde Park. He was accused by Lawes of relying on the co-operation of others more talented than himself (among them Brock) for the modelling of his compositions. This resulted in the *cause célèbre* Belt v. Lawes, 1882, in which Belt was awarded £5,000 damages for libel. The case was second only to the Tichborne trial in length, and was the last to be heard at Westminster Hall. [Cor. 53]

There is a pair of similar figures in the collection of Dr. W. J. Hibbard, with their bases labelled "A" and "B" and another pair in the Museum of Comparative Zoology at Harvard.

Standing wearing pointed and slashed costume reminiscent of the early XVIIth century, leaning on a stick and carrying a corded bag labelled A. Roman on his back. Dark brown patina, nearly black. Companion figure to No. 245 and on a similar base, decorated in front with coloured enameled panels in the background.

Illustrated in Molinier and Diller, The Wallace Collection (Objects 4, A & B), 1903-4.

245 BUST OF BENJAMIN DISRAELI, EARL OF BEACONS-FIELD, K.G. (1804-1884) (London, Victoria and Albert Museum, Gallery IX). The bust is in his later years, looking to the right, with curl on fore-head and imperial. Neck bare. Signed: R. Belt sculp. Copyright 1882.

# IVORIES

## S 246 DIPTYCH

(Plate 61)

Gallery III

Each leaf is divided into four horizontal compartments each under a triple canopy containing scenes of the Passion: reading across the two leaves:—(1) Judas tempted, Judas receiving the shekels, the kiss of Judas and St. Peter cutting off Malchus' ear; (2) Judas hanged, Christ before Pilate, Pilate washing his hands; (3) the Flagellation, Christ carrying the Cross; (4) Christ crucified between two thieves being offered the sponge, and the Virgin and Disciples; (5) the Descent from the Cross, with the figure of the Church on the left; (6) the Entombment, with the figure of the Synagogue smitten on the left; (7) the Marys at the tomb and St. John the Baptist; (8) Christ's descent into Limbo and Hell's Mouth.

Furnished with brass hinges on the inside and mounts along the outer edges. A carved rosette and some scratched lines show that it was originally intended to have an ornamental border cut on the back but never completed.

H.  $12\frac{1}{4}$  (31.1); B. (of each leaf)  $4\frac{1}{8}$  (10.5)

French (so-called *atelier du diptyque de Soissons*), end of the XIIIth century

There was one diptych among the objects exhibited by Sir Richard Wallace at the Bethnal Green Museum, 1872–5, No. 1187 in the catalogue, where it is described as “Diptych of carved ivory, scenes from the Old and New Testaments, German, end of the XIIIth century.” This might apply with reservations to any one of Nos. S 248, 250 or 251. It was possibly the same “Gothic ivory diptyque” which Sir Richard Wallace purchased from Messrs. Durlacher, 22nd November 1871, for £150.

Illustrated in *Gazette des Beaux-Arts*, vol. XXXIV (1905), p. 365, article by R. Koechlin on *Quelques ateliers d'ivoiriers français*.

A similar diptych of almost identical composition is in the Hermitage Museum at Leningrad, from the Basilewsky and Pourtalès Collections, and others are in the Vatican Library, in the Salting Bequest, and in the general collection of the Victoria and Albert Museum. Our piece is described by Koechlin, vol. II, No. 35, and referred to in vol. I, pp. 76 and 86. [III G 437]

## S 247 LEAF OF A TRIPTYCH OR RETABLE

Gallery III

(Plate 62)

Carved in high relief with the figure of Christ crucified between the two thieves, one youthful and clean shaven, the other bearded and bald, with angels bearing the symbols of the sun and moon above, set in a crocketed canopy with two cusps. There are traces of colour on certain of the

details. Stained on the back with a pattern of Gothic tracery, perhaps traces of a mount.

H.  $10\frac{1}{2}$  (26.6) ; B.  $5\frac{1}{4}$  (13.4)

*French*, c. 1330

The remains of hinges on either side show that it was formerly the central piece of a triptych or retable.

Illustrated and described by R. Koechlin, *Les Ivoires Gothiques*, vol. II, No. 229, and pl. LVIII (and vol. I, pp. 144 and 145) ; A. Maskell, *Ivories*, 1905, pl. XXXV ; A. Michel, *Histoire de l'Art d'Antiquité*, tome II, p. 480 (contribution by Koechlin on *Les Ivoires Gothiques*) ; Molinier and Dilke, *The Wallace Collection (Objets d'Art)*, 1903-4 ; Baldry, *The Wallace Collection*, 1904, p. 246.

[III G 441]

**S 248 DIPTYCH** (Plate 63) **Gallery III**

Each leaf is divided into three horizontal compartments, each under a triple canopy pierced with trefoils, representing scenes from the Passion of Christ ; reading upwards from the bottom of the left leaf :—(1) Judas receiving the shekels, and the kiss of Judas ; (2) Judas hanged, Christ before Pilate, Pilate washing his hands, and the Flagellation ; (3) Christ crucified between the thieves, with the Virgin and disciples. The right leaf reading downwards :—(4) the Descent from the Cross ; (5) the Entombment ; (6) Christ's descent into Limbo and Hell. There are considerable traces of the original painting and gilding.

H.  $8\frac{1}{2}$  (21.6) ; B. (of each leaf)  $4\frac{3}{8}$  (11.1)

*South French*, XIVth century ; or a contemporary German imitation of that school

Illustrated and described by Koechlin, *Les Ivoires Gothiques*, 1924, vol. II, 61 bis and plate XXIII (see also vol. I, p. 113) ; Molinier and Dilke, *The Wallace Collection (Objets d'Art)*, 1903-4 ; Baldry, *The Wallace Collection*, 1904, p. 247.

[III G 431]

**S 249 LEAF OF A DIPTYCH** (Plate 62) **Gallery III**

Of rectangular form, carved in relief with Christ crucified between the Virgin, supported by two Holy women on the left, and St. John and St. Joseph of Arimathea on the right. Above are angels bearing the symbols of the sun and moon, under a canopy formed by a crocketed arch, the corners contain quatrefoils with painted convex centres.

H.  $5\frac{1}{4}$  (13.4) ; B.  $4\frac{1}{16}$  (10.3)

*French*, XIVth century

From the Nieuwerkerke Collection (?). Receipted bill from Flandin, 6th November 1865, "*un côté de diptique*," together with other objects, 900 f.

[III G 440]



## S 250 DIPTYCH

Gallery III

Each leaf is divided into two horizontal compartments under a canopy of seven arches representing scenes from the life of the Virgin, reading across from one leaf to the other these are: (1) The Annunciation, the meeting of Mary and Elizabeth, and the Nativity, the last scene divided from the others by a shaft of the canopy; (2) The Vision of the Shepherds, the Adoration of the Magi, and the Massacre of the Innocents, each scene divided by a shaft of the canopy; (3) The Flight into Egypt and the Presentation in the Temple; (4) The Crucifixion and the Entombment. Of very delicate workmanship.

H.  $5\frac{1}{8}$  (13.1); B. (of each leaf) 4 (10.2)

*French*, second half of XIVth century (?)

Its authenticity is doubted by Koechlin, *Les Ivoires Gothiques*, vol. II, p. 152, where he mentions it with reference to one in the collection of Sir Julius Wernher.

Illustrated by Molinier and Dilke, *The Wallace Collection (Objets d'Art)*, 1903; Baldry, *The Wallace Collection*, 1904, p. 247.

[III G 435]

## S 251 DIPTYCH

Gallery III

Each leaf divided horizontally into two compartments under double canopies formed by twin crocketed arcades divided by a central shaft, containing scenes from the Passion: reading from the top of the left leaf downwards:—(1) Christ's entry into Jerusalem; (2) Peter washing Christ's feet; (3) The Kiss of Judas, and Christ healing Malchus' ear; (4) the Crucifixion with saints; (5) the Entombment; (6) the Marys at the Tomb.

H.  $4\frac{3}{8}$  (11.2); B. (of each leaf)  $3\frac{9}{16}$  (9)

Purporting to be *French*, second half of XIVth century, but rejected as a forgery by Koechlin, *Les Ivoires Gothiques*, vol. II, p. 153, *sub* No. 359.

[III G 439]

## S 252 DIPTYCH

(Plate 63)

Gallery III

Of small size, polychromed and gilt, representing the Descent from the Cross on the left wing, and the Death of the Virgin on the right, each in a rectangular frame.

H.  $2\frac{1}{2}$  (6.4); B. (of each leaf)  $2\frac{1}{4}$  (5.7).

*French* (?), about 1400

[III G 308]

## S 253 STATUETTE OF THE VIRGIN AND CHILD

(Plate 64)

Gallery III

Standing crowned, carrying in her right arm the infant Christ, who holds an orb in his left hand and blesses with his right. She holds a sceptre in her right hand. The figure shows gilding on the hair, crown and borders of drapery, and stands on a hollow base of gilt metal, supported at the angles on small feet in the form of heads of beasts.

The four sides of the base are each pierced with quatrefoil openings exhibiting under crystal the relics of four Saints, SS. Clothilde, Quentin, Margaret and Christopher.

Total H.  $8\frac{5}{8}$  (21.9)

H. of base  $3\frac{3}{4}$  (9.6)

French, XIVth century

? From the Nieuwerkerke Collection. Receipted bill from A. Beurdeley, 8th November 1865, "*une vierge ivoire, 900 francs,*" or else from Joyeau, 8th February 1869, "*une vierge ivoire gothique, 170 francs,*" but the price struck out and "*donnée*" written against it. Another receipted bill from Joyeau to the Comte de Nieuwerkerke, dated 19th November 1865, includes "*un socle reliquaire du XIV<sup>me</sup> siècle,*" together with a serving knife (Armour Catalogue, No. 142?) at 520 francs the two. This is most probably the base described above.

[III N 275]

## S 254 and 255 TWO SIDES OF A MIRROR CASE Gallery III

Of circular form with alternate monsters and semi-human grotesques at the corners. The face of the one half is carved in relief with a tournament scene showing two knights jousting before a gallery of ladies and gentlemen, with two heralds blowing trumpets from the tops of trees on either side. The housings of the horses and the hangings of the gallery are charged alternatively with chevrons and bends.

The other half of the case shows a scene of the Defence of the Castle of Love with ladies riding out of the gateway to encounter a party of knights, while others defend the ramparts which are being scaled on either side. A knight discharges a rose from a crossbow on the left. The inside is lined with a thin layer of parchment. The background in both cases is cross-hatched.

Diam: of each  $4\frac{7}{8}$  (12.4)

French, first half of the XVth century (?), but stated to be a forgery of the first half of the XIXth century by Koechlin, *Les Ivoires Gothiques*, vol. II, p. 381 (and vol. I, p. 387, footnote), though accepted as genuine by Molinier and other authorities.

From the Fontaine Collection, sold at Christie's, 1884, lot 517.

Illustrated in A. Maskell, *Ivories*, 1905, pl. XLIX, Molinier and Dilke,

*The Wallace Collection (Objets d'Art)*; Baldry, *The Wallace Collection*, 1904, p. 248; F. H. Cripps-Day, *The History of the Tournament in England and in France*, 1918, p. 51.

One side of a mirror case, carved with the same subject as on the second of ours (*i.e.* ladies issuing mounted from a castle), but with slight variations, was in the collection of the Earl of Londesborough. (Fairholt, *Miscellanea Graphica*, 1858, pl. XXVIII), sold at Christie's, July 1888, lot 754, and was before that in the Bernal Collection (sold at Christie's, 1855, lot 1634.) [III G 433 and 434]

S 256 ST. GEORGE AND THE DRAGON

Gallery III

(Plate 62)

Carved in high relief representing St. George on horseback in armour with fluttering pendants to his sleeves, slaying the Dragon, against a rocky background containing the kneeling figure of the Princess and surmounted by a castle from which her parents are looking out over the battlements. Carved from two pieces of ivory, of which the castle forms the second and additional piece.

H.  $6\frac{7}{8}$  (17.5)

*South German*, middle of the XVth century

Compare a similar composition, but less finely carved, in the Heugel Collection, illustrated by Koechlin in *Les Ivoires Gothiques*, pl. CLXXIV, No. 985E, where he refers to others in the Germanisches Museum, Nürnberg; the Hermitage, Leningrad; and the Joseph Collection, Hamburg (Koechlin, vol. I, p. 351, footnote). There is another with variations in the Salting Bequest in the Victoria and Albert Museum, and compare also the ivory St. George and the Dragon in the J. Simon Sale, Amsterdam, 1927, lot 246. [III G 436]

S 257 THE MAN OF SORROWS (Plate 62)

Gallery III

High relief representing Christ seated on a stump, resting his head on his left hand, a bulrush across his knees, the head of a Jew and an archway are represented on the background. In a modern wooden frame.

H. 3 (7.6); B.  $2\frac{1}{8}$  (5.4)

*German*, XVIth century

[III G 438]

S 258 STATUETTE OF HERCULES (Plate 64)

Gallery III

Nude, standing, looking downwards, with his right foot placed on one of the heads of the Lernean hydra. His right hand rests on his club which is draped with the hydra's skin. His left hand rests on his hip. On a modern base of ebonised wood with ivory capitals.

H.  $10\frac{11}{16}$  (27.2)

*Flemish or Italian*, early XVIIth century. School of Giovanni Bologna (1524–1608)

Purchased by the Comte de Nieuwerkerke at the sale of the collection

of the Comte de Pourtalès-Gorgier, February–March 1865, lot 1473, for 16,400 f.

Exhibited at the *Musée Rétrospectif*, 1865, No. 929 (lent by Comte de Pourtalès); and at S. Kensington Museum, 1870–2 (lent by Comte de Nieuwerkerke, previous to the acquisition of his collection by Sir Richard Wallace).

Illustrated in *Souvenir de la Galerie Pourtalès*, Goupil et Cie, 1863, pl. LIX; etched by Jacquemart for the *Gazette des Beaux-Arts*, vol. XVII, p. 385 (1865), article on *La Galerie Pourtalès*.

For a notice of Giovanni Bologna, see under No. S 109.

[X A 38]

**S 259 SET OF TABLETS** (Plate 64) **Gallery III**

Three tablets held together by two ornamental hinges of gilt brass. The outer faces are carved in relief with figures of the Cardinal Virtues; that of Fortitude with sword and balance on one side, and Prudence with mirror and compasses on the other, both framed in a Renaissance arch. The interior of each tablet has a narrow frame round the edge.

H.  $3\frac{1}{2}$  (8.9); B. (closed)  $2\frac{1}{8}$  (5.4)

German (Augsburg), end of the XVIth or early XVIIth century

[III G 432]

**S 260 TOBACCO GRATER** (Plate 66) **Gallery III**

Carved in low relief with the whole-length figure of a bearded man in the costume of the early XVIIth century, wearing a large hat, lace collar and slashed trunks, holding a serpent in his left hand, on a cross-hatched background.

L.  $6\frac{5}{8}$  (16.8)

Flemish or Dutch (?), early XVIIth century

? Exhibited at Bethnal Green, 1872–5, No. 1181, but the description might equally well refer to No. S 261 or 262.

There is an ivory tobacco grater of very similar design in the collection of Sir Gerald Ryan, Bart.

[III G 410]

**S 261 TOBACCO GRATER** (Plate 66) **Gallery III**

Carved in low relief with an oval cartouche containing a representation of an amour of Jupiter abetted by Cupid, and ornamented with a shell and the mask of a satyr at the top, and two hounds below.

L.  $7\frac{7}{8}$  (20)

French, middle of XVIIth century

[III G 414]

## S 262 TOBACCO GRATER (Plate 66) Gallery III

Carved in low relief with a representation of Jupiter smiting Phaethon and the chariot of the Sun. Above is a blank coat of arms *en cabachon* flanked with trophies of cannon, etc., and at the other end it is terminated by a cockle shell (*cf.* Nos. S 261 and 296). It is furnished at the top with a hinged flap carved in low relief with the story of Diana and Acteon.

L. (open)  $15\frac{1}{4}$  (38.8)

*French*, XVIIth century

Purchased by Sir Richard Wallace at the Allègre Sale, May 1872, lot 311, for 390 f.

[III G 425]

## S 263 THE TOILET OF BATHSHEBA (Plate 65) Gallery III

Rectangular panel carved in high relief with the story of Bathsheba, who is represented seated, attended by a maid who attires her hair, and an old woman who is offering her a casket of jewels, while in the background King David looks on from a balcony.

H.  $9\frac{7}{8}$  (25) ; B.  $6\frac{3}{4}$  (16.2)

By François Bossuit (1635–1692), *Flemish School*

The ivory is inscribed in ink on the base: GIOVANNI FLAMINGO A VASAZIO (*sic*), but has since been identified by Marguerite Devigne in an article in the *Burlington Magazine*, vol. XLVII, pp. 40–46, 1925, on François Bossuit and Ignaz Elhafen, as the work of the former of these two artists.

It is engraved in *Cabinet de l'Art de Sculpture par le fameux Francis van Bossiot, exécuté en ivoire ou ébauché en terre. Gravées d'après les desseins de Barent Graat par Matthys Pool* published by Matthys Pool, Amsterdam, 1727 ; and it is illustrated in *Ivories* by Alfred Maskell, pl. LIX ; and in the article in the *Burlington Magazine* quoted above.

Exhibited at Bethnal Green, 1872–5, No. 1185.

François Bossuit (or van Bossuit or Bossuyt) was born in Brussels, but spent almost the whole of his life in Holland and Italy, where he came under the influence of Bernini and François Duquesnoy (Il Fiammingo), and died at Amsterdam. His works are of great rarity. He is represented by a Crucifixion in the Musée du Cinquenaire at Brussels and by two reliefs, a "Death of Adonis" and "Music," in the Amsterdam Museum.

[III G 422]

## S 264 HIGH RELIEF, PAN TEACHING A NYMPH TO PLAY THE PIPES (Plate 67) Gallery III

Pan is seated under a tree hung with vines, holding a pipe to the lips of a nymph. On the left is a satyr with his back turned and carrying a wine jar on his shoulder, and there are figures of nymphs in the background.

H.  $6\frac{5}{8}$  (16.8) ; W.  $4\frac{3}{8}$  (11.1)

By Ignaz Elhafen (c. 1650–c. 1710)

The subject is based on a composition by Giovanni Benedetto Castiglione.

From the Debruge-Duménil (1850, lot 180, 690 francs) and Daugny (sold 8th–11th March 1858) Collections. Purchased by Sir Richard Wallace at the Allègre Sale, May 1872, lot 310, for 2,000 francs.

Exhibited at Bethnal Green, 1872–5, No. 1186.

There is an ivory relief by Elhafen in the Bavarian Nat. Museum, Munich, employing the same composition (R. Berliner, *Elfenbeinplastik*, No. 421). [III G 430]

S 265 CARVED RELIEF, DIANA AND CALLISTO Gallery III  
(Plate 67)

Representing Callisto in the presence of Diana and her train, in a landscape with tall trees and ruins, mounted in an elaborate silver-gilt frame with flowers and foliage in the baroque style, at the top is an ivory coat of arms (blank) supported by two cupids.

H.  $9\frac{1}{2}$  (24.2) ; B.  $5\frac{3}{4}$  (14.6)

*Flemish or German*, c. 1700

This subject was a favourite one with Ignaz Elhafen (*see* Marguerite Devigne, *François Bossuit and Ignaz Elhafen*, in the *Burlington Magazine*, vol. XLVII, pp. 40–46 (1925), but our composition is quite different from that employed by him in his ivories preserved in the museums of Munich, Vienna and Dijon. An ivory of the same subject appeared in an anonymous sale at the Hôtel Drouot, Paris, 13th–15th December 1864, lot 58.

[III G 442]

S 266 and 267 PAIR OF PEDESTALS WITH IVORY RELIEFS  
(Plate 65) Between Galleries IX and X

Each exhibiting a pair of Cupids standing together, carved in ivory in high relief, and incorporated in a bronze pedestal with gilt mounts.

Total H. 9 (22.9) and  $8\frac{1}{8}$  (20.6)

*Flemish*, XVIIth century, style of Gerard van Opstal. The pedestals are of later workmanship

From the Pourtalès Collection, sold February–March 1865, lot 1504, 6,000 francs.

Exhibited at the *Musée Rétrospectif*, 1865, Nos. 3348 and 3349 ; and at Bethnal Green, 1872–5, Nos. 1173 and 1176.

Illustrated in *Souvenir de la Galerie Pourtalès*, pl. LIX, Goupil et Cie, 1863.

Gerard van Opstal was born at Antwerp about 1594. He is best known for his reliefs of bacchanals and similar subjects inspired by the paintings of Rubens. He executed a number of reliefs in marble and ivory for the Louvre, where some remain, and the interior decoration of other French palaces. He died in 1668. His work is now widely scattered in various museums and collections. In 1692 Guillet de Saint Georges published a *Mémoire historique des principaux ouvrages de sculpture de M. Van Obstal*.

[IX 32 and 33]

## S 268 CIPPUS

Stored

Cylindrical, carved in relief with a procession of baccantes and satyrs, with pedestal mounts of gilt bronze.

Total H.  $10\frac{1}{4}$  (26)

*Flemish* (?), XVIIth century

Exhibited by Lord Hertford at the *Musée Rétrospectif*, 1865, No. 3328.

[Not previously catalogued]

## S 269 MINIATURE STATUETTE OF THE INFANT CHRIST

Gallery III

Standing, nude, with the right hand raised, and with the left arm broken off at the elbow. The hair and base are gilt. On a cylindrical pedestal of ivory.

H. 3 (7.6)

*Spanish*, XVIIth or XVIIIth century

One of a not uncommon Spanish type. Others are at Munich (Berliner, *Elfenbeinplastik*) and Vienna. A similar little figure in the Trimolet Collection in the Dijon Museum (1883, cat. No. 362, height 8 cm.) holds an orb in the left hand. A larger figure, but of similar pose, was sold by the Metropolitan Museum, New York, 6th-7th February 1929, lot 230, the hair and base gilt, holding an orb.

[III G 415]

## S 270 MINIATURE STATUETTE OF A CHILD

Gallery III

Standing naked with head turned upwards to the right and blowing a shell which he raises to his mouth with his right hand. On a modern pedestal of ebonized wood.

H.  $4\frac{1}{4}$  (10.8)

*Flemish* (?), XVIIth century

[III G 424]

## S 271 HANDLE OF A WALKING STICK

Gallery III

(Plate 66)

In the form of an ivory crosspiece carved at one end to represent a lion, which holds between its forepaws a gold escutcheon engraved with the arms of the Seymour-Conway family ensigned with a marquess' coronet, and terminating at the other in a conventional curl. The arms may have been added later.

L.  $4\frac{1}{2}$  (11.5)

*Russian*, late XVIIIth century

This presumably has descended to the Collection from the family property of the Hertfords. The junction of the Seymour and Conway families occurred at the end of the XVIIth century when Edward Seymour,

4th Baron Seymour of Berry Pomeroy, married as his second wife Letitia, daughter of Francis Popham of Littlecote and heiress of the last Earl Conway. Their second son became first Lord Conway of the new creation and father of the first Marquess of Hertford, who received the title in 1793.

The third Marquess was Envoy Plenipotentiary to the Czar in 1827, when he may have acquired this stick.

[III G 412]

**S 272 MINIATURE PORTRAIT** (Plate 66) **Gallery III**

Oval, carved like a cameo in low relief with the head of a clean-shaven man with short hair, in profile to right.

H.  $1\frac{1}{6}$  (4.3) ; B.  $1\frac{3}{8}$  (3.5)

*French* (?), early XIXth century

[III G 413]



# WOOD CARVINGS

## S 273 STATUETTE OF HERCULES

Gallery III

(Plates 68 and 75)

Of boxwood, representing Hercules, nude, with his club swung back over his right shoulder, and standing with his weight on his right foot; on a triangular base inscribed OPVS FRANCISCI AVRIFICIS P.

H.  $10\frac{1}{2}$  (26.7)

By Francesco da Sant' Agata of Padua, 1520

This little figure is of some celebrity. Its existence is first recorded by P. Bernardino Scardeone (born c. 1485) in his work *De antiquitate urbis Patavii*, published in 1560, where he describes as a work of consummate skill a "*Herculem buxeum Francisci argentarii Patavini*," then belonging to Marcantonio Massimo, an antiquary of Padua, and states that it was carved by one Francesco da Santagata in 1520 "*per ocium*."

There is a bronze statuette closely resembling it, except for the head which is of a more strictly classical type, in the Fortnum Collection in the Ashmolean Museum, Oxford, and another is in the Louvre (Cat. 1904, No. 108). These bronzes have also been ascribed to Francesco da Sant' Agata on the analogy of our boxwood figure, but it is possible that they are derived independently from a common classical original.

From the Debruge-Duménil collection; bought for 300 f. before 1839 by L. Carrand père; L. Carrand fils; Nieuwerkerke Collection, receipted bill from L. Carrand fils, 15th January 1867, "*Reçu trois mille cinq cents francs à compte sur la somme de six mille cinq cents que Monsieur le Comte de Nieuwerkerke me doit pour complément de prix après échange fait d'une statuette en buis sculpté du XV<sup>e</sup> siècle italien représentant Hercule*."

Exhibited at the S. Kensington Museum by the Comte de Nieuwerkerke, official receipt dated 11th October 1870.

Described and illustrated by E. Bonnaffé in the *Gazette des Beaux-Arts*, 1886, 3rd Series, vol. I, 202; C. von Fabriczy in *Rassegna d'Arte*, January 1904; W. Bode in the *Burlington Magazine*, vol. V, pp. 179-189 (May 1904), in *The Italian Bronze Statuettes of the Renaissance*, 1907-8, vol. I, p. 40, and in *Kunst und Künstler*, vol. VI (1907), pp. 65 and 66, article on Francesco da Sant' Agata.

Nothing is known of Francesco da Sant' Agata beyond Scardeone's reference to him, and a number of bronzes and another boxwood figure which have been ascribed to him on stylistic grounds. These include the statuette of a Niobid (No. S 73) and Narcissus (?) (No. S. 74, above); a St. Sebastian in bronze in the Frick Collection, New York (ex-Pierpont-Morgan), and a corresponding figure in boxwood in the Kaiser Friedrich Museum, Berlin; a female Niobid in a similar pose to the last also in the Kaiser Friedrich Museum; and a Hercules and Antaeus in the Widener Collection, ex-Stern (Bode, pl. LXXVIII-LXXXI, *Planiscig Piccoli Bronzi*, pl. CXXIX-CXXX).

His work shows his preoccupation with the beauty of the human form, exhibited equally in the muscular torso of his Hercules and in the smooth and youthful figure of his St. Sebastian.

[X A 35]

S 274 STATUETTE OF AN AGED MAN Gallery III  
 (Plate 70)

Boxwood, standing leaning with both hands on a staff. Clean-shaven, his head covered with a hood which falls over his shoulders, and wearing round his hips a belt with a wallet in front and a short sword at the back.

H. 6 (15.3)

*Flemish or German, early XVIth century*

From the Nieuwerkerke Collection, receipted bill from L. Carrand *fls*, 3rd July 1866, "*Une statuette gothique, de style flammand (sic); buis sculpté,*" 450 f.

[X A 44]

S 275 STATUETTE OF ST. JAMES Gallery III  
 (Plate 70)

Boxwood, standing with a staff in his left hand and a book in his right, bareheaded with his pilgrim's hat hanging on his back.

H. 7 (17.8)

*Flemish, XVIth century*

From the Nieuwerkerke Collection, receipted bill from L. Carrand *fls*, 4th May 1866, "*Vendu à Monsieur le Comte de Nieuwerkerke une statuette en buis sculpté du commencement du XVI<sup>e</sup> allemand; et représentant un Saint Jacques; pour le prix reçu comptant de cinq-cents francs.*"

[X A 40]

S 276 STATUETTE OF VENUS AFTER THE BATH Gallery III  
 (Plate 75)

A version in boxwood of the bronze by Giovanni Bologna, of which there is an example in the collection No. S 110. Inscribed in ink on the base: *jan de Bolonia f.*

H. 10 (25.5)

*Flemish (?)*, early XVIIth century

Another boxwood version of the bronze is in the Louvre (Molinier, *Histoire des Arts appliqués*, vol. II, p. 207), and there is one in ivory in the *Musée des Arts appliqués* at Brussels.

[X A 39]

S 277 THE BETRAYAL OF CHRIST Gallery III  
 (Plate 70)

High relief, carved in walnut or pearwood, composed of ten figures with Judas kissing Christ in the centre, and St. Peter cutting off Malchus' ear on the right, surrounded by an officer and five soldiers in armour. Polychromed and varnished, the ground and background have been

sprinkled with tinsel. A portion of the left side has at one time been broken off and roughly mended.

H.  $3\frac{1}{2}$  (9) ; B.  $3\frac{3}{4}$  (9.6)

*German*, second half of XVth century

[III G 409]

S 278 ST. GEORGE AND THE DRAGON

Gallery III

(Plate 71)

Boxwood group, carved in the round, of St. George on horseback slaying the dragon, which rolls on its back on the ground. The princess stands on a mound to the right, beneath which her lapdog is crouching and barking at the dragon. Behind St. George on the left is a rock surmounted by a castle with the minute heads (one is broken) of the princess's parents looking on from a tower. The back is also carefully carved in full detail and shows a second dog crouching with raised hackle.

H.  $3\frac{3}{4}$  (9.6) ; B. 4 (10.2)

*German*, early XVIth century

? From the Nieuwerkerke Collection. Receipted bill from F. Spitzer dated 1st August 1868, "1 *groupe en bois sculpté du XV<sup>e</sup> siècle*," one of several items totalling 21,000 francs. (It bears a sale-room label 911 on the back of the type used by the Hôtel Drouot.)

[X A 41]

S 279 MINIATURE TABERNACLE (Plate 69)

Gallery III

Carved with remarkable elaboration in boxwood, or possibly pear. It consists of a stepped base and column supporting a shrine with hinged shutters, surmounted by an openwork spire.

The lowest stage consists of a plinth with three lions, which support the next stage of the base. This has set round it three minute groups carved in the round, with Lombardic inscriptions below them: (1) The creation of the animals—CRESCITE · ET · MVLTPLICAM; (2) The creation of Adam—FACIA[MVS] · HO[M]I[N]E(M) · AD · [IMA]GINE[M]; (3) The creation of Eve—PER · H[OMO] · ADHEREB[IT] · VXOR[I] · SV[AE]. The column is triangular in section with minute groups carved in the round under canopies on each face, representing: (4) The Temptation, (5) The Expulsion, (6) Adam digging, Eve spinning, Cain and Abel. At the angles are three detached figures of patriarchs or prophets on pedestals.

The shrine itself exhibits on the outside of the right-hand shutter; (6) Noah's drunkenness and Noah building the ark, with the legend: noe · cum · plantasset · vine[a]m · bibens · de · vino · in[e]briatus (Gen. ix, 20-1); (7) on the back of the shrine outside: Abraham at the door of his house with the angels approaching, and in the background kneeling before them and serving them at table, inscribed: tres · vidit · et · vnvm adoravit; (8) outside of left-hand shutter: in the foreground Jacob

E—(71)

returning with his wives and cattle, and in the background Jacob's dream, inscribed: *in bacvlo meo t[r]ansivi iordanem et cum tribus* (should be "*duabus*") *turmis refert*. At the angles where the shutters join are six figures of saints and patriarchs under canopies.

In the inside of the shrine the following scenes are carved, partly in relief and partly in the round: (9) on the left-hand shutter, the Vision of the shepherds, and the Nativity with the shepherds adoring, with the legend in Lombardic capitals: *ET · TV · BETHLE[H]E[M] · IVDA · N*; (10) in the centre, the journey and Adoration of the Magi: *VIDEANTES · STELLAM · MAGI*; (11) right-hand shutter, the flight into Egypt, the presentation in the Temple, and the massacre of the Innocents: *TVAM · IPSIVS · A[N]I[M]AM · PERTRI*. At the sides of the shutters and in the angles are eight figures of evangelists and saints under canopies.

On the extreme left of the inside of the left-hand shutter carved in low relief is a kneeling donor with patron saint, a bishop inscribed *NICLAES* (St. Nicholas), and beneath the donor a blank shield; corresponding to it on the extreme right of the right-hand shutter is a kneeling donatrix with patroness saint, unnamed, in the costume of the late XVth century, and beneath, a blank lozenge.

In an unusually fine state of preservation, nearly all the pinnacles and delicate carvings are unbroken.

H.  $17\frac{1}{4}$  (43·8)

*Flemish*, about 1500

Purchased by Sir R. Wallace from Mannheim, 5th October 1871, receipted bill for "*tabernacle du XV<sup>e</sup> siècle en buis sculpté*" together with two Drouais tapestries and an armchair for 50,000 f. There is a tradition that Sir Richard Wallace bought it by pigeon-post for 100,000 f. during the siege of Paris.

Illustrated in Molinier and Dilke, *The Wallace Collection (Objets d'Art)*, 1903; Baldry, *The Wallace Collection*, 1904, p. 252.

Compare the carved boxwood tabernacle in the Waddesdon Bequest at the British Museum. [III 578]

**S 280 ROSARY BEAD** (Plate 73) **Gallery III**

Of carved pearwood. These beads are usually described as of boxwood, but in the case of the two here their lightness in weight and the absence of a grain suggest pear or sandalwood, darkened by time to the colour of boxwood. In two hemispherical parts hinged together, the outer sides carved with pierced geometrical tracery and the upper one bearing a silver ring for suspension. Round the outside edge of the upper half is the legend: *OMNIA DAT DOMINVS NON HBET (sic) ERGO*, and inside is a minute relief of Christ in the kitchen with Martha and Mary and the disciples, surrounded with the legend: *MARTA MARTHA SOLICITA ES ET TVRBARIS ERGA PLVRIMA lucem X*.

Round the outside edge of the lower half is *QVIS DICET PVRVM EST COR MEVM pro: 20*, and inside, a minute relief of Christ appearing as a gardener to St. Mary Magdalene with the Calvary in the background,

surrounded with the legend: NOLI ME TANGERE NONDVM ENIM ESCENDI AD PATREM *Jo XX*. Compare No. S 281.

Open, H. 4 (10.2) ; W. 2 (5.1)

*Flemish*, early XVIth century

From the Nieuwerkerke Collection.

Illustrated by Lièvre in *Les Collections célèbres d'Oeuvres d'Art*, 1866, pl. VI (*Collection de M. le Comte de Nieuwerkerke*) and also in the same author's *Musée Graphique pour l'étude de l'Art*, pl. XXV (*Collection de Sir Richard Wallace, Bart., M.P.*).

[III G 426]

**S 281 ROSARY BEAD** (*Plate 73*) **Gallery III**

Similar to the last, but without inscriptions. Inside are carved in high relief minute scenes of St. Hubert and the Stag, with horseholder and huntsmen in the background (upper half) and St. George and the Dragon (lower half). In place of inscriptions the reliefs are surrounded with an engrailed pattern.

Open, H.  $3\frac{1}{2}$  (8.9) ; W.  $1\frac{3}{4}$  (4.5)

*Flemish*, early XVIth century

From the Nieuwerkerke Collection, receipted bill from Remilleux, 2nd March 1866, "*un gros grain de Chapelet en buis sculpté (St. Georges) et St. Hubert,*" 1,000 francs.

[III G 427]

**S 282 WOODEN CASE FOR A PRAYER BOOK** **Gallery III**

Of pearwood, carved to represent a book, the back and sides elaborately pierced with panels of tracery. It opens by means of a sliding panel at one end representing the top edge of the leaves.

H.  $4\frac{15}{16}$  (12.5) ; B.  $3\frac{1}{4}$  (8.3) ; T.  $1\frac{11}{16}$  (4.3)

*German*, early XVIth century

There was a similar case in the Lanna Collection at Prague, 1911, lot 1334, plate CV.

[III G 428]

**S 283 CROSS AND PEDESTAL** (*Plate 75*) **Gallery III**

Of cypress or boxwood, elaborately carved and pierced. The cross is separate from the pedestal, in which it engages on a stem, and presents on all four sides a total of twenty openwork compartments containing minute scenes of the Birth and Passion of Christ set in elaborate framework. The compartments down the middle of the front and back bear Latin titles NATIVITAS, PURGATIO, etc.

The pedestal is octagonal with a dome-shaped top, and consists of a

base and two other tiers, containing in all twenty-four scenes of the Life of Christ and His Resurrection.

H. of cross only  $6\frac{5}{8}$  (16·9); H. of cross with pedestal  $11\frac{3}{4}$  (29·8)

*Greek*, XVII–XVIIIth century

In the Victoria and Albert Museum there are crosses of the same kind, which have come from the monasteries of Mount Athos. [X A 76]

**S 284 RELIEF OF THE CIRCUMCISION** (*Plate 74*) Corridor

Panel of lime-wood, carved in high relief, representing the circumcision of the infant Christ in the presence of a number of onlookers, in an architectural interior. The Virgin is standing on the extreme right. On the left, near the feet of an attendant holding a candle, is a tablet incised with the monogram of Albrecht Dürer.

H.  $22\frac{3}{4}$  (57·8); B.  $15\frac{3}{4}$  (40)

*German*, first half of the XVIth century

The style of the composition does not resemble Dürer's and the addition of the monogram cannot be authentic.

[Cor. 32]

**S 285–8 FOUR DRAUGHTMEN** (*Plate 72*) Gallery III

Carved in walnut (not boxwood) in low relief with profile portraits of:—

S 285 The Infante Ferdinand of Spain, later Emperor (1503–1564)

S 286 Otto Heinrich, Count Palatine of the Rhine (1507–1559)

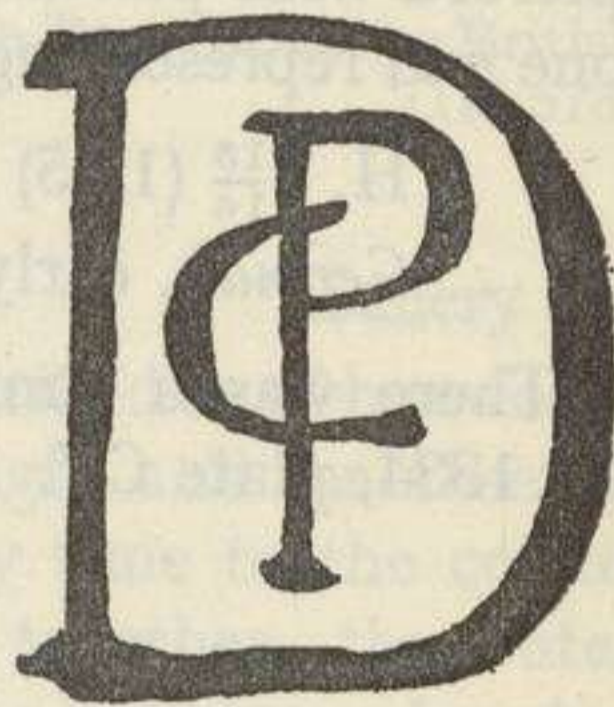
S 287 Georg Frundsberg, captain of landsknechts (1473–1528)

S 288 Raymond Fugger, merchant-banker (1489–1535)

The raised borders which surround the portraits have been gilt. All four are branded on the back with a monogram C P D, at present unidentified.

Diam:  $1\frac{15}{16}$  (5)

*German*, School of Hans Kels of Augsburg, middle of XVIth century



Described by G. Habich, *Die Deutsche Medailleure des XVI Jahrhunderts*, 1916, p. 60. Two others signed by the same artist are in the Victoria and Albert Museum (Wilhelm IV of Bavaria, and an unknown man), and another of an unknown woman is in the Germanisches Museum at Nürnberg. There was a wooden medallion of Casper, brother of Georg Frundsberg, in the Lanna Collection, 1911, lot 92.

There is a good example of a draught-board with pieces of this type in the K.H. Museum, Vienna. [III G 416–419]

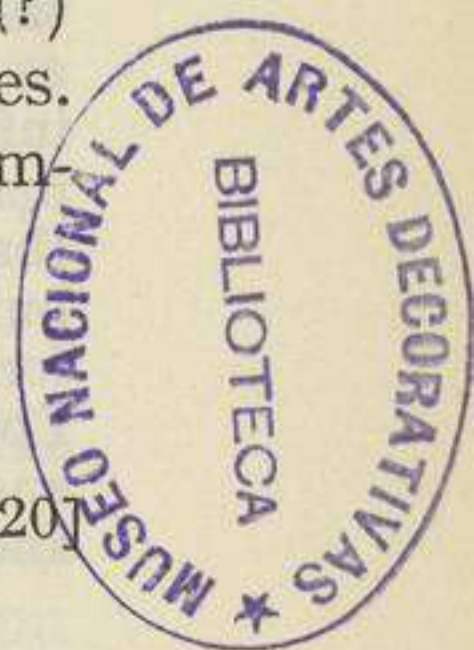
**S 289 PORTRAIT MEDALLION** (Plate 72) Gallery III

Busts of two German gentlewomen carved in relief in pearwood (?) in profile to right, the one nearest wearing a hat, and both in rich costumes. Mounted on pale blue satin under glass in a circular gilt frame. Companion to No. S 290.

Diam:  $1\frac{7}{8}$  (4.8)

German, XVIth century

[III G 420]

**S 290 PORTRAIT MEDALLION** (Plate 72) Gallery III

Similar to the last. Busts of a lady in plumed hat and a gentleman, in profile to left. Mounted on light blue satin, in a circular frame.

Diam:  $1\frac{7}{8}$  (4.8)

German, XVIth century

[III G 421]

**S 291 ADAM AND EVE IN PARADISE** (Plate 73) Gallery III

Rectangular high relief of box or pearwood. Adam and Eve are represented standing on the left of the composition. Adam has his left hand on Eve's shoulder, while she reaches up with her right hand to pluck the apple from the Tree of Knowledge. On the right in the foreground is a stag, and the background is formed by woodland scenery. The details of leaves, etc., are carved with great minuteness and delicacy. Signed at the top **ADAM D.**

Set in a frame of sandalwood, and the whole glazed in a modern frame of tortoiseshell and ebonised wood.

H.  $4\frac{9}{16}$  (11.6) ; B.  $3\frac{5}{16}$  (8.4)

South German, first half of XVIth century

Dr. Ernst Kris has drawn our attention to another woodcarving of this subject with the same signature in the Palazzo Pitti, Florence. Compare also E. Kris on *Die Sündenfall Reliefs der Bildschnitzer J.P. in Belvedere*, vol. IV (1923), and E. F. Bange, *Die Deutsche Kleinplastik der Renaissance*, pl. XLII.

[III G 429]

**S 292 WHISTLE** (Plate 71) Gallery I

Carved in walnut with the bust of a female figure surmounting a monster, whose wings and tail decorate the back, and relieved with strapwork ornaments. It bears the cypher and monogram of Diane de Poitiers, three crescents interlaced, and the combined initials **H** and **D.** These and other details of the ornamentation are gilt.

L.  $6\frac{1}{8}$  (15.5)

French, middle of the XVIth century

Diane de Poitiers (1499–1565) was the widow of Louis de Brézé, Comte de Maulevrier and *grand sénéchal* of Normandy. Some time after her husband's death she became the mistress of the dauphin, who ascended the throne of France as Henri II. Although eighteen years his senior she exercised a remarkable influence over the king to the exclusion of his consort, Catherine de' Medici, and maintained it with such success that it was said that she employed magic arts to that end. On his death in 1559 she retired to the Château d'Anet, which she had built under the direction of Philibert Delorme, and which contained the well-known fountain of *Diane chasseresse* attributed to Jean Goujon and now preserved in the Louvre. Throughout his reign the king affected her colours of black and silver, and their combined cyphers were everywhere employed on his buildings, furniture and armour. [III G 408]

**S 293 CARVED PENDANT** (*Plate 73*) **Gallery III**

Of pearwood (?), though previously described as boxwood from the richness of its colour. The centre consists on the one side of a circular medallion carved in low relief with the Virgin kneeling in adoration of the Infant Christ in an architectural setting; dated on the exergue **1572 IN AVGVS**. Within an elaborate strapwork frame in the Renaissance style with two tablets: the upper one inscribed **BEATI OMNES QVI TIMENT DOMINVM** and that at the bottom **REPAISTRE CEVX QVI ONT FAIM**.

The reverse contains a medallion inlaid in marquetry representing the interior of a classical building with lofty arches and surrounded by a frame similar to the obverse, the tablets inscribed **DAR DE BEVER A LOS QVE TIEN SED** and **VESTIRE LI IGNVDI**.

Length  $5\frac{1}{8}$  (13.1); Diameter of medallions  $1\frac{13}{16}$  (4.7)

*French*, dated 1577

Formerly ascribed to Étienne de Laune, but Mr. A. E. Popham has suggested that the design more closely resembles the engravings of the Lyon artists Jean de Gourmont (Robert-Duménil VII, p. 20, 2, p. 22, 7, p. 23, 9) and G. Reverdy (Passavant VI, p. 109, 9 and 10).

Purchased by Sir Richard Wallace at the Allègre Sale, 13th–18th May 1872, lot 307, for 8,000 francs.

Exhibited at Bethnal Green, 1874–5, No. 1840.

[III G 423]

**S 294 BLOCK FOR PLAYING CARDS** (*Plate 74*) **Stored**

Cut to print twenty court cards in duplicate; King of Clubs, King of Diamonds, Queen of Spades, King of Hearts, Queen of Clubs; Knave of Spades, Queen of Hearts, Knave of Clubs, Queen of Diamonds, King of Spades, according to the Parisian pattern (*Le Portrait de Paris*). Incised **LAVAL** at the foot of the Knave of Clubs. It has been strengthened by a strip of iron bound round the four sides and by a wooden panel at the back.

H.  $14\frac{1}{4}$  (36.2); W. 12 (30.5); of each card,  $3\frac{5}{16}$  by  $2\frac{1}{8}$

*French*, probably by Nicolas Barat of Laval, c. 1740



According to information supplied by Mr. W. Gurney Benham, the printing of playing cards was carried on at Laval only between c. 1720 and Nov. 9th, 1751, when its privilege was abolished. Under the regulations the name of the maker was cut in the medallion held by the Valet de Trèfle (Knave of Clubs), but this has here been removed, probably to cancel the block when the license was abolished.

[III L 577]

**S 295 MEASURING RULE****Gallery III**

Of rectangular section, made of walnut inlaid with ivory or bone with arabesques and running figures of hares and hounds. It is divided on each of the four sides into four sections of six inches, but on one of these sections at the end the animals are omitted, and it is subdivided into six divisions of one inch decorated with arabesques. The ends are encased in ivory to the extent of one inch engraved with half-length figures of gentlemen in civilian costume, and arabesques.

L. 24 (61) ; B.  $\frac{15}{16}$  (2.5) ; T.  $\frac{5}{8}$  (1.7)*French or German, early XVIIth century*

From the Nieuwerkerke Collection. Receipted bill from A. Beurdeley 3rd October 1869, "*Une mesure en marqueterie de bois et ivoire époque du XVI<sup>e</sup>*" 100 francs.

There was a somewhat similar rule dated 1634 in the Debruge-Duménil Collection engraved by Caroline Naudet in Joliment and Gagniet's *Recueil d'Objets d'Art et de Curiosité*, 1837, pl. XVI, and there described as a *compas de cordonnier en ébene, encrustations d'ivoire gravé*. Like ours it was ornamented with hunting scenes, but had numbered graduations and was furnished with a slide and two end-pieces, the latter engraved with boots and slippers. Ours was probably intended as a cloth measure.

[III J 559]

**S 296 TOBACCO GRATER** (*Plate 71*)**Gallery III**

Of pearwood or sycamore, carved in low relief with ornament in the Louis-Quatorze style, and mythological scenes representing Theophane with the ram of the golden fleece accompanied by two Cupids, one of whom bears the insignia of Neptune, and below, the figure of Diana in Roman costume. It terminates at the bottom in a shell, part of the edge of which is damaged. The interior is carved at the top with a cartouche bearing a coat of arms surrounded with drawing instruments, and at the bottom a female head.

L.  $13\frac{3}{4}$  (34.9)*French, period of Louis XIV*

Purchased by Sir Richard Wallace at the Allègre Sale, May 1872, lot 312, for 355 francs.

Exhibited at Bethnal Green, 1872-5, No. 1180.

[III G 411]

## PLAQUETTES AND RELIEFS

(All are of bronze, with natural patina unless otherwise stated. For the references quoted, *see* under *Plaquettes*, in the list of Works of Reference, p. 205. The order is that of Bange's catalogue of the K.F. Museum's Collection, 1922.)

### S 297 THE VIRGIN AND CHILD (Plate 76) Gallery III

Low relief, larger than the usual plaquette, showing the Virgin half-length, inclined to the left, holding the Infant Christ, who stands whole-length on the left. There is a vase by her left elbow. The background is formed by an arch. Rectangular.

H. 8 (20.3) ; B. 6 (15.3)

School of Donatello (c. 1386-1466)

? From the Nieuwerkerke Collection, receipted bill from A. Beurdeley, 8th May 1867, "*un bas relief, bronze du XV<sup>e</sup> siècle. Sujet de la Vierge et l'enfant Jésus*" 700 f.

Other examples are in the K.F. Museum, Berlin (Cat. Bange 3), where it is ascribed to Donatello himself ; the Dreyfus Collection (Molinier, *Les Plaquettes*, 64). There is a version in terra-cotta, painted and gilt, in the Louvre (Cat. Vitry, 1922, No. 704).

Donato di Niccolo di Betto Bardi, known as Donatello, was the most important sculptor of the early Renaissance in Florence. He worked in marble, terra-cotta, and bronze ; among his best known works are the statute of David and the marble pulpit at Prato (*see* Nos. S 4 and 5). His sojourn at Padua, when he was engaged on the statue of Gattamelata, gave rise at the end of the XVth century to the Paduan School of workers in bronze, who specialised in bronze statuettes (*cf.* No. S 66, *etc.*).

[III G 318]

### S 298 MELEAGER AND THE CALYDONIAN BOAR (Plate 78) Gallery III

Meleager is shown mounted, galloping to the right, brandishing a sword, with the boar running beneath him. Circular and convex.

Diam: 3½ (8.9)

*Italian*, second half of XVth century

After the antique. Formerly ascribed to Melioli, who worked at Mantua in the last quarter of the XVth century.

Other examples are in the British Museum (T.W.G. 137) ; the Victoria and Albert Museum ; the K.F. Museum, Berlin (Bange 135) ; the Este Collection, Vienna (Planiscig 257) ; the Louvre (Molinier, *Les Plaquettes*, 112, Cat. Migeon, 1904, 288 and 289) ; The Bibl. Nationale, Paris Carrand Collection, Bargello, Florence ; Liechtenstein Collection, Vienna ; Garnier Collection, Paris ; and the Goethe Haus, Weimar. There was another plaquette closely resembling it bearing the inscription MELEAGER DE CELIBONE (Molinier, *Les Plaquettes*, 113) in the Armand Collection, and the composition is used on the Porta della Rana of the Cathedral at Como.

[III G. 319]

## S 299 THE VIRGIN AND CHILD (Plate 76) Gallery III

The Virgin is shown half-length, her head turned in profile to the left, with the Infant Christ in her arms, background formed by a shell-shaped niche. Rectangular, with rounded top.

H.  $3\frac{7}{8}$  (9.8) ; B. 3 (7.6)

School of Donatello, *Florentine*, XVth century

For a notice of Donatello, see No. S 297.

Other examples are No. S 300 in this Collection ; in the Victoria and Albert Museum (Cat. 1924, p. 16) ; the K.F. Museum, Berlin (Cat. Bange 292) ; the Louvre (Molinier, *Les Plaquettes*, 372, Cat. Migeon, 1904, 345). There is a variant in the British Museum (T.W.G. 325, see G. F. Hill, *Burlington Magazine*, vol. XXX, p. 110). See also W. Bode, *Florentiner Bildhauer der Renaissance. V. Die Madonnenreliefs Donatellos in ihren Originalen*) where he illustrates the Pazzi and Orlandini reliefs by Donatello in the K.F. Museum. [III G 351]

## S 300 THE VIRGIN AND CHILD Gallery III

The same plaquette as the preceding No. S 299, but the background has been cut away, leaving the halos of the Virgin and Child in outline.

H.  $3\frac{5}{8}$  (9.2) ; B.  $2\frac{7}{8}$  (7.3)

School of Donatello, *Florentine*, XVth century

[III G 350]

## S 301 THE VIRGIN AND CHILD Gallery III

The Virgin is shown half length, her head turned in profile to the left, with the Infant Christ in her arms. The background, which should show floral ornaments, has been roughly cut away round the heads of the figures.

H.  $2\frac{5}{16}$  (5.9) ; B.  $1\frac{3}{4}$  (4.4)

By Giovanni da Pisa, *Paduan School*, second half of XVth century

Examples are not uncommon, and are in the K.F. Museum, Berlin (Bange 348) ; the Louvre (Molinier, *Les Plaquettes*, 366, Cat. Migeon, 1904, 342) ; the Dreyfus Collection, Paris (in lead). There is a variant of the same composition with two saints (Bange 347, Molinier, *Les Plaquettes*, 779). [III G 321]

## S 302 THE VIRGIN AND CHILD WITH SAINTS ANTHONY AND JEROME (Plate 77) Gallery III

The Virgin is seated with the Child on her knee in a niche framed in a Renaissance archway, with a relief of the Resurrection in the lunette above. St. Anthony and St. Jerome are shown outside the columns to left and right. The background has been cut away round the outline

E 2—(71)

of the composition. Gilt. Inscribed on the back s.G. (S. Girolamo) s.A. (S. Antonio) HOC [H]OPVS MO|DER[N]I.

H.  $4\frac{3}{8}$  (11.1)

By *Moderno, Paduan School*, late XVth and early XVIth century

Other examples are No. S 303 in this Collection; in the Victoria and Albert Museum (Cat. 1924, p. 28); the British Museum; the K.F. Museum, Berlin, without inscription (Bange 443); the Louvre (Molinier, *Les Plaquettes*, 161); Dreyfus Collection; Musée Cluny; Lyon, Musée; Städel Institute, Frankfort; Padua, Museo Civico; Carrand, Florence. See also note on one with a different inscription in the *Kunstchronik*, 1903-4, p. 270.

The identity of the artist signing himself *Moderno* is unknown. He probably selected the name in contrast to his contemporary Pier Ilari Buonacolsi, who called himself "Antico." He is known to have been working in Rome as late as 1535.

[III G 306]

**S 303 THE VIRGIN AND CHILD WITH SS. ANTHONY AND JEROME** Gallery III

The same plaque as the preceding No. S 302 with the background similarly cut away, but not gilt. The back has been roughly treated and there is no trace of the inscription.

H.  $4\frac{1}{8}$  (10.5)

By *Moderno, Paduan School*, late XVth and early XVIth century

[III G 331]

**S 304 THE VIRGIN AND CHILD AND TWO CHERUBS** Gallery III  
(Plate 76)

The Virgin seated on a throne with the Child on her lap, and a naked putto on either side, in a round-headed niche. The base of the throne inscribed AVE·REGINA·CELVORVM. Gilt. Rectangular.

H.  $3\frac{1}{8}$  (7.9); B.  $2\frac{1}{4}$  (5.7)

By *Moderno, Paduan School*, late XVth and early XVIth century

Other examples are in the British Museum (T.W.G. 30); the Louvre (Molinier *Les Plaquettes*, 165, Cat. Migeon, 1904, 299); Carrand, Florence; Städel, Frankfort Este Collection, Vienna; the Dreyfus Collection, Paris (inscribed A.P.M. later replaced by one inscribed FLAVIVS·CICO·L·MEVANAS); one in the K.F. Museum, Berlin (Bange 444), is inscribed PIERO FRAN|C MALIPIE|RO. Molinier relates that Courajod had seen the same composition cut in lapis lazuli.

[III G 305]

**S 305 THE PRESENTATION IN THE TEMPLE** Gallery III  
(Plate 77)

Vaulted interior, showing the Infant Christ on an altar in the centre held by the Virgin on the right and St. Simeon on the left, in the presence of two male and two female onlookers, with three dogs in the foreground. Rectangular.

H.  $3\frac{7}{8}$  (9.8); B.  $2\frac{1}{2}$  (6.3)

By *Moderno, Paduan School*, late XVth and early XVIth century

Other examples are in the British Museum (T.W.G. 33); the Victoria and Albert Museum; the Ashmolean Museum; the K.F. Museum, Berlin (Bange 452); the Dreyfus Collection, Paris (Molinier, *Les Plaquettes*, 169); Musée Cluny; Weimar; and Frankfort.

[III G 316]

## S 306 THE CRUCIFIXION (Plate 77) Gallery III

Christ crucified between the two thieves in a composition of numerous figures, St. John and the swooning Virgin on the left, and Roman soldiers on the right. Rectangular.

H.  $4\frac{3}{8}$  (11.1) ; B. 3 (7.6)

By Moderno, *Paduan School*, late XVth and early XVIth century

Other examples are in the British Museum (T.W.G. 38) ; the Ashmolean Museum ; the K.F. Museum, Berlin (Bange 454) ; the Louvre (Molinier, *Les Plaquettes*, 171, Cat. Migeon, 1904, 301) ; Musée Cluny. [III G 352]

## S 307 HERCULES AND THE NEMAEAN LION Gallery III

(Plate 78)

Hercules kneels on the left with head bent, strangling the lion. Rectangular.

H.  $3\frac{1}{8}$  (7.9) ; B.  $2\frac{5}{8}$  (6.7)

By Moderno, *Paduan School*, late XVth and early XVIth century

After the antique. The composition appears on antique cameos (Furtwängler, *Die antiken Gemmen*, X, 49) and on Syracusan coinage, c. 400 B.C. (Courajod, *L'Imitation des objets antiques au XV<sup>me</sup> et au XVI<sup>me</sup> siècle*, *Gazette des Beaux-Arts*, 1886, II, p. 318).

Other examples are in the British Museum (T.W.G. 17) ; the Victoria and Albert Museum ; the K.F. Museum, Berlin (Bange 479) ; the Este Collection, Vienna (Planiscig 348) ; the Dreyfus Collection (Molinier, *Les Plaquettes*, 197) ; the Bibliothèque Nationale, Paris (circular) ; the Museo Civico, Brescia. The same composition appears on the Porta della Rana of the Cathedral at Como. [III G 317]

## S 308 THE VIRGIN AND CHILD WITH ANGELS

(Plate 77)

Gallery III

The Virgin stands in the centre holding the Child in her arms, at her feet is a balustrade with putti playing about it ; behind her is a niche flanked with two columns surmounted by putti holding swags, and on either side angels holding candlesticks. Remains of gilding. Rectangular.

H.  $3\frac{1}{2}$  (8.9) ; B.  $2\frac{3}{4}$  (7.0)

*Paduan School*, end of XVth century

Bronze reproduction of a contemporary cameo in the Victoria and Albert Museum.

Numerous examples exist. Others are in the British Museum (T.W.G. 332) ; the Ashmolean Museum ; the K.F. Museum, Berlin (Bange 568) ; the K.H. Museum, Vienna (Planiscig 401) ; the Musée Cluny ; Musée, Lyon ; Venice, Museo Correr ; Padua, Museo Civico ; Belluno ; Carrand, Florence ; and the Dreyfus Collection, Paris (with border, Molinier, *Les Plaquettes*, 381). [III G 302]

## S 309 THE JUDGMENT OF PARIS Gallery III

Paris is seated on the left beneath a tree and hands the apple to Venus, who stands with the other two goddesses on the right, while Cupid hovers overhead. Circular. Signed in the exergue IO. F. F.

Diam:  $2\frac{1}{8}$  (5.4)

North Italian, late XVth century

The identity of this monogrammatist has not been settled. Molinier's suggestion that the initials represented Giovanni delle Corniole (1470–1516) (*Johannes Florentinus Fecit*) is no longer accepted, but subsequent suggestions of Gian Francesco Bonzagni and Gian Francesco di Boggio (Bode) are more than doubtful. His plaquettes are frequently found ornamenting Italian sword pommels of the end of the XVth and early XVIth centuries.

Other examples are on Nos. S 310 and 311 in this Collection; in the Victoria and Albert Museum (two, Cat. 1924, p. 53); the British Museum (T.W.G. 106, and Payne Knight); the K.F. Museum, Berlin (Bange 652); the Louvre (Cat. Migeon, 1904, No. 296); Dreyfus Collection (Molinier, *Les Plaquettes*, 134); the Bibliothèque Nationale, Paris; Museo Correr, Venice; Museo Civico, Brescia; the K.H. Museum, Vienna (two examples, Cat. Planiscig 395 B and 396 A); and many other collections.

The same composition on a shell cameo was in the Heseltine Collection (exhibited Burlington Fine Arts Club, *Italian Sculpture*, 1912, i, 16). [III G 329]

## S 310 SWORD POMMEL Gallery III

Containing on either side plaquettes of the Judgment of Paris (similar to No. S. 309) and Ariadne in Naxos. Ariadne is shown seated in the centre among a group of naked men. One on the left holds a pole surmounted by the heads of an ox, a lion and a boar, one on the right holds a torch and a trophy of the figure of Cupid. Signed in the exergue IO. F. F. The exergue of the Judgment of Paris is damaged and the signature in this case is not clear.

The setting of the pommel is of bronze and consists of four flattened lobes inlaid with arabesques of gold *azzimina*, the sunk portions of the edge show remains of gilding. The bottom lobe is pierced with a slit for the tang of the sword, and the top with a hole for riveting.

Diam: of plaquettes  $2\frac{3}{16}$  (5.6); H. of pommel  $2\frac{3}{4}$  (7.0)

North Italian, end of XVth century

Plaquettes by the monogrammatist IO. F. F. are frequently found mounted as sword pommels. See Habich, *Schwertknäufe der Renaissance in Der Cicerone*, vol. II, 1910, p. 431.

Other cases where these two plaquettes have been mounted together as a pommel are in the *Münzkabinett* at Munich and the K.H. Museum, Vienna (Cat. Planiscig 396). For other examples of the Judgment of Paris, see Nos. S 309 and 311.

Other examples of the Ariadne plaquette are in the Victoria and Albert Museum (Cat. 1924, p. 52); the British Museum (T.W.G. 108, gilt, convex); the Ashmolean Museum; the K.F. Museum, Berlin (Bange 648); K.H. Museum, Vienna (Planiscig 398); the Louvre (Molinier, *Les Plaquettes*, 130, Migeon Cat. 1904, 294); the Dreyfus Collection; and elsewhere it also occurs as a reverse to other compositions (see Victoria and Albert Museum, Cat. of Plaquettes, p. 52). [III J 541]

## S 311 SWORD POMMEL

Gallery III

Mounted with plaquettes in the same way as No. S 310. On one side is the Judgment of Paris signed IO. F. F. (*cf.* Nos. S 309, 310); and on the other an allegorical subject, showing on the right a woman seated on a dragon with another woman standing behind her holding a mirror hung on a pole, and before her are a nude man holding a palm branch and another with a trophy of a severed head. On the left is a statue of Diana on a pedestal. Signed in the exergue IO. F. F. Both plaquettes are gilt.

The setting is of similar form to No. S 310 but in better preservation, both in respect of the damascening and the gilding of the outer edge.

Diam: of plaquettes  $2\frac{1}{4}$  (5.7); H. of pommel 3 (7.6)

For other examples of the Judgment of Paris, *see* Nos. S 309 and 310.

Examples of the other plaquette are in the Victoria and Albert Museum (two examples, Cat. 1924, p. 53); the British Museum (T.W.G. 100, 104 and another); the K.F. Museum, Berlin (Bange 656); the Ashmolean Museum; the Bibliothèque Nationale; Musée Jacquemart-André, Paris; Weimar, Goethe Haus; Este Collection, Vienna (Cat. Planiscig 379); the Museo Correr, Venice (Jacobsen, *Repertorium für Kunstwissenschaft*, XVI, p. 68, as a pommel together with S. 311); and the Bavarian Army Museum, Munich (on the pommel of a sword from the armoury of the Counts Törring (Habich, *Der Cicerone*, vol. II), together with Ariadne in Naxos (S 309)); and many other collections. Examples without the signature were or are in the Figdor, von Auspitz and Berl collections. [III J 537]

## S 312 MUCIUS SCAEVOLA

Gallery III

Scaevola is seen in armour on the right holding his hand bearing a dagger in the fire, before an arcade containing two elderly men. Behind him is a warrior holding an eagle-standard, and on the left a horseman with a standard, and two others riding up. The exergue has no signature. Shield-shaped, with three lobes, intended as an ornament for a sword pommel.

H.  $2\frac{1}{4}$  (5.7); greatest B.  $2\frac{3}{16}$  (5.5)

By the monogrammatist IO. F. F.

Other examples are in the Victoria and Albert Museum (three examples, one circular, Cat. 1924, p. 54); the British Museum (two examples, T.W.G. 101 shield-shaped, 300 and another circular); the K.F. Museum, Berlin (Bange 658); the Dreyfus Collection (signed IO. F. F. Molinier, *Les Plaquettes*, 138); the K.H. Museum, Vienna (Planiscig 397); the Bibliothèque Nationale; Museo Correr, Venice; Museo Civico, Brescia; Naples, Florence, Frankfort, and many other collections. An example in the Münzkabinett at Munich is mounted as a sword-pommel together with No. S 312 (Habich, *Schwertknäufe der Renaissance in Der Cicerone*, vol. II, 1910, p. 441). [III G 381]

## S 313 HORATIUS COCLES

Gallery III

Horatius is shown mounted, defending the bridge which the Romans are hacking down behind him on the right. The forces of Lars Porsenna attack on the left. In the top close to the three stars in the sky are

impressed the letters B. M. Shield-shaped, like the preceding No. S 311, for insertion in a sword pommel. Pierced at the top.

H.  $2\frac{7}{16}$  (6.2) ; greatest B.  $2\frac{5}{16}$  (5.9)

By the monogrammatist IO. F. F., but unsigned

Other examples are in the British Museum (T.W.G. 103); the Ashmolean Museum; the K.F. Museum, Berlin (Bange 660); the Dreyfus Collection (Molinier, *Les Plaquettes*, 137; Weimar, Goethe Haus; the Münzkabinett at Munich, mounted as a pommel together with No. S 311 (Habich, *Schwertknäufe der Renaissance in Der Cicerone*, vol. II, 1910, p. 441); and the same composition is found cut as a cameo in the Museo Correr at Venice. [III G 380]

### S 314 THE VIRGIN AND CHILD WITH CHERUBIM

(Plate 76)

Gallery III

The Virgin is shown three-quarter length, with the Child on her lap attended on either side by two winged putti, one of whom holds the end of her drapery. In the sky above are the heads of five cherubim on clouds. Within a frame ornamented with arabesques involving a pair of dolphins at the top and bottom, and four studs, one in each corner. Rectangular. Pierced with seven holes for fixing.

H.  $3\frac{1}{8}$  (7.9) ; B.  $2\frac{1}{4}$  (5.7)

*Paduan School*, end of XVth century

Molinier, *Les Plaquettes*, 379. Two examples were in the Dreyfus Collection, one without the frame. Others are in the British Museum; Victoria and Albert Museum; the Ashmolean Museum; the K.F. Museum, Berlin (Bange 517), Weimar, and Venice. [III G 330]

### S 315 A MILITARY TROPHY (Plate 78)

Gallery III

A military trophy consisting of a cuirass in the centre, with a torch, a helmeted head and quiver displayed on the left; a trumpet, sword, helmet, and cuirass on the right, together with other weapons and military insignia. Rectangular. Black patina, copper-coloured where rubbed.

H.  $2\frac{1}{2}$  (6.3) ; B.  $3\frac{1}{2}$  (8.9)

*Italian*, late XVth or early XVIth century

No other example of this plaquette is known.

[III G 320]

### S 316 THE RAPE OF GANYMEDE (Plate 78)

Gallery III

High relief, larger than the usual plaquette. Ganymede is shown being carried off by the eagle of Jove, against a background of clouds. Oval, dark brown patina.

H.  $9\frac{3}{8}$  (23.8) ; B.  $12\frac{7}{8}$  (32.7)

By, or after, Giovanni Bernardi da Castelbolognese (1496–1553)

The original drawing by Michelangelo, on which the composition is based, is in the Royal Library at Windsor, and was executed between 1532 and 1533 at the same time as another representing Tityos. Both designs were greatly admired, and Cardinal Ippolito de' Medici had them



engraved on rock-crystal by Giovanni Bernardi. The crystals are now lost, but impressions of them exist, and they have been engraved by Nicolas Beatrizet (*Ganymede* Passavant VI, No. 111) and Bonasone (*Tityos*, Bartsch XV, No. 39), and were reproduced as plaquettes and in other forms (see V. Slomann in the *Burlington Magazine*, vol. XLVIII (Jan. 1926), pp. 9-23, *Rock Crystals by Giovanni Bernardi*).

From the Debruge-Duménil (1850, lot 335, 900 f.) and Rattier Collections (1859, lot 95, 1260 f.).

Illustrated in the *Burlington Magazine*, vol. XLVIII (Jan. 1926).

This is the only reproduction in bronze of this size. Examples of the plaquette are in the Victoria and Albert Museum (Cat. of Plaquettes, 1924, p. 70); the Ashmolean Museum, Oxford; the K.F. Museum, Berlin (Bange 876); Dreyfus Collection, Paris (Molinier, *Les Plaquettes*, 328); Museo Correr, Venice; and Museo Civico, Brescia. [III J 551]

### S 317 A RECUMBENT NYMPH

Gallery IV

A plaquette of thin embossed iron. In the centre is an oval cartouche containing the figure of a nymph reclining in cuirass and cloak, with a city engraved in the background. On either side of the cartouche are standing figures of satyrs with horns. The background inside the cartouche is gilt, and of the remainder stippled and gilt. The figures and the frame of the cartouche are decorated with crude gold damascening (*azzimina*). Rectangular. Pierced at the top, and with remains of four studs at the back for attaching it.

H.  $2\frac{3}{16}$  (5.6); B.  $3\frac{5}{16}$  (8.4)

Milanese, XVIth century

For good examples of Milanese damascening, see Cat. of European Arms and Armour, Part II, plaques Nos. 634, 645, 646, 649, 650, and the armour No. 482.

[III J 501]

### S 318 AESCULAPIUS? (Plate 89)

Gallery III

Gilt bronze plaquette in high relief representing the figure of a bearded man seated on a throne, clad in the costume of the XVIth century and with eagles' claws in place of feet. He has a cock perched on his head, and in his right hand he holds the rod and serpent of Aesculapius, and in his left a burning flame. Stippled background. All the details are minutely chased. Oval. The back has a rectangular embossed panel. In a wooden frame.

H.  $2\frac{1}{8}$  (5.4); B.  $1\frac{1}{2}$  (3.8)

German, XVIth century

[III G 400]

### S 319 MEETING OF TWO KINGS

Gallery IV

Circular plaque or tray, embossed in low relief and chased with a landscape with two kings in the foreground, armed *à l'antique*, embracing

before their respective warriors on the right and left. The faces and limbs have been silvered. The raised rim is ornamented with a wreath. There is a brass disc fixed to the centre of the back, and the whole has probably once formed part of a larger object to which it was applied.

Diam:  $6\frac{3}{4}$  (17)

*Flemish or German* (?), second half of the XVIth century

[Not previously catalogued]

### S 320 HUNTING SCENE

Gallery IV

Circular plaque of thin silver representing a hunting scene, embossed and chased. A horseman is seen from behind on the right with a hawk on his wrist. On the left is a huntsman holding hounds on leash, and in the middle distance a hare is being seized by hounds in front of a coach containing three ladies, with other figures in a landscape.

Diam:  $5\frac{7}{8}$  (14.9)

*Flemish or German*, c. 1600

Probably after a contemporary engraving, at present unidentified

[Not previously catalogued]

### S 321 MARS AND VENUS SURPRISED BY VULCAN

(Plate 86)

Gallery IV

Silver plaquette exhibiting Vulcan on the left surprising Mars and Venus, who recline together on the right. Jupiter is seen riding on an eagle in the sky above, together with other gods. Cast and chased. Oval, in a black wooden frame.

H.  $4\frac{3}{8}$  (11.1) ; B.  $3\frac{1}{4}$  (8.3)

*German*, first half of the XVIIth century

[III J 510]

For a profile portrait of Louis XII in high relief in bronze, see No. S 153 ; and a relief of Dancing Maidens, see No. S 155.

# COINS AND MEDALS

## GREEK COINS

### S 322 SILVER COIN OF VELIA Gallery III

*Obverse* : head of Pallas Athene wearing crested Phrygian helmet, the bowl of which is decorated with a female centaur in profile to left ; behind the neck is the monogram  $\lambda$ E.

*Reverse* : a lion to left with lowered head, devouring its prey ; the letter A above, and the monogram  $\lambda$ E below. In the exergue YEΛHTΩN.

Diam:  $\frac{3}{4}$  (2) ; Wt. 116.5 grains (7.55 grammes)

*Greek*, IVth century B.C.

*Cf.* Head, *Coins of the Ancients*, Period IV, pl. 34, C 24

Velia was one of the Greek colonies in Italy.

[III G 357]

### S 323 SILVER COIN OF VELIA Gallery III

*Obverse* : head of Pallas Athene wearing crested helmet with a griffin on the bowl, in profile to right. Behind the neck is the letter A and beneath the chin  $\Phi$ .

*Reverse* : a lion moving to the right, in the exergue YEΛHTΩN. Above is a dolphin between the letters I and  $\Phi$ .

Diam:  $\frac{3}{4}$  (2) ; Wt. 109.5 grains (7.10 grammes)

*Greek*, IVth century B.C.

*Cf.* S. W. Grose, *Catalogue of the Maclean Collection*, 1923, I, pl. 46, No. 11

[III G 358]

### S 324 SILVER COIN OF NAPLES (NEAPOLIS) Gallery III

*Obverse* : head of Parthenope, bound with a fillet in profile to left. Behind the head is a symbol of a statuette of Pallas Promachos.

*Reverse* : a man-headed bull moving to the right, crowned by the flying figure of Victory. Signed underneath IΣ. In the exergue ΝΕΟΠΟΛΙΤΩΝ.

Diam:  $\frac{3}{4}$  (2) ; Wt. 103 grains (6.67 grammes)

*Campania-Magna Graecia*, IVth century B.C.

*Cf.* A. Sambon, *Les Monnaies Antiques de l'Italie*, 1903, p. 237, No. 508

*Cf.* S 325

[III G 360]

## S 325 SILVER COIN OF NAPLES

Gallery III

Similar to S 324, but from another die.

On the *obverse* behind the neck is the letter B, and below M.

On the *reverse* below the bull is the letter E.

The exergue is largely cut away.

Diam:  $\frac{3}{4}$  (2) ; Wt. 111 grains (7.19 grammes)

*Campania-Magna Graecia*, IVth century B.C.

Cf. Sambon, *op. cit.*, p. 239, Nos. 525-531

[III G 361]

## S 326 SILVER COIN OF CORINTH

Gallery III

*Obverse* : Pegasus galloping to the right, with the letter K below.

*Reverse* : head of Pallas Athene wearing Corinthian type of helmet, in profile to left. Behind the head there is an uncertain symbol.

Diam:  $\frac{3}{4}$  (2) ; Wt. 130 grains (8.42 grammes)

*Greek*, IVth century B.C.

[III G 359]

## S 327 SILVER COIN OF SYRACUSE

Gallery III

Modern imitation purporting to be a Syracusan silver coin. Both obverse and reverse show heads of divinities inscribed ΣΥΡΑΚΩΣΙΩΝ and ΣΩΤΕΙΡΑ respectively.

Diam:  $\frac{11}{16}$  (1.7)

Cf. Head, *Coins of the Ancients*, Period III, c. 33, pl. 26

[III G 362]

## ITALIAN MEDALS

(The order followed is that of Dr. G. F. Hill's *Corpus of Italian Medals*, 1930, so far as it goes.)

### S 328 GIANFRANCESCO GONZAGA, MARQUIS OF MANTUA (Plate 79) Gallery III

*Obverse* : his bust in profile to left wearing a large hat, inscribed across the background IOHANES·FR/ANCISCVS·/DE·GON/ZAGA· and around the border PRIMUS·MARCHIO·MANTVE and CAPIT·MAXI·ARMIGERORVM·

*Reverse* : an armed horseman riding to the left attended by a mounted page, whose backview is seen on the right. Signed OPVS/PISANI/PICTO/RI/S.

Bronze, with traces of gilding on both sides.

Diam:  $3\frac{3}{4}$  (9·6)

By Antonio Pisano of Verona, called Pisanello (c. 1395–1455)

Armand I, p. 4, 11 ; Hill, *Corpus*, 20.

From the Nieuwerkerke Collection, receipted bill from Tito Gagliardi, 20th March 1866, "*Deux Médailles en Bronze de Pisani*," 150 f.

(The authenticity of this example has been questioned.)

Pisanello has the distinction of being the first medallist in point of time since the classical era, and his art in many respects remains quite unsurpassed. He worked at Verona, and at the courts of Mantua, Ferrara, and Naples. He was also a painter, and is represented by two pictures in the National Gallery. See G. F. Hill, *Pisanello*, 1905, for an account of his life and work.

Gianfrancesco Gonzaga (1394–1444), Lord of Mantua, was the first of the family to bear the title of marquis, which he received from the Emperor Sigismund for his services in the Italian wars. [III G 343]

### S 329 SIGISMONDO PANDOLFO MALATESTA, LORD OF RIMINI (Plate 79) Gallery III

*Obverse* : his head in profile to the left inscribed round the margin SIGISMONDVS·PANDVLFUS·DE·MALATESTIS·S·RO·ECLIESIE·C·GENERALIS

*Reverse* : the castle of Rimini, inscribed round the margin CASTELLVM·SISMONDVM·ARIMINENSE·M·CCCC·XLVI·

Bronze. Diam:  $3\frac{1}{4}$  (8·2)

By Matteo de' Pasti of Verona, 1446

Armand I, p. 19, 8 ; B.M., *Select Italian Medals*, pl. XI, 1 ; Hill, *Corpus*, 174.

From the Nieuwerkerke Collection. Possibly one of the two medals ascribed to Pisanello purchased from Gagliardi mentioned under No. S 328.

Matteo de' Pasti was also architect, sculptor, miniaturist, painter, and on one occasion, diplomatist, and assisted the Florentine architect Leon Battista Alberti in

his work at Rimini. He died in 1467 or 1468. This medal is one of several versions, distinguished by varying inscriptions.

Sigismondo Malatesta (1417-1468) inherited the Lordship of Rimini from his father in 1432. As professional soldier, debauchee, and patron of art and letters he is remembered as one of the outstanding characters of the earlier Renaissance.

[III G 344]

S 330 ISOTTA ATTI DA RIMINI

Gallery III

*Obverse*: Isotta's head in profile to right wearing a veiled head-dress, inscribed round the margin D·ISOTTAE·ARIMINEN·M·CCCCXLVI·

*Reverse*: a closed book with clasps and corner pieces within the legend ELEGIAE.

Bronze. Diam:  $1\frac{5}{8}$  (4·1)

By Matteo de' Pasti of Verona, 1446

Armand I, p. 22, 24 (legend wrongly transcribed ARIMINENSI); B.M., *Select Italian Medals*, pl. XI, 3; Hill, *Corpus*, 189.

From the Nieuwerkerke Collection (?), receipted bill from Malinet dated 24th Jan. 1869 (purchased 19th Dec. 1867) "*une médaille bronze isote*" (sic) 15 f.

Isotta was the mistress of Sigismondo Pandolfo Malatesta, the subject of No. S 329, who dedicated to her the pagan Tempio Malatestino erected for him by Leon Battista Alberti, and now used as the Cathedral Church of Rimini.

[III G 336]

S 331 ELISABETTA GONZAGA, DUCHESS OF URBINO

(Plate 79)

Gallery III

*Obverse*: bust in profile to right, wearing long plait, inscribed round the border ELISABET·GONZAGA·FELTRIA·DVCIS·VRBINI·

*Reverse*: a nude female recumbent against a wicket gate, holding a bridle; above her a mass of flame darts sparks. Inscribed round the border HOC·FVGIENTI·FORTVNAE·DICATIS·

Bronze. Diam:  $3\frac{5}{16}$  (8·4)

By Adriano Fiorentino (d. 1499)

Armand II, p. 118, No. 54; B.M., *Select Italian Medals*, pl. XXXIII, 1; Hill *Corpus*, 344.

From the Nieuwerkerke Collection, receipted bill from A. Beurdeley, 3rd March 1869, "*une médaille en bronze Elizabeth de Gonzague*," together with No. S 415, 250 f.

Adriano de' Maestri, known as Adriano Fiorentino, was employed in the workshop of Bertoldo. Dr. Fabriczy states that he also worked for Frederick the Wise, Elector of Saxony, and attributes a number of medals to him. He is known to have been working at Urbino in 1495. Dr. G. F. Hill suggests that the reverses of this and another medal by him were designed by a pupil, as they appear to refer to events which occurred after his death (*Medals of the Renaissance*, p. 84).

Elisabetta Gonzaga married Guidobaldo da Montefeltro, Duke of Urbino, in 1489. She possessed great intellectual and literary gifts, and as a girl in Mantua had been the pupil of the humanist scholar Vittorino da Feltre.

[III G 376]

## S 332 ANDREA CARAFFA, COUNT OF SAN SEVERINO

Gallery III

*Obverse*: head in profile to right wearing a sallet with small plume on brow. Inscribed round the border ANDREAS CARAFFA SANTE SEVERINE COMES

*Reverse*: a shield between a screw-jack and a balance. Inscribed round the border CONTERET CONTRARIA VIRTUS

Bronze. Diam:  $2\frac{5}{8}$  (6.7)

*Neapolitan*, early XVIth century

Armand II, p. 108, No. 11; Hill, *Corpus*, 352.

From the Nieuwerkerke Collection, receipted bill from Feuarent, undated, "Caraffa 60 f."

Andrea Caraffa was one of the distinguished Neapolitan family of that name. He became Count of San Severino in 1512 and was Viceroy of Naples. He died in 1526. [III G 340]

## S 333 VIRGILIO MALVEZZI OF BOLOGNA

Gallery III

*Obverse*: bust of Malvezzi in profile to left wearing a round cap, inscribed round the margin VIRGILIVS·MALVITVS·BONON·PATRI/Æ·DECVS·ET·LIBERTATIS·CVSTOS·

*Reverse*: a seated figure of a nude bearded man, holding a sword in one hand and placing his left foot on a dragon. Inscribed round the margin M CCCCV·LXXVIII/OPVS·SPERANDEI

Bronze. Modern copy of the original. Diam:  $3\frac{1}{4}$  (8.3)

After Sperandio Savelli of Mantua (c. 1425–c. 1504)

Armand I, p. 70, No. 26; Hill, *Corpus*, 383.

Sperandio was one of the most popular and prolific of the medallists of the early Renaissance, though he cannot be compared in taste or skill with Pisanello. He worked at Ferrara, Bologna, and other cities of North Italy. [III G 378]

## S 334 THE EMPEROR CARACALLA AS A BOY

Gallery III

(Plate 80)

*Obverse*: the youthful head of the Emperor in profile to left, inscribed round the margin ANTONINVS PIVS AVGVSTVS

*Reverse*: Cupid reclining beside a skull and the seated figure of a man weeping. Inscribed above IO SON FINE and below the date MCCCCLXVI.

Gilt bronze. Diam:  $3\frac{3}{8}$  (8.6)

Attributed to Giovanni Boldù of Venice (fl. 1454–1477), dated 1466

Armand I, p. 37, No. 4; Hill, *Medals of the Renaissance*, p. 59 and pl. IX, 1; B.M., *Select Italian Medals*, pl. XII, 1; Hill, *Corpus*, 423.

The same *memento mori* composition was used for the reverse of a portrait medal of Boldù. [III G 348]

S 335 MARGUERITE DE FOIX, MARCHIONESS OF SALUZZO  
Gallery I

*Obverse*: bust in profile to left wearing widow's headdress. Inscribed round the margin MARGARITA · DE · FVXO · MARCHIONISA · SALVCIAR · T C' · 1516

*Reverse*: a shield of her arms (Foix and Béarn) impaling her husband's, hanging from a leafless tree on which is perched a bird. Inscribed round the margin DEVS · PROTECTOR · ET · REFVGIVM · MEVM · TQ'.

Silver. Diam:  $1\frac{3}{4}$  (4.4)

*North Italian (Savoyard)*, dated 1516

Armand II, p. 123, No. 14; III, p. 204; G. F. Hill, *Medals of the Renaissance*, pl. XXV, 4; Hill, *Corpus*, 711.

Formerly attributed to Johannes Clot of Genoa, as the abbreviation TC' for *etc.* was wrongly interpreted as his initials J. J. C.=Januae Johannes Clot.

From the Nieuwerkerke Collection, receipted bill from Feuarent undated, "C<sup>sse</sup> de Saluces 100 f."

Marguerite de Foix was the sister of Gaston de Foix (1489–1512), and the second wife of Luigi II, Marquis of Saluzzo. [III G 377]

S 336 ALFONSO V, KING OF ARAGON AND NAPLES  
(Plate 80) Gallery III

*Obverse*: bust of the king in profile to right; inscribed round the margin ALFONSVS · REX · REGIBVS · IMPERANS · ET · BELLORVM · VICTOR, and a crown.

*Reverse*: the King enthroned and crowned by Mars and Bellona, inscribed round the margin CORONANT · VICTOREM · REGNI · MARS · ET · BELLONA

Bronze. Diam:  $2\frac{15}{16}$  (7.4)

By Cristoforo di Geremia, of Mantua (fl. 1456–1475 or 76)

Hill, *Corpus*, 754 (j).

It is a version of the medal described by Armand I, p. 31, 1, but without Cristoforo's signature (B.M., *Select Indian Medals*, pl. XI, 4).

He worked at Rome as a sculptor, gem-engraver, and medallist. This is one of two medals signed by him, the other representing Constantine the Great (G. F. Hill, *Medals of the Renaissance*, p. 71).

Alfonso, King of Aragon and Sicily (1394–1458), obtained possession of the throne of Naples in 1442, after a long contest with the rival claimant René of Anjou. He is best remembered as one of the leading patrons of the Renaissance. [III G 342]

S 337 CHARLES THE BOLD, DUKE OF BURGUNDY  
Gallery III

*Obverse*: the Duke's head in profile to right, clean-shaven, crowned with laurels. Inscribed round the margin DVX KAROLVS BVRGVNDVS

*Reverse*: the ram of the Golden Fleece between two fire steels inscribed



AVREVM VELLVS, between the legend IE/LAI EMPRINS/BIEN EN AVIENGNE on a background of flames within a wreath of laurel.

Bronze. Diam:  $1\frac{1}{2}$  (3.9)

Ascribed to Giovanni Candida (c. 1447–c. 1495 or later)

Armand II, p. 40, No. 1; B.M., *Select Italian Medals*, pl. XXXVI, 3 Hill, *Corpus*, 828.

Dr. G. F. Hill in *Medals of the Renaissance*, p. 73, is inclined to doubt the ascription of this medal to Candida on grounds of style. Compare No. S 338.

Charles the Bold succeeded his father as Duke of Burgundy in 1467, and began an ambitious career for the aggrandisement of his house, which brought him into conflict with Louis XI of France. He was killed at the battle of Nancy in 1477. [III G 338]

S 338 MAXIMILIAN, WHEN ARCHDUKE OF AUSTRIA, AND  
HIS FIRST WIFE MARY Gallery III

*Obverse*: head of Maximilian in profile to right with long hair. Inscribed round the border MAXIMILIANVS DVX AVSTRIAE : BVRGVND

*Reverse*: head of Mary of Burgundy in profile to the left. Inscribed round the border MARIA DVX BVRGVNDIAE : AVSTRIAE

Bronze. Diam:  $1\frac{11}{16}$  (4.4)

By Giovanni Candida (c. 1447–c. 1495 or later)

Armand II, p. 80, No. 3; G. F. Hill, *Medals of the Renaissance*, p. 74, and pl. XII, 5; Hill, *Corpus*, 830.

Candida was by birth a Neapolitan, but worked at Rome before migrating to Flanders, where he became secretary to Charles the Bold, Duke of Burgundy, and was later employed as a diplomatist by Charles VIII, King of France. Two portrait medals of him exist. He is believed to be the author of several medals of French noblemen.

Maximilian, in the face of numerous rivals, obtained the hand of Mary of Burgundy, who was left as sole heiress of the Burgundian dominions on the death of Charles the Bold (No. S 337). He succeeded his father as Emperor in 1494.

[III G 337]

S 339 FRANÇOIS, COMTE D'ANGOULÊME (later KING  
FRANÇOIS I) Gallery I  
(Plate 80)

*Obverse*: bust in profile to right, at the age of ten, wearing a round cap. Inscribed round the border FRANCOIS·DVC·DE·VALOIS·COMTE·D'ANGOLESME·AV·X·AN·D·S·E·A·

*Reverse*: his badge of the Salamander turned to the right among flames. Inscribed round the border NOTRISCO·ALBVONO·STINGO·ELREO·MCCCCIIII

Bronze. Diam:  $2\frac{1}{2}$  (6.4)

School of Giovanni Candida, dated 1504

Armand II, p. 187, 1; Mazerolle II, No. 68 and pl. VI; Hill, *Corpus*, 848.

There is a companion medal of Louise de Savoie and Marguerite de Valois-Angoulême. Cf. No. S 347, *infra*.

François I (1494–1547) of the Orléans branch was Duc de Valois and Comte d'Angoulême before he succeeded his distant cousin Louis XII as king in 1515. [III G 324]

## S 340 LOUISE DE SAVOIE, DUCHESS OF ORLÉANS Gallery I

(Plate 81)

Bust in profile wearing coif. Sunk border. Inscribed round the border IVDOVICA (*sic*) FRANCISC·ET·MARGARITAE·PRAECLARA·PARENS· on a stippled ground. No reverse.

Bronze. Diam: 4 (10·2)

School of Giovanni Candida (c. 1447–c. 1495 or later)

Hill, *Corpus*, 850.

This is a rare version of the medal by Candida (Armand II, p. 141, No. 13; G. F. Hill, *Medals of the Renaissance*, pl. XII), but larger and of a more severely simplified design. The legend of the smaller medal is in French. The only other existing specimen of the larger medal is in the Bibliothèque Nationale, Paris.

From the Meix-Moron Collection of Dijon (sold 27th April 1868). Purchased by the Comte de Nieuwerkerke from L. Carrand  *fils*, receipted bill 1st June 1868, “*deux médailles en bronze du XVI siècle Louise de Savoie, Erasme*” (see S 401), 100 f.

Louise de Savoie (1476–1531) was the mother of François I, the subject of No. S 339. [III G 309]

## S 341 COSIMO DE' MEDICI Gallery III

*Obverse*: Cosimo's head in profile to left, wearing a round cap, and inscribed round the margin ·COSMVS·MEDICE|S·DECRETO·PVBLIC|O·PP·

*Reverse*: a draped female figure seated on a throne resting on a yoke, in profile to the left, holding an olive branch in her left hand, and in the other a ball. Inscribed round the margin PAX·LIBERTAS·QUE·PUBLICA·FLORENTIA

Bronze. Diam:  $2\frac{9}{16}$  (7·5)

*Florentine*, second half of XVth century

Armand I, 10, 32; II, 23, 2; and III, p. 3, B; Hill, *Corpus*, 910.

Attributed by Armand and Heiss to the Florentine architect and sculptor Michelozzo Michelozzi (1391–1472), but by Dr. Friedländer to Niccolo Fiorentino (*cf.* No. S 342). It must have been made after 1464, as it refers to the title *Pater Patriae* conferred on Cosimo after his death.

Cosimo de' Medici (1389–1464) was the first member of the family of bankers to direct the government of Florence, although he held no overt position of ruler. He was, in effect, the founder of the Medici dynasty, which in the next century became Grand Dukes of Tuscany. Michelozzi built the Medici (Riccardi) palace in the Via Larga. [III G 327]

S 342 LORENZO DE' MEDICI, *IL MAGNIFICO* Gallery III

(Plate 81)

*Obverse*: bust in profile to left, bareheaded, inscribed round the margin MAGNVS·LAVRENTIVS·MEDICES

*Reverse*: the city of Florence represented by a draped female seated in profile to right beneath a laurel tree and holding a spray of lilies.

Inscribed FLORENTIA and round the border TVTELA·PATRIE· Signature not visible.

Bronze. Diam:  $3\frac{5}{16}$  (8·7)

By Niccolo Fiorentino (1430–1514)

Armand I, p. 85, No. 4 (signed) ; Hill, *Corpus*, 926.

Niccolò di Forzore Spinelli was a grand-nephew of the painter Spinello Aretino. He spent the greater part of his life in Florence, though early in his career (1468) he was in Flanders. A number of medals of Frenchmen have been attributed to him.

Lorenzo de' Medici (1448–1492) was the grandson of Cosimo (No. S 341), and ruled Florence with great brilliance after the death of his father Piero in 1469. He was one of the most lavish patrons of art and letters of the Renaissance. [III G 314]

### S 343 LEONORA ALTOVITI

Gallery III

Bust in profile to left, inscribed LIONORA·DE·ALTOVITI· No reverse.

Bronze. Diam:  $2\frac{3}{4}$  (7)

Style of Niccolo Fiorentino, last quarter of XVth century

Armand II, p. 49, No. 6 ; Hill, *Corpus*, 955.

Leonora was a niece of Pope Innocent VIII (1484–1492), and was known as the *Papessa*. She married Antonio Altoviti in 1487. [III G 328]

### S 344 CATERINA RIARIO

Gallery III

*Obverse*: bust in profile to left, wearing widow's veil. Inscribed CATHARINA·SF·DE RIARIO·FORLIVII·IMOLAE·Q· CO·

*Reverse*: Victory in a chariot drawn by winged horses in profile to right. Inscribed VICTORIAM·FAMA·SEQVETVR

Bronze. Modern reproduction of the original. Diam:  $2\frac{7}{8}$  (7·4)

*Italian*, last quarter of the XVth century

Armand I, p. 87, No. 15 ; Hill, *Corpus*, 1014.

The reverse probably commemorates Caterina's successful defence of Forli in 1488 against Innocent VIII after the death of her husband. Cf. Hill, *Medals of the Renaissance*, p. 80.

Caterina was the widow of Girolamo Riario, ruler of Forli and Imola, 1473–1488. [III G 332]

### S 345 GIOVANNI GOZZADINI OF BOLOGNA

Gallery III

(Plate 81)

*Obverse*: bust in profile to left, wearing a biretta, inscribed round the margin IO·GOZADINVS·ARCHIDIACONS·BONONIEN·S·D·N·ORATOR·FLOREN·

*Reverse*: an eagle on a tree, with the legend REQUIES MEA

Bronze. Diam:  $3\frac{1}{8}$  (8)

*Florentine*, early XVIth century

Armand I, p. 97, No. 2; Hill, *Corpus*, 1046.

From the Nieuwerkerke Collection, receipted bill from Feuarent, undated "Cozadini 90 f."

This medal is of considerable rarity. It was at one time attributed to an unknown artist known as "the Eagle Medallist," in contrast to the "Hope Medallist" and "Fortune Medallist," a distinction no longer accepted.

Giovanni Gozzadini (1477–1517) was ambassador from the Pope to Florence in 1512. [III G 345]

### S 346 CHARLES VIII, KING OF FRANCE

Gallery I

*Obverse*: bust in profile to left with youthful beard, wearing long hair and a cap. Inscribed round the margin CAROLVS VIII REX • FRANCORVM

*Reverse*: Hercules slaying the Lernean Hydra, inscribed PACATOR PROVINCIIARVM

Bronze. Diam:  $2\frac{3}{16}$  (5.6)

*Italian*, late XVth century

Armand II, p. 84, No. 1; Hill, *Corpus*, 1128.

It probably refers to the wars of 1485–1491, which ended in the union of Brittany with France.

Charles VIII (1470–1498) succeeded his father Louis XI in 1483. His short reign is memorable for his invasion of Italy to claim the kingdom of Naples in 1494.

[III G 341]

### S 347 FRANÇOIS I, KING OF FRANCE

Gallery I

(Plate 81)

Bust in profile to right, in early manhood, clean-shaven, wearing armour and plumed cap of estate. Inscribed round the border FRANCISCVS • D • G • FRANCOR • REX • CHRISTIANISSIM •

No reverse.

Bronze. Diam: 4 (10.1)

*Italian*, early XVIth century

Armand II, p. 188, No. 7.

From the Nieuwerkerke Collection, receipted bill from Malinet 13th Jan. 1867 (purchased 17th Oct. 1866), "une médaille françois I<sup>er</sup>," 165 f.

For a portrait and account of François I, see Catalogue of Pictures and Drawings, 1928, No. 551, and cf. medal No. S 339. [III G 310]

### S 348 IMITATION OF A SESTERCIVS

Gallery III

*Obverse*: Pietas represented as a seated female figure in profile to left, inscribed PIETAS in exergue, and around the margin C • CAESAR • DIVI • AV • C • PRON • AVG • P • M • TRP IIII PP •

*Reverse*: The emperor Caligula (?) assisted by two acolytes sacrificing a bull before a temple. Inscribed D[I]VO/S and AVG/C on either side.

Bronze. Diam:  $1\frac{1}{2}$  (3.9)

*Paduan*, early XVIth century

An imitation of the Roman sestertius (*Cat. of Coins of the Roman Empire in the British Museum*, 1923, vol. I, pl. XXIX, 14).

The fondness of the Paduan artists of the Renaissance for imitating the antique, sometimes producing intentional forgeries, is especially marked in their bronzes, some of which are represented in this collection, e.g. Nos. S 62, 63 and 77. [III G 382]

S 349 NICCOLO DI PIETRO DE' BONI Gallery III  
(Plate 81)

Bust in profile to right, with curly beard and wearing an embossed cuirass. Inscribed round the border NICHOLAVS • PIETRI • DEBONIS • MDXXVIII • No reverse. Finely chased.

Bronze. Diam:  $2\frac{1}{2}$  (6.3)

Italian, dated 1528

Probably unique. Not in Armand. See *Archiv für Medaillen-und-Plakettenkunde*, II, p. 13.

[III G 372]

S 350 GONSALVO FERNÁNDEZ DE CÓRDOVA Gallery III

*Obverse*: bust in profile to left in embossed armour. Signed under the shoulder ANNIBAL. Inscribed round the margin CONSALVVS • III • DICTATOR • MAGNI • DVCIS • COGNOMENTO • ET • GLORIA • CLARVS

*Reverse*: A battle of horsemen and foot soldiers armed à l'antique before the walls of a city. A horseman carries a banner with Gonsalvo's arms, while the fleurs-de-lys of France float over the ramparts. Inscribed round the border VICTIS • GALLIS • AD • CANNAS • ET • LIRIM • PACATA • ITALIA • IANVM • CLAVSIT

Bronze. Diam:  $2\frac{1}{4}$  (5.8)

By Annibal, c. 1550

Armand I, p. 176, 1; Van Mieris I, p. 351, No. 1; G. F. Hill in *Burlington Magazine*, 1923, p. 44 (signed ANNIB. ML).

The identity of the medallist signing himself *Annibal* is not known. The only other example of his work is another medal of *El Gran Capitan* which is unsigned. From the general style and the fact that the bust is not a true portrait of its subject, for it shows him bearded and armed in the fashion of the middle of the century, the medal must have been executed some years after Gonsalvo's death.

Gonsalvo de Córdoba (1443–1515), known as *El Gran Capitan*, was the most famous soldier of his time. He effected the final defeat of the Moors in Spain by the conquest of Granada in 1498, and played an important part in the struggle with France for the possession of Naples in the early part of the XVIth century.

[III G 339]

S 351 ISABELLA OF PORTUGAL, CONSORT OF CHARLES V Gallery III

*Obverse*: Isabella half length, three-quarters, turned towards the left. Inscribed round the margin DIVA • ISABELLA • AVGVSTA • CAROLI • V • VX •

*Reverse*: the three Graces, attended by two cupids. Inscribed round the margin HAS·HABET·ET·SVPERAT

Bronze. Diam:  $2\frac{7}{8}$  (7·2)

By Leone Leoni (c. 1509–1590)

Armand I, p. 168, No. 25; Plon, *Leone Leoni*, p. 260, pl. XXXI, 3, 4.

Dr. Hill has drawn attention to the fact that this portrait closely resembles a Spanish portrait (by Coello?) in the Roblot collection, which is supposed to have been copied by Titian, and which Leone may have seen in Titian's studio in 1544 (Roblot-Delondre, *Gazette des Beaux-Arts*, Per. IV, vol. I (May 1909), p. 449).

Leone Leoni was the founder of the Milanese school of medallists. See Kenner in *Vienna Jahrbuch*, vol. XIII, pp. 55 f., and cf. the notice of him under No. S 76, above.

Isabella of Portugal married the Emperor Charles V in 1526, and died ten years later. She acted for him as regent of Spain during his visits to Italy and Germany in 1529–30. [III G 333]

### S 352 GIOVANNI BATTISTA CASTALDI

Gallery III

*Obverse*: bust in profile to right, bearded and wearing a toga. Inscribed round the margin IOAN·BAPT·CASTALDVS·DVX·BELLI·MAX

*Reverse*: Castaldi dressed as a Roman general delivering Dacia, represented as a female figure seated on the trophies of war. Inscribed round the margin SVBACTAE·DACIAE·RESTITVTORI·OPTIMO

Bronze. Diam: 2 (5·1)

By Leone Leoni (c. 1509–1590)

Armand II, p. 163, No. 4; III, p. 72, R.; Plon, *Leone Leoni*, pl. XXXIV, 4 and 5.

Giovanni Castaldi was one of Charles V's generals. He died in 1562. [III G 367]

### S 353 MARY TUDOR, QUEEN OF ENGLAND

Gallery IX

(Plate 82)

*Obverse*: the Queen half-length in profile to left, wearing a French hood. Inscribed round the margin MARIA·I·REG·ANGL·FRANC·ET·HIB·FIDEI·DEFENSATRIX. Unsigned.

*Reverse*: a seated female figure holding a palm branch and a torch, with which she sets fire to a pile of arms, with suppliant figure behind her. Inscribed round the margin CECIS·VISVS·TIMIDVS·QVIES

Bronze. Diam:  $2\frac{5}{8}$  (6·7)

By Jacopo da Trezzo (1515–1587)

Armand I, p. 241, 3 (signed); Franks and Grueber, *Medallic Illustrations*, I, p. 72, 20, pl. V, 2; B.M., *Select Italian Medals*, pl. XLVII, 4; J. Babelon, *Jacopo da Trezzo*, pl. IX, 6; *British Museum Quarterly*, vol. II (1927), pl. XVIII.

The wax model for the obverse was in the Lanna Collection, Part II, 1911, No. 199.

From the Nieuwerkerke Collection, receipted bill from A. Beurdeley, 23rd December 1865, "1 médaille bronze Marie 1<sup>er</sup> d'Angleterre," together with No. S 407 and several other objects, 3500 f.

Jacopo da Trezzo was a contemporary of Leone Leoni, whom he resembles in his work, and, like him, worked chiefly in Milan. He travelled to Spain, the Netherlands, and probably to England, where it is supposed he executed this medal and a companion one of her husband, Philip II of Spain.

Mary Tudor (1516–1558), eldest daughter of Henry VIII and Catherine of Aragon, succeeded her brother in 1553 and married Philip of Spain the next year. She devoted her reign to the restoration of the Roman Catholic Faith. [III G 335]

S 354 GIANFRANCESCO TRIVULZIO, MARQUIS OF VIGEVANO  
Gallery III

*Obverse*: bust in profile to right, bearded, wearing cuirass and mantle. Inscribed under shoulder AET·39, and round the border IO·FRAN·TRI·MAR·VIG·CO·MVSO·AC·VAL·REN·ÊT·STOSA·D·

*Reverse*: Fortune as a nude female figure floating over the sea propelled by Zephyrs. Inscribed round the margin FVI·SVM·ET·ERO

Bronze. Diam:  $2\frac{5}{16}$  (5.9)

Milanese, c. 1548

Armand II, p. 302, No. 13 bis. Habich, *Medaille der ital. Renaissance*, pl. XCVI, 5.

Gianfrancesco Trivulzio (1509–1573) was a grandson of Gian Giacomo Trivulzio, general on the French side in the wars in N. Italy, and a member of the ancient Milanese family of that name. [III G 369]

S 355 GIANFRANCESCO TRIVULZIO, MARQUIS OF VIGEVANO  
Gallery III

Another example of No. S 354 *q.v.* The surface is rubbed revealing the light colour of the metal on the projecting portions.

Diam:  $2\frac{1}{4}$  (5.8)

[III G 368]

S 356 FRANCESCO GIUSANI (Plate 82) Gallery III

*Obverse*: half-length, in profile to left, in armour. Inscribed round the border FRANCISCVS·GIUSANVS·APEL·TAPPA·1566

*Reverse*: A female holding a sword and compasses, and standing upon trophies of war. Inscribed round the margin CVM·PONDERE·ÊT·MENSURA

Bronze. Diam:  $2\frac{3}{16}$  (5.5)

Milanese, dated 1566

Armand II, p. 204, No. 4.

Francesco Giusani (d. 1608) was a Milanese lawyer and at one time governor of Cremona. [III G 370]

## S 357 FABIO VISCONTI (Plate 82) Gallery III

*Obverse*: bust in profile to left, with side whiskers, wearing embossed armour and sash. Inscribed round the margin FABIVS·VICECOMES·AETAT·ANN·21

*Reverse*: figure of Fabio à l'antique kneeling on the right before Mars, who is throned on clouds on the left, and offers him a sword. Background of classical buildings and the sea, and an army in the distance. Inscribed round the margin HONORE·AQVIRAM·

Bronze. Diam:  $2\frac{1}{2}$  (6·2)

Milanese, middle of XVIth century

Armand III, p. 252, L. (described as of the Counts of Trebbia (*sic*)).

Fabio Visconti (d. 1569), councillor to the King of Spain, was a member of a junior branch of the Milanese family of that name, and was the father of Pirro, first Count of Brebbia. [III G 371]

## S 358 PHILIP II, KING OF SPAIN Gallery III

*Obverse*: bust in profile to left in armour, inscribed round the margin PHILIPPVS·D·G·ET·CAR·V·AVG·PAT·BENIGNIT·HIS[P·R]EX·1557. Signed under the shoulder PAVL·POG·F

*Reverse*: Hercules supporting the globe. Inscribed round the margin VT·QVIESCAT·ATLAS

Gilt bronze. Diam:  $1\frac{13}{16}$  (4·6)

Cast from a specimen without the border, which has been added in the mould

By Gianpaolo Poggini (1518–1582), dated 1557

Armand I, p. 238, No. 1.

From the Nieuwerkerke Collection, receipted bill from A. Beurdeley, 2nd May 1866, "*une médaille bronze doré Philippe II,*" and another in bronze, 100 f.

Gianpaolo Poggini was the brother of Domenico Poggini (*see* No. S 91) and son of a Florentine gem-engraver. His known work is confined to the series of medals which he executed in Spain for Philip II.

Philip II (1527–1598) succeeded his father Charles as King of Spain in 1556, while the Imperial title and German possessions of the house of Hapsburg devolved on his uncle Ferdinand. He was the protagonist of the Roman Catholic Faith in Europe and launched the Invincible Armada against England in 1588. [III G 353]

S 359 GIROLAMO SCOTTI OF PIACENZA Gallery I  
(Plate 89)

Bust, three-quarters, turned slightly to left, wearing bonnet and ruff. Inscribed EFFIG·HIERONIMI·SCOTTI·PLACENT: Signed on the edge beneath the right shoulder AN·AB·1580

No reverse.

Bronze. Oval. H.  $2\frac{9}{16}$  (6·6); B.  $2\frac{3}{16}$  (5·6)

By Antonio Abondio (1538–c. 1596), *Milanese School*



The coloured wax model for this medal is in the Museum at Gotha.

Armand I, p. 273, No. 28, describes an example with a reverse of a hand holding two interlaced serpents and inscribed VT CVMQVE. Domanig, *Deutsche Medaille*, 252.

Antonio Abondio was probably a pupil of Leone Leoni, and belongs to the Milanese School, though he spent most of his life in the Imperial service in Prague and Vienna. He exercised great influence over the Austrian medallists, and executed many fine medals of the Imperial family. He is probably the author of the wax miniature of the Archduke Ernst, No. S 434.

Scotti was renowned as a wizard and alchemist.

[III G 399]

S 360 AN UNKNOWN LADY (Plate 81) Gallery III

Half-length in profile to left, wearing her hair secured by a bandeau and with a veil under her chin. No inscription or reverse.

Bronze. Diam:  $2\frac{7}{16}$  (6.1)

*Emilian School*, XVIth century

Rare. Not in Armand.

Illustrated by G. F. Hill in *Burlington Magazine*, vol. XXVII, Sept. 1915, p. 241, pl. II, S.

[III G 366]

## FRENCH AND SWISS MEDALS

(The order followed is that of F. Mazerolle, *Les Médailleurs français du XV<sup>e</sup> siècle au milieu du XVII<sup>e</sup>*, 1902, so far as it goes.)

### S 361 MARY OF BURGUNDY HAWKING

Gallery III

(Plate 89)

She is shown riding to the left, with hawk on wrist, on a caparisoned horse. An old cast in bronze from her seal with the same design. No reverse.

Diam:  $3\frac{1}{4}$  (8.1)

*Burgundian or French*, c. 1477

The seal, which is dated 1476, shows the housings of the horse decorated with her arms, and bears an inscription (*Trésor de numismatique et de glyptique*, pl. XVI, No. 4).

From the Nieuwerkerke Collection. Illustrated in Viollet-le-Duc's *Dictionnaire du Mobilier français*, vol. II (1874), p. 448; *Revue Numismatique*, 1929, pl. VIII; E. Molinier, *Les Plaquettes*, vol. II, No. 726.

Mary of Burgundy succeeded to the vast estates of the house on the death of her father, Charles the Bold, at the battle of Nancy in 1477 (old style 1476). Her hand was sought by rival monarchs, and in 1477 she married the Archduke Maximilian of Austria. See also No. S 338. [III G 349]

### S 362 LOUIS XII, KING OF FRANCE

(Plate 83)

Gallery I

*Obverse*: the king half-length in profile to right, wearing a round cap encircled with a crown, and the order of St. Michel. The background semy with fleur-de-lys. Inscribed round the margin FELICE·LVDOVICO·REGNÂTE·DVODECIMO·CESARE·ALTERO·GAVDET·OMNIS·NACIO with a lion passant (for Lyon) at the bottom.

*Reverse*: his consort, Anne of Brittany, half length in profile to left, wearing a crown and veil. Background semy with ermine tails. Inscribed round the margin LVGDVN·RE·PVBLICA·GAVDÊTE·BIS·ANNA·REGNANTE·BESIGNE·SIC·FVI·CONFL·ATA·I499, and a similar lion to that on the obverse.

Bronze. Diam:  $4\frac{7}{16}$  (11.3)

Modelled by Nicolas le Clerc and Jean de Saint-Priest, and cast by Jean and Colin le Père, jewellers of Lyon, 1499.

From the Nieuwerkerke Collection, receipted bill from Malinet 2nd August 1870 (purchased 25th June), "*une medaille Louis XII*," together with No. S 365 and two others, 340 f.

Mazerolle II, p. 9, No. 27; Rondot, *La Médaille d'Anne de Bretagne* (1885), *Médailleurs et Graveurs*, 1904, p. 105; G. F. Hill, *Medals of the Renaissance*, pp. 140-1, and pl. XXIV, 3.

This medal was designed by the city of Lyon to commemorate the visit

of Louis XII and his Queen in 1500 (1499 old style). It is one of the earliest and finest of French medals, and followed a smaller medal, also cast by Le Père, for his predecessor Charles VIII and Anne's entry into Lyon in 1493-4.

See No. S 153 for a bronze relief of Louis XII based directly on this medal.

[III G 311]

S 363 PHILIBERT LE BEAU, DUKE OF SAVOY, AND  
MARGUERITE OF AUSTRIA (Plate 83) Gallery I

*Obverse*: the busts of Philibert and Marguerite facing each other in profile, above the hurdle. The background sown with true-lovers' knots and daisies. Inscribed round the margin PHILIBERTVS·DVX·SABAVDIE·VIII·MARGVA·MAXI·CAE·AVG·FI·D·SA·

*Reverse*: shield of arms of Savoy impaling Austria, with true-lovers' knots and daisies and the word FERT. Round the margin GLORIA IN ALTISSIMIS·DEO ET IN TERRA PAX·HOMINIBVS : BVRGVS :

Bronze. Diam: 4 (10)

By Jean Marende of Bourg, 1502

Mazerolle II, p. 10, No. 30; Rondot, *Jean Marende et la Médaille de Philibert le Beau*, 1883; *Médailleurs et Graveurs*, pp. 178-80; Armand I, p. 113, No. 1; G. F. Hill, *Medals of the Renaissance*, pp. 140-1 and pl. XXIV, 2.

This medal was commissioned by the city of Bourg-en-Bresse, in emulation of the Lyon medal described above (S 361), for presentation to Margaret of Austria, daughter of the Emperor Maximilian, on the occasion of her entry into the city as Duchess of Savoy in 1502. A unique example of another version, possibly a trial one, exists in the Lyon Museum.

Philibert II (1480-1504) became Duke of Savoy in 1497 on the death of his nephew. The territory of the Duchy of Savoy at that date lay on both sides of the Alps, and has subsequently been partitioned between France and Italy. The house of Savoy, one of the oldest in Europe, now occupies the throne of Italy. [III G 313]

S 364 HENRI II, KING OF FRANCE (Plate 83) Gallery I

*Obverse*: bust in profile to right, crowned with laurel and wearing embossed armour. Inscribed round the margin HENRICVS·II·FRANCOR,·REX·INVICTISS'·P·P·

*Reverse*: Fame driving to the right a four-horse chariot, in which are seated the figures of Abundance and Victory. Below the chariot NŪIA (*numina*). Inscribed round the margin TE·COPIA·LAVRO·ET·FAMA·BEARVNT

Gilt bronze. Diam:  $2\frac{1}{16}$  (5.2)

By Etienne de Laune (1519-1583)

Mazerolle II, p. 27, No. 103; Armand III, p. 285, D.

F—(71)

Etienne de Laune or Delaune was appointed engraver to the mint in 1552, but did not long hold office. He is best known as an engraver and *ornemaniste*. His Calvinist views compelled him to fly to Strassburg and Augsburg.

Henri II succeeded François I in 1547, and inherited his father's rivalry with the Emperor Charles V. His reign was cut short in 1559 by a fatal accident in a tournament. Cf. No. S 292. [III G 323]

### S 365 CHARLES IX, KING OF FRANCE

Gallery I

*Obverse*: bust in profile to left in armour, crowned with bays. Inscribed CAROLVS IX·D·G·FRANCORVM·REX·INVIC and the date 1572.

*Reverse*: the king, crowned and robed, under a canopy, holding a sword and the hand of justice, enthroned upon corpses. Inscribed round the margin VIRTVS·IN·REBELLES

Silver. Diam:  $1\frac{1}{2}$  (3·7)

By Alexandre Olivier (working 1568–1607)

Mazerolle II, p. 40, No. 165.

From the Nieuwerkerke Collection, receipted bill from Malinet, 2nd August 1870 (purchased 25th June), "*une médaille Charles IX et St. Barthélemy*," together with No. S 362 and two others for 350 f. (This is the last purchase by the Count of which we have record. It was on the 2nd August that the first shots were fired in the Franco-Prussian War.)

This medal was issued to commemorate the massacre of the Huguenots in Paris on the eve of St. Bartholomew 1572. For a notice of Charles IX, see No. S 154.

[III G 365]

### S 366 LOUIS XIII, KING OF FRANCE

Gallery I

*Obverse*: bust in profile to right, armed à l'antique and crowned with laurels. Inscribed round the margin LVD·XIII·D·G·FRANCORVM·ET·NAVARAE·REX

*Reverse*: the façade of the Louvre. Inscribed round the margin POSCEBANT·HANC·FATA·MANVM· and dated 1624.

Bronze. Diam:  $1\frac{1}{4}$  (3·2)

By Pierre Regnier (c. 1577–1640)

Mazerolle II, p. 101, No. 489.

Pierre Regnier was appointed to the direction of the mint known as *Le Monnaie du Moulin* in 1607, an office which he held as deputy for the heirs of Alexandre Olivier and later shared with Aubin II Olivier, not without contention. He succeeded Nicolas Briot (see No. S 367) as *tailleur général*, and held this office concurrently with his other functions in 1625. Olivier was assassinated in 1628, but was succeeded in the post by Jean Warin (see No. S 377) with whom Regnier continued at variance.

Louis XIII succeeded his father Henri IV on the latter's assassination in 1610. During the earlier part of his reign France was governed by the regency of his mother, Marie de Médicis, and latterly by the genius of Cardinal Richelieu (No. S. 377). Cf. also No. S 371. [III G 385]

## S 367 CHARLES I, KING OF ENGLAND Gallery IX

(Plate 84)

*Obverse*: bust in profile to right wearing ruff, embossed armour and mantle, with the George on a riband round his neck. Inscribed round the margin CAROLVS·I·D·G·MAG·BRITANIAE·FRAN·ET·HIB·REX· Signed behind his shoulder NBRIOT

*Reverse*: a ship in full sail to the right. Inscribed round the margin NEC·META·MIHI·QVI·TERMINVS·ORBI·

Bronze. Diam:  $2\frac{3}{8}$  (6)

By Nicolas Briot (c. 1579–1646)

Mazerolle II, p. 116, No. 572; Franks and Grueber, *Medallic Illustrations*, I, p. 256, 41, pl. XXI, 1; G. F. Hill, *Medals of the Renaissance*, pl. XXVII, 1.

From the Nieuwerkerke Collection, receipted bill from E. Malinet, 13th January 1867 (purchased 17th Oct. 1866), "une médaille Charles I<sup>er</sup>," 75 f.

This medal was struck to announce Charles's claim to the dominion of the seas, which he asserted in a despatch to the British Minister at the Hague.

Nicolas Briot was a Protestant and succeeded Philippe I Danfrie as *tailleur général des Monnaies* in 1606, and held the office in the face of incessant opposition and prolonged lawsuits, though he had the support of the king. Eventually, in 1625, he fled to England, became a naturalised Englishman, and was entrusted by Charles I with the engraving of the English coinage, for which he employed the new methods which had involved him in so many difficulties in France. He died at Oxford in 1646.

Cf. the bust of Charles I, No. S 23, and the medallion No. S 415. [III G 397]

## S 368 HENRI IV, KING OF FRANCE, AND MARIE DE MÉDICIS Gallery I

*Obverse*: the king and queen, half length, in profile to right. The king wearing embossed armour and sash. Signed beneath his shoulder G·DVPRE|F· and dated on the flange above 1603. Inscribed round the margin HENR·IIII·R·CHRIST·MARIA·AVGVSTA·

*Reverse*: The same, as Mars and Pallas standing joining hands, with the infant dauphin as cupid between them, and an eagle descending from the skies with a crown in its beak. Inscribed round the margin PROPAGO·IMPERI· Dated in the exergue 1603.

Gilt bronze. Diam:  $2\frac{5}{8}$  (6·6)

By Guillaume Dupré (c. 1576–1643)

Mazerolle II, p. 128, No. 639.

Dupré used this design of Mars and Pallas on several of his medals (cf. No. S 370).

G. Dupré was appointed *Contrôleur général des effigies* in 1604. He was perhaps the greatest of the French medallists, and was also a sculptor and cannon founder, and held several offices under the crown. A whole-length statue in bronze and a bust of Henri IV are attributed to him in the Louvre. He married the daughter of Barthélemy Prieur, sculptor and fellow-Huguenot.

Cf. the bronze statuette of Henri IV, No. S 158.

[III G 403]

S 369 HENRI IV AND MARIE DE MÉDICIS Gallery I  
(Plate 84)

The King is shown half-length towards the right, with his head turned and looking to the front, wearing embossed armour. The Queen is beyond him in profile to the right. Inscribed round the margin HENRIC· III·R·CHRIS·MARIA·AVGVSTA· Signed beneath the shoulder in the same way as No. S 368, G·DUPRE|F·1605, and the date is repeated on the flange above. No reverse.

Bronze medallion. Diam:  $7\frac{5}{16}$  (18·7)

By Guillaume Dupré (c. 1576–1643)

Mazerolle II, p. 129, No. 643, where it is described as having as the reverse the Mars and Pallas design which is represented separately in this collection (No. S 370). There is a similar pair in the Cabinet de Médailles at the Bibliothèque Nationale, Paris.

[III G 392]

S 370 HENRI IV AND MARIE DE MÉDICIS AS MARS AND PALLAS Gallery III  
(Plate 84)

This is a larger version of the composition which appears as the reverse of No. S 368, and was used as the reverse of the medallion of similar size, of which No. S 369 shows the obverse.

Bronze medallion. Diam:  $7\frac{3}{16}$  (18·7)

By Guillaume Dupré (c. 1576–1643)

Mazerolle II, p. 129, No. 643.

[III G 404]

S 371 LOUIS XIII, KING OF FRANCE (Plate 84) Gallery I

*Obverse*: Youthful bust in profile to right, wearing ruff and embossed armour with sash. Inscribed round the margin LVDOVIVCS·XIII·D·G·FRANCORVM ET NAVARAE REX—OB·AQVAS·DEDVCTAS· Dated under the shoulder 1624.

*Reverse*: the ship *Paris* riding the waters. Inscribed round the margin ABSQVE TVIS STARET INANIS AQVIS

Gilt bronze. Diam:  $2\frac{1}{4}$  (5·8)

By Guillaume Dupré (c. 1576–1643)

Mazerolle II, p. 138, No. 692; G. F. Hill, *Medals of the Renaissance*, pl. XXVI, 11.

The legends and the design of the reverse refer to the completion of the aqueduct of Arcueil.

Cf. No. S 366.

[III G 391]

## S 372 MARIE DE MÉDICIS, QUEEN-MOTHER Gallery I

Bust with head turned in profile to right wearing large lace ruff. Inscribed in reverse round the margin MARIA·AVGVSTA·GALLIAE·ET·NAVARAE·REGINA· Signed beneath the shoulder G. DVPRE F 1624. No reverse.

Bronze. Diam: 4 (10·2)

By Guillaume Dupré (1576–1643)

Mazerolle II, p. 139. No. 696.

[III G 401]

## S 373 ANTOINE RUZÉ, MARQUIS D'EFFIAT ET DE LONGJUMEAU Gallery I

*Obverse*: Bust in profile to right, wearing lace collar and embossed armour. Inscribed round the margin A·RVZE·M·DEFFIAT·ET·D·LONIVMEAV·SVRT·DES·FINANCES·

*Reverse*: Hercules relieving Atlas of the Globe. Inscribed round the margin QVIDQVID·EST·IVSSVM·LEVE·EST· Dated in the exergue 1629.

Gilt bronze. Diam: 2½ (6·5)

By Guillaume Dupré (c. 1576–1643)

Mazerolle II, p. 140 (No. 702).

Antoine Ruzé (1581–1632) became *surintendant des finances* in 1626.

[III G 405]

## S 374 JEAN DE CAYLAR DE SAINT-BONNET, MARQUIS DE TOYRAS (Plate 85) Gallery I

*Obverse*: bust in profile to right, wearing lace collar and armour with the Order of the St. Esprit. Inscribed round the margin LE·MARESCHAL·DE·TOYRAS· Signed and dated GVIL·DUPRE·F·1634

*Reverse*: the sun bursting through clouds over a landscape with a castle and the sea. Inscribed round the margin ADVERSA·CORONANT

Gilt bronze. Diam: 2¼ (5·9)

By Guillaume Dupré (c. 1576–1643)

Mazerolle II, pl. 141, No. 705; G. F. Hill, *Medals of the Renaissance*, pl. XXVI, 9.

The Marquis de Toyras (1585–1636) was created a marshal of France in 1630.

[III G 396]

## S 375 MARIN LE PIGNY Gallery I

Bust in profile to left, with cropped head and wearing academic gown. Inscribed round the margin MARINVS·LE·PIGNY·REG·CONS·ELEEM·ECCL·ORD·CANON·ARCHID·ET·MEDIC·ROTH·DECANVS 1621· AET·67. Signed under the shoulder P·ROBINET·MEDICVS/FACIEBAT· No reverse.

Bronze. Diam:  $4\frac{1}{16}$  (10·3)

By P. Robinet, 1621

Mazerolle II, p. 155, No. 769. Heiss, *Comptes rendus de la Soc. fr. de numismatique*, 1873, pp. 30–2.

From the Nieuwerkerke Collection (?), receipted bill from L. Carrand fils dated 20th Oct. 1868, “une médaille en bronze daté de 1521 (sic),” together with other objects, 2500 f, but *cf.* also No. S 376.

The existence of P. Robinet, doctor and amateur medallist, is only known from the evidence of this medal.

Marin le Pigny was *doyen des médecins* at Rouen.

[III G 315]

S 376 CHARLES D'ALBERT, DUC DE LUYNES Gallery I

(Plate 85)

*Obverse*: bust in profile to right wearing a ruff and embossed armour. Inscribed round the margin CH·DALBERT·DVC·D·LVYNES·PAIR·ET·CONEST·D·FR· Dated at the bottom 1621.

*Reverse*: a gauntleted hand issuing from a cloud and holding the Constable's sword wreathed with palm and olive branches, above a landscape. Inscribed round the margin QVO·ME·IVRA·VOCANT·ET·REGIS·GLORIA and dated at the top 1621.

Silver. Diam:  $2\frac{3}{16}$  (5·6)

French, dated 1621

Mazerolle II, p. 170, No. 840.

The Duc de Luynes, Constable of France, succeeded for a short period (1617–1621) in seizing the reins of power during the minority of the young King Louis XIII, although the latter had been declared officially of age in 1614. He died of camp fever during a campaign against the Protestants of Béarn.

[III G 402]

S 377 ARMAND DUPLESSIS, CARDINAL DE RICHELIEU

Gallery I

*Obverse*: bust in profile to right, wearing skull cap and Cardinal's robes. Inscribed round the margin ARMANVS·JOAN·CARD·DE·RICHELIEV· Signed beneath his shoulder I·WARIN.

*Reverse*: the terrestrial globe surrounded by the planets, with a small winged figure on the left. Inscribed round the margin MENS SIDERA VOLVIT, and dated in the exergue 1631.

Bronze. Diam: 2 (5)

By Jean Warin (1604–1672)

Rondot, *Médailles et Graveurs*, pl. XXVII, 3.

Jean Warin or Varin, the brother of Claude Warin, was a sculptor as well as a distinguished medallist. He was at one time believed to be the author of the bust of Louis XIV (No. S 21), now conclusively given to Coysevox. In 1629 he succeeded René Olivier, whose widow he married, in the conduct of the mint in conjunction with Pierre Regnier (*cf.* note under No. S 366), and he was appointed *contrôleur général des monnaies* de France in 1647 on the death of Abraham Dupré (*cf.* No.



S 365). In 1665 he was admitted as a member of the *Académie royale de peinture et de sculpture*, whose seal he had engraved in 1630.

Cardinal de Richelieu (1585–1642), perhaps the most talented statesman in French history, virtually ruled France for the greater part of the reign of Louis XIII. His strong government at home, and ambitious foreign policy laid the foundations for the success of Louis XIV, and greatly increased the prestige of France, though it committed the monarchy to the dangerous entanglements of aggression and interference in European politics. [III G 395]

S 378 LOUIS XIV, KING OF FRANCE (Plate 85) Gallery I

Youthful bust in profile to right, crowned with laurels, and wearing classical cuirass and mantle. Inscribed round the margin LVDOVICVS·XIIII·D·G·FR·ET·NAV·REX· No reverse.

Bronze. Diam:  $2\frac{3}{8}$  (6)

By Jean Warin (1604–1672)

Cf. Obverse of No. S 379.

[III G 406]

S 379 LOUIS XIV AND THE QUEEN-MOTHER, ANNE  
D'AUTRICHE (Plate 85) Gallery I

*Obverse*: bust of the young king in profile to right, crowned with laurel and wearing a classical cuirass and mantle. Inscribed round the border LVDOVICVS·XIIII·D·G·FR·ET·NAV·REX· Signed and dated at the bottom WARIN·1643.

*Reverse*: Anne d'Autriche in profile to right, wearing widow's costume. Inscribed round the margin ANNE·D·G·FR·ET·NAV·REG. Signed beneath her shoulder WARIN.

Gilt bronze. Diam:  $2\frac{3}{16}$  (5.5)

By Jean Warin (1604–1672)

*Trésor de Num. et de Glyptique, médailles françaises*, II, pl. XXVIII, 1.

The obverse shows the same composition, but on a smaller scale, as No. S 378.

[III G 393]

S 380 LOUIS XIV, KING OF FRANCE Gallery I

Bust in high relief in profile to right, wearing large curled wig, armed *à l'antique*, with mantle. Signed under the shoulder Bertinet Sculp·cu' privilegio, with a hall-mark. Attached to it by the frame is another medal acting as a reverse, which bears an engraved inscription in Roman capitals BENEDICTVS DNVS DEVS MEVS QVI PRAECINXIT ME VIRTUTE AD BELLVM·1687, encircled with a wreath of laurels and palms.

Bronze medallion set in a circular gilt bronze frame, similar to that of S 381.

Diam: 6 (15.2)

By François Bertinet (fl. 1664–1706)

There is another example in the Bibliothèque Nationale, Cabinet de Médailles (Lami, *Dictionnaire des Sculpteurs*).

Bertinet's real name was Francesco Bertinetti, and he was an Italian by birth. He was originally designed for the Church, but as the result of an amorous intrigue fled to Venice, where he made the acquaintance of the French ambassador, who was the father of Nicolas Fouquet *surintendant des finances*. After the latter's fall he spent eight years in confinement, but obtained the royal favour with a medal of the king which he had modelled in prison. He executed several medals of Louis XIV. [III G 394]

S 381 MARIE THÉRÈSE D'AUTRICHE (?), CONSORT OF LOUIS  
XIV (Plate 86) Gallery I

Oval, representing the Queen in middle-age, bust in profile to the left, with drapery round the shoulders. Bronze medallion with dark patina. In an oval frame of gilt bronze.

H.  $6\frac{7}{8}$  (17.5) ; B.  $5\frac{3}{8}$  (13.7)

*French*, second half of the XVIIth century

Marie-Thérèse (1638–1683) was the wife of Louis XIV, King of France, whom she married in 1660, and the daughter of Philip IV, King of Spain. This marriage was the cause forty years later of the War of the Spanish Succession, whereby Louis XIV established his grandson, Philip V, on the throne of Spain. [III G 398]

S 382–387 Six silver medals by Jean Dassier from his set of famous  
Frenchmen of the reign of Louis XIV: Gallery III

S 382 DAVID BLONDEL (Plate 87)

*Obverse*: bust in profile to right, dressed in the manner of the XVIIth century with skull-cap and long hair. Inscribed DAVID BLONDEL, and signed I·D·

*Reverse*: the winged figure of History reclining to the left against the globe holding a burning heart and an open book, before a monument inscribed PROFESSEUR EN HISTOIRE M·1655· Signed in the exergue I·D·

Diam:  $1\frac{1}{8}$  (2.8)

By Jean Dassier of Geneva (1676–1763)

One of the series of 72 medals of famous men of the time of Louis XIV designed and executed by Dassier shortly before 1720, and dedicated to the Regent, Duc d'Orléans.

Jean Dassier was born at Geneva. He learned his craft in Paris, but returned to Geneva, where he worked as engraver at the mint from 1720–1763. He is chiefly remembered for the various series of historical portrait medals which he designed and executed. Among them were a set of the Kings of England, which he produced as a result of a visit to England in 1737 (a book of engravings of them was published by Thomson in 1797), the Kings of France, and the Roman Emperors.

David Blondel (1591–1655), a distinguished scholar and Protestant minister, was born at Châlons-sur-Marne. He was the author of several political and religious treatises, and in 1650 succeeded Vossius in the chair of history at Amsterdam, where he died. [III G 388]

## S 383 ANTOINE LE MAISTRE

*Obverse*: bust in profile to right wearing skull cap and long hair. Inscribed ANTOINE LE MAISTRE.

*Reverse*: the figure of Fame reclining to the right with a skull, and the Medusa shield, and holding a palm-branch, before a monument inscribed ADVOCAT·M·1658· Signed in the exergue I·D·F·

Diam:  $1\frac{1}{8}$  (2·8)

By Jean Dassier of Geneva (1676–1763)

One of the same series as No. S 382, *q.v.*

Antoine le Maistre (1608–1658), one of the most brilliant barristers in French history, came of a legal family and early achieved a reputation by his eloquence. He quitted the bar at the early age of 29 to become a member of the religious community of Port Royal, and later wrote its history (*cf.* Cat. of Paintings, p. 51). His speeches were published under the title *Recueil de ses plaidoyers* in 1651.

[III G 364]

## S 384 ANTOINE GODEAU

*Obverse*: half-length in profile to left, wearing skull cap with a cross on his chest hanging from a riband. Inscribed ANTOINE GODEAU, and signed I·D·F·

*Reverse*: the figure of Faith reclining to the right, resting on a skull, with a cross in her hand, before a monument inscribed EVEQUE DE VENCE M·1672. Signed in the exergue I·D·F·

Diam:  $1\frac{1}{8}$  (2·8)

By Jean Dassier of Geneva (1676–1763)

One of the same series as Nos. S 382, *q.v.*

Antoine Godeau (1605–1672), Bishop of Grasse and Vence, was also a man of letters of considerable distinction in his day. He attracted notice as a poet, and left behind him a large number of published works on history and religion. His *Éloges des évêques* was published in 1802.

[III G 363]

## S 385 OLIVIER PATRU

*Obverse*: bust with flowing curly hair in profile to the right, wearing bands and gown. Inscribed OLIVIER PATRU and signed I·D·

*Reverse*: the same composition with the recumbent figure of Fame as on S 383. The monument is inscribed AVOCAT ET DOYEN DE L'ACADEMIE FRANCOISE M·1681· Signed in the exergue I·D·F·

Diam:  $1\frac{1}{8}$  (2·8)

By Jean Dassier of Geneva (1676–1763)

One of the same series as Nos. S 382, *q.v.*

Olivier Patru (1604–1681) entered the *Académie française* in 1640 under the patronage of Richelieu, who had recognised his gifts. He devoted his energies more to literature and the study of the French language, on which he was an acknowledged authority, than to practising in the Courts.

[III G 390]

F 2—(71)

## S 386 GILLES MÉNAGE (Plate 87)

*Obverse*: bust in profile to right wearing long curly hair and bands. Inscribed GILLES MENAGE and signed I·D·

*Reverse*: similar composition to S 382, except that History holds a trumpet instead of a heart. The monument is inscribed DE LACADEMIE DE LA CRUSCA M·1692

Diam:  $1\frac{1}{8}$  (2·8)

By Jean Dassier of Geneva (1676–1763)

One of the same series as Nos. S 382, *q.v.*

Gilles Ménage (1613–1692), lawyer, savant and man of letters, was able to pursue his studies with the aid of considerable private means, and achieved an international reputation, which brought him a diploma of association from the Academia della Crusca, among other learned bodies. He produced several important etymological and philological works. [III G 389]

## S 387 PIERRE BAYLE (1647–1706)

*Obverse*: bust in profile to right, clean-shaven with long hair, bands and cloak. Inscribed PIERRE BAYLE and signed I·D·

*Reverse*: Similar to Nos. S 382 and 386, except that History holds a dart as well as a trumpet in her hand, and there is an astrolabe on the right. The monument is inscribed PROFESSEVR EN PHILOSOPHIE M·1706· Signed in the exergue I·D·F·

Diam:  $1\frac{1}{8}$  (2·8)

By Jean Dassier (1676–1763)

One of the same series as No. S 382, *q.v.*

Pierre Bayle, philosopher and scientist, is famous as the author of the *Dictionnaire historique et critique*, which exercised great influence on the minds of the XVIIIth century, and gave rise to the school of sceptical philosophy of which Voltaire and Gibbon were exponents. Born of Calvinist parents he went over to Catholicism, only to return to the Protestant religion, and was fiercely attacked for his views by numerous literary adversaries. He occupied the chairs of Philosophy at Sedan and Rotterdam. [III G 387]

## S 388–391 FOUR BRONZE MEDALLIONS OF THE SEASONS

Gallery III

S 388 *Spring*: A child's head looking to the right crowned with flowers.

S 389 *Summer*: A child's head turned slightly to the right, crowned with vines, the shoulder draped with the panther skin of Bacchus.

S 390 *Autumn*: A female child's head looking to the left, crowned with wheat-ears; a long curl rests on the left shoulder.

S 391 *Winter*: A child's head turned to the left with drapery thrown round it.

Polished dark brown patina. All four are set in circular gilt bronze

frames with a line of beading round the inner edge, and with rings at the top for suspension. Nos. S 388 and 389 are backed with green paper, and S 390 with chamois-leather. The backing of S 391 is missing.

Diam: 3 (7.6)

*French*, middle of the XVIIIth century

[G.S.A. 46-49]

S 392 LOUIS XVI

(Plate 86)

Gallery I

Portrait medallion in gilt bronze on a background of white marble, representing the King as a young man in profile to the left, with his hair tied in a queue, wearing civilian dress with the riband and star of the *Sainte-Esprit*. Signed under the shoulder F. P. LEBRUN. In an ornamental oval frame of gilt bronze, embellished with a bunch of riband tied at the top, and branches of bay and laurel below.

H. of oval excluding frame :  $5\frac{1}{4}$  (13.3)

B. " " "  $3\frac{3}{4}$  (9.5)

Total height with frame : 9 (22.8)

By F. P. Lebrun, c. 1774

Companion to No. S 393, *q.v.*

Exhibited at Bethnal Green, 1874-5, No. 1782.

Louis XVI is associated with several objects in the Collection—the porphyry vases II, 5 and 6, the clock XII, 59, and possibly the candlesticks, XXA, 20, 21. See also No. S 394, and miniatures XI, 84, 94, snuff-box XVIII A 78. [XX 14]

S 393 QUEEN MARIE ANTOINETTE

(Plate 86)

Gallery I

Portrait medallion in gilt bronze, in profile to right, on a plaque of marble, companion to No. S 392, and within a similar frame. Unsigned.

H.  $5\frac{1}{4}$  (13.3) ; B.  $3\frac{3}{4}$  (9.5)

There is a similar but larger medallion of Queen Marie Antoinette in the Palace of Versailles. It is inscribed on the back *Marie Antoinette Jeanne d'Autriche, Reine de France 1774*, and M. P. de Nolhac considers it to have come from the workshop of the sculptor Augustin Pajou (1730-1809). Nothing is known of F. P. Lebrun, whose signature appears upon the companion medallion ; he may have been one of Pajou's assistants. 1774 was the year of Louis XVI's accession to the throne.

Exhibited at Bethnal Green, 1874-5, No. 1781.

There are certain points about this medallion that suggest that it may not be by the same hand as No. S 392, but was possibly made at a later date, and copied from the Versailles medallion to form a pair to it. The marble is of a different quality and thinner, the workmanship of the frame is inferior, and the face of the Queen has not the same mat finish as on S 392.

Marie Antoinette (1755-1793) was one of the sixteen children of the Empress Maria Theresa, and was married to the dauphin Louis in support of the alliance of France and Austria. She was active and intelligent, in striking contrast to her husband, who was well-meaning, but slow-witted and quite incapable of grappling with the serious situation which existed. She took a lively interest in politics, but her constant intrigues made her unpopular and increased the difficulties of the crown.

The Revolution broke out in 1789, and she and her husband were executed in 1793. Several objects in the Collection are associated with her: the bénitier XXIII A 13, and its écrin XXIV C 100, mirror XXIII A 23, necklace XX A 28 (all in Gallery I); candlesticks XVIII 5, 21, 22, XXV X 37, 38, inkstand XII B 134, perfume-burner XIX 15, secrétaire XVIII 12, secrétaire XX 6, commode XVIII 18, console XIX 16, table XIX 24, wall-lights XXII 1-4, *see also* miniatures of her XI 85, 200, and snuff-box XVIII 78. [XX 13]

**S 394 LOUIS XVI, KING OF FRANCE**

Gallery I

Low relief in gold on a black background, representing the King in early manhood, bust in profile to the right, wearing long curls untied, armour and sash. Signed on the bevel of the arm DUMAREST.F. In an oval frame, glazed, with mother-of-pearl back, mounted as a locket with a crown at the top.

H. of oval  $1\frac{7}{8}$  (4.9). B.  $1\frac{1}{2}$  (3.9)

By Rambert Dumarest (1750-1806)

Exhibited at Bethnal Green, 1874-5, No. 1783.

Illustrated in the *Catalogue of Objects of Art (Illustrations)*, 1924, p. 144.

Dumarest was born at St. Etienne (Loire) and worked as a *ciseleur* in the arms factory there, and also at Paris. He fled to England during the Revolution and worked at Birmingham, but returned to France in 1795 and became one of the leading medallists of his time.

*Cf.* No. S 392.

[XII A 88]

**S 395-398 Four small medals in the classical style of the First Empire, with obverses of gold and reverses of silver, of ladies of the French Imperial family:**

Gallery XIX

**S 395 MARIE LOUISE, EMPRESS OF THE FRENCH, second wife of Napoleon I** (Plate 87)

*Obverse*: her head in profile to right. Signed ANDRIEU F.

*Reverse*: a press surmounted by the monogram ML in rays. Inscribed in the exergue L'IMPERATRICE MARIE LOUISE A HONORÉ DE SA PRÉSENCE LA M DES MÉDAILLES MDCCCXIII, and signed DENON D and BRENET F.

**S 396 CAROLINE MURAT, QUEEN OF NAPLES (1782-1839), sister of Napoleon I** (Plate 87)

*Obverse*: her head in profile to right. Inscribed in Greek characters ΒΑΣΙΛΙΣΣΑ ΚΑΡΟΛΙΝΗ Signed B P (Brenet)

*Reverse*: a man-headed bull crowned by a winged female figure. Inscribed in the exergue ΝΕΟΠΟΛΙΤΩΝ and signed ΑΩΗ and ΔΕΝ (Denon) (*cf.* reverse of No. S 324).

- S 397 HORTENSE, QUEEN OF HOLLAND (1783–1837), daughter of the Empress Josephine by her first marriage and wife of Napoleon's younger brother Louis

*Obverse*: her head in profile to right. Inscribed in Greek characters ΟΡΘΟΣΙΑ ΒΑΣΙΛΙΣΣΑ Signed with the monogram ANΔ (Andrieu)

*Reverse*: the inscription, S·M·LA REINE HORTENSE VISITE LA MONNAIE DES MÉDAILLES

- S 398 PRINCESS PAULINE BORGHESE (1780–1825), sister of Napoleon I

*Obverse*: her head in profile to the left, inscribed ΠΑΥΛΙΝΑ ΣΕΒΑΣΤΟΥ ΑΔΕΛΦΗ Signed with the monogram ANΔ (Andrieu)

*Reverse*: the Three Graces. Inscribed ΗΜΩΝ ΚΑΛΗ ΒΑΣΙΛΕΥΕ

Diam:  $\frac{7}{8}$  (2.25)

All contained in a small red morocco case, the lid of which is missing. Exhibited at Bethnal Green, 1874–5, Nos. 1891–1894.

These four medals were struck on the occasion of a state visit to the *Hôtel des Monnaies* (the mint) in 1813.

The signatures are those of the French medallists Bertrand Andrieu (1761–1822), Nicolas Guy Antoine Brenet (1773–1846), and the artist, collector and *connoisseur*, Baron Vivant Denon (1747–1825).

[XX 33–36]

## GERMAN, DUTCH, FLEMISH AND ENGLISH MEDALS AND COINS

### S 399 TRIPLE THALER OF THE EMPEROR MAXIMILIAN I (Plate 88) Gallery III

*Obverse*: Maximilian, crowned, in full armour on a horse barded to the fetlocks and moving to the left. He carries a banner with the Imperial eagle. Inscribed round the margin MAXIMILIANVS • DEI • GRA • ROM • IMP • SEMP • AVG • ARCHIDVX • AVSTRIE • Below 1509.

*Reverse*: the Imperial arms surrounded by the collar of the Toison d'Or, and the shields of the seven Electors of the Empire, within an outer circle of 19 shields of the estates of the house of Hapsburg. Inscribed round the margin REX • ET • PRINCEPS • POTENTISIM • PLVRIVMQ • EVROPE • PROVINCIAE

Silver gilt. Diam:  $2\frac{1}{16}$  (5.3); Weight 63.5 gr. Struck

By "The Master of Halle," *Tyrolese*, dated 1509

Domanig, *Die deutsche Medaille*, 14.

This is the *Schauthaler* struck at Halle near Innsbruck. It is interesting as it shows the emperor's horse wearing the complete bard probably made for him by the armourer Conrad Seusenhofer of Innsbruck (C. Buttin, *Les Bardes articulées au temps de Maximilian I*, 1929, pp. 53-55). [III G 325]

### S 400 THE EMPEROR CHARLES V (Plate 88) Gallery III

*Obverse*: bust in profile to right, clean-shaven, in armour, wearing the Imperial crown and the collar of the Toison d'Or. Inscribed CAROLVS • V—RO • IMPER and within a border of 14 shields of arms.

*Reverse*: the Imperial eagle, and the date 15-21 (nearly obliterated) within a border containing 13 shields of arms.

Lead. Diam:  $1\frac{3}{16}$  (7.2)

Nürnberg, 1521, from a design by Albrecht Dürer (1471-1528)

Domanig, pl. IV, 39.

Habich, *Jahrbuch d. preuss. Kunstsamml.*, 1906, p. 11, and *Die deutschen Medailleure*, pp. 5 and 12; M. Bernhart, *Die Bildnismedaillen Karls des Fünften*, 1919; Habich, *Die deutschen Schaumünzen*, I, p. 5, No. 18.

This medal was probably engraved by Ludwig Krug and intended to be presented to Charles V by the City of Nürnberg as an act of homage in 1521, and to commemorate the Diet to be held there that year. Both events were, however, postponed by an outbreak of plague.

From the Nieuwerkerke Collection (?), receipted bill from Feuarent, undated, "Charles V 25 f," or from Malinet, 24th Jan. 1869 (purchased 19th June 1867), "Un Plomb médaille," together with 2 other medals, 150 f.; but cf. No. S 409. The only other known example in lead is in the Germanisches Museum at Nürnberg.



Examples in silver are in the Salting bequest in the Victoria and Albert Museum; the K.H. Museum, Vienna; the K.F. Museum, Berlin; the Münzkabinett at Munich; in the castle at Coburg; and the Germanisches Museum at Nürnberg. Examples in bronze are at Vienna and Nürnberg. An example in silvered pewter was sold at a sale held by Riechmann & Co., at Halle, on 5th–6th July 1921.

Albrecht Dürer, famous as an engraver and painter, designed a number of portrait medals of his friends and patrons. See Habich, *Die deutschen Medailleure des XVI. Jahrh.*, 1916, pp. 5–6; G. F. Hill, *Medals of the Renaissance*, pp. 107–8.

For a portrait of Charles V, see Catalogue of Paintings, No. 529 (p. 97), and cf. No. S 408. [III G 374]

S 401 DESIDERIUS ERASMUS (Plate 89) Gallery III

*Obverse*: bust in profile to left, wearing doctor's cap and furred gown. Inscribed ER•ROT• and round the margin THN KPEITTO TA ΣΥΦΦΑΜΜΑΤΑ ΔΕΙΞΕΙ: IMAGO AD VIVÂ EFFIGIÊ EXPRESSA and the date 1519.

*Reverse*: Erasmus' device of a terminal stone surmounted by his bust, and the mottoes CONCEDO—NULLI, and round the margin ΟΡΑ ΤΕΛΟΣ ΜΑΚΡΟΥ ΒΙΟΥ—MORS VLTIMA LINEA RERV̄

Bronze. Diam: 4½ (10.4)

By Quentin Metsys (c. 1460–1530), dated 1519

V. Tourneur, *Quentin Metsys médailleur* in *La Revue Belge de Numismatique*, 1920, pp. 139 ff.

In describing this medal Dr. Hill has remarked that it "must rank as one of the greatest portrait-medals in the world" (*Medals of the Renaissance*, p. 124). Its ascription to Metsys is based on a letter by Erasmus and has given rise to considerable discussion.

From the Nieuwerkerke Collection, receipted bill from F. Carrand, 1st June 1868, together with No. S 340, 100 f.

Quentin Metsys is best known as a painter of the Flemish School, who worked in Antwerp. He was a personal friend of Erasmus, Sir Thomas More, and Holbein.

Erasmus of Rotterdam (1466–1536), famous scholar and philosopher, visited England, where he became the friend of Sir Thomas More, and travelled extensively. He spent the latter part of his life at Basel, where he died. He was the author of the satirical *In Praise of Folly*, which has an additional interest from Holbien's illustrations for it. [III G 334]

S 402 POPE ADRIAN VI Gallery III

Bust in profile to right wearing tiara, flanked by shields of his arms (Florent of Utrecht). Inscribed round the margin M•ADRIAEN•VAN•GOD•GHEKOREN•PAVS•VA•ROMEN•TVTRECHT•GIEBOREN• No reverse.

Bronze. Diam: 3¾ (8.4)

*Flemish or Dutch*, XVIth century

Dompierre de Chauffepié, *Catalogus der Nederl. Gedenkpenningen*, No. 48.

This medal is larger than the best examples, and is less finely chased and finished.

Pope Adrian VI (1459–1523) was born at Utrecht of humble parentage, but rose rapidly through the influence of the Emperor Charles V, who appointed him tutor of his grandson; and at one time he acted as regent of Spain. He was elected Pope in 1522, but was unpopular with the people of Rome, and died within eighteen months. [III G 346]

S 403 ST. ELIZABETH OF HUNGARY Gallery III

*Obverse*: bust in profile to left wearing crown and veil. Inscribed round the margin ELISABETA·FILIA·ANDR·REG·VNGAR·OBIIT·MARB·AN·MCXXXI

*Reverse*: the Cathedral of Marburg. Inscribed round the margin DISPERSIT·DEDIT·PAVP·IVST·EIVS·MANET·IN·SACUL·SECVLI· Within a roped border.

Gilt bronze. Diam:  $1\frac{1}{8}$  (5.3) Struck

German (Prague), first half of XVIth century

So-called *Prager Judenmedaille*. Domanig, *Die deutsche Medaille*, p. 131.

From the Nieuwerkerke Collection, receipted bill from Malinet, 24th Jan. 1869 (purchased 19th June 1867), "*une médaille argent Elisabeth de Hongrie*," 80 f.

St. Elizabeth (1207–1231) was the daughter of Andrew II, King of Hungary, and married Louis IV, Landgrave of Thuringia. Her life was remarkable for her charity and self-denial. [III G 379]

S 404 ADOLPHE DE BOURGOGNE Gallery I

Bust in profile to right, bearded, wearing round hat and costume in the German style. Encircled with a double line of inscription GENEROSVS·NOBILIS·AC·ILVSTRIS·DOMI·ADOLPHVS·DE·BVRGVNDIA·DO·DE·BEVERIS·DE·VL·A·MAR 1528 No reverse.

Pewter. Diam:  $1\frac{1}{8}$  (5.3)

By Hans Schwarz, dated 1528

Habich, *Die deutschen Schaumünzen*, No. 277, p. XXXV, 8.

Adolphe de Bourgogne, seigneur de Beures and Vlissinghe, was the grandson of Antoine de Bourgogne, the *Grand Bâtard*, illegitimate son of Philip the Good, Duke of Burgundy, and renowned as a soldier. Adolphe died in 1540. There exists another medal of him by the Augsburg artist Christopher Weiditz, dated 1532 (Habich, *Jahrb. d. k. preuss. Kunstsamml.*, 1913, pl. V, 6; and *Die deutschen Schaumünzen*, pl. LI, 4). [III G 322]

S 405 JOHN HUSS. (Plate 87) Gallery III

Medal commemorating the centenary of his martyrdom.

*Obverse*: bust of Huss in profile to the right wearing doctor's cap and fur collar. Inscribed IO<sup>h</sup>—HVS and round the margin CREDO·VNAM·ESSE·ECCLESIAM·SANCTAM·CATOLICAM·

*Reverse*: Huss being burnt at the stake, encircled with a double band of inscription IO·HVS·CONDEMNATVR·CRISTO : NATO·1415, and outside this CENTVM·REVOLVTIS·ANNIS·DEO·RESPVNDEBITIS·ET·MIHI <sup>†</sup>· ANNO·A·

Gilt bronze. Diam:  $1\frac{9}{16}$  (4)

By Michael Hohenauer (d. 1558), signed

Cf. Catalogue of the Lanna Collection, 1911, Pt. III, No. 1294.

There are variants of this medal with different inscriptions, and some are signed. There were three specimens in a sale held by Riechmann at Halle on 5–6th July 1921, lots 88–90.

Hohenauer was a Bohemian and worked for the mints at Vienna and Prague in the middle of the XVIth century.

John Huss was the Czech religious reformer who was condemned for his opinions at the Council of Constance. This medal was struck in his memory by the Bohemian Protestant party. The movement was finally suppressed at the Battle of the White Mountain in 1620. [III G 383]

### S 406 JOBST, GRAF TRUCHSESS VON WETZHAUSEN

Gallery III

*Obverse*: bust in profile to right wearing fringe of whiskers, round hat and fur collar. Inscribed round the margin AN·ETATIS·SVIS·LXIII·IOBST·TRVGCSES·L·C·I·C·

*Reverse*: his arms surmounted by a helm with horned crest and mantling. Inscribed round the margin VT·DI·VOLYISTIS·HABEBO·WECZHAVSEN·M·D·XXXIIII

Gilt bronze. Diam:  $1\frac{5}{16}$  (3.3)

By Matthes Gebel of Nürnberg, dated 1534

Habich, *Die deutschen Medailleure des XVI Jahrh.*, p. 91.

Recent researches have attributed to Gebel (fl. 1523–1554, d. 1574) a considerable number of unsigned pieces, formerly given to Peter Flötner and others. His work is usually distinguished by high quality of design and execution. Cf. p. 165(i) XII, 198.

See G. F. Hill, *Medals of the Renaissance*, pp. 115–16. [III G 355]

### S 407 JOHANN FRIEDRICH I, ELECTOR OF SAXONY

(Plate 88)

Gallery III

*Obverse*: half-length, three quarters to right, bare-headed, with square beard, wearing fur coat with a sword in his right hand and a feathered hat in his left. Inscribed round the margin IOANNS·FRIDERICVS·ELECTOR·DVX·SAXONIE·FIERI·FECIT·ETATIS·SVAE·32

*Reverse*: the arms of the house of Saxony, surmounted by three crested helms with mantling, and inscribed round the margin SPES·MEA·IN·DEO·EST·ANNO·NOSTRI·SALVATORIS·MDXXXV·

Gilt bronze. Diam:  $2\frac{7}{16}$  (6.6)

By Hans Reinhart the Elder, of Leipzig (fl. 1535–1558, d. 1581), dated 1535

Habich, *Die deutsche Medailleure des XVI. Jahrh.*, p. 127.

One of a number of variants. There is a wooden model for it in the Gotha Museum.

From the Nieuwerkerke Collection, receipted bill from A. Beurdeley, 23rd December 1865, "1 médaille en argent doré, Jean Frédéric," together with No. S 353 and numerous others, 3500 f.

John Frederick (reigned 1532–1547), of the Ernestine branch of the House of Saxony, succeeded his father and brother as champion of Luther and the Protestant cause, but was defeated by the Emperor at Muhlberg and forced to transfer the electorate and most of his estates to the younger Albertine branch. Cf. pp. 156, 161, *infra*. [III G 373]

S 408 THE EMPEROR CHARLES V (Plate 88) Gallery III

*Obverse*: half length, face turned in profile to the right, bearded, wearing a chain with the Golden Fleece, holding a sceptre in his right hand and an orb in his left. Inscribed round the margin CAROLVS·V·DEI·GRATIA·ROMAN·IMPERATOR·SEMPER·AVGVSTVS·REX·HISPANNO·SAL·M·D·XXXVII·AETATIS·SVAE·XXXVII

*Reverse*: the Imperial arms upon a double-headed eagle, with the collar of the Golden Fleece, and on either side the pillars of Hercules and the motto PLVS-OVLTRE. Signed H.R.

Bronze. Diam:  $2\frac{9}{16}$  (6.5)

By Hans Reinhart the Elder of Leipzig (fl. 1535–1558, d. 1581), dated 1537

Bernhart, *Bildnismedaillen Karls des Fünften*; Habich, *Die deutschen Medailleure*, p. 127; G. F. Hill, *Medals of the Renaissance*, p. 117, and pl. XIX, 8.

From the Nieuwerkerke Collection, receipted bill from Schmidt, 1st March 1866, “*une médaille en bronze du XVI<sup>eme</sup> siècle (Charles Quint)*,” 100 f.

There is a version of this medal dated 1543, and with the Emperor's age correspondingly altered, in the Rossi Collection (Bernhart, *op. cit.*).

Compare the portrait of Charles V in the Collection (Cat. of Pictures, Flemish School, No. 529), and the lead medal No. S 400. [III G 326]

S 409 ELIZABETH KRELER Gallery III

Bust in profile to left, wearing cap and embroidered cape, inscribed ELISABET·KRELERIN·HET·ICH·DIE·GE/STHALT·VND·WAS·47·IAR·ALT

Lead medallion. Diam:  $2\frac{5}{16}$  (5.9)

By Hans Kels of Kaufbeuren (c. 1520–1566)

This is a modern casting, presumably from the boxwood model in the Bavarian National Museum (Habich, *Die deutschen Medailleure*, p. 58; *Helbings Monatsberichte für Kunstwissenschaft* III (1903), figs. 22 and 23; and *Die deutschen Schaumünzen*, pl. XCVI, No. 79), where it is accompanied by a similar medallion of her husband Laux Kreler.

From the Nieuwerkerke Collection (?), receipted bill from Malinet, 24th Jan. 1869 (purchased 19th June 1867), “*un Plomb médaille*,” together with two other medals, 150 f.

Hans Kels belongs to the Augsburg school of medallists. He is also known for his boxwood medallions, and executed a remarkable draughtboard and draughtmen in the K.H. Museum at Vienna. Compare the draughtmen S 285–288, which are in his style, though they bear another signature. [III G 375]

S 410 OTTO HEINRICH, COUNT PALATINE OF THE RHINE  
Gallery III

*Obverse*: bust in profile to the right, bearded, wearing a flat cap. Inscribed round the margin OTTO·HEN·D·G·COM·PAL·RHE·ELECTOR

*Reverse*: three shields with the arms of Wittelsbach, Bavaria, and the Imperial Orb, surmounted by crested helms and mantling. Inscribed round the margin CVM·TEMPORE·ANNO·M D L V I

Silver. Diam:  $1\frac{3}{32}$  (2.75)

By Joachim Deschler of Nürnberg (c. 1500–1571), dated 1556

Habich, *Die deutschen Medailleure*, p. 150.

This is one of a series of Palatinate medals by this artist dated between 1551 and 1562.

Joachim Deschler was both medallist and sculptor. He worked for the courts of Austria, Saxony, and the Palatinate, and also visited Italy, and in the course of his long career produced a large number of medals in many ways characteristic of the German art of the day.

Otto Heinrich was the last of the line descended from Louis III. On his death, in 1559, the Electorate went to Frederick III of the Simmern Line. Compare the wooden draughtman with his portrait No. S 286. [III G 356]

S 411 JOACHIM ERNST, MARGRAVE OF BRANDENBURG-  
ANSPACH  
Gallery IV

Plaque or badge, in low relief, enamelled in colours, showing his portrait bust, three-quarters to the right, with brown hair, moustache and imperial, wearing black and gilt armour with lace collar and crimson sash. On a black background with a gilt margin inscribed IOACH : ERN : D : G : MARCHIO BRANDENBVR·

Set in a wooden frame, on the back of which is affixed an oval card, corresponding in shape to the plaque, bearing the letters JE in a monogram.

Oval. H.  $1\frac{1}{4}$  (3.1); B. 1 (2.5)

*German*, first quarter of XVII century

Illustrated in the *Catalogue of Objects of Art (Illustrations)*, 1924, p. 139.

Joachim Ernst (1583–1625) succeeded to the margravate in 1603. The line of Anspach-Brandenburg was a branch of the house of Hohenzollern. [XIII H 462]

S 412 WILLIAM I, PRINCE OF ORANGE  
Gallery III

Silver medal commemorating the attempted assassination of the Prince of Orange in 1582.

*Obverse*: Juan Jaureguy shooting at the Prince of Orange with a pistol. Inscribed round the margin PRODITIONE NON ARMIS IGITVR

*Reverse*: the vengeance of Heaven on the traitor. Inscribed PRODITOR·TANDEM·LVET. and the date 1582.

Diam:  $1\frac{3}{16}$  (3)

*Dutch*, dated 1582

G. van Loon, *Histoire métallique des Pays Bas*, I, p. 309.

William I, "the Silent," of the Orange-Nassau family, was chosen as stadtholder and leader of the United Provinces in 1582 in their struggle for the liberation of the Spanish Netherlands. The Spanish government published a proclamation offering rewards and honours to any one who would serve Church and King by removing so able an adversary, and after several attempts an assassin succeeded in doing so in 1584. [III G 386]

S 413 WILLIAM I, PRINCE OF ORANGE

Gallery III

(Plate 89)

*Obverse*: bust, three-quarters to right, bareheaded, wearing ruff and armour. Inscribed round the margin WILHELMVS D·G·PRINC·AVRAI·COM·NASS· Signed PVA·F·

*Reverse*: William wearing large hat and civilian costume enthroned between a doctor and another. Inscribed round the margin BELGICA·LIBERTAS·VIGVIT·VIRTUTE·WILHELMI·

Bronze. Diam:  $2\frac{1}{2}$  (6·3)

By Pieter van Abeele of Amsterdam (fl. 1622–1677)

G. van Loon, *Histoire métallique des Pays Bas*, I, p. 203.

From the Nieuwerkerke Collection (?), receipted bill from Feuardent, dealer in numismatics, undated, "Guill. 1 20 f." (*sic*), or S 412

Pieter van Abeele, the best medallist of the Dutch school of the XVIIth century, was a pupil of Jurriaen Pool and worked in Amsterdam, where he designed and engraved numerous portrait medals of the princes of the House of Orange and the Dutch Admirals. He also made medals of Charles I and II of England. [III G 407]

S 414 WILLIAM IV, PRINCE OF ORANGE, AND HIS WIFE ANNE OF ENGLAND

(Plate 87)

Gallery III

*Obverse*: half-length side by side, in profile to the right. Inscribed round the margin W·C·H·F·PRINC·AVR·ET·ANNA·MAG·BRITT·

*Reverse*: the arms of Orange on an oval surrounded by the shields of the seven United Provinces. Inscribed round the margin STADHOULDER·ADMIRAL·KAPTEYN·GENERAAL·VAN—7 PROVINTIEN

Bronze. Diam:  $1\frac{21}{32}$  (4·2)

By Martin Holtzhey (?) (1697–1764)

Franks and Grueber, *Medallic Illustrations*, II, p. 632, 323, pl. CLXXI, 3.

William Charles Henry Friso of Nassau-Dietz, was elected stadtholder, captain-general, and admiral of the seven United Provinces in 1747 at the close of the war with France. These offices, which had been held by several members of the Orange-Nassau family in the past, were now declared hereditary. He had married in 1734 the Princess Anne, daughter of King George II of England. [III G 384]

S 415 CHARLES I, KING OF ENGLAND, AND QUEEN HENRIETTA MARIA (Plate 87) Gallery IX

Gilt bronze medallion.

*Obverse*: bust of the King in profile to right wearing lace collar and tunic. Incised round the margin CAROLVS · D · G · MAG · BRIT · FR · ET · HIB · RX

*Reverse*: bust of the Queen in profile to the left, signed below RAWLINS F · Inscribed (in relief) round the margin HENRETTA · MARIA · D · G · MAG · BRITAN · FRAN · ET · HIB · REG ·

Furnished with a loop at the top and three projections, one on each side and one at the bottom.

H. (excluding projections)  $1\frac{1}{2}$  (3·8)

By Thomas Rawlins, *English* about 1630

*Cf.* Franks and Grueber, *Medallic Illustrations*, I, p. 354, 215, pl. XXXI, 5.

From the Nieuwerkerke Collection, receipted bill from A. Beurdeley, 3rd March 1869, "*une médaille en argent doré Charles I<sup>er</sup> e henriette de France*," together with No. S 331, 250 f.

Thomas Rawlins was responsible for a large number of the coins, medals, and badges issued towards the end of the reign of Charles I (G. F. Hill, *Medals of the Renaissance*, p. 185).

*Cf.* medal of Charles I by N. Briot, No. S 367.

[III G 354]

S 416 HENRY IV, KING OF CASTILE AND LEON Gallery III

*Obverse*: the King enthroned grasping a sword in his right hand and an orb in his left, with a lion at his feet. Inscribed round the margin ENRICVS · QVARTVS · DEI · GRACIA · REX · CASTELLE · ED · LEGIONIS

*Reverse*: the arms of Castile and Leon, quarterly. With the same marginal inscription ENRICVS · QVARTVS · DEI · GRACIA · REX · CASTELLE · ET · LEGIONIS.

Bronze. Diam:  $3\frac{1}{2}$  (9)

A modern cast or electrotype in bronze from the gold piece of Henry IV of 50 Enriques. A. Heiss, *Monedas Hispano-Cristianas*, I, p. 100, No. 1.

? From the Nieuwerkerke Collection, receipted bill from Carrand, 4th Jan. 1868, "*médaille XV siècle du roi Pierre (sic) de Castille*," 150 f.

Henry IV (regn. 1454–1474) was known as the "Impotent" from the feebleness of his character. His reign was disturbed by attempts to depose him, and he was eventually succeeded by his sister Isabella, who married Ferdinand, King of Aragon.

[III G 347]

The following coins and medals are incorporated in various pieces of furniture and objects of art in the collection :

*SWORD POMMEL*

**GILT BRONZE MEDAL OF JOHANN FRIEDRICH I, DUKE OF SAXONY, 1539**

By the "Master of Cardinal Albrecht."

(Habich, *Die deutsche Medailleure*, p. 108, and pl. VI, 1), set in pommel of sword No. 622 (*Catalogue of European Arms and Armour*, 1924, pt. II). Cf. No. S 407.

*SILVER GILT TANKARD (XII 194)*

With Stockholm date letter for 1695, and mark of Petter Henning the Elder, d. 1714 (Rosenberg IV, No. 8630); engraved with the crest of a leopard's head with chained collar, the monogram **G P S**, and inlaid with 37 medals and coins, the majority of which are Swedish, viz. :

(i) **SALVATOR TALER OF GUSTAVUS VASA, KING OF SWEDEN (1523-60)**

*Obverse* : the king half-length in profile to right, crowned, in armour, with orb in left hand and sword in right, above is a shield of the royal arms : **GOSTAVS : D : G : SVE • GOT • WAN : REX •**

*Reverse* : standing figure of Christ with orb in left hand, giving benediction with right and the date **15/59**. **SALVATOR : MVNDI • ADIVVA : NOS**

Diam:  $1-\frac{5}{8}$  (4.2)

Brenner, p. 63

(ii) **TALER OF ERIC XIV, KING OF SWEDEN (1560-68)**

*Obverse* : the king half-length in profile to right, crowned, wearing armour, holding orb in left hand and sword in right : **ERICVS • XIII • D • G • SVE • GOT • VAN • QZ • REX •**

*Reverse* : Royal arms, crowned, within a collar : **DEVS • DAT • CVI • VVLT • 1561**.

Diam:  $1-\frac{5}{8}$  (4.2)

Brenner, p. 75

(iii) **TALER OF JOHN III, KING OF SWEDEN (1568-92)**

*Obverse* : the king half-length, in profile to right, crowned, in armour, orb in left hand, sword in right, above the royal arms of Sweden : **DEVS • PROTECTOR • NOSTER**, and round margin **IOHANNES • III • D • G • SVE • CIE • GOT • VAN • REX**

*Reverse* : standing figure of Christ, orb in left hand, giving benediction with right : **SALVATOR MUNDI SALVA NOS 1575**

Diam:  $1\frac{3}{4}$  (4.5)

Brenner, p. 95



*INLAID IN TANKARD (XII, 194)—contd.*

(iv) **TALER OF CHARLES IX, KING OF SWEDEN (1604-II)**

*Obverse* : bust half-length in profile to left wearing armour and carrying sceptre or baton, beneath are the royal arms of Sweden crowned :  
CAROLVS·D : G : HAERE·PRIN·SVEC:L

*Reverse* : Hebrew letters within rays : MONETA·NOVA·STOCHOLM, and outside this another border FORTITVDO·MEA·IHEHOVA X 1603 X

Diam:  $1\frac{23}{32}$  (4·35)

Brenner, p. 121

(v) **SALVATOR TALER OF CHARLES IX, KING OF SWEDEN (1604-II)**

*Obverse* : the king standing whole-length in armour, crowned, with orb in left hand and sword in right : CAROLVS·IX·DG·SVECOR·GOTHOR·VANDALOR·IC·REX and Hebrew letters in rays.

*Reverse* : standing figure of Christ, orb in left hand, giving benediction with right : SALVATOR·MVNDI·SALVA·NOS and outside this JHOVAH SOLATIVM MEVM (without date).

Diam:  $1\frac{23}{32}$  (4·35)

Brenner, p. 136, dated 1608 ; Bruun Collection 698

(vi) **SALVATOR TALER OF GUSTAVUS ADOLPHUS, KING OF SWEDEN (1611-32)**

*Obverse* : half-length in armour crowned and carrying orb and sceptre :  
GVSTAVUS·ADOLPH·D : G : REX·SVECORVM

*Reverse* : standing figure of Christ with orb in left hand and giving benediction with right, and the arms of the 3 kingdoms crowned :  
SALVATOR·MUNDI·SALVA·NOS·M·DCXXXII

Diam:  $1\frac{21}{32}$  (4·2)

Brenner, p. 167 (dated 1631) ; Bruun Collection 799

(vii) **SALVATOR TALER OF CHRISTINA, QUEEN OF SWEDEN (1632-54)**

*Obverse* : bust three-quarters to front, long hair : CHRISTINA·D : G : SVE : GOT : WAN : Q : DE : REG : ET : PR : HAE·

*Reverse* : standing figure of Christ, orb in left hand, giving benediction with right, and the arms of the three kingdoms crowned beside him :  
SALVATOR·MUNDI·SALVA·NOS·M·DC·XLV·

Diam:  $1\frac{5}{8}$  (4·2)

Obv. cf. Brenner, p. 196 ; Rev. cf. Brenner, p. 197

(viii) **MEDAL OF CHRISTINA, QUEEN OF SWEDEN (1632-54)**

*Obverse* : head in profile to right, wearing wreath : CHRISTINA·REGINA

*Reverse* : an arm issuing from a cloud holding a crown : AVITAMET AVCTAM

Diam:  $1\frac{9}{32}$  (3·2)

Hildebrand, p. 277 r.

INLAID IN TANKARD (XII, 194)—*contd.*

## (ix) MEDAL OF CHRISTINA, QUEEN OF SWEDEN (1632-54)

*Obverse*: the Queen standing on a dais under a canopy attended by the chief men of the realm: IMPERIVM PROLES GVSTAVI MAXIMA MAGNI SVSCEPIT INNVMMERIS VIVAT CHRISTINA TRIVMPHIS

*Reverse*: a naval battle: AVGVSTAE PRENDIT DVM SCEPTRA POTENTIA LAVRO CINGIT SACRATVM BALTICA PVGNA CAPVT 1644

Diam:  $3\frac{7}{32}$  (8.2)

(Set in the bottom of the tankard)

Hildebrand, p. 264, No. 16; pl. III, 1; Brenner, p. 186

## (x) TALER OF CHARLES X GUSTAVUS, KING OF SWEDEN (1654-60)

*Obverse*: bust in profile to left, clean shaven, long hair: CAROLUS: GUSTAVUS·DECIMUS·D:G:REX·SVECORVM·

*Reverse*: Royal arms of Sweden, crowned, with supporters: IN IEHOVA·SORS·MEA·IPSE·JACIET·M·DC·LIV·

Diam:  $1\frac{3}{4}$  (4.5)

Brenner, p. 207

## (xi) MEDAL OF CHARLES X GUSTAVUS, KING OF SWEDEN (1654-60)

*Obverse*: bust in profile to right, wearing long hair, armour and mantle: CAR·GVST·D·G·SVE·GOT·VAND·REX· Signed A.K

*Reverse*: landscape with the king and his staff in the foreground, with his army drawn up, on the horizon the word *Iceland*, in the foreground *fünen*: round the margin NATVRA HOC DEBVI VNI. In the exergue the date 1658.

Diam:  $1\frac{7}{8}$  (4.8)

Historical medal by Arvid Karlstén, 1647-1718 (*cf.* xxxvii, p. 163).

Hildebrand, p. 350, No. 27

## (xii) TWO MARK PIECE OF CHARLES X GUSTAVUS, KING OF SWEDEN (1654-60)

*Obverse*: monogram C G and H E crowned, and Hebrew letters in rays, within a wreath.

*Reverse*: JUNGAMUR UT·EVENIANT·PROSPERA 1654

Diam:  $1\frac{1}{8}$  (2.85)

Bruun Collection No. 1166

## (xiii) MEDAL OF CHARLES XI, KING OF SWEDEN (1660-97)

*Obverse*: youthful bust in profile to right wearing long hair and laurel wreath, armour and mantle: CAROLVS·REX

*Reverse*: the king kneeling to the right and crowned by a hand issuing from a cloud: QVEM·DAT·SERVABIT·HONOREM· In the exergue the date 1675.

Diam:  $1\frac{11}{16}$  (4.25)

Hildebrand, p. 405, No. 42

INLAID IN TANKARD (XII, 194)—*contd.*

(xiv) MEDAL OF CHARLES XI, KING OF SWEDEN (1660-97)

*Obverse* : youthful bust in profile to right wearing plumed helmet and Roman armour : CAROLVS\*D·G·REGN·SVE·PR·HAER·

*Reverse* : lion rampant holding a globe between its forepaws. Above on a scroll : VIRTVS NON COMPVTAT ANNOS.

In the exergue the date 1688.

Diam:  $1\frac{21}{32}$  (4·25)

Brenner, p. 222, pl. VIII, 3

(xv) TALER OF CHARLES XI, GUSTAVUS, KING OF SWEDEN (1660-97)

*Obverse* : bust in profile to left, long hair and armour : CAROLVS·XI·D·G·REX·SVECIAE.

*Reverse* : Royal arms of Sweden, crowned, with supporters : IN·IEHOVA·SORS·MEA·IPSE·FACIET·M·DC·LXVI·

Diam:  $1\frac{11}{16}$  (4·25)

Brenner, p. 231

(xvi) COIN OF CHARLES XI, KING OF SWEDEN (1660-97)

*Obverse* : a palm tree under the sun. In the exergue the letters R. V.

*Reverse* : the letters C interlaced under a crown : SVB·VMBRA·ALTISSIMI·A° 1688 DIE 17·IVNY·

Diam:  $1\frac{3}{37}$  (2·75)

Brenner, p. 222, pl. VIII, 4

(xvii) MEDAL OF ULRICA (HEDWIG) ELEANORA, QUEEN OF SWEDEN (1719-20)

*Obverse* : bust in profile to right : VLRICA ELE/ONORA REGINA

*Reverse* : standing figure of the King offering the crown to the Queen who is seated on a globe on the right : AVCTA FELICITAS SEPTENTRIONI

Diam:  $1\frac{11}{16}$  (4·3)

Hildebrand, p. 465, No. 6; Brenner, p. 220, pl. VII, 2

(xviii) MEDAL OF ULRICA ELEANORA, QUEEN OF SWEDEN (1719-20)

*Obverse* : bust in profile to right : VLRICA ELEONORA

*Reverse* : a royal crown, FACTA SOCIA REGNI

Diam:  $1\frac{7}{32}$  (3·1)

Hildebrand, p. 465, No. 7; Brenner, p. 220, pl. VII, 4

INLAID IN TANKARD (XII, 194)—*contd.*(xix) MEDAL COMMEMORATING THE COUNCIL AT UPSALA  
1693

*Obverse*: a ship tossed by the waves and the Hebrew sign of God :  
IACTATVR SED TVTA TAMEN

*Reverse*: IN FELICEM MEMORIAM CONCILII VPSALIEN : CVIVS DECRETVM  
CENTESIMO ABHINC ANNO PERSECVTIONI LITVRGICAE FINEM ATTVLIT M DC XCIII

Diam: 2 (5·1)

Brenner, p. 226, pl. X

(xx) TALER OF FREDERICK II, DUKE OF LIEGNITZ AND  
BRIEG (1488-1547)

*Obverse*: bust, in profile to right, bearded wearing fur collar : FRIDERI·  
D·G·DVX·SLESI·LEGENIC3 : BRIGEN

*Reverse*: coat of arms quarterly, surmounted by crested helm :  
VERBVM·DOMINI·MANET·IN·ETERNVM·1542·

Diam:  $1\frac{1}{32}$  (4)

Madai, *Thaler-Cabinet*, III, p. 348

(xxi) HALF-KRONE OF CHRISTIAN IV, KING OF DENMARK  
(1588-1648)

*Obverse*: the king standing to right in armour, crowned : CHRISTIANUS·  
IIII·D·G : DAN·

*Reverse* hidden.

Diam:  $1\frac{1}{8}$  (2·9)

Cf. *Danske Medailjer*, pl. XIV, 3

(xxii) TALER OF CHRISTIAN IV, KING OF DENMARK (1588-  
1648)

*Obverse*: bust in profile to right : CHRISTIANVS : D : G DANIE·ET·  
MORWE

*Reverse*: the royal arms of Denmark quarterly crowned within a border  
inscribed : MOMETA : MOVA : REGNI·DANIE· [16]37

Diam:  $1\frac{9}{16}$  (4)

## (xxiii) FALSE SHEKEL

*Obverse*: a branch, with Hebrew letters.

*Reverse*: a chalice with smoking incense and Hebrew letters.

Diam:  $1\frac{9}{16}$  (3·3)

Hill, *False Shekels*, 1920, p. 85ff.

INLAID IN TANKARD (XII, 194)—*contd.*

(xxiv) TALER OF JOHN FREDERICK, ELECTOR OF SAXONY  
AND DUKE GEORGE (1532-47)

*Obverse*: bust in profile to right with sword over shoulder: IOHANE  
FRI·ELEC·DVX·SAX FIE FE punctuated with coats of arms of Saxony, etc.

*Reverse*: bust in profile to left: GEORG·DVX·SAX·FIE·FE·AN·1534

Diam:  $1\frac{9}{16}$  (4)

Tentzel, II, pl. 8, p. 105, No. 3

(xxv) TALER OF JOHN GEORGE I, ELECTOR OF SAXONY  
(1611-56)

*Obverse*: JOHAN : GEORG : D : G : SA·RO·IMP·AR[GHIM·ELE:]

*Reverse*: bust, head in profile to right inscribed: E·AVGVST·F·E·D :  
S·I : GEM within a border of 18 shields of arms.

Diam:  $1\frac{11}{16}$  (4·25)

Cabinet Impérial, p. 308, 4

(xxvi) COIN OF JOHN GEORGE II, ELECTOR OF SAXONY  
(1656-80)

*Obverse*: bust in profile to right with long hair, in ermine collar, with  
sword held over shoulder: IOHAN·GEORG·II·D·G·DVX·SAX·IVL·CLIV·ET·M·

*Reverse* hidden.

Diam: 1 (2·5)

Cabinet Impérial, p. 311, 8

(xxvii) BELL-TALER OF AUGUSTUS, DUKE OF BRUNSWICK-  
LUNEBURG (1633-36)

*Obverse*: a bell inscribed NŪ·PAC·EX·SŌ : EI' being tolled by three  
hands, with a view of a city and the sun: TANDEM PATIENTIA VICTRIX  
ANNO 1643

*Reverse*: the arms of Brunswick surmounted by 5 crested helms:  
AUGUSTUS·HERZOG·ZU BRAVN ULU

Diam:  $1\frac{5}{8}$  (4·2)

Cf. Fiala, VI, pp. 97-103

(xxviii) HALF-ECU OF LOUIS XIV, KING OF FRANCE (1643-  
1715)

*Obverse*: bust in profile to right wearing long hair or wig: . . . REX  
XIIII D·G·FR·ET·NAV·REX (Double struck)

*Reverse* hidden.

Diam:  $1\frac{5}{16}$  (3·3)

INLAID IN TANKARD (XII, 194)—*contd.*

## (xxix) LIVRE OF LOUIS XIV, KING OF FRANCE (1643-1715)

*Obverse*: bust in profile to right wearing periwig: LVD·XIIII·D·G·  
DOFRETNAV·REX 1691

*Reverse*: the eight letters L addossé and arranged as a cross, crowned at the ends, with fleurs-de-lys between; B within a circle in the centre: CHRS REGN VINC IMP

Diam:  $1\frac{19}{26}$  (4·1)

Hoffmann, p. 179, pl. 99, 133

## (xxx) TALER OF THE CITY OF LUNEBURG

*Obverse*: half moon with face: VISITAVIT·NOS·ORIENTIS·EX ALTO

*Reverse*: castle or city wall, with a hatchment of a lion under the portcullis: MONETA·NOVA·CIVITATIS·LVNEBURG· and a swan.

Diam:  $1\frac{19}{32}$  (4·1)

Reimann, II, p. 678, No 6858

## (xxxix) TALER OF THE EMPEROR FERDINAND II (1619-37)

*Obverse*: bust in profile to right crowned with laurel, wearing ruff: FERDINANDVS·II·D·G·R·I·S·AVG·GHVN : BOH·REX·

*Reverse*: the Imperial arms: ARCHID·AVS·DVX·BVR·CO·TYR·ZC·1620

Diam:  $1\frac{21}{32}$  (4·2)

Cabinet Impérial, p. 96, No. 4

(xxxix) HALF-CROWN OF CHARLES II, KING OF ENGLAND  
(1660-85)

*Obverse*: bust in profile to right in Roman dress with long hair and laurel wreath: CAROLVS·II·DEI·GRATIA·

*Reverse* hidden.

Diam:  $1\frac{1}{4}$  (3·2)

Grueber, *Handbook*, No. 727

(xxxix) CROWN-PIECE OF KING CHARLES II OF ENGLAND  
(1660-85)

*Obverse*: bust in profile to right. Roman dress, long hair and laurel: CAROLVS·II·DEI·GRATIA

*Reverse*: the arms of England, Scotland, Ireland, and France crowned and arranged in a cross, with interlaced C's between: MAG·BR·FRA·ET·HIB·REX·1663

Diam:  $1\frac{9}{16}$  (4)

INLAID IN TANKARD (XII, 194)—*contd.*

## (xxxiv) HALF-CROWN OF KING WILLIAM III AND QUEEN MARY OF ENGLAND (1688-1701)

*Obverse*: heads of the king and queen in profile to right, in Roman costume, long hair and laurel wreath: GVLLLMVS ET MARIA DEI GRATIA

*Reverse*: Royal arms of England, crowned: MAG·BR·FR·ET·HIB·REX·ET·REGINA 1689

Diam:  $1\frac{5}{16}$  (3·4)

Grueber, *Handbook*, No. 758

## (xxxv) MEDAL OF POPE INNOCENT XI (1676-89)

*Obverse*: bust in profile to right wearing skull cap and robe: INNOCEN : XI·PONT : MAXIMVS\*

*Reverse*: Christ giving the keys to St. Peter who kneels on the right: CLAVES·REGNI·COELORVM· In the exergue ROMA·

Diam:  $1\frac{13}{16}$  (4·6)

Bonnani, II, p. 737, No. 5

## (xxxvi) MEDAL OF MARTIN LUTHER (1483-1546)

*Obverse*: bust, head in profile to right, wearing academic dress: MARTINVS LVTHERVS·D :

*Reverse*: an altar on which lies an open book inscribed *Verbum Dei* and a heart with a cross, illuminated by rays from above: VIR MVLTASTRVENS

Diam:  $1\frac{25}{32}$  (4·5)

Juncker, p. 24

## (xxxvii) MEDAL OF JOHN CALVIN (1509-64)

*Obverse*: bust in profile to right wearing doctor's cap and furred gown: IOHANNES·CALVINVS·M : Signed AK.

*Reverse*: a hand issuing from a cloud holding a heart in the rays of the sun: PROMTE ET SINCERE : IN·OPERE·DOMINI

Diam:  $1\frac{3}{4}$  (4·5)

By Arvid Karlstén (1647-1718), *cf.* xi, p 158

Juncker, p. 173

## SILVER TANKARD (XII, 200)

*English*, late XVIIth century, with mark C.H. in combined circles, probably that of James Chadwick. In the lid is set the following:

## MARRIAGE MEDAL

*Obverse*: a wedded couple in the costume of the first half of the XVIIth century joining hands, attended by cupids and symbols of a beehive and the pelican, the Dove aloft in a cloud with rays, inscribed MANUS MANUM LAVAT, and round the margin CONNUBIUM FELIX AMOR ET LABOR EFFICIT ARDENS

*INLAID IN TANKARD (XII, 200)—contd.*

*Reverse*: two female figures joining hands on either side of a pillar entwined with a vine. The Hebrew sign of God in rays above. PROLE BEAT CASTA ET CONSTANS CONCORDIA NUPTOS

Diam:  $2\frac{1}{4}$  (5.8)

*German*, first half of XVIIth century

This is an example of a not uncommon type. There is one with a similar reverse in the British Museum, but in that case the costume of the obverse denotes a later date in the XVIIth century.

*BEAKER (XII, 199) INLAID WITH 18 JETONS OF LOUIS XV (1715-74)***(i) JETON OF LOUIS XV**

*Obverse*: head as a child in profile to right, laureate, LUD·XV·D·G·FR·ET·NAV·REX Signed I.B. (Jean le Blanc).

*Reverse*: chariot of Aurora driving to right. Round the margin LATE·CUNCTA·PROFUNDIT· Two palms crossed in exergue.

Diam:  $1\frac{1}{8}$  (28 mm.)

Two examples

H. de la Tour, pp. 395-6, No. 2170, pl. XXXV, 1

**(ii) JETON OF LOUIS XV**

*Obverse*: bust as a boy in profile to right, wearing tie-wig and cravat, LUD·XV·REX·CHRISTIANISS· Unsigned.

*Reverse*: the same as on (i).

Diam:  $1\frac{1}{8}$  (28 mm.)

One example

**(iii) JETON OF LOUIS XV**

*Obverse*: head as a young man in profile to right, laureate, LUD·XV·REX·CHRISTIANISS· Signed with monogram FM (François Joseph Marteau?)

*Reverse*: the same as on (i).

Diam:  $1\frac{1}{8}$  (28 mm.)

Four examples

**(iv) JETON OF LOUIS XV**

*Obverse*: bust in profile to right, LUD·XV·REX·CHRISTIANISS· Signed under the shoulder DU VIV (Jean du Vivier).

*Reverse*: the same as on (i).

Diam:  $1\frac{1}{8}$  (28 mm.)

Eight examples

H. de la Tour, p. 396, No. 2173, pl. XXXIV, 15



INLAID IN BEAKER (XII, 199)—*contd.*

(v) JETON OF LOUIS XV

*Obverse*: head in profile to right as a young man, laureate LUD·XV REX·CHRISTIANISS· Signed R. *filius* (Charles Norbert Roettiers).

*Reverse*: club between two swords entwined with a scroll inscribed ERIT HAEC QUO·CO·MONS, on field sown with fleurs-de-lys. ANIMO MANU QUE CIVIBUS UTILES. In exergue, LES HUIT APOTICARES DU ROY 1764

Diam:  $1\frac{1}{8}$  (28 mm.)

Three examples

Feuardent, vol. I, p. 239, No. 2957

SILVER STATUETTE HUNG WITH MEDALS (XII, 198)

(i) RAIMUND FUGGER

*Obverse*: head in profile to right: RAIMVNDVS·FVGGER·AVGVST·VIND·AETATIS·XXXX

*Reverse*: figure of Liberality standing on a bird holding a tankard and surrounded by birds or fishes: PVDEAT·AMICI·DIEN·PERDIDISSE/IRINAMTAI

Silver. Diam:  $1\frac{9}{20}$  (3·7)

By Matthes Gebel (?) of Nürnberg, 1530

Habich, *Deutsche Medailleure*, p. 86; Domanig, *Deutsche Medaille*, No. 82. Cf. No. S 406.

(ii) JULIUS GEUDER

*Obverse*: bust full face with long beard, ruff and furred gown: IVLIUS·GEUDER·VON·EROLTZBERG·Æ 60

*Reverse*: engraved with a bearded head in profile to right and foliage on a stippled ground.

Silver. Diam:  $1\frac{3}{4}$  (4·5)

Anon. Nürnberg, 1592–3

Habich, *Deutsche Medailleure*, p. 217

(iii) CHRISTOF FURLEGGGER

*Obverse*: bust nearly full face with ruff: CHRISTOF FVRLEG[G]ER DER ELTER Æ 65

*Reverse*: similar to that of Julius Geuder.

Silver. Diam:  $1\frac{3}{4}$  (4·5)

German, after 1600

*SILVER STATUETTE HUNG WITH MEDALS, ETC. (XII, 198)*

## (iv) OCTAGONAL SILVER PLAQUETTE

*Obverse*: S. Ignatius Loyala, half-length head turned in profile to right looking at sacred monogram in rays. Holding book in left hand and staff in right: S·IGNAT·LOIO·SOC IESV·FVND·

*Reverse*: St. Francis Xavier, half-length, head turned to left, opening the front of his robe with both hands, with staff: S·FRANC·XAVER·S·I·IND·ÉT·IAP·APO

XVIIIth century

H.  $1\frac{11}{16}$  (4·2); B.  $1\frac{7}{16}$  (3·6)

See also medals of Louis XIII and XIV incorporated in the bronze group of the *Vow of Louis XIII*, described under No. S 176 above.

# WAXES

## ITALIAN AND FRENCH PORTRAIT MINIATURES

S 417 CLAUDE DE LORRAINE, DUC DE GUISE, AND  
ANTOINETTE DE BOURBON (*Plate 90*) Gallery IV

Pair of companion portraits arranged as a diptych. The Duke is shown half-length, full-face looking to the front, with blue eyes, brown hair and beard, wearing a black hat trimmed with brown fur and jewels, small ruff, black gown trimmed with brown fur over doublet with red facings and orange sleeves, white shirt with blue embroidery visible at neck and wrists, a gold pendant or order is hung on a chain round his neck, and he holds his gloves in his right hand. Below is a black tablet inscribed with gold lettering: MONSEIGNEVR·CLAVDE·D·LORRAINE·DVC·D·GVISE

The Duchess is shown half-length, turned three-quarters to the left, wearing a black hood with gold border, black and gold bodice with up-turned collar lined with red, and loose sleeves of ermine over black undersleeves with frills at the wrists. A jewel hangs on a gold chain round her neck. She holds her gloves in her left hand. Below is a similar tablet to her husband's inscribed: MADAME·ANTOINETTE·D·BOVRBON DVCHESSE·D·GVISE

Both are on a wooden background painted dark green (possibly blue originally), within gold frames modelled in wax with Renaissance ornament incorporating the Duke's cypher of a G linked with a coronet.

Contained in a contemporary leather case in two parts, hinged together, and closed by a gilt hook in the form of a dragon or serpent. The sides are ornamented with blind tooling and bear the monograms C G on one side, and A B on the other.

H.  $4\frac{9}{16}$  (11·8) ; B. (one leaf)  $3\frac{1}{4}$  (8·2)

*French*, first half of XVIth century

Purchased from Messrs. Durlacher, 28th April, 1874, together with the terracotta bust of Henri III, No. S 59, for £300.

Claude de Loraine (1496–1550), first Duc de Guise, was the fifth son of René II, Duc de Loraine, and married Antoinette de Bourbon (1494–1583) in 1513. He inherited the duchy of Aumale from his father, but was created Duc de Guise for his military services by François I. He was the father of eight sons, who included François, second Duc de Guise, and the Cardinals of Loraine and of Guise, and was grandfather of Mary, Queen of Scots. [XIII 492]

## S 418 LUCREZIA BORGIA (?) (Plate 91) Gallery IV

Bust, full face, wearing a red turban patterned with gold, with a green jewel in the front of it, and ear-rings of green glass, low bodice figured in gold and black, cut square at the neck revealing a chemise, over which hangs an elaborate necklace with green pendant stones.

On a wooden background painted black with a gold pattern.

In an oval case framed in gilt bronze. On the wooden back is a label inscribed in ink: Lucrece Borgia.

H.  $2\frac{5}{32}$  (5.5); B.  $1\frac{1}{2}$  (4). Frame: H.  $3\frac{3}{16}$  (8); B.  $2\frac{1}{2}$  (6.2)

*Italian*, XVIth century (?)

Purchased by Sir Richard Wallace from Messrs. Durlacher, 28th April, 1874, for £20.

Illustrated in *Catalogue of Objects of Art (Illustrations)*, 1924, p. 134.

In the absence of any confirmation the attribution to Lucrezia Borgia (1480–1519), the notorious daughter of Pope Alexander VI and wife successively of Giovanni Sforza, Lord of Pesaro, Alfonso, Duke of Bisceglia, and Alfonso d'Este, Duke of Ferrara, must be regarded as very doubtful. But the costume is of her time and the face is not unlike that of the portrait traditionally ascribed to her in the Nîmes museum. [XIII 491]

## S 419 JACOPO CARUCCI DA PONTORMO Gallery IV

(Plate 96)

High relief, half-length, three-quarters to the left, with brown hair and pointed beard, brown eyes, wearing a flat black cap and plain black doublet with white collar.

On glass, with brown background. Rectangular wooden frame. Inscribed on the back: Jacopo Carduc[ci]da Pontorm[o]

H.  $5\frac{1}{2}$  (14); B.  $4\frac{3}{10}$  (11)

*Italian* (?) second half of the XVIth century

Probably one of a set of portraits of artists, to which Nos. 420, 421, and 422 also belong.

Jacopo Carucci da Pontormo (1494–1557) was a pupil of Andrea del Sarto and worked in Florence, where he executed numerous religious pictures and portraits. He is represented by a painting of *Joseph in Egypt* in the National Gallery. [XIII 471]

## S 420 LUCAS CRANACH THE ELDER Gallery IV

(Plate 96)

High relief, half-length, three-quarters to the right, fresh complexion with two warts on the right cheek, with short curly white hair and long, forked beard, blue eyes, wearing a black doublet or gown.

On glass, with brown background. Rectangular wooden frame, inscribed in ink on the back: Luca Granach Fiamingo.

H.  $5\frac{1}{4}$  (14.5) ; B.  $4\frac{1}{2}$  (11.5)

*Italian* (?) second half of XVIth century

Cf. Nos. S 419, 421, 422.

Apparently based on Cranach's self-portrait, dated 1550, in the Uffizi Gallery.

Lucas Cranach the Elder (1472–1553) was one of the leading German artists of the period of the Reformation. He spent the greater part of his life in the service of the Electors of Saxony and accompanied the Elector Frederick the Wise into exile after the battle of Mühlberg in 1547. He was both painter and engraver, and directed a prolific *atelier* which was carried on by his son. [XIII 455]

S 421 FRANCESCO SALVIATI (Plate 96) Gallery IV

High relief, half-length, three-quarters to the right, representing a man of middle age, with dark hair, pointed beard, and brown eyes; wearing a plain black doublet with white collar.

On glass, with a brown background. Rectangular wooden frame.

H.  $5\frac{1}{4}$  (14.2) ; B.  $4\frac{2}{5}$  (11.2)

*Italian* (?), second half of the XVIth century

Cf. Nos. S 419, 420, 422.

Francesco dei Rossi, known as *Il Salviati* (1510–1563), Florentine painter, was a pupil of Andrea del Sarto and Baccio Bandinelli; and also worked in France and Rome. The identification has been suggested by Mr. C. F. Bell. [XIII 470]

S 422 AN ARTIST (?) (Plate 96) Gallery IV

High relief, half-length, three-quarters to the right, representing a man of middle age with bald forehead, brown hair and beard, and brown eyes. Wearing a plain black doublet with white collar.

On glass, with a brown background. Rectangular wooden frame.

H.  $5\frac{4}{5}$  (14.5) ; B.  $4\frac{3}{5}$  (12)

*Italian* (?), second half of the XVIth century

Cf. Nos. S 419, 420, 421.

[XIII 454]

S 423 LUDWIG CRAINER (Plate 93) Gallery IV

High relief, half-length, full-face turned slightly to the right. With bald forehead, brown moustache and beard, dark brown eyes, wearing a white ruff, black and gold doublet embroidered on the breast with the white cross of Malta edged with green; the left arm is clad in a red sleeve slit to show yellow lining, and his right shoulder is covered by a blue cloak draped across his body.

On glass, painted royal blue and inscribed in white: LVDOVICVS CRAINER • MAGNVS • CRVX • MALTÆ •

In a circular wooden frame.

Diam:  $4\frac{1}{2}$  (11.5)

*Italian or German* (?), second half of XVIth century

[XIII 465]

## S 424 AN ELDERLY GENTLEMAN (Plate 93) Gallery IV

Half-length, head turned in profile to right, with closely cropped grey hair and beard, wearing a black tunic, and a gold pendant hung round his neck on a chain worked in fine wire.

On glass, with a black background ; in a circular wooden frame.

Diam:  $3\frac{1}{8}$  (8)

*Italian* (?), second half of XVIth century

? Exhibited by the Comte de Nieuwerkerke at the Musée Rétrospectif 1865, No. 729.

[XIII 459]

## S 425 A LADY Gallery IV

Half-length in profile to the left, with brown hair richly jewelled with miniature pearls and rubies, emerald ear-rings, pearl necklace and pendant jewel. She wears a court dress with red bodice cut low at the neck with long white ruff, the sleeves of the same red figured material as the bodice are freely sewn with pearls and slit to reveal a brown lining ornamented with bands of pearls. She wears a chain round her neck similar to those on Nos. S 424, 427, 428.

On a background painted black ; in a circular wooden frame similar to No. S 424.

Diam:  $3\frac{1}{4}$  (8.3)

*Italian*, second half of XVIth century

[XIII 486]

## S 426 A LADY (Plate 92) Gallery IV

Half-length in profile to the left, with red-gold hair plaited and coiled at the back, and ornamented with jewelled gold braid and red and white rosettes. Pearl ear-rings. Black bodice with white lace chemise and small ruff ; she wears a necklace of pearls suspended on a black thread, and holds a handkerchief against her bodice with her right hand.

On glass, with a black background ; in a circular black wooden frame.

Diam:  $3\frac{1}{5}$  (8)

*Italian (Venetian ?)*, second half of XVIth century

Exhibited by the Comte de Nieuwerkerke at the Musée Retrospectif, 1865, No. 723.

[XIII 461]

## S 427 DON GARCIA DE' MEDICI (Plate 92) Gallery IV

As a boy, bust in profile to right, bareheaded with cropped brown hair, white collar, scarlet doublet slashed and braided with gold, with a cloak of the same material on his left shoulder turned up at his waist showing

a black lining. He wears a chain, reproduced in fine wire, round his neck.

On glass, painted dark blue. In a circular wooden frame, inscribed on the back: **Garzia Terzo Figlio di Cosimo I Granduca di Toscana**

Diam:  $2\frac{1}{8}$  (5.3)

*Italian*, second half of XVIth century

Garcia de' Medici (*d.* 1562), son of Cosimo, the first Grand Duke of Tuscany, died young under mysterious circumstances shortly after his brother, Cardinal Giovanni de' Medici. It was rumoured that he was put to death by his father in revenge for having killed his elder brother. His mother Eleonora died soon after, and the triple deaths were celebrated by Alfieri in his poem *Don Garcias*. Several portraits of him as a boy executed by Bronzino exist in the Uffizi and other galleries. [XIII 489]

**S 428 GIOVANNA D'AUSTRIA, GRAND DUCHESS OF TUSCANY (?)** (Plate 92) Gallery IV

Bust in profile to the right, with brown hair richly braided with pearls and miniature rubies of glass, pearl ear-rings, black dress with high neck and white ruff, pearl buttons down the front, and a rope of pearls and a chain, represented by gold wire, round her neck. The nose has been slightly damaged.

On glass, with black background. In a circular wooden frame turned and gilt, on the boxwood back is written in ink: **No. 2479 GIOVANNA D'AUSTRIA Ia MOGLIE DI FRANCESCO P<sup>mo</sup> GRANDUCA DI TOSCANA. Née en 1547. Mariée en 1565. m<sup>te</sup> en 1578, mère de Marie de Médicis. par Lombardi Ferrarese 1565.**

Diam:  $2\frac{2}{5}$  (6.2)

*Italian*, second half of the XVIth century

Exhibited by the Comte de Nieuwerkerke at the Musée Rétrospectif, 1865, Cat. Lemer, No. 722 or 728 (old label of the Union Centrale des Beaux-Arts on back).

The inscription on the back refers to Ludovico Lombardi da Ferrara (1507/8–1575), a member of the well-known family of sculptors, and nephew of Tullio Lombardi (*see* No. S 62), but there are no grounds for accepting this attribution. There may be a confusion with Alfonso Lombardi da Ferrara (1497–1537), who is described by Vasari as an artist in wax.

Giovanna, Archduchess of Austria, was the daughter of the Emperor Francis I, and married Francesco de' Medici, the second grand duke of Tuscany, the patron of Giovanni Bologna. On her death in 1578 he took as his second wife the celebrated beauty Bianca Cappello. [XIII 494]

**S 429 MARGHERITA FARNESE (?)** (Plate 92) Gallery IV

Bust in profile to right, her brown hair coiled up at the back and decorated with small black rosettes and pearls, pearl ear-rings, black dress embroidered in gold with narrow opening at the front revealing a white and gold chemise, high collar at the back and white ruff.

On wood, painted black. In a circular frame of turned boxwood, backed with doeskin inscribed: **LUCREZIA FARNESE Fig[lia] di COŠMO SECON[DO] OPERA di Benevenuto Cellin[i]**

Diam:  $2\frac{1}{8}$  (5.5)

*Italian*, early XVIIth century

The attribution to Benvenuto Cellini (1500–1569), celebrated as a worker in wax, can be disregarded.

Cosimo II, fourth Grand Duke of Tuscany (1609–1621) had no daughter named Lucrezia, but his daughter Margherita married Odoardo Farnese in 1628. The costume, however, seems to indicate a rather earlier date and the attribution must be regarded as very doubtful. [XIII 487]

S 430 A GENTLEMAN (Plate 92)

Gallery IV

Bust in profile to right of a man of early middle age, with short brown hair, small reddish moustache and imperial, wearing a black figured doublet with touches of red at the collar, and white ruff.

On glass, with a black background. In a circular black wooden frame.

Diam:  $1\frac{7}{8}$  (4.8)

*Italian*, second half of the XVIth century

[XIII 488]

S 431 A LADY

Gallery IV

Bust in profile to right, with red-gold hair plaited and coiled at the back of the head, black bodice with frilled edges, escalloped ruff and buff-coloured chemise and under-sleeves. She wears ear-rings of gold wire. Black background. Oval, in a rectangular black wooden frame.

H.  $2\frac{5}{16}$  (5.8) ; B.  $1\frac{3}{4}$  (4.5)

*Italian*, second half of the XVIth century

[XIII 475]

S 432 A LADY OF THE GRATI FAMILY

Gallery IV

Bust, three-quarters, head turned in profile to the right, with red-gold hair dressed with strings of pearls, pearl ear-ring, black dress braided with gold and spreading lace collar open in front revealing high lace chemise encircled with a pearl necklace.

On a painted black background, within an oval case of gilt copper lined with crimson velvet, with a lid on each side. One side engraved with an *impresa* of a dog chained to a ball surmounting a pillar with a city in the background, and a scroll inscribed: ME·PIV·CARO·IL·MORIR·CHE·IL·VIVER·SENZA·

The other side is engraved with arabesques containing the arms of the Grati family of Bologna: *argent*, a castle triple towered *gules*, on a mount of six *coupeaux vert*, upon a chief 3 *fleurs de lys or*, between the points of a label of four *gules*.

H.  $2\frac{5}{16}$  (6) ; B.  $1\frac{1}{2}$  (4). Lid of case : H.  $2\frac{11}{16}$  (6.8) ; B. 2 (5.1)

*Italian*, early XVIIth century

The device of a dog chained to a pillar symbolises the faithful lover tied to his mistress. J. Gelli in his book *Motti, divise, imprese di famiglie e*



*personaggi italiane*, p. 238, gives an illustration of this *impresa* as used by Pierfrancesco Cigala of Genoa, but with another motto. In the same book, p. 244, he mentions the motto, *M'è piu caro il morir che viver senza*, as used by Pietro Airolto Marcellino in the XVIth century.

Purchased by Sir Richard Wallace from Messrs. Durlacher, 1st May 1877, for £60.

Illustrated in *Catalogue of Objects of Art (Illustrations)*, 1924, p. 135.

[XIII 495]

S 433 A LADY

(Plate 93)

Gallery IV

Bust in profile to left, dark hair plaited and coiled at the back, pale complexion, pearl suspended on her neck by a black thread, low bodice of brown with gold slashes and a red bow on the breast, and small white collar up-standing behind the neck.

On glass, with dark blue ground. Oval, in an octagonal frame veneered with plaques of lapis lazuli and ebony.

H.  $1\frac{7}{8}$  (4.7) ; B.  $1\frac{9}{16}$  (3.9). Frame, H.  $4\frac{3}{16}$  (10.6) ; B.  $3\frac{3}{4}$  (9.6)

*Italian*, second half of XVIth or early XVIIth century

Illustrated in *Catalogue of Objects of Art (Illustrations)*, 1924, p. 139.

[XIII 496]

S 434 THE ARCHDUKE ERNST OF AUSTRIA

Gallery IV

(Plate 91)

Bust in profile to left, with brown hair and beard, wearing blued armour with gilt borders, his high gorget topped with a ruff, the collar of the *Toison d'Or* round his neck, and wearing a golden cloak with pearled border held on the left shoulder by a large jewel, represented by crimson glass.

On glass with a black background. In an oval frame of gilt copper with the back etched with a flat arabesque design, similar to No. S 435.

H.  $3\frac{1}{4}$  (8.2) ; B.  $2\frac{11}{20}$  (6.4)

By Antonio Abondio (1538–c. 1596)

This relief was formerly attributed to the Emperor Rudolf II (1576–1612), but has since been shown to be his brother, the Archduke Ernst (*d.* 1595), by Dr. Fritz Dworschak, Keeper of the Münzkabinett in the K.H. Museum, Vienna, from its resemblance to other portraits of him by Abondio. Compare the very similar wax miniature of Rudolf II in the Spitzer Collection, Sale Cat. 1893, No. 2955.

From the Nieuwerkerke Collection, receipted bill from A. Beurdeley, 2nd May, 1866, "*un portrait de Philippe II (sic) en cire avec riche costume du XVI<sup>e</sup> s<sup>e</sup> sur le devant de la cuirasse l'ordre de la Toison d'or,*" 700 f.

Illustrated in *The Connoisseur*, March 1904, *Jewelled waxes and others*, by B. Kendell.

For a note on Antonio Abondio, the Milanese medallist who worked for the house of Hapsburg at Vienna, see No. S 359. Examples of his work in wax are in the K.H. Museum, Vienna (Ambras Collection).

[XIII 493]

S 435 THE EMPRESS MARY OF AUSTRIA (?) Gallery IV

Half-length, in profile to right, with fair hair plaited and coiled at the back and a bandeau of rubies, pearls and emeralds imitated in glass, wearing a black dress with gold piping, with high collar topped by a ruff, and sleeves puffed at the shoulders, and round her neck a double rope of pearls.

Background of chocolate-coloured wax. In an oval frame of gilt copper, etched on the back with an arabesque design, similar in general character to that of No. S 434.

H.  $2\frac{1}{8}$  (7.5) ; B.  $2\frac{5}{16}$  (16)

*School of Antonio Abondio, late XVIth century*

? Exhibited by the Comte de Nieuwerkerke at the Musée Rétrospectif, No. 722 or 728. The descriptions of either apply equally to No. S 428.

Illustrated in *Catalogue of Objects of Art (Illustrations)*, 1924, p. 136.

Mary, daughter of the Emperor Charles V, married in 1548 her first cousin, Maximilian, who reigned as emperor 1558–1576, and was the mother of Rudolf II and Matthias and the Archduke Ernst (No. S 434). The attribution is based on Abondio's medals of her, but the wax has not the same quality of finish as No. S 434.

[XIII 497]

S 436 A LADY (Plate 92) Gallery IV

Half-length, in profile to right, with brown hair, pearl ear-ring, green dress slashed with yellow with stiff lace collar, high at the back. Her sleeves are slit, revealing pink under-sleeves. She wears a necklace of pearls, and a jewel on her bosom with four pearls, four other imitation stones appear to be missing

On wood (? ebony), in a circular black frame, turned, with roped moulding of gilt metal, and convex glass.

Diam:  $2\frac{3}{8}$  (6.2)

*Italian, early XVIIth century*

[XIII 460]

S 437 A SCHOLAR OR ARTIST (Plate 94) Gallery IV

Bust in profile to the right, of a middle-aged man with light brown hair and beard, wearing a plain black doublet or gown with white collar.

On glass, with a black background ; in a rectangular wooden frame, black with gilt metal fillet, similar to No. S 438.

H.  $3\frac{1}{4}$  (8.5) ; B.  $2\frac{4}{5}$  (7.2)

*Italian, second half of the XVIth century*

[XIII 472]

S 438 S. CARLO BORRROMEO (Plate 94) Gallery IV

Bust in profile to right, with short brown hair, the tonsure covered by a scarlet cap, wearing the scarlet robes of a Cardinal, and a cross suspended on his breast on a red cord.

On glass, with a dark blue background. In a rectangular black frame with gilt metal fillet similar to No. S 437.

H.  $3\frac{1}{4}$  (8.5) ; B.  $2\frac{4}{5}$  (7.2)

*Italian*, late XVIth or early XVIIth century. Probably by the same hand as No. S 437

S. Carlo Borromeo (1538–1584), Cardinal-Archbishop of Milan, was a nephew of the Medici Pope Pius IV, and a member of a noble family with estates on Lake Maggiore. His great energy and ability were devoted to rooting out the abuses of the church, and promoting numerous reforms. He signalised his devotion to the people during the plague in Milan of 1576. He died worn out by his exertions, and was canonized in 1610. [XIII 473]

S 439 LOUIS DE BOURBON-VENDÔME, DUC DE MERCOEUR (?)

(Plate 91)

Gallery IV

Half-length in profile to right, with dark curly hair, moustache and tuft, wearing a yellow doublet with red stripes, and a broad blue riband round his neck suspending an order or medal, high collar with a blue lining and lace. The wide sleeves are slit, revealing black under-sleeves. Portions of the costume are represented by strips of coloured paper.

On a background of black silk, inscribed in gilt letters: LUDOVICUS·VINDOCINENSIS·DUX·MERCIRI In a circular frame, painted brown, the mouldings carved with beading and knullings and gilt. On the back is written in ink: Luigi Duca di Vendom[e] nipote di Enrico IV re di Francia e conosciuto col nome di Duca di Mercoeur fino al 1665.

Companion to No. S 440

Diam:  $3\frac{1}{4}$  (8.3)

*French or Italian*, middle of the XVIIth century

The costume points to a date rather earlier than their marriage, and engraved portraits do not confirm the title inscribed on the background.

? From the Nieuwerkerke Collection, receipted bill from A. Beurdeley, 4th Dec. 1865, "*Deux médallions portraits d'homme et de femme en cire du XVI<sup>e</sup>*," together with the bracelet No. XII 71 and a bronze bust (? S 227), 7500 f.

Louis de Bourbon-Vendôme, Duc de Mercoeur (1612–69), was the grandson of Henri IV and Gabrielle d'Estrées. He inherited the title of Duc de Mercoeur from his mother and used it until his father's death in 1665, when he became Duc de Vendôme. He married Laure Mancini, niece of Cardinal Mazarin (*see* No. S 441) in 1651. For the greater part of his life he was a soldier and acted for a time as viceroy of Catalonia, but on the death of his wife he entered the church and was created a Cardinal in 1667. [XIII 463]

S 440 LAURE MANCINI, DUCHESSE DE MERCOEUR (?)

(Plate 91)

Gallery IV

Half-length in profile to left, wearing elaborately dressed hair with ropes of pearls and a jewelled bandeau, pearl ear-rings and necklace, and a green dress with high collar embroidered in gold and sewn with

G 2—(71)

glass jewels representing rubies, emeralds and pearls. Her sleeves are slit, revealing under-sleeves of white and gold. A scarlet cloak is draped behind her.

On a black background without inscription, within a similar frame to No. S 439, inscribed in ink on the back: Laura Mancini ni[pote] del Cardinale Giulio Mazza[rin] Ministro di Francia e moglie a Luigi duca di Vendome nel 1651—morta nel 1657.

Diam:  $3\frac{1}{4}$  (8.3)

*French or Italian*, middle of the XVIIth century

From the Nieuwerkerke Collection, bought together with No. S 439, *q.v.*

Illustrated in *The Connoisseur*, March 1904, *Jewelled waxes and others*, by B. Kendell.

Laure Mancini was the eldest niece of Cardinal Mazarin (*see* No. S 441), and married the Duc de Mercoeur in 1651. Mazarin became Minister on the death of Richelieu, to whom the Mercoeur family had been consistently antagonistic. He married his numerous nieces into the great families of France. [XIII 464]

**S 441 CARDINAL MAZARIN** (*Plate 93*) Gallery IV

Half-length in profile to right with long dark hair, moustache and tuft, wearing scarlet skull-cap and Cardinal's robes.

On a background of dark brown wax with the legend in gilt letters: IVLIVS • CARDINALIS • MAZARINVS •

In a circular gilt-bronze frame with bow of ribands at the top in the Louis XV style.

Diam: 4 (10)

*French*, middle of XVIIth century (?)

Exhibited by the Comte de Nieuwerkerke at the Musée Rétrospectif 1865, No. 3680.

*Cf.* Abbé Dufouleur sale, Paris, 13–16 Feb. 1856, lot 503, “*un médaillon en cire, portrait de Mazarin*,” 115 f.

Jules Mazarin (1602–1661) was by birth an Italian. He was educated by the Jesuits at Rome and visited Spain in the service of Girolamo Colonna, chamberlain to the University of Alcalá. He served as a captain in the Papal guard, but his great diplomatic ability was soon recognised by the curia, and he accepted an invitation from Richelieu to enter the French service in 1639. He entered the Church, became Cardinal in 1641, and on Richelieu's death in 1642 succeeded him as Minister. He consolidated his position on the king's death next year by gaining the confidence of the Queen-Mother. He ruled France for eighteen years until his death, a period only interrupted by the rising of the Fronde. His attention was mainly directed to Foreign Affairs, which he conducted with great adroitness. In private life he was one of the greatest *amateurs* of his time, forming a great library and collection of pictures and works of art. [XIII 484]

**S 442 POPE BENEDICT XIV** (*Plate 94*) Gallery IV

Half-length, nearly full-face, body turned three-quarters to the right with the right hand raised in benediction, wearing scarlet cap and robes

edged with white, and a black stole, his arm clad in a white sleeve with lace cuff appears from below the edge of his robe.

On glass, with a black background. In a large oval frame, black with gold lines.

H.  $4\frac{3}{4}$  (12) ; B. 4 (10)

*Italian*, middle of the XVIIIth century

After a portrait in the Gallery at Versailles by the French painter Pierre Subleyras (1699–1749), who worked at Rome and was much in favour with the papal court.

Prosper Lambertini (1675–1758) was a member of a noble family of Bologna, of which city he became Archbishop, and was elected Pope in 1740 under the name of Benedict XIV. [XIII 474]

### S 443 POPE BENEDICT XIV

Gallery IV

Bust in profile to left, wearing scarlet cap and robes trimmed with yellow and collar of the same colour (probably originally white), and a red stole embroidered in black.

On glass, with a black background. In a circular black frame of turned boxwood.

Diam:  $3\frac{1}{4}$  (8.2)

*French*, middle of XVIIIth century

For a notice of Benedict XIV, see No. S 442.

[XIII 485]

### S 444 A LADY

(Plate 94)

Gallery IV

Half-length, in profile to the right, with powdered hair brushed back and threaded with pearls, with a red bow on the brow ; pearl ear-rings, black riband round her throat also embroidered with pearls ; wearing a low-cut evening dress of yellow figured material, lace edging to her bodice and sleeves, and a green cloak over left shoulder. She holds an ivory and gold fan closed in her right hand, with the left resting on the top of it, her fore-arms are bare except for pearl bracelets, that on the left wrist having a black bow.

On a black background, in a circular black wooden frame with roped mouldings of gilt metal.

Diam:  $4\frac{1}{4}$  (11)

*Venetian* (?), middle of XVIIIth century

[XIII 467]

### S 445 A LADY

(Plate 94)

Gallery IV

Three-quarter length, full-face, seated at a table, holding a letter in her right hand. Black hair with red and white rosettes and pearls, pearl ear-rings, black collar round her throat studded with pearls and a glass ruby, low-cut evening dress of cream-coloured material trimmed with

white lace, pink stomacher trimmed with gold, and full black skirt. A green mantle is draped behind her. Her arms are bare from the elbow, with a black bow with a cameo and pearls tied on the right wrist. She rests her left elbow on the table beside her, on which is a medallion portrait of a man wearing a red sash, and a vase containing a spray of flowers including a pink rose.

Black background, within a similar frame to No. S 444.

Diam:  $4\frac{1}{4}$  (11)

*Italian*, middle of XVIIIth century

[XIII 468]

### S 446 BENJAMIN FRANKLIN

Gallery IV

Bust in profile to right, clean-shaven, with long grey hair untied, brown coat with white cravat.

On glass, with a black background. In a circular frame of turned boxwood. The back unscrews, revealing a cavity in which is a piece of paper bearing the name of F. Davis, the art dealer, who frequently acted as agent for Sir R. Wallace.

Diam:  $2\frac{3}{4}$  (7)

*French*, second half of XVIIIth century

Benjamin Franklin (1706–1790), printer, journalist, philosopher, and statesman, was one of the foremost figures in American public life before and during the War of Independence, when his wisdom and high character earned him universal respect. It was a great grief to him that his illegitimate son William remained loyal to the English connection. He represented his country at the French court during the war from 1776 to 1785, which was probably the occasion of this portrait. [XIII 466]

### S 447 DOMINIQUE JOSEPH GARAT (Plate 95)

Gallery IV

Half-length, in profile to right, with black hair, dishevelled after the fashion of the time, side-whiskers, high white stock, and black frock coat. Signed under the shoulder: Couriguer.

On a black ground, in a circular frame of turned boxwood. On the back is written in ink the name Garat.

Diam:  $2\frac{1}{2}$  (6.2)

By Joseph Anton Curiger, about 1795

Joseph Anton Curiger (also Kuriger, and while he worked in Paris, Couriguer) (1750–1830), goldsmith, medallist, and wax-modeller, was one of a numerous Swiss family who worked in the same media. He executed the terra-cotta bust of Beaumarchais in the Comédie Française, a wax portrait of the Duc d'Orléans, "Philippe Egalité," dated 1789, and other portraits of notabilities during the Revolutionary and Napoleonic régimes.

Dominique Joseph Garat (1749–1833) was the younger brother of Dominique Garat, and a man of letters and professor of history, who took part in the French Revolution on the popular side. He succeeded Danton as Minister of Justice in 1792, and had the duty of communicating to Louis XVI his sentence of death. Under the Napoleonic régime he was for a time Ambassador at Naples and a member of the Council of Ancients. After the Restoration his name was deleted from the list of members of the *Institut de France*. He published various *mémoires* on the history of his time. [XIII 476]

## GERMAN PORTRAIT MINIATURES

## S 448 GENTLEMAN

Gallery IV

Half-length, three-quarters to left, with white hair and imperial, and brown eyes. The sallowness of his complexion is probably due to fading of the colouring of the wax. Wearing a black doublet buttoned down the front, with a red bow at the waist, wide white collar, and black gown trimmed with brown fur.

On glass, with dark blue background. Rectangular wooden frame.

H.  $5\frac{1}{4}$  (13.3) ; B.  $4\frac{1}{8}$  (10.5)

German (?), late XVIth century

[XIII 447]

## S 449 ULRICH, GRUNDHERR VON ALTENTHANN UND WEIHERHAUSS (Plate 90)

Gallery IV

Whole-length with his head turned and looking three-quarters to the right, standing beside a table. He is shown bareheaded with bald forehead, brown beard and moustache, wearing a white ruff, with a gold pendant hung on a chain, black doublet and gown trimmed with brown fur, black breeches, stockings and shoes. He carries his gloves in his right hand, and his left rests on some papers on the table, which is covered with a green cloth and on which is a clock and a book.

The background is formed by the interior of a room, the walls are hung with black and gold embossed leather, with a window on the right, and on the left a pillar draped with a green curtain, and carrying his arms *gules, a demi-lion rampant argent, crowned or*, with crested helm and mantling. Below is inscribed in gold letters *ÆT. 57*. The base of the pillar is decorated with a panel containing a white lion crowned and rampant in a landscape, the motto *VIRTUTE GENEROSVS*, the date 1627, altered to 1527, and at the bottom the signature *G.H.*

In a wooden frame.

H.  $9\frac{3}{4}$  (24.5) ; B. 8 (20.5)

By Georg Holdermann (1585–1629)

Compare the engraved portrait of him by Abraham Hol.

Georg Holdermann worked at Nürnberg as a modeller in wax. He is represented by several works in the Germanisches Museum at Nürnberg, notably a set of the Septemviri or City fathers, and a portrait of H. J. Pomer, closely resembling No. S 449 in style, others are in the Bavarian National Museum, the Kaiser Friedrich Museum, and at Dresden. Most of his work falls between 1610 and 1625. See G. von Bezold in *Mitteilungen a. d. Germ. Nat. Mus.* Nürnberg 1913, pp. 3–14, and Th. Hampe in *Quellenschrift f. Kuntsgeschichte N. F. XI/XII and XIII* (1904).

Ulrich Grundherr von Altenthann und Weiherhauss (1570–1654) was a member of the patrician family of Nürnberg of that name. [XIII 449]

## S 450 GENTLEMAN

(Plate 97)

Gallery IV

High relief representing a young man, half-length, full-face looking slightly to right, with small fair moustache and dark brown eyes; wearing a black high-crowned hat, white ruff, black velvet doublet buttoned down the front, and black slashed sleeves. His right hand rests on his hip and his left in front of him.

On a background of green silk. In a deep wooden frame, painted black, rounded at the corners on the inside and gilt, with his arms (now obliterated) in a cartouche on the right.

H.  $5\frac{1}{8}$  (13); B.  $3\frac{9}{16}$  (9)

*Netherlandish or German (?)*, early XVIIth century

Companion to No. S 451. The doublet is reproduced in actual velvet.

From the Roux de Tours Collection, sold at Paris 17–20 Feb. 1868, lot 147, 630 f., and from the Nieuwerkerke Collection, *bordureau d'ajudication* from Charles Pillet, 19 Feb. 1868, with 5 per cent. commission, 661.50 f.

[XIII 451]

## S 451 LADY

(Plate 97)

Gallery IV

Wife of No. S 450. High relief, nearly three-quarter length, full-face, wearing a close-fitting cap of gold net with white linen border, closely pleated, stiff white ruff, cape and dress painted to represent red-figured brocade, and white lace cuffs, with a large enamelled jewel at the neck and double gold chain with pendant. Her hands are clasped before her. She wears three rings on the left hand.

On a background of green silk, in a similar frame to No. S 450. The cartouche on the right bears her arms, *Argent, upon a mount sable, three flowers gules, stalked and leaved vert*, with helmet and mantling.

H.  $4\frac{3}{4}$  (12.2); B.  $3\frac{1}{8}$  (8)

*Netherlandish or German (?)*, early XVIIth century

Companion to No. S 450, *q.v.*

From the Roux and Nieuwerkerke Collections.

The arms might be those of Lentfrinck (Holland), Ringungshausen (Switzerland), or van Heyst (Holland) if the mount or terrace were *vert*.

[XIII 453]

## S 452 CHRISTOPH FÜRCHTEGOTT GELLERT

Gallery IV

In high-relief, half-length, representing an elderly, thin-faced man standing in a black pulpit, grey wig tied at the back, clean shaven, grey coat and white cravat.

Oval, lined with light blue silk in a deep rectangular black frame.



H.  $3\frac{9}{16}$  (9.1) ; B.  $2\frac{3}{4}$  (7)

German, second half of XVIIIth century

Other examples are in the Deutsches Museum, Berlin (Cat. Bange, 1923, No. 2083), bearing Gellert's name, the Ducal Museum at Brunswick, the Bavarian National Museum, Munich, the Museums at Stralsund and Breslau, and one was sold at Christie's, 24th April 1930, lot 66.

Previously described as representing the Swiss preacher and physiognomist Johann Caspar Lavater.

C. F. Gellert (1715-1769) was a hymn-writer and professor of philosophy at Leipzig. He gained the affection and respect of his contemporaries by the gentle piety of his nature. [XIII 478]

S 453 A LADY

(Plate 95)

Gallery IV

Bust in profile to the left of a young woman with brown eyes, and powdered hair dressed high and tied with a bow on top, and side curls descending to the shoulders, frilled bodice imitating white lace or net over light blue.

On glass, with a black background signed Wimer Fecit 1787 in an oval frame of gilt metal, beaded and gadrooned and lined with light blue silk.

H.  $4\frac{5}{16}$  (11) ; B.  $3\frac{3}{8}$  (8.5)

By Benjamin Liebrecht Wimmer, dated 1787

Illustrated in *The Connoisseur*, March 1904, *Jewelled waxes and others*, by B. Kendell.

Wimmer was the son of a clergyman and a native of Flemming in Saxony. As an amateur he executed etchings and silhouettes, and made wax portraits of the royal house of Saxony. He died about 1818. [XIII 481]

S 454 A LADY

(Plate 95)

Gallery IV

Bust, nearly half-length, in profile to left, of an elderly lady with double chin, grey or powdered hair under a flat lace cap with strings, imitation diamond or paste ear-ring, and wearing a pink wrapper pointillé and embroidered with gold, and white lace cravat.

On glass, with a black background ; in a circular black frame of turned wood, with gilt metal fillet.

Diam:  $3\frac{3}{8}$  (8.5)

German (?), second half of XVIIIth century

[XIII 479]

S 455 FREDERICK II, KING OF PRUSSIA

Gallery IV

(Plate 95)

Bust in profile to left representing him in old age, wearing large black military cocked hat, wig tied in a queue behind, black double-breasted uniform coat with red facings and star of the Prussian eagle on his breast, the lower part of the bust is draped in a scarlet mantle lined with ermine.

Background painted bright blue, in a rectangular frame faced with gilt gesso.

H. 4 (10) ; B. 3 (7.5)

*German*, late XVIIIth century

Frederick II, known as Frederick the Great, in the course of his reign (1740-1786) raised Prussia to the front rank of European powers as the rival of Austria. He conducted with indomitable energy the Seven Years' War, in which he was opposed by nearly every Continental power, and made the Prussian Army a model of military efficiency. Another side of his character is revealed by his love of French art and fashions of the time. He spoke French habitually, delighted in French literature and music, and himself wrote books in that language. He built the pavilion of *Sans Souci* at Potsdam which contains paintings by Watteau, Lancret and others of that school. [XIII 477]

S 456 A GENTLEMAN (Plate 95)

Gallery IV

In high relief, half-length, showing a middle-aged man, clean-shaven, the head turned nearly full-face, the body three-quarters to the right, wearing grey hair brushed back or wig, grey coat and white cravat with the lower part of the bust draped with a lavender-grey mantle.

On glass, with black background. In a deep rectangular frame of gilt wood.

H. 6½ (16.6) ; B. 5 (12.5)

*German*, second half of XVIIIth century

Possibly by Bernard Caspar Hardy, Prebendary of Cologne Cathedral (1726-1819), a well-known *amateur* in wax. [XIII 469]

## SUBJECT PIECES

S 457 YOUTH

Gallery IV

Represented as a comely girl, nearly full face, looking to the right, half-naked and holding her left breast with her right hand. Her fair hair is elaborately dressed with jewels and a blue riband with red and gold fringe waving behind; she wears a necklace of imitation pearls, and ropes of pearls and glass rubies. Her left shoulder and arm are concealed by the ample sleeve of a black dress trimmed with gold, round her hips she wears a white undergarment, a pleated petticoat with red band, and over them a skirt of black, spotted with red and blue and trimmed with gold, which she grasps with her left hand.

On glass with a black background, set in an oval wooden frame. On an old label on the back is written *ouvrez voyez la difference*, showing that it was probably at one time mounted on a hinge with No. 458.

Oval H. 4 (10) ; B. 3 (7.5)

*Italian* (?), second half of XVIth century

Compare the wax in the Spitzer Sale, 1893, No. 2954.

Exhibited by the Comte de Nieuwerkerke at the Musée Rétrospectif, 1865, No. 720.

[XIII 457]

## S 458 AGE

Gallery IV

Represented as a wrinkled hag, half-naked, turned towards the left. She wears a white cap over her grey hair, and a brown cloak is draped round the lower part of her body. She holds in her left hand a crutch with a red, padded cross-piece.

On glass with a black background in an oval wooden frame similar to the companion relief of "Youth," No. S 457, *q.v.*

Oval: H. 4 (10); B. 3 (7.5)

*Italian* (?), second half of XVIth century

Exhibited by the Comte de Nieuwerkerke at the Musée Rétrospectif, 1865, No. 721.

[XIII 458]

## S 459 THE ADORATION OF THE MAGI

Gallery IV

(Plate 93)

Group in relief. The Virgin, who may be intended to represent Sophie of Brandenburg, sits on the right wearing a veil, with jewelled necklace and black dress, the hem of which is richly jewelled. She holds the naked Child on her knee. Before her kneels one of the Magi, in the form of Prince Christian of Saxony, whom Sophie married in 1582, bare-headed, with ruff, black cloak with gold stripes, red doublet and breeches striped with gold, red stockings and black shoes. He wears a jewelled collar and gold chain, and presents a casket filled with gold pieces. At his feet is a jewel with three links of a chain.

Behind stand the two other Magi, represented by Johann Georg, Elector of Brandenburg (1571–1598) and Augustus the Pious, Duke of Saxony (1553–1586), bareheaded, with grey beards, wearing ruffs and long black gowns with richly jewelled collars, and buttons down the front. Beside them is St. Joseph leaning on the wall of the stable, wearing a black gown. Behind him are a red ox and a grey ass eating from a manger, and the star of Bethlehem in the night sky. Through a green archway a youthful angel in a red dress is seen placing a pillow in a green and gold cradle.

In a circular case of gilt copper of contemporary date. Inscribed round the rim: **Gott befahl inen ihm Traum Das sie sich nicht wieder zu Herode Lenckten, undt zogen durch ein andern weg wieder in ihr Landt** (Matthew i. 12). The lid is engraved with arabesque foliage containing an owl and other birds, and in the centre a female head with a sceptre. The base is similarly engraved, but with fruit instead of birds among the foliage, and the centre medallion is also filled with fruit.

Diam. of case:  $4\frac{3}{8}$  (11)

*Saxon*, second half of the XVIth century

The identifications have been suggested by Dr. Erich Haenel, Director of the Historical Museum, Dresden.

[XIII 490]

## S 460 SUSANNAH AND THE ELDERS

Gallery IV

(Plate 98)

Group in relief, Susannah is shown in the centre, half-length, with her hair dressed high with strings of pearls, pearl necklace, and two jewels, one of blue and one of pink glass at her neck, her bosom and right shoulder are bare, with pearl bangles on her left arm and wrist, her garments draped round the body and over the left shoulder incorporate pieces of actual material of various colours. The Elder on the left has a long grey beard, and wears a scarlet cap and a sleeveless gown trimmed with brown fur embroidered in gold and jewelled, and blue sleeve. That on the right has a hooked nose and dark grey beard, round black hat, brown coat with black facings and gold lace. All wear ear-rings.

On a background of ebony. In a rectangular frame of black wood.

H.  $5\frac{3}{4}$  (15) ; B.  $5\frac{1}{4}$  (13.5)

By Daniel Neuberger of Augsburg (c.1620–c.1680)

There is a similar wax in the National Museum at Stockholm, and another, but differently coloured and in poor condition, was sold at Christie's, 24th April 1930, lot 65.

Illustrated by Dr. Th. Hampe in *Das Schwäbische Museum*, 1930, p. 123, in an article on the Neuberger family of artists in wax.

[XIII 456]

## S 461 JUDITH WITH THE HEAD OF HOLOPHERNES

(Plate 97)

Gallery IV

High relief, whole-length, moving to the right with her head turned to the front and glancing downwards, holding the grey-bearded head of Holophernes in her left hand and a drawn scimitar in her right. Her brown hair has a red bow in front and flows in the wind behind her.

She wears a flowing brown dress with pinkish white lining and a gold border at the neck, a gold belt round her waist into which is tucked the end of a red mantle which floats up behind her in a curve and is brought round over her left arm, a light blue and white scarf, bare knees, dark sandals embossed with gold and lined with red.

On the right is a brown tree stump and a green tree. The background is spread with wax painted blue to represent sky.

In a deep rectangular black wooden frame.

Companion to No. S 462.

H.  $7\frac{3}{4}$  (19.4) ; B.  $4\frac{7}{8}$  (12.5)

*Italian*, late XVIth century

[XIII 450]

## S 462 DIDO

(Plate 97)

Gallery IV

High relief, whole-length, standing facing the front and rending her hair with her left hand and her dress with her right.

She looks upwards, her face stained with tears. Her hair of light brown is dressed with jewels, and she wears a necklace of alternate pearls and tones of red glass, loose purple robe lined with green and held round

the waist with a rich belt of gold and coloured jewels, transparent cream-coloured sleeves, and a white skirt patterned with groups of red dots, there is a blue glass jewel on the left thigh and a pearled brooch lifting it and exposing the left leg which is bare, except for a green sandal with gold arabesques richly jewelled. Her mantle of brown, figured with gold and with a yellow lining, floats behind her on the right. On the ground at her feet lie a gold chain and various discarded jewels, red, blue, and green. Behind her on the right fly a number of furies represented by small winged creatures breathing red fire.

On glass, with a black background. In a deep rectangular black frame.

Companion to No. S 461.

H.  $7\frac{1}{2}$  (19) ; B.  $5\frac{3}{4}$  (14.5)

*Italian*, late XVIth century

Dido, Queen of Carthage, was deserted by Aeneas (*Aeneid*, Bk. IV). [XIII 448]

### S 463 ST. MARY MAGDALEN WASHING CHRIST'S FEET

(Plate 98)

Gallery IV

Group in relief containing nine figures. Christ is seated on the left of the table wearing a red robe with a black mantle, and points with His right hand to the Magdalen who kneels before Him drying His feet with her hair. She wears a blue bodice, short white sleeves, yellow skirt and white apron with lace edge. A black ointment pot stands on the ground with its lid beside it.

On the right is St. Peter, bald, with long grey beard, looking over his left shoulder at her, wearing a rough brown robe with collar of white fur, grey cloak with red lining, and a black belt with a pouch. Beyond him is a priest with black beard and yellow cap with red philacteries.

On the left beyond Christ and leaning towards Him and indicating the Magdalen with his right hand is another priest with red cap and tippet with white philacteries inscribed with Hebrew letters, and yellow robe with brown fur at the wrist. A third priest with black headdress is behind him, and at the other side of the table are a grey bearded apostle in a red tunic with a blue cloak and another with red beard, with black hat and doublet and white collar, the last in profile talking to and gripping him by the shoulder. Another figure stands behind holding a wine glass.

The table is covered with a white cloth with a dish in the centre, and laid with glasses, loaves of bread and knives and plates.

On glass, with a black background. On the left is a brown pillar draped with a green curtain.

In a square black wooden frame.

H.  $6\frac{1}{4}$  (16.5) ; B.  $6\frac{1}{4}$  (16.5)

*German* (?), early XVIIth century

From the Nieuwerkerke Collection, receipted bill from Baur Nov. 22nd 1866, "*un petit cade (sic) noir, renfermant la cène, en cire*" 250 f.

The style and composition suggest that it is based on a picture of the school of Peter Brueghel the Elder. [XIII 452]

## S 464 A LOVER AND HIS MISTRESS

Gallery IV

*(Plate 99)*

Group in high relief, with whole-length figures. The lady is seated at her toilet table before a glass which she holds with one hand and which is supported on the other side by a monkey who has put on her boudoir cap. She turns to her lover who stands behind her holding her right hand and placing his left hand on her shoulder.

She has black hair ornamented with pearls, a low yellow bodice laced with pearls, red skirt and white apron trimmed with lace. He wears a red Phrygian cap trimmed with black fur, brown sleeveless jerkin, white shirt sleeves with blue stripes, blue breeches with red bows, grey stockings and brown shoes.

The lady's chair has a red upholstered back, and the tablecloth is green. A red curtain is draped on a blue-grey pillar on the left of the composition. The mirror is of actual glass with a gilt frame.

On a black wax background with brown foreground. In a rectangular gilt frame similar to No. 465 and likewise inscribed in ink on the back :  
Del Pieri Fiorentino

H.  $7\frac{3}{16}$  (18.7) ; B.  $5\frac{1}{4}$  (13.2)

*Italian*, XVIIIth century

By the same hand as No. S 465. Nothing is known of a wax-modeller of the name of Pieri Fiorentino. Waxes of the style of S 464-466 are usually called Neapolitan from the wax *Presepi* (scenes of the Nativity) in the churches at Naples.

[XIII 483]

S 465 A FAMILY EATING *(Plate 99)*

Gallery IV

Group in high relief, whole-length figures of a father and mother and two children. The father is seated on a brown bank on the right wearing a black hat with a scallop shell at the side, possibly a pilgrim's badge, orange jerkin over a blue tunic, red breeches, white stockings and brown shoes. He holds a plate of vegetables in his left hand and raises a portion to his mouth with the other. His wife kneels on the left wearing a white cap, red frock with short sleeves over green under-sleeves and skirt. She holds a bowl containing red wine to her mouth with one hand, supporting herself against the bank with her right. She carries an infant on her back, while the second child is seated on a dog lying in the foreground and clamours for food.

On glass, with a black background. In a rectangular gilt frame, similar to No. 464. On the back is written in ink : del Pieri Fiorentino.

H. 7 (17.8) ; B. 5 (12.7)

*Italian*, XVIIIth century

By the same hand as No. S 464.

[XIII 482]

## S 466 A PEASANT AND HIS BOY EATING

Gallery IV

*(Plate 99)*

Landscape with whole-length figures in full relief. The man is seated on a grassy bank holding in his right hand a straw-covered flask of wine, to which he points with his left. He wears a black hat, white shirt open in front, with a red mantle draped over his right arm, dark green breeches and bare legs and feet.

The boy sits below him on the left, holding a plate of macaroni on his lap and feeding a white dog which crouches at his feet. He wears a flat black hat, red waistcoat, white shirt, yellow breeches, orange stockings and black shoes.

In the background on the right of the composition is a tree, and the walled gateway of a village; blue sky (now green) with clouds.

In a deep rectangular wooden frame.

H.  $6\frac{1}{8}$  (15.5); B.  $4\frac{1}{2}$  (10.3)

*Italian*, XVIIIth century

[XIII 480]

246 A PEASANT AND HIS BOY EATING (Plate 29)

(Plate 29)

The man is seated on a grassy bank holding in his right hand a straw-covered flask of wine to which he points with his left. He wears a black hat, white shirt open in front, with a red mantle draped over his right arm; dark green breeches and bare legs and feet. The boy sits below him on the left, holding a plate of mackerel on his lap and feeding a white dog which craves at his feet. He wears a flat black hat, red waistcoat, white shirt, yellow breeches, orange stockings and black shoes. In the background on the right of the composition is a tree and the walled gateway of a village; blue sky (now green) with clouded hills. The scene is set in a deep rectangular wooden frame of natural pine. The wax is similar to No. 465 and is inscribed on the back: *del Pisci Fiorentino*.

H. 7 1/2 (18 1/2); B. 5 1/2 (13 1/2)  
 Naples, XVIIIth century

By the same hand as No. S 458. Nothing is known of a wax modeller of the name of Pisci Fiorentino. Waxes of the style of S 454-456 are usually called Neapolitan from the wax *Pisci* (scenes of the Nativity) in the churches at Naples.

[187 466]

247 A FAMILY EATING (Plate 30) Gallery IV

Group in high relief, whole-length figures of a father and mother and two children. The father is seated on a bench on the right wearing a black hat with a white collar, a white shirt with a red neckerchief, and a red waistcoat. He holds a plate of vegetables in his left hand and a white wine flask in his right. The mother is seated on the left wearing a white dress and a white shawl. She holds a bowl containing red wine to her mouth with one hand, supporting her head against the back with her right. She carries an infant on her back, while the second child is seated on a dog lying in the foreground and craves for food.

On glass, with a black background. In a rectangular gilt frame similar to No. 464. On the back is written in ink: *del Pisci Fiorentino*.

H. 7 (17 1/2); B. 5 (12 1/2)  
 Naples, XVIIIth century

By the same hand as No. S 464.

[187 467]



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(Principally bronzes)

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Oesterreichische Privatssammlungen. Band I. Der Sammlung Guido von Rhò in Wien. Vienna, 1908

## BRUNSWICK COLLECTION

Führer durch die Sammlungen des Herzoglichen Museums zu Braunschweig. By P. J. Meier. 6th edition, 8vo, Brunswick, 1915

## BURLINGTON FINE ARTS CLUB

Catalogue of a collection of Italian sculpture and other plastic art of the Renaissance [by E. R. D. Maclagan]. Folio, London, 1913 (privately printed)

## BURLINGTON HOUSE EXHIBITION, 1904

Exhibition of works by the Old Masters—also a collection of sculpture and bronzes. Royal Academy of Arts, Winter Exhibition, London, 1904

[Included bronzes from the Pierpont Morgan, Salting, Kennedy, Newall, Heseltine, Wernher and Beit collections]

## CAPEL-CURE COLLECTION

Catalogue of the collection of Italian bronzes, faience, objects of art and furniture of the XVth, XVIth, XVIIth and XVIIIth centuries, also statuary and objects of antiquity formed by Edward Cheney, the property of Francis Capel-Cure. 8vo, Christie, Manson and Woods, May 4–5th, 1905

## CARRAND COLLECTION

Guides San Giorgi. La Collection Carrand au Bargello. 8vo, Rome, 1895

La Collection Carrand au Musée National de Florence. Gerspach in *Les Arts* (Nos. 31 and 32), July and August 1904

## CASTIGLIONI COLLECTION

Sammlung Camillo Castiglioni. Bronzestatuetten und Geräte. Bearbeitet von Leo Planiscig. La. folio, Vienna, 1923 (also an Italian edition)

Sale catalogues, Amsterdam (Müller & Cie.) Nov. 18th, 1925, and Berlin (P. Graupe & H. Ball) Nov. 25th, 1930

## CELLINI, BENVENUTO

I tratatti dell'oreficeria e della scultura secondo il codice Marciano, edited by L. de Mauri. Small 8vo, Milan, 1927

See also Plon, E.

## CHABRIÈRE-ARLÈS COLLECTION

La Collection Chabrière-Arlès. Gaston Migeon in *Les Arts* (No. 39), March 1905

## CHICHESTER-CONSTABLE COLLECTION

Catalogue of old English furniture, objects of art and porcelain, the property of Lt.-Col. Raleigh Chichester-Constable of Burton Constable, Yorks, and others. . . . Christie, Manson and Woods, July 19th, 1927

## COTTREAU COLLECTION

La Collection Cottreau. Maurice Hamel in *Les Arts* (No. 100), April 1910

## DESJARDINS, ABEL

La vie et l'oeuvre de Jean Bologne. Folio, Paris, 1883

## DIRCKSEN, VON, COLLECTION

Sammlung W. von Dircksen. Sale catalogue, Rudolph Lepke, Berlin, April 28-29, 1931. La. 4to.

## DRESDEN, GRÜNES GEWÖLBE

Führer durch der Grüne Gewölbe. By J. L. Sponsel. 8vo, Dresden, 1915

## DREYFUS COLLECTION

La Collection de M. Gustave Dreyfus. III. Petits bronzes—bas reliefs. By Gaston Migeon, *Les Arts* (No. 73), January 1908  
(A complete catalogue of the Dreyfus Collection is understood to be in preparation)

## EXHIBITION OF ITALIAN ART, 1930

Catalogue of the Exhibition of Italian Art, 1200-1900, at Burlington House, Piccadilly. Royal Academy of Arts, Winter Exhibition, January-March 1930. 8vo, London, 1930  
(Commemorative catalogue is in preparation)

## FALCKE COLLECTION

Catalogue of the collection of bronzes, chiefly of the XVIth century . . . . formed by Isaac Falcke, Esq. London, Christie, Manson and Woods, April 19-22nd, 1910

## FIGDOR COLLECTION

Bronzen aus der Sammlung Figdor. L. Planiscig in *Belvedere*, January 1930

Sale catalogue of the first part of the collection, Cassirer, June and September 1930, 5 vols., la. 4to. (Objects in bronze, vol. V, by Otto von Falke and L. Planiscig)

FLORENCE, MUSEO NAZIONALE

See Bargello

FORTNUM, CHARLES DRURY E.

A descriptive catalogue of the bronzes of European origin in the South Kensington Museum. 8vo, London, 1876

Bronzes. South Kensington Museum. Art handbooks edited by William Maskell. 8vo, London, 1877

FORTNUM COLLECTION

University of Oxford—Ashmolean Museum. Summary Guide, 3rd edition, 8vo, Oxford, 1920

GANAY COLLECTION

La Collection de Mme. La Marquise de Ganay, née Ridgway. Carle Dreyfus in *Les Arts* (No. 96), December 1909

Sale catalogue, La. 4to, Galerie Georges Petit, Paris, 8-10 May 1922.

HERMANN, HERMANN JULIUS

Pier Jacopo Alari-Bonacolsi, genannt Antico. *Jahrbuch der Kunst-historischen Sammlungen des A. H. Kaiserhauses* (Vienna Jahrbuch), Bd. XXVIII, pp. 201-288, Vienna, 1909/10

HIRSCH COLLECTION

Catalogue of the important collection of furniture and objects of art formed by Henry Hirsch, Esq. Christie, Manson and Woods. June 10-11th, 1931.

HULDSCHINSKY COLLECTION

Die Sammlung Oscar Huldshinsky. Sale catalogue edited and the bronzes described by W. Bode. Folio, Cassirer and Helbing, Berlin, May 10-11th, 1928

KAISER FRIEDRICH MUSEUM

See Bode; Schottmüller

KENNEDY COLLECTION

Catalogue of the important collection of objects of art, antiquities, armour and arms formed by S. E. Kennedy, Esq. Christie, Manson and Woods, London, March 18-22nd, 1918

LOUVRE

Musée national du Louvre. Catalogue des bronzes et cuivres. By Gaston Migeon. 8vo, Paris, 1904

LÜER, HERMANN

Technik der Bronzeplastik. Monographien des Kunstgewerbes herausgegeben von J. L. Sponsel, IV. 8vo, Leipzig, N.D.

LÜER, HERMANN, AND CREUTZ, MAX

Geschichte der Metallkunst. 2 vols., la. 8vo, Stuttgart, 1904

MANNHEIM COLLECTION

Collection Charles Mannheim, objets d'art. Catalogue rédigé par M. Emile Molinier. Paris, 1898

[Since incorporated in the Pierpont Morgan Collection]

MARQUAND, ALLEN

Giovanni della Robbia. Princeton monographs on Art and Archaeology. 4to, 1920.

## MARTIN LE ROY COLLECTION

Catalogue raisonné in 4 vols., la. 4to, Paris, 1906-8. III. Bronzes et objets divers, par Gaston Migeon ; Mobilier, par L. Metman, 1907

## MEIER, P. J.

See Brunswick Collection

## MIGEON, GASTON

See Dreyfus Collection, Louvre

## MOLINIER, E.

See Mannheim Collection

## MORGAN, J. PIERPONT, COLLECTION

Catalogue of the bronzes of the Renaissance and subsequent periods. By Wilhelm Bode. 2 vols., folio, Paris, 1910

[Most of these have since passed to the Henry C. Frick Collection]

## NEWALL COLLECTION

Catalogue of the collection of objects of art, chiefly of the Renaissance period, comprising bronzes, majolica, sculpture and furniture . . . formed by that well-known connoisseur William Newall, Esq. London, Christie, Manson and Woods, June 27-29th, 1922

## PANNWITZ COLLECTION

Die Kunstsammlung von Pannwitz. By Otto von Falke. 2 vols., la. 4to, N.D. [1925]

## PEPOLI COLLECTION

Italian art of the quattrocento and high Renaissance, important early furniture, notable sculptures, bronzes, paintings, rich fabrics, catalogued under the supervision of Gr. Uff. Professor Luigi Grassi. La. 4to, American Art Association inc. New York, January 18-19th, 1929

## PFUNGST COLLECTION

Descriptive catalogue of a small collection principally of XVth and XVIth century bronzes. 4to, London, 1910 (privately printed) [The Pfunst collection was later incorporated in the Pierpont Morgan Collection]

## PLANISCIG, LEO

Kunsthistorisches Museum in Wien. Publikationen aus den Sammlungen für Plastik und Kunstgewerbe. Band I. Die Estensische Kunstsammlung. I. Skulpturen und Plastiken des Mittelalters und der Renaissance. La. 4to, Vienna, 1919

Venezianische Bildhauer der Renaissance. La. 4to, Vienna, 1921

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Andrea Riccio. La. 4to, Vienna, 1927

Toskanische Plastik des Quattrocento. (Unbekannte werke Francesco di Giorgios und Andrea del Verrocchios) *Jahrbuch der Kunsthistorischen Sammlungen des Allerhochsten Kaiserhauses in Wien* (Vienna Jahrbuch), neue Folge, Band III, 1929

Piccoli Bronzi Italiani del Rinascimento. La. 4to, Milan 1930  
See also Castiglioni Collection, Figdor Collection



PLON, EUGÈNE

Benvenuto Cellini; recherches sur sa vie, son oeuvre, etc. 4to, Paris, 1883/4

POLLAK, LODOVICO

See Barsanti Collection

VON RHÒ COLLECTION

See Braun

DE RICCI, SEYMOUR

Exposition d'Objets d'Art du Moyen Age et de la Renaissance, tirés des collections particulières de la France et de l'étranger. Organisée par la marquise de Ganay à l'ancien Hôtel de Sagan, May-June 1913. Folio, Paris [1914]

ROSENHEIM COLLECTION

Catalogue of the works of art, comprising seal matrices, rings, jewellery, cameos, silver, ivories, instruments, bronzes, etc., collected by Max Rosenheim, Esq., F.S.A., and Maurice Rosenheim, Esq., F.S.A. London, Sotheby, Wilkinson and Hodge, May 9-11th, 1923

RUBINSTEIN-BLOCH, STELLA

Catalogue of the collection of George and Florence Blumenthal. 4 vols., folio, New York, 1926

SALTING COLLECTION

A guide to the Salting Collection. Victoria and Albert Museum. 8vo, London, 3rd edition, 1926

SANGIORGI, GALERIE

Galerie Sangiorgi, Rome, Palais Borghese. Catalogue des objets d'art ancien pour l'année 1910. Sm. 8vo, Rome, 1910

SCHLOSSER, JULIUS VON

Werke der Kleinplastik in der Skulpturen-sammlung des Allerhöchsten Kaiserhauses. Folio, 2 vols., Vienna, 1910

Materialien zur Quellenkunde der Kunstgeschichte, VI. Vienna, 1918 (Quotes Scardeone's reference to the Hercules of Francesco da Sant' Agata)

SCHOTTMÜLLER, FRIDA

Königliche Museen zu Berlin. Beschreibung der Bildwerke der Christlichen Epochen. V. Die italienischen und spanischen Bildwerke der Renaissance und des Barocks in Marmor, Ton, Holz und Stuck, 2nd edition, la. 4to, Berlin, 1913

Bronzestatuetten und Geräte. Bibliothek für Kunst- und Antiquitätensammler. Band 12. 8vo, Berlin, 1918

SCHUBRING, PAUL

Donatello. Des Meisters Werke in 278 Abbildungen. Klassiker der Kunst Series. 8vo, Stuttgart and Berlin, 1922

## SIMON, E., COLLECTION

Die Sammlung Dr. Eduard Simon, Berlin. By M. J. Friedländer assisted by E. F. Bange, F. Schottmüller, E. Kühnel, C. F. Förster. 2 vols., sale cat., folio, Helbing and Cassirer, Berlin, October 1929

## SIMON, DR. JAMES, COLLECTION

Tableaux . . . bronzes, sculptures, bijoux, tapis, tapisseries . . . meubles. La. 4to, sale cat., October 25–26th, 1927, Müller, Amsterdam.

## SIRÉN, OSVALD

Two Florentine sculptures sold to America. *Burlington Magazine*, vol. XXIX, pp. 197–8 (August 1916)

*See also* Stockholm Nationalmuseum, among GENERAL WORKS

## SPITZER COLLECTION

*See* GENERAL WORKS

## SPONSEL, J. L.

*See* Dresden, Grünes Gewölbe

## TAYLOR COLLECTION

Catalogue of the renowned collection of works of art, chiefly of the mediaeval and renaissance times . . . French XVIIIth century furniture . . . formed by the late John Edward Taylor, Esq. London, Christie, Manson and Woods, July 1–4th, 9–10th, 1912

## TIETZE-CONRAT, E.

Die Bronzen der fürstlichen Liechtensteinischen Kunstkammer, 4to Vienna, 1918

Beiträge zur Geschichte der italienischen Spätrenaissance und Barockskulptur. Jahrbuch des Kunsthistorischen Institutes, vol. XII, 4to, Vienna, 1918

## VASARI, GIORGIO

Vite de' piu eccellenti pittori, scultori e architetti. 14 vols., 8vo, Firenze, 1846–70

English editions: Bohn (trans. Mrs. J. Foster), 6 vols., 8vo, 1885–8, 5 vols., 1898–1904; (trans. G. du C. de Vere), 5 vols., la. 8vo, 1912–13

## VENTURI, A.

Storia dell' arte italiana. 8vo, Milan, 1901–1928 *et seqq* (in progress)

## VIENNA, ESTE COLLECTION

*See* Planiscig, L.

## VIENNA, KUNSTHISTORISCHES MUSEUM

*See* Planiscig, L.

## FRENCH SCULPTURE

## BABELON, JEAN

Germain Pilon. Collection de l'art français dirigée par Georges Wildenstein. Folio, Paris, N.D. [1927]

## BECKETT-DENISON COLLECTION

Catalogue of the valuable collection of pictures, works of art and decorative objects of Christopher Beckett Denison, Esq. London, Christie, Manson and Woods, June 6th–July 15th, 1885

BOFFRAND, GERMAIN

Description de ce qui a été pratiqué pour fondre en bronze, d'un seul jet, la figure équestre de Louis XIV, élevée par la ville de Paris dans la place Louis-le-Grand en 1699. Fol. Paris, 1745

BOUCHER, FRANÇOIS

Le Pont Neuf. With an introduction by Jean Lavedan. 2 vols., 4to, Paris, 1926

BRACKETT, OLIVER

The Boudoir of Mme. de Sérilly. Vol. III of the descriptions of panelled rooms published by the Victoria and Albert Museum. 4to, London, 1915

DILKE, LADY

Le Boudoir de la Marquise de Sérilly, *Gazette des Beaux-Arts*, 3rd series, vol. XX (1898), pp. 5-16, 122-128

French architects and sculptors of the XVIIIth century. 4to, London, 1900

DOUCET COLLECTION

Collection Jacques Doucet (deuxième partie). Catalogue des sculptures et tableaux du XVIII<sup>e</sup> siècle dont la vente aura lieu à Paris. Galerie Georges Petit, 6 juin 1912. (Notices by P. Vitry). La. 4to, Paris, 1912

ESDAILE, KATHERINE A.

Roubiliac and Rysbrack, *Burlington Magazine*, vol. XLII, pp. 197-9 (April, 1923)

The life and works of Louis François Roubiliac. 4to, London, 1929

EXHIBITION OF 1883-4

L'art du XVIII<sup>e</sup> siècle. Décembre 1883 et Janvier 1884. 8vo Paris, Galerie Georges Petit

EXHIBITION OF 1888

Catalogue de l'exposition de l'art français sous Louis XIV et sous Louis XV au profit de l'oeuvre de l'hospitalité de nuit. Introduction by Ch. Yriarte. 8vo, Paris, 1888

EXHIBITION OF 1900

Exposition rétrospective de l'art français des origines à 1800. Par E. Molinier et F. Marcou. 2 vols., folio, Paris, N.D. [1900]

EXHIBITION OF 1908

Exposition de cent pastels et de bustes, Paris, 1908. Review by P. Vitry in *Les Arts* (No. 82), October 1908

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Exposition d'art français du XVIII<sup>e</sup> siècle, organisée par l'Union de France pour la Belgique et les Pays alliés. Album commémoratif, études et catalogue descriptif par M. L. Roger-Miles. Folio, Paris, 1916

GIACOMETTI, GEORGES

Le statuaire Jean Antoine Houdon et son époque (1741-1828). 3 vols., sm. 8vo, Paris, 1918

GONSE, LOUIS

La sculpture française depuis le XIV<sup>e</sup> siècle. Paris, la. 4to, 1895

GUIFFREY, J. J.

Collection des livrets des anciennes expositions depuis 1673 jusqu'en 1800. Vols. I–XLII, 8vo, Paris, 1869–1872

Table des peintures, sculptures et gravures exposés aux salons du XVIII<sup>e</sup> siècle de 1673 à 1800 (Extrait des *Archives de l'art français*, nouvelle période, tome IV, 1<sup>er</sup> fascicule, 1910). 8vo, Paris, 1910

Les Caffiéri, sculpteurs et fondeurs-ciseleurs. Étude sur la statuaire et sur l'art du bronze en France au XVII<sup>e</sup> et XVIII<sup>e</sup> siècle. 8vo, Paris, 1877

HART, C. H., AND BIDDLE, E.

Memoirs of the life and works of Jean Antoine Houdon, the sculptor of Voltaire and of Washington. 4to, Philadelphia, 1911

HILDEBRANDT, EDMUND

Leben, Werke und Schriften des Bildhauers E.-M. Falconet, 1716–1791. 4to, Strassburg, 1908

KELLER-DORIAN, G.

Antoine Coysevox (1640–1720). Catalogue raisonné de son oeuvre. With an introduction by P. Vitry. 2 vols., la. 4to, Paris, 1920

LAMI, STANISLAS

Dictionnaire des sculpteurs de l'école française. I, du moyen âge au règne de Louis XIV. II, sous le règne de Louis XIV. III, au dix-huitième siècle (2 vols.). 4to, Paris, 1898–1911

LEBOEUF DE MONTGERMONT COLLECTION

Catalogue des objets d'art composant la précieuse et importante collection de M. L. de M. . . . Galerie Georges Petit, Paris, May 25–30th, 1891

Catalogue des tableaux modernes . . . tableaux anciens . . . émaux et miniatures . . . bronzes d'art des XVI<sup>e</sup>, XVII<sup>e</sup> et XVIII<sup>e</sup> siècles . . . composant la collection L. de M. . . . Paris, Galerie Georges Petit, June 16–19th, 1919

LOUVRE

Musée national du Louvre. Catalogue des bronzes et cuivres du moyen âge, de la renaissance et des temps modernes. By Gaston Migeon. Sm. 8vo, Paris, 1904

Musée national du Louvre. Catalogue des sculptures du moyen âge, de la renaissance et des temps modernes. Edited by P. Vitry. Vol. 1, Moyen âge et renaissance; Vol. 2. Temps modernes. Sm. 8vo, Paris, 1922

MARIETTE, PIERRE JEAN

Description des travaux qui ont précédé, accompagné et suivi la fonte de la statue équestre de Louis XV, par Bouchardon. Fol., Paris, 1768.

MIGEON, GASTON

See Louvre

MOLINIER, E.

La Collection Wallace. Meubles et objets d'art français des XVII<sup>e</sup> et XVIII<sup>e</sup> siècles. Folio, 4 parts, Paris, N.D. [1904]

The Wallace Collection (Objets d'Art) at Hertford House. With an introduction by Lady Dilke. 2 vols., folio, Goupil, London, Paris and New York, 1903–4

MOLINIER, E., AND MARCOU, F.

See Exhibition of 1900

PHILLIPS, SIR CLAUDE

A bronze relief in the Wallace Collection. *Burlington Magazine*, vol. IV (February 1904), pp. 111-124; 215-7 (Bode), V, p. 597 (Eisler)

PIGANIOL DE LA FORCE, J. A.

Nouvelle description des Chasteaux de Paris de Versailles et de Marly; contenant une explication historique de toutes les peintures, tableaux, statues, etc. 12<sup>mo</sup>, Paris, 1701

POURTALÈS COLLECTION

Souvenir de la Galerie Pourtalès. Folio, Goupil et Cie, Paris, 1863.

Vente de la Galerie Pourtalès. Catalogue des objets d'art . . . de feu M. le Comte de Pourtalès-Gorgier. 8vo, Paris, February 6th-March 20th, 1865

RÉAU, LOUIS

Etienne Maurice Falconet. 2 vols., 4to, Paris, 1922

ROGER-MILES, L.

See Exhibition of 1916

SCOTT, SIR J. MURRAY, COLLECTION

Catalogue of French decorative objects and furniture, porcelain and tapestry, the property of Sir John E. A. Murray Scott, Bart. London, Christie, Manson and Woods, June 24-26th, 1913

THIRION, H.

Les Adam et Clodion. 4to, Paris, 1885

THOMMASSIN, SIMON

Recueil de figures, groupes . . . et autres ornemens . . . dans le château et parc de Versailles. . . Gravé par S. Thomassin. 8vo, Paris, 1694

VITRY, PAUL

La Sculpture française des XVII<sup>e</sup> et XVIII<sup>e</sup> siècles au Musée Wallace. *Les Arts* (No. 7), August 1902

See Doucet; Keller-Dorian; Louvre

## MISCELLANEOUS BRONZES

BANGE, E. F.

Staatliche Museen zu Berlin. Die Bildwerke der Deutschen Museums herausgegeben von Theodor Demmler. II. Die Bildwerke in Bronze und in anderen Metallen, Arbeiten in Perlmutter und Wachs, geschnittene Steine, bearbeitet von E. F. Bange. La. 4to, Berlin, 1923

BRAUN, E. W.

Kleinplastik in der Galerie des Grafen Erwein Nostiz zu Prag. *Kunst und Kunsthandwerk*, vol. XXI (1918)

PIET-LATAUDRIE COLLECTION

La Collection de M. Piet-Lataudrie. By Gaston Migeon. *Les Arts* (No. 92), August 1909

RHÒ, VON, COLLECTION

See Italian Sculpture

VÖGE, WILHELM

Königliche Museen zu Berlin. Beschreibung der Bildwerke der Christlichen Epochen. IV. Die Deutschen Bildwerke und die der anderen cisalpinen Länder, bearbeitet von Wilhelm Vöge. 2nd edition, la. 4to, Berlin, 1910

## IVORIES

BERLINER, R.

Die Bildwerke des Bayerischen Nationalmuseums. IV. Abteilung; Elfenbeinplastik. Munich, 1926

BOSSUIT, FRANÇOIS

Cabinet de l'art de sculpture par le fameux Francis von Bossiot, executé en yvoire ou ébauché en terre. Gravées d'après les desseins de Barent Graat par Matthys Pool. Amsterdam, 1927

*See also Devigne*

BRUSSELS

Musées royaux des arts decoratifs et industriels. Catalogue des ivoires, des objets en nacre, en os gravé et en cire peinte. By Joseph Destrée. 8vo, Brussels, 1902

DESTRÉE, JOSEPH

*See Brussels*

DEVIGNE, MARGUERITE

François Bossuit and Ignaz Elhafen. *Burlington Magazine*, vol. XLVII, pp. 40-46, London, 1925

DIJON MUSEUM

*See GENERAL WORKS*

FOUNTAIN COLLECTION

Catalogue of the celebrated Fountaine Collection of Majolica Henry II ware, Palissy ware, Nevers ware, Limoges enamels, carvings in ivory, hone-stone and rock crystal . . . ancient armour, etc., etc., removed from Narford Hall, Norfolk. London, Christie, Manson and Woods, June 16-18th, 1884

JOSEPHI, W.

Nürnberg Germanisches Museum. Die Werke Plastischer Kunst. Folio, 1910

KOECHLIN, RAYMOND

Quelques ateliers d'ivoiriers français. *Gazette des Beaux-Arts*, 3rd series, vol. XXXIV (1905), pp. 361-379

Les ivoires gothiques, article in A. Michel's *Histoire de l'Art d'Antiquité*, Tome II, 1905

Les ivoires gothiques français. 2 vols. text + 1 vol. plates, sm. 4to, Paris, 1924

LONGHURST, MARGARET H.

*See Victoria and Albert Museum*

MICHEL, ANDRÉ

Histoire de l'Art, *see under* Koechlin

MASKELL, ALFRED

Ivories. Connoisseurs Library. La. 8vo, London, 1905

MOLINIER, EMILE

Musée nationale du Louvre. Catalogue des Ivoires. Paris, 1896  
Histoire générale des arts appliqués à l'industrie. I. Les Ivoires.  
Folio, Paris, 1896

OPSTAL, GERARD VAN

Mémoire historique des principaux ouvrages de sculpture de M. Van  
Obstal. Lu à l'Académie le 2 août 1692, par M. Guillet de Saint  
Georges, quoted by de Chennevières in his *Notes d'un compilateur  
sur les sculpteurs et les sculpteures en ivoire in la Picardie—Revue  
Littéraire et Scientifique*

POURTALÈS COLLECTION

Souvenir de la Galerie Pourtalès. Folio, Goupil et Cie, Paris, 1863

SCHERER, C.

Elfenbeinplastik seit der Renaissance. Monographien des Kunst-  
gewerbes, edited by J. L. Sponsel. 8vo, Leipzig, 1904

SCHLOSSER, JULIUS VON

Album Ausgewählter Gegenstände der Kunstindustriellen Samm-  
lung. Folio, Vienna, 1901

Werke der Kleinplastik in der Skulpturensammlung des aller-  
höchsten Kaiserhauses. Vol. II, la. 4to, Vienna, 1910

VICTORIA AND ALBERT MUSEUM

Catalogue of carvings in ivory. By Margaret H. Longhurst, F.S.A.  
8vo, 2 vols., London, 1927 and 1929

VOLBACH, W. F.

Staatliche Museen zu Berlin. Die Bildwerke der Deutschen  
Museums herausgegeben von Theodor Demmler. I. Elfenbeinbild-  
werke, bearbeitet von W. F. Volbach. La. 4to, Berlin, 1923

## WOOD CARVINGS

BANGE, ERNST FRIEDRICH

Die Kleinplastik der deutschen Renaissance in Holz und Stein.  
2 vols., 4to, Munich, 1928

BODE, WILHELM

Italian boxwood carvings of the sixteenth century. *Burlington  
Magazine*, vol. V, pp. 179-189 (May 1904)

Francesco da Sant' Agata. *Kunst und Künstler*, vol. VI,  
pp. 61-68, Berlin, 1907

## BONNAFFÉ, EDMOND

L'Hercule en buis d'Hertford House. *Gazette des Beaux Arts*, 2nd series, vol. XXXIV (1886), p. 202; and republished in his *Études sur l'Art et la Curiosité*, pp. 73-79, 8vo, Paris, 1892

## CLUNY MUSEUM

Musée des thermes et de l'hôtel de Cluny. Catalogue des bois sculptés et meubles, par Edmond Haraucourt, François de Montrémy et Elisa Maillard. Sm. 8vo, Paris, 1925

## DIJON MUSEUM

See GENERAL WORKS

## FABRICZY, CORNEL VON

Una scultura veronese sconosciuto. *Rassegna d'Arte*, vol. IV (January 1904)

## FIGDOR COLLECTION

Sale catalogue, Part I, vol. IV. Italienischen Skulpturen und Plastiken in Stein, Holz, Stucco—Deutsche Niederländische, Französische Skulpturen. 4to, Cassirer, Berlin, 1930

## HABICH, GEORG

See MEDALS AND COINS

## KRIS, ERNST

Die Sündenfall Reliefs der Bildschnitzer J.P. *Belvedere*, vol. IV, 1923

## LANNA COLLECTION

See GENERAL WORKS

## LIÈVRE, EDOUARD

See GENERAL WORKS

## MOLINIER, EMILE

Histoire générale des arts appliqués à l'industrie. II. Les meubles du moyen âge et de la renaissance, les sculptures microscopiques, les cires. Folio, Paris, N.D. [c. 1896]

## MORGAN, J. PIERPONT, COLLECTION

Catalogue of the collection of jewels and precious works of art, the property of J. Pierpont Morgan, compiled at his request by G. C. Williamson, Litt.D. Folio, London, 1910

## SCARDEONE, BERNARDINO

Bernardini Scardionei, canonici Patavini: de antiquitate urbis Patavii et claris civibus Patavinis libri tres. Basiliae, 1560

## SPITZER COLLECTION

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## KEY TO RENUMBERING

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In the second column are the corresponding new numbers.

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G.S.=Grand Staircase.

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# PLATES





S 14 Cupid with a skull. Alabaster. German, (?) XVIIth century



S 3 The Resurrection. Alabaster. English (Nottingham School), XVth century

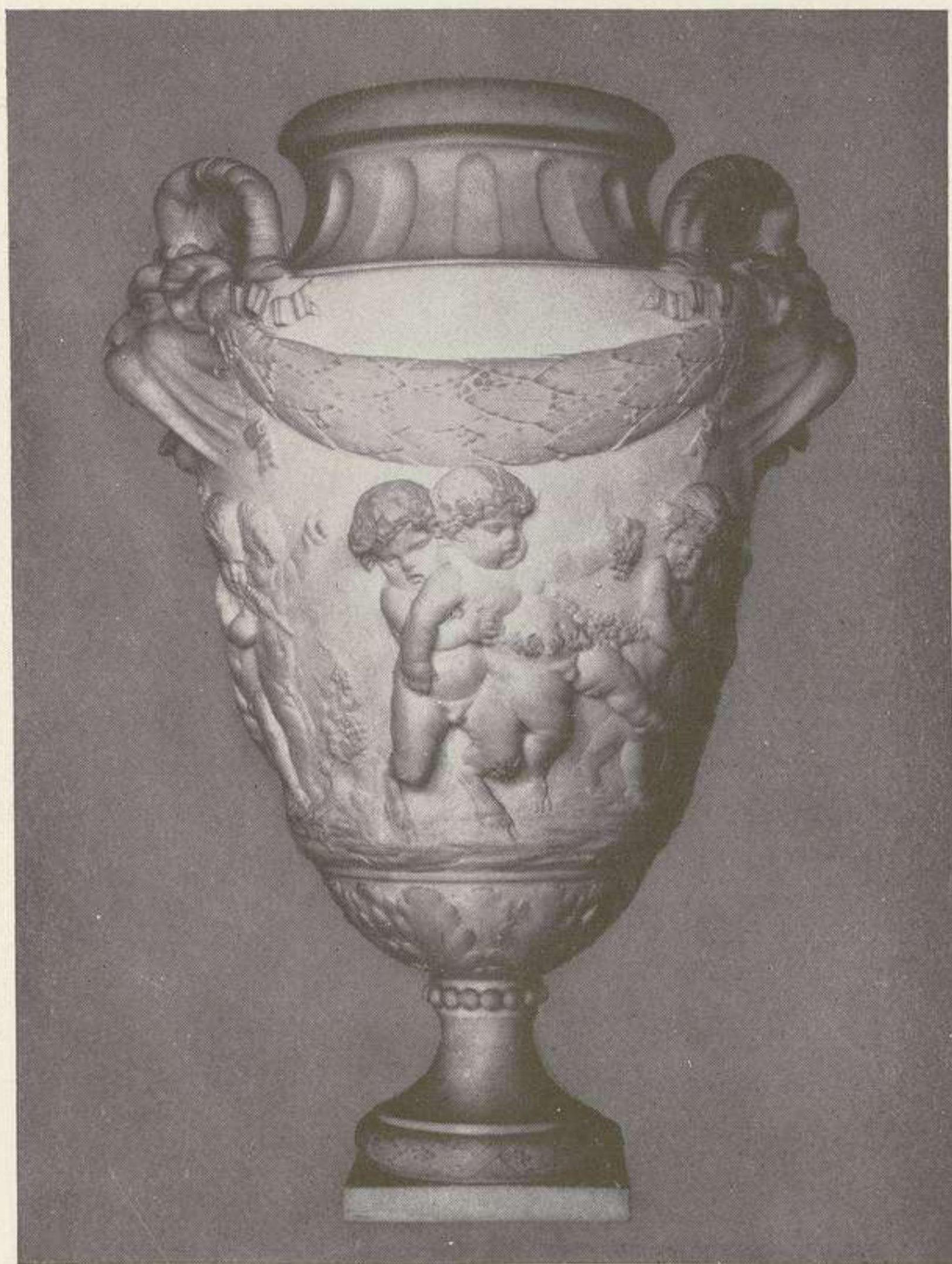
L—(71)



S 13 Frederick II, King of Denmark. Alabaster relief. Netherlandish (?), 1591



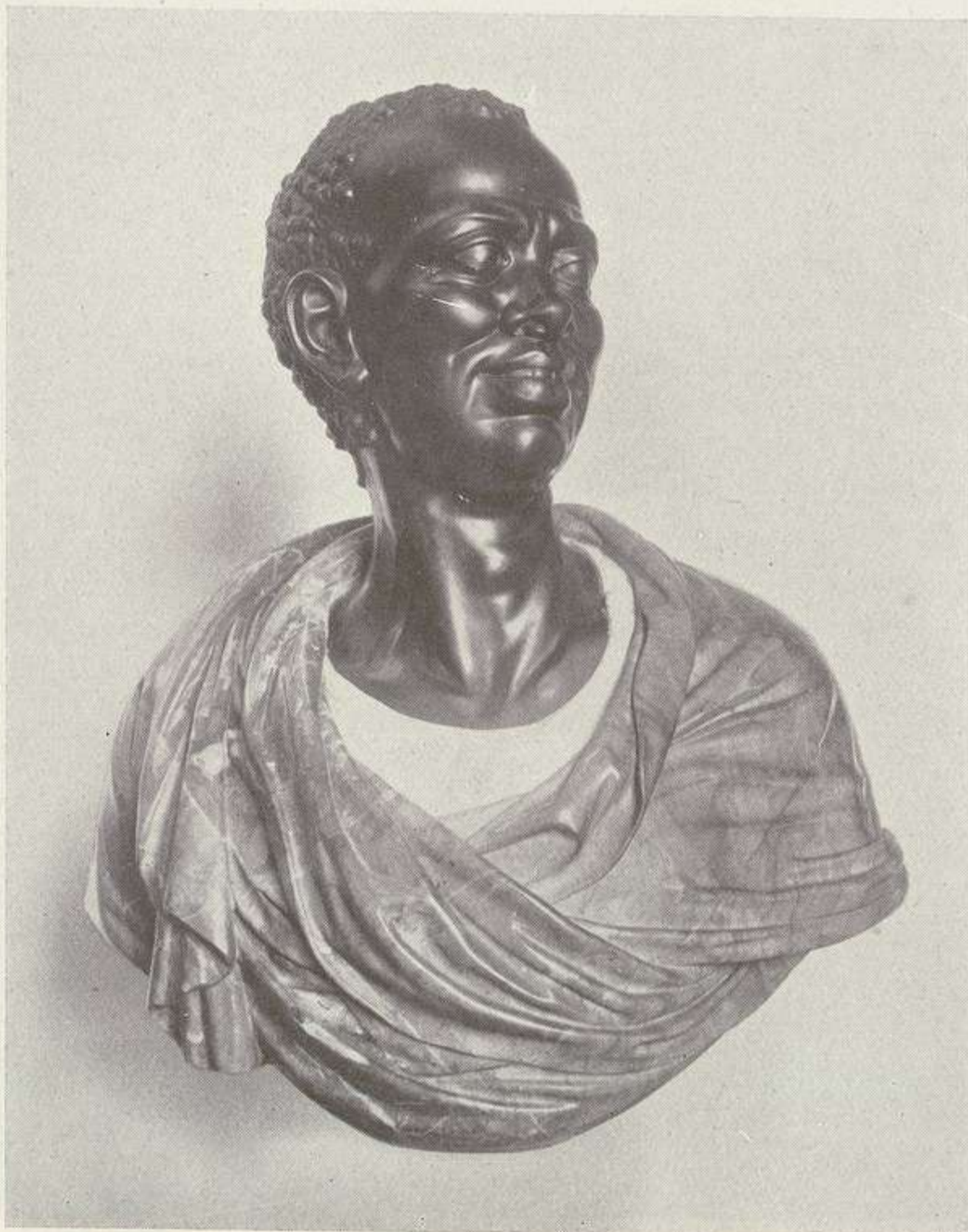
S 7 Head of Christ. By, or after, Pietro Torrigiani (1472–1522)



S 32 Vase by Claude Michel, called Clodion (1738–1814)



S 23 King Charles I. By L. F. Roubiliac (1695–1762)



S 17 Negro in black marble and jasper. Italian, XVIIth–XVIIIth century





S 24 Queen Caroline. By J. M. Rysbrack (1693–1770)



S 19 African King, in black and coloured marbles. Italian, XVIIth–XVIIIth century



S 21 Louis XIV, King of France. By C. A. Coysevox (1640–1720)



S 27 Love Triumphant. By N. F. Gillet (1712-1791)



S 22 Cupid and Psyche. By C. A. Cayot (1667–1722), dated 1706



S 28 Venus chastising Cupid, and S 29 Venus nursing Cupid. By E. M. Falconet (1716-1791)



S 25 Mme. Victoire, daughter of Louis XV. By J. A. Houdon (1741-1828), dated 1777



S 26 Mme. de Sérilly. By J. A. Houdon (1741-1828), dated 1782



S 54 Portrait of a boy as the young Christ. Florentine, XVth century



S 56 Head of St. John the Baptist. By Andrea Solario (?)  
(c. 1465-c. 1515)





S 59 Henri III, King of France and Poland. French, late XVIth century (?)



S 58 Seated Lady. French, dated 1558



S 57 Giovanni de' Medici. Florentine, early XVIth century



S 55 St. John the Baptist. Tuscan, late XVth century (? Francesco di Giorgio)



S 61 Design for a monument of René Descartes. By R. G. Dardel (1749-1821), exhibited 1782



S 60 Charles le Brun. By C. A. Coysevox (1640–1720), exhibited in 1676



S 51 A Roman Emperor. Rock-crystal. German, late XVIIth century



S 50 The Good Shepherd. Rock-crystal. Indo-Portuguese, XVIIth century

M—(71)



S 62 Head of a girl. By Tullio Lombardi  
(c. 1465-1532)

S 63 Head of an infant boy. Venetian,  
end of XVth or early XVIth century



S 65 Casket. Italian, late XVth or early XVIth century



S 72 Seated goddess. Signed by Giovanni da Cremona, c. 1500



S 64 Mortar. Italian, late XVth century



S 75 Inkstand. Italian, early  
XVIth century



S 100 Candlestick. Venetian,  
XVIth century



S 66 Inkstand. By Andrea Briosco (Riccio) 1470-1532





S 68 Inkstand. School of Riccio, early XVIth century



S 67 Inkstand. By Andrea Briosco (Riccio) 1470-1532



S 87 Inkstand. Venetian, XVIth century



S 85 Cupid on a dolphin. Venetian, middle of the XVIth century



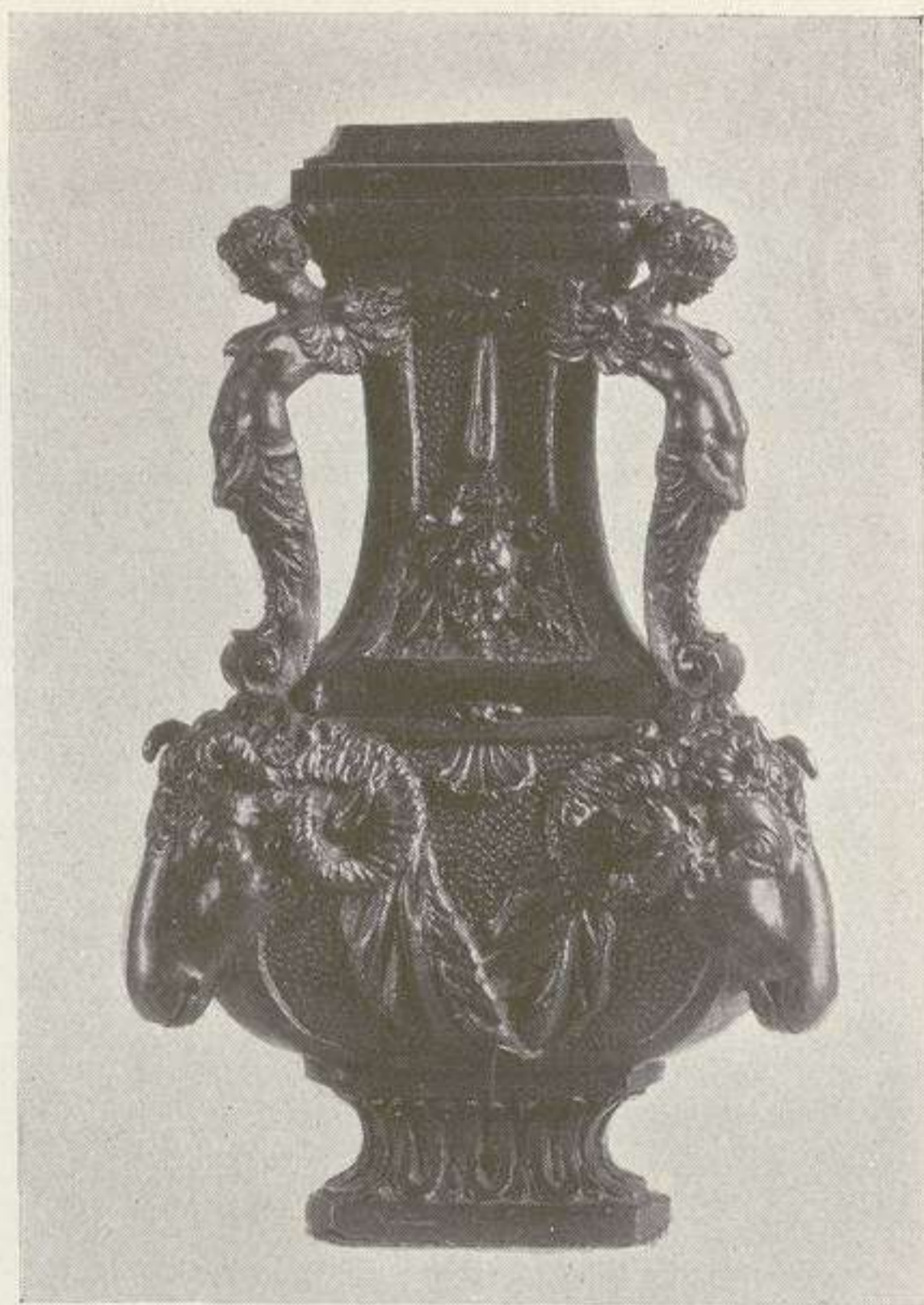
S 76 Vase. By Leone Lioni (?)  
(1509-1590)



S 78 Vase, one of a pair. Italian,  
XVIth century



S 238 Mortar, with reliefs, by P. Flötner (?)  
(c. 1485-1546)



S 80 Candlestick, one of a pair, Italian,  
XVIth century. ? By Aurelio and Giro-  
lamo Lombardi



S 77 Head of Vitellius. Italian, XVIth century



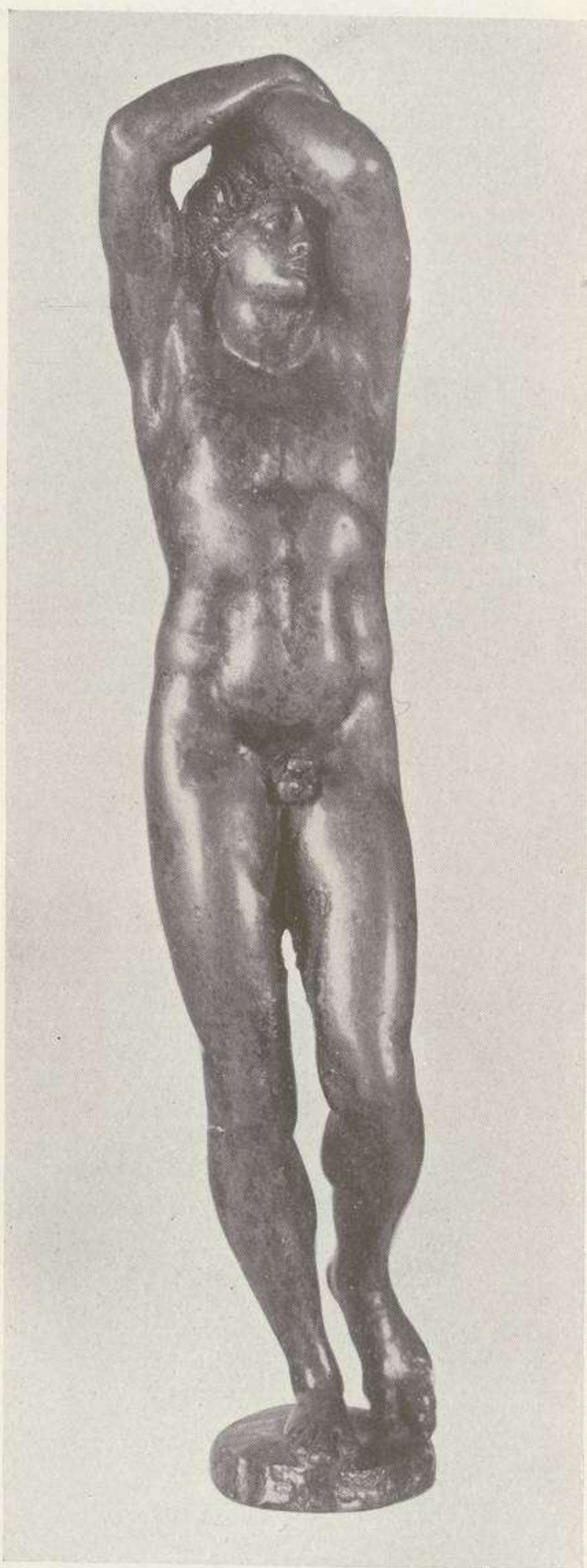
S 83 Bust of a bearded man Italian, XVIth century



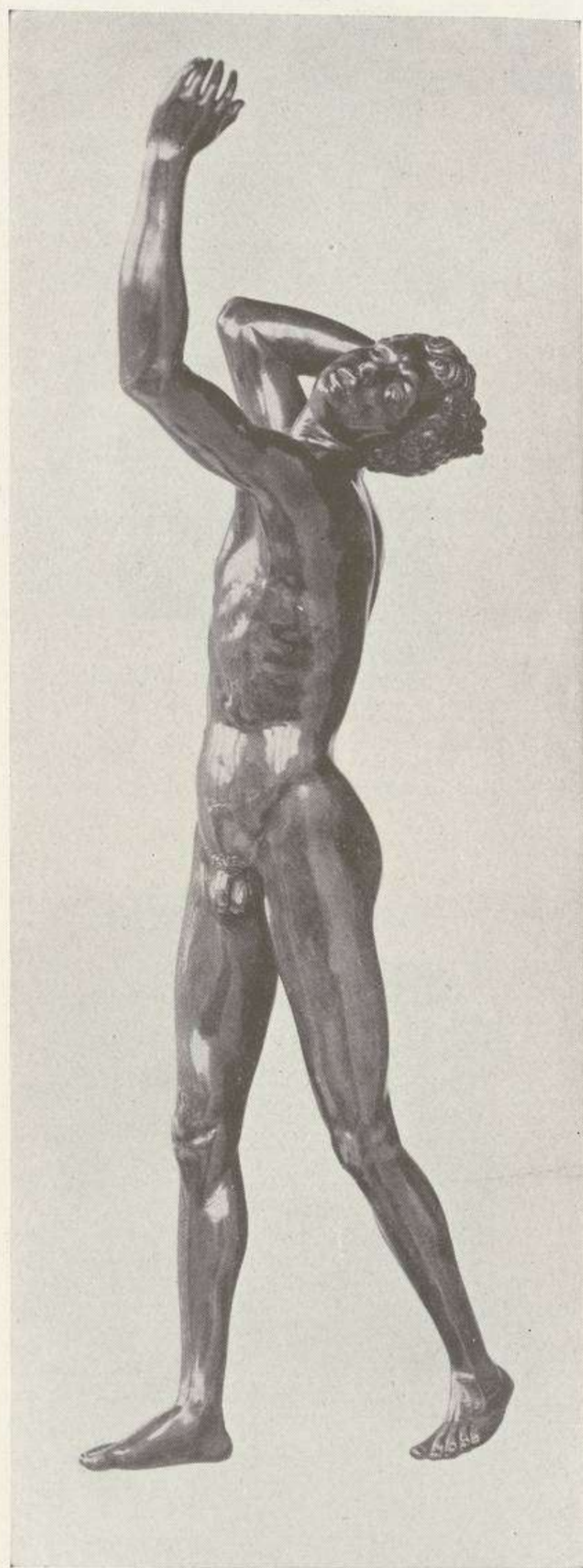
S 84 Female head. Italian, XVIth century



S 99 Grotesque head. Venetian, XVIth century



S 74 Youth. By Francesco da Sant' Agata (?) Early XVIth century



S 73 Niobid. By Francesco da Sant' Agata. Early XVIth century



S 91 Acrobat. By Domenico Poggini (?)  
(1520-1590)



S 92 Venus de' Medici. Italian, second  
half of XVIth century



S 69 Handle. North Italian, late XVth-early XVIth century



S 90 Triton. Italian, XVIth century



S 101 Mermaid. Italian, late XVIth-XVIIth century



S 102 One of a pair of door-knockers. Italian, XVIIIth century



S 82 Handle of a vase. Italian, XVIth century. Attributed to Aurelio and Girolamo Lombardi



S 70 Horse. North Italian, late XVth or early XVIth century



S 145 One of the Dioscuri controlling a horse. Italian (?), XVIIth–XVIIIth century

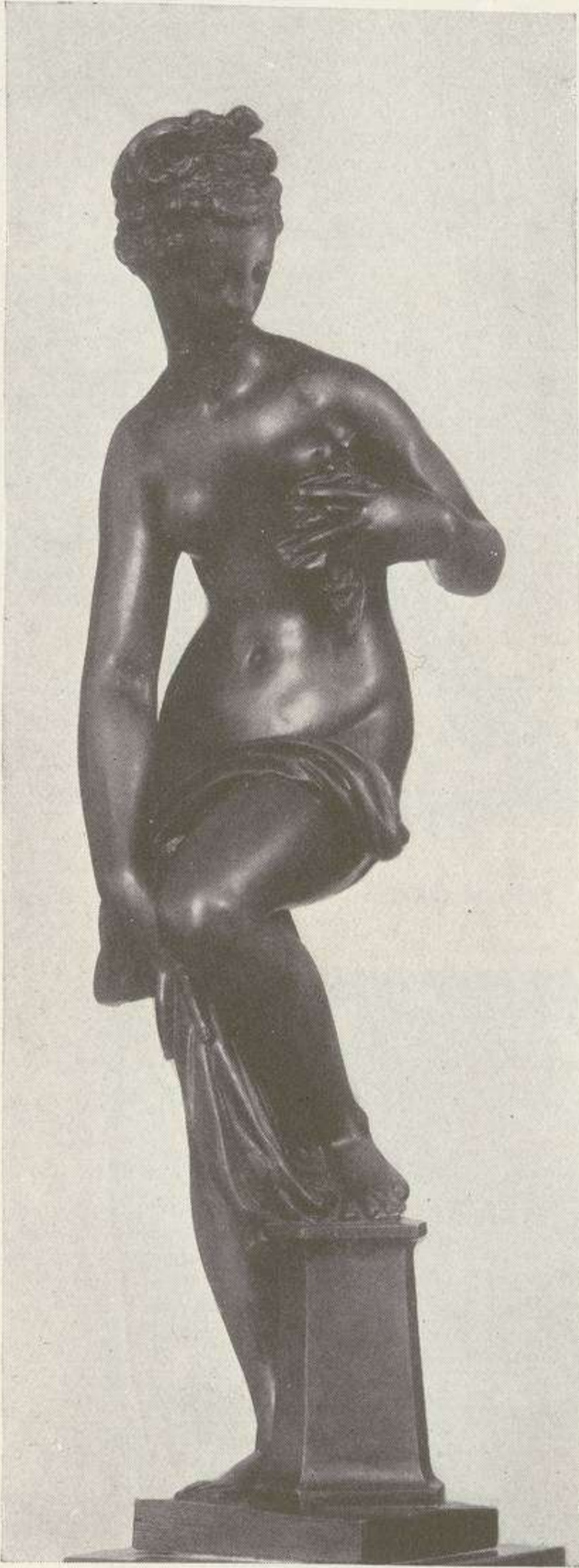




S 71 Panther. Paduan School, early XVIth century



S 146 One of the Dioscuri controlling a horse. Italian (?), XVIIth–XVIIIth century



S 110 Venus after the bath. After Giovanni Bologna (1524-1608)



S 111 Architecture. After Giovanni Bologna (1524-1608)



S 112 Virtue triumphing over Vice.  
After Giovanni Bologna (1524-1608)



S 113 The Rape of the Sabines. After  
Giovanni Bologna (1524-1608)



S 124 Hercules subduing the Cretan Bull. After Giovanni Bologna (1524-1608)



S 118 Hercules overcoming Nessus. After Giovanni Bologna (1524-1608)



S 117 Nessus and Deianira. After Giovanni Bologna (1524-1608)



S 121 Hercules slaying Cacus. School of Giovanni Bologna (1524-1608)  
N—(71)



S 126 Hercules carrying off the Erymanthian boar. School of Giovanni Bologna



S 120 Hercules overcoming Antaeus. School of Giovanni Bologna (1524-1608)



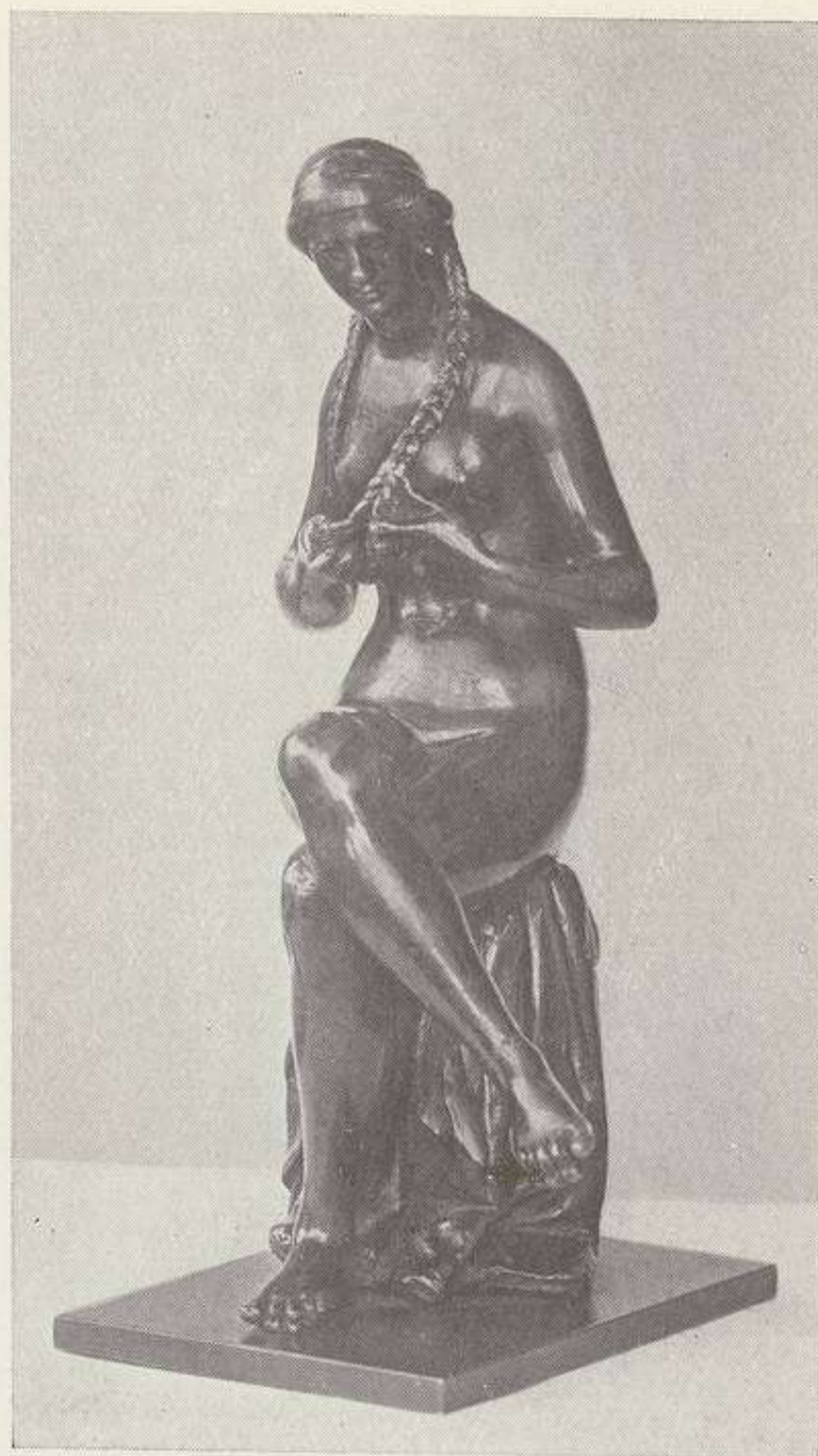
S 123 Hercules and the Arcadian stag. School of Giovanni Bologna (1524-1608)



S 125 Hercules and the Erymanthian boar. School of Giovanni Bologna (1524-1608)



S 127 Venus after the bath. School of Giovanni Bologna (1524-1608)



S 128 Venus braiding her hair. Italo-Flemish, end of the XVIth century



S 129 Mother and child. Italo-Flemish, end of XVIth century



S 130 Two women wrestling. Italo-Flemish, end of XVIth century



S 114 Hercules carrying off Deianira. After Giovanni Bologna (1524–1608)

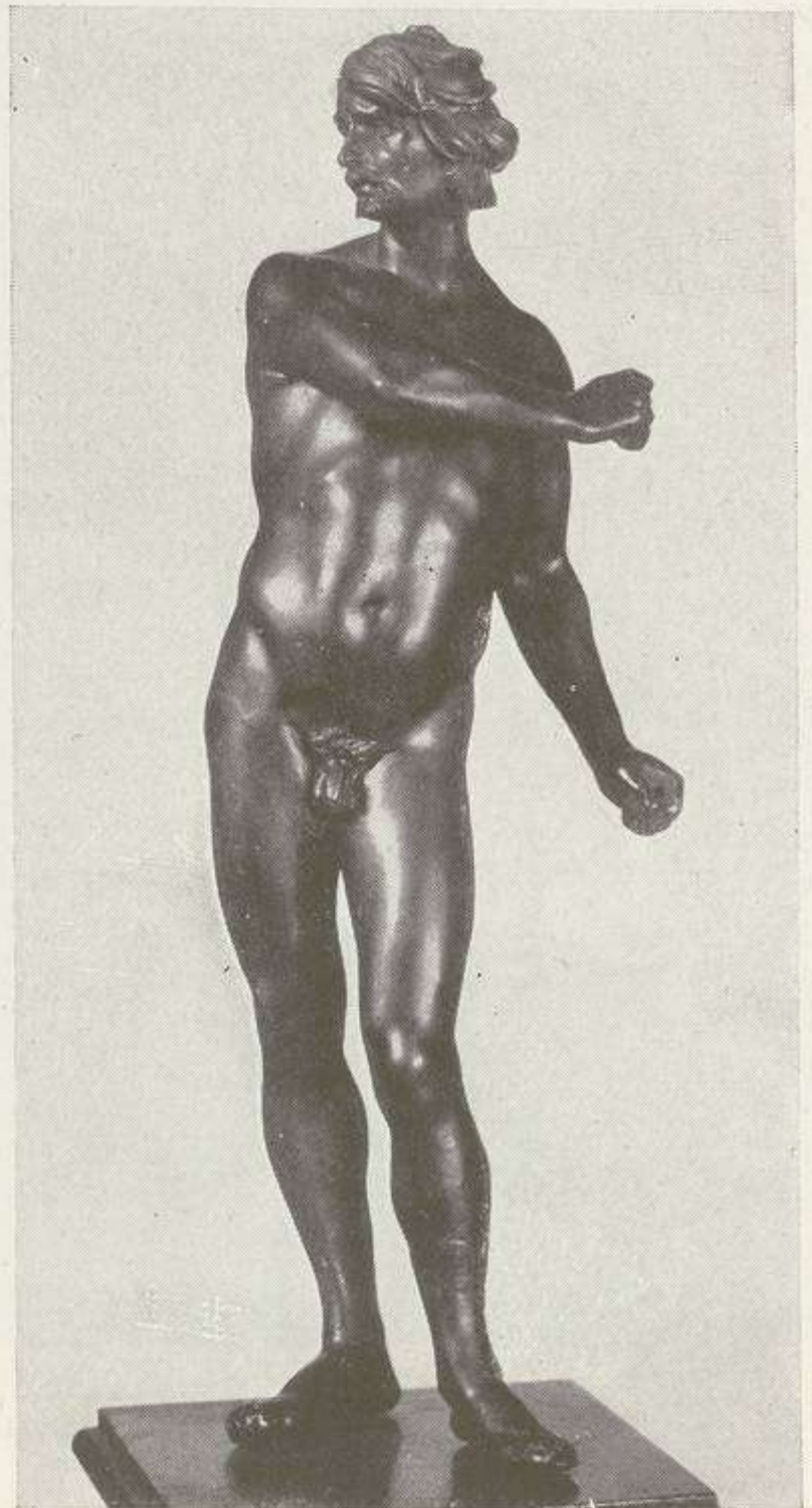




S 140 One of a pair of Cupids. Italian, XVIIIth century



S 139 One of a pair of flambeaux with the arms of Cibo. Italian, late XVIIIth or early XVIIIth century



S 136 and 137 Pair of executioners. Italian, XVIIIth century



S 153 Relief of Louis XII. French, about 1500



S 152 St. John (?). French, XIVth century



S 151 Miniature effigy of a warrior  
Limoges, XIIth-XIIIth century



S 154 Charles IX, King of France. By Germain Pilon (1537-1590)



S 163 Le Grand Condé. By Jérôme Derbais, 1695



S 158 Henri IV, King of France. Franco-Italian, School of Giovanni Bologna, early XVIIth century



S 164 Marshal Turenne. By Jérôme Derbais, 1695



S 159 Victor Amadeus, Duke of Savoy. Franco-Italian, School of Giovanni Bologna, possibly by Abraham Dupré, 1604-1647



S 165 Louis XIV. By A. Coysevox (1640-1720)



S 166 Louis XIV. By François Girardon (1628-1715)



S 155 Frieze of dancing maidens, based on the antique marble *Les Danseuses Borghese*. French, executed about 1642



S 161 and 162 Jupiter and Juno. Pair of fire-dogs by M. Anguier (1612-1686) after A. Algardi (1602-1654)

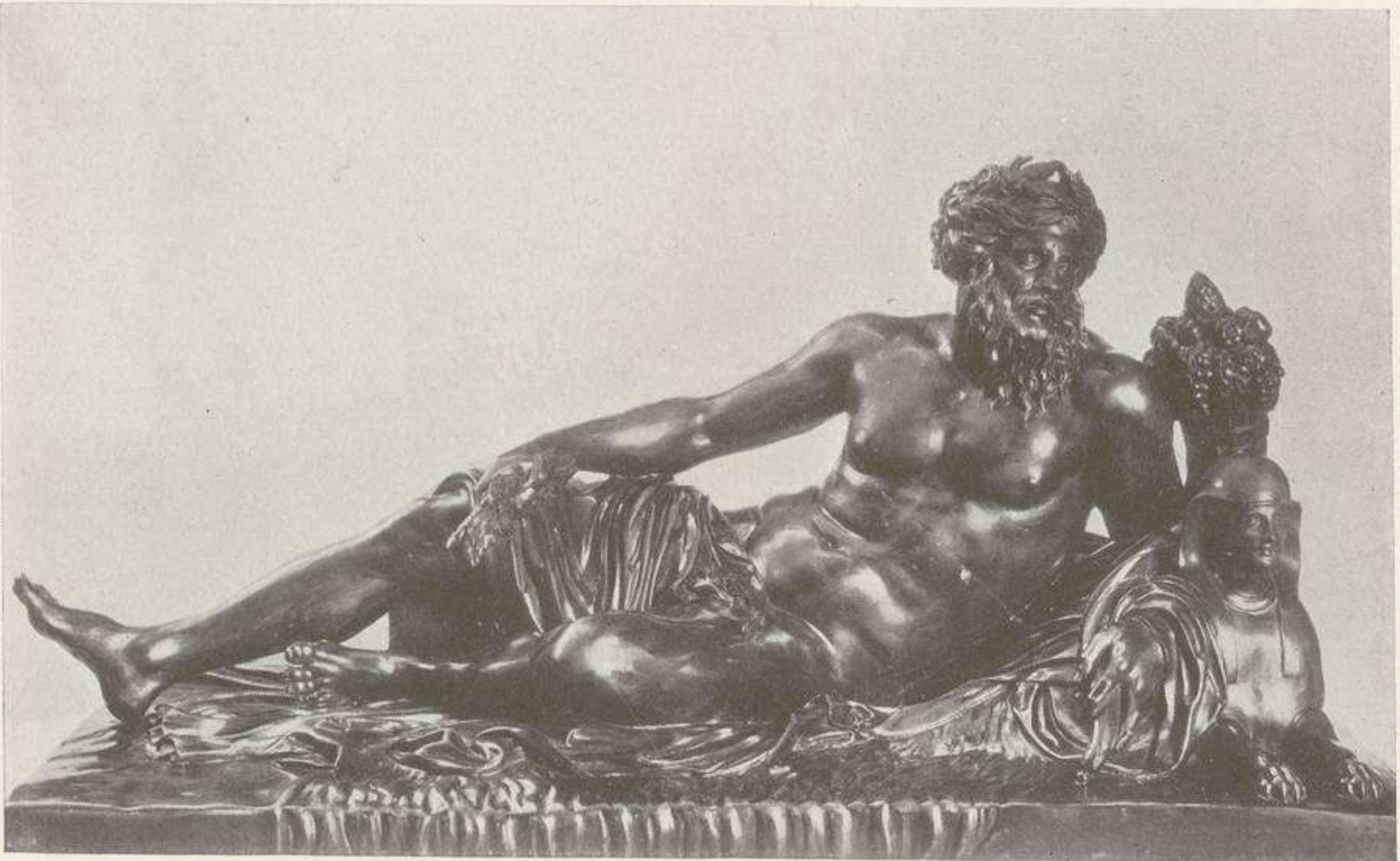


S 180 The River Tiber. French, second half of XVIIth century, after the antique





S 176 Group commemorating the vow of Louis XIII. By P. Bertrand (1664-1724)



S 179 The River Nile. French, second half of XVIIIth century, after the antique



S 187 Nessus slain while carrying off Deianira. French, period of Louis XIV (?)



S 172 and 173 Spring and Summer. French, period of Louis XIV



S 219 Cupid vanquishing Pan. Signed by J. J. Caffieri, 1777



S 174 and 175 Autumn and Winter. French, period of Louis XIV



S 156 Summer. French or Flemish, XVIIth century



S 157 Autumn. French or Flemish, XVIIth century



S 191 One of the *Chevaux de Marly*. By G. Coustou (1677-1746)



S 215 and 216 Pair of Bacchantes. After Clodion (1738-1814)



S 192 One of the *Chevaux de Marly*. By G. Coustou (1677-1746)



S 169 Boreas carrying off Orithyia. By G. Marsy and A. Flamen, executed 1684-7



S 170 Pluto carrying off Proserpine. By F. Girardon (1628-1715)



S 185 Venus and Adonis. French, period of Louis XIV



S 186 Psyche discovering Cupid. French, period of Louis XIV



S 196 Pluto carrying off Proserpine. By L. S. Boizot (1743-1809)



S 197 Boreas carrying off Orithyia. By L. S. Boizot (1743-1809)



S 195 The Birth of Venus. French (?), XVIIIth century



S 194 Venus disarming Cupid. French, XVIIIth century



S 209 Infant Bacchus on a goat. French, XVIIIth century



S 210 Infant Bacchus on a panther. French, XVIIIth century



S 206 Girl with a swan. French, middle of XVIIIth century





S 211 Summer. French, XVIIIth century



S 212 Autumn. French, XVIIIth century



S 207 Girl with a dog. French, middle of XVIIIth century



S 217 and 218 *Le Baiser Donné* and *Le Baiser Rendu*. After J. A. Houdon (1741–1828)



S 214 *Sleeping bacchante*. French, XVIIIth century



S 190 Allegorical group. French, XVIIIth century



S 199 Infant Bacchus. French, XVIIIth century



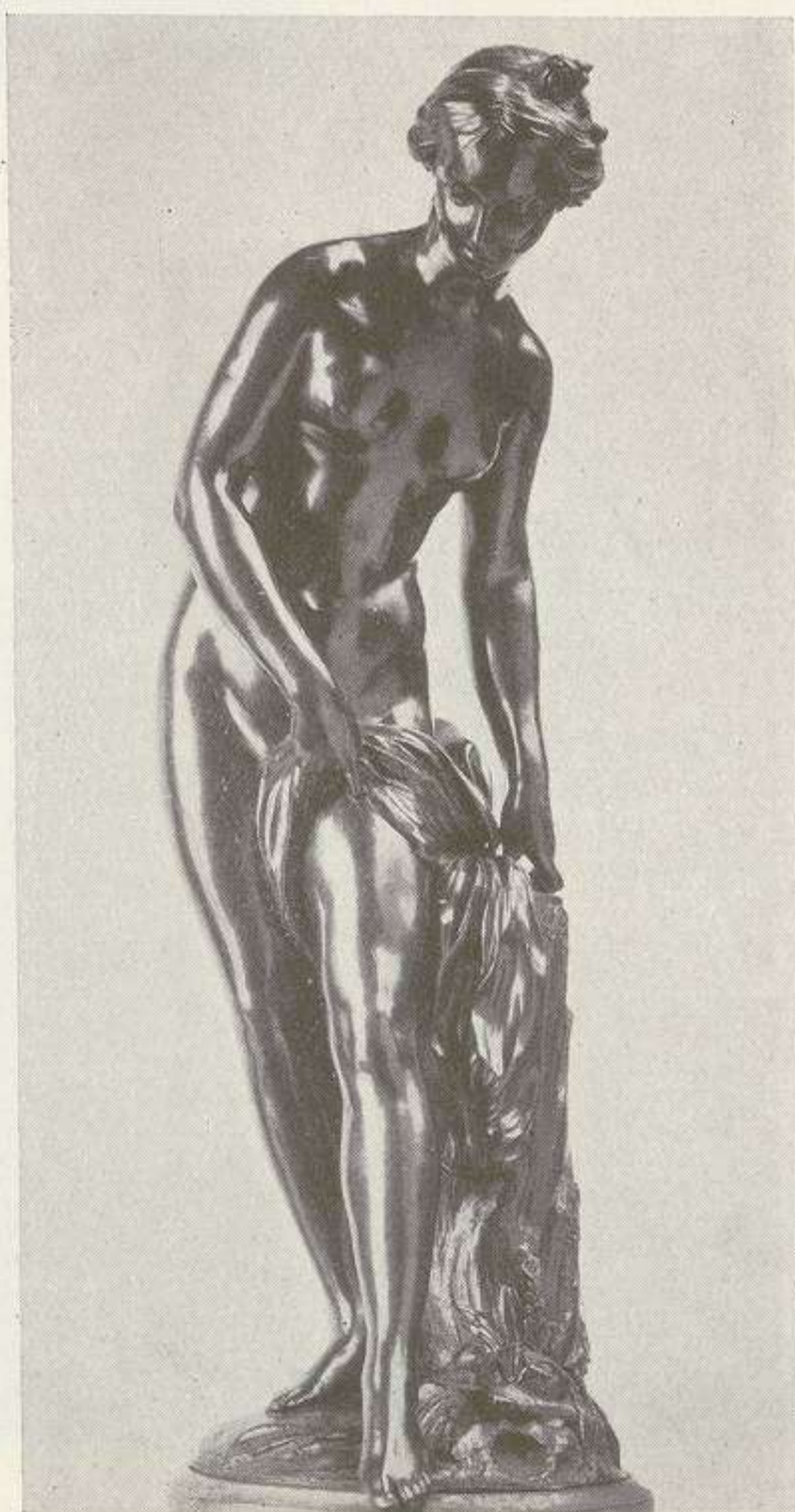
S 222 Fidelity. French, second half of XVIIIth century



S 223 A Vestal. French, late XVIIIth century



S 220 The Shepherd Paris. By N. F. Gillet (1712-1791)



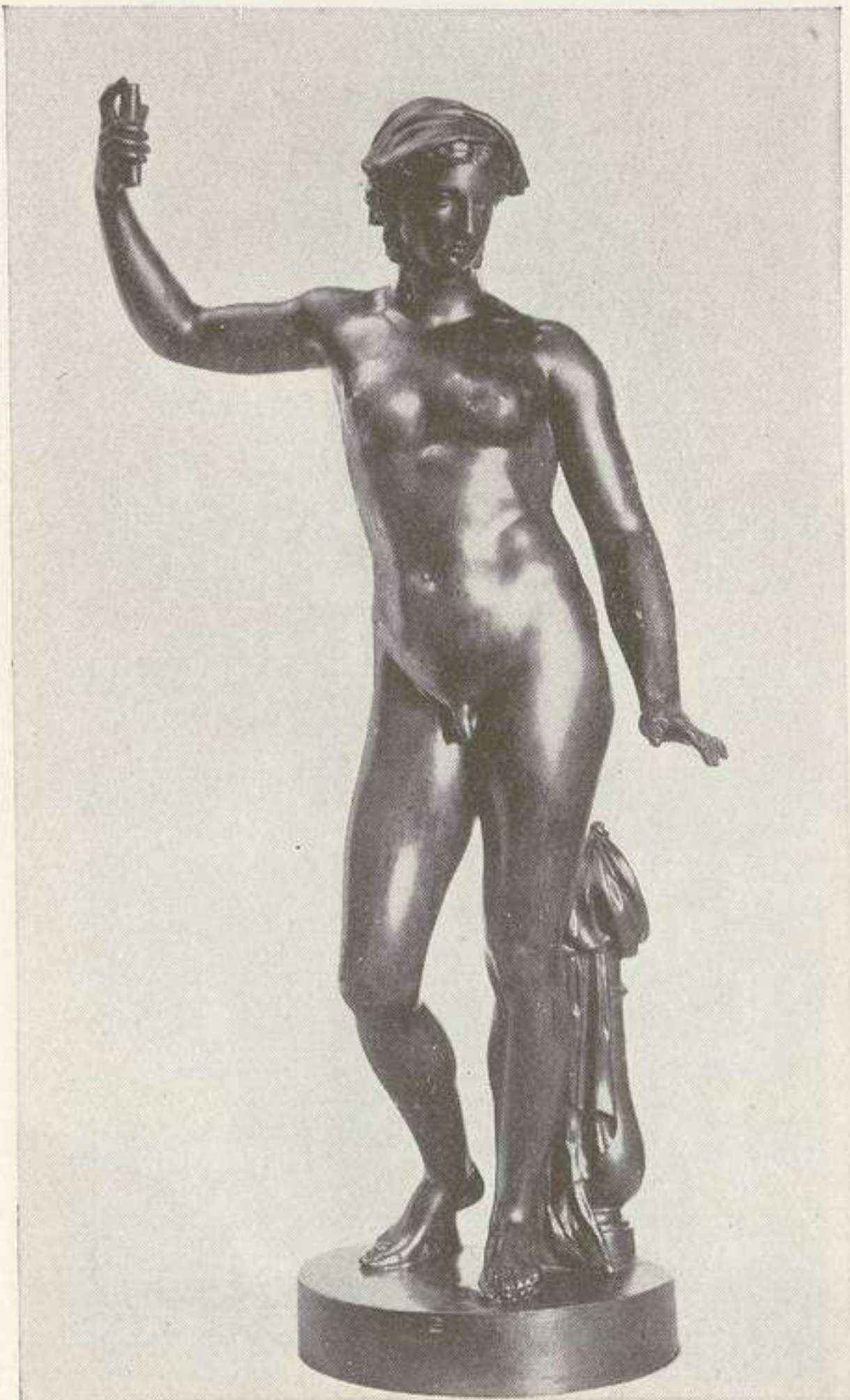
S 221 The Bather. After E. M. Falconet (1716-1791)



S 229 The Empress Marie-Louise. By "Damerat." Early XIXth century



S 228 Napoleon I. By "Damerat." Early XIXth century



S 232 Hermaphrodite. French (?), early XIXth century  
M.E.C.D. 2017



S 231 Napoleon I. After A. Canova (1757-1822)



S 193 Minerva. French, early XVIIIth century



S 177 St. Sebastian. French, XVIIth-XVIIIth century



S 183 Urania. French, period of Louis XIV



S 184 Clio. French, period of Louis XIV



S 234 Mezzetin. French, XIXth century (?)



S 243 A pedlar. Flemish (?), XIXth century



S 244 A pedlar. Flemish (?), XIXth century



S 167 Garden vase. One of a pair by F. Girardon (1628-1715)

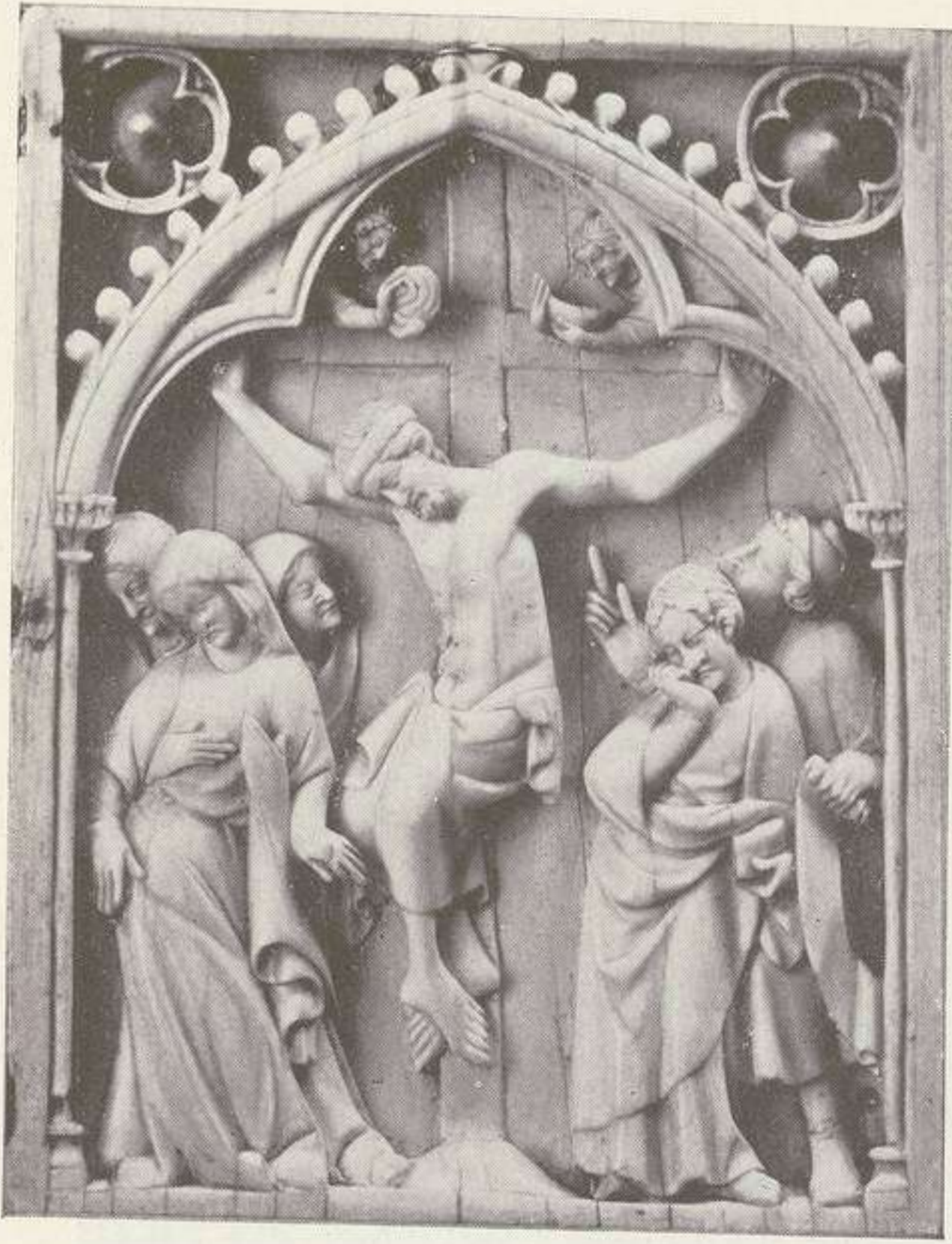


S 235 Graeco-Roman lamp

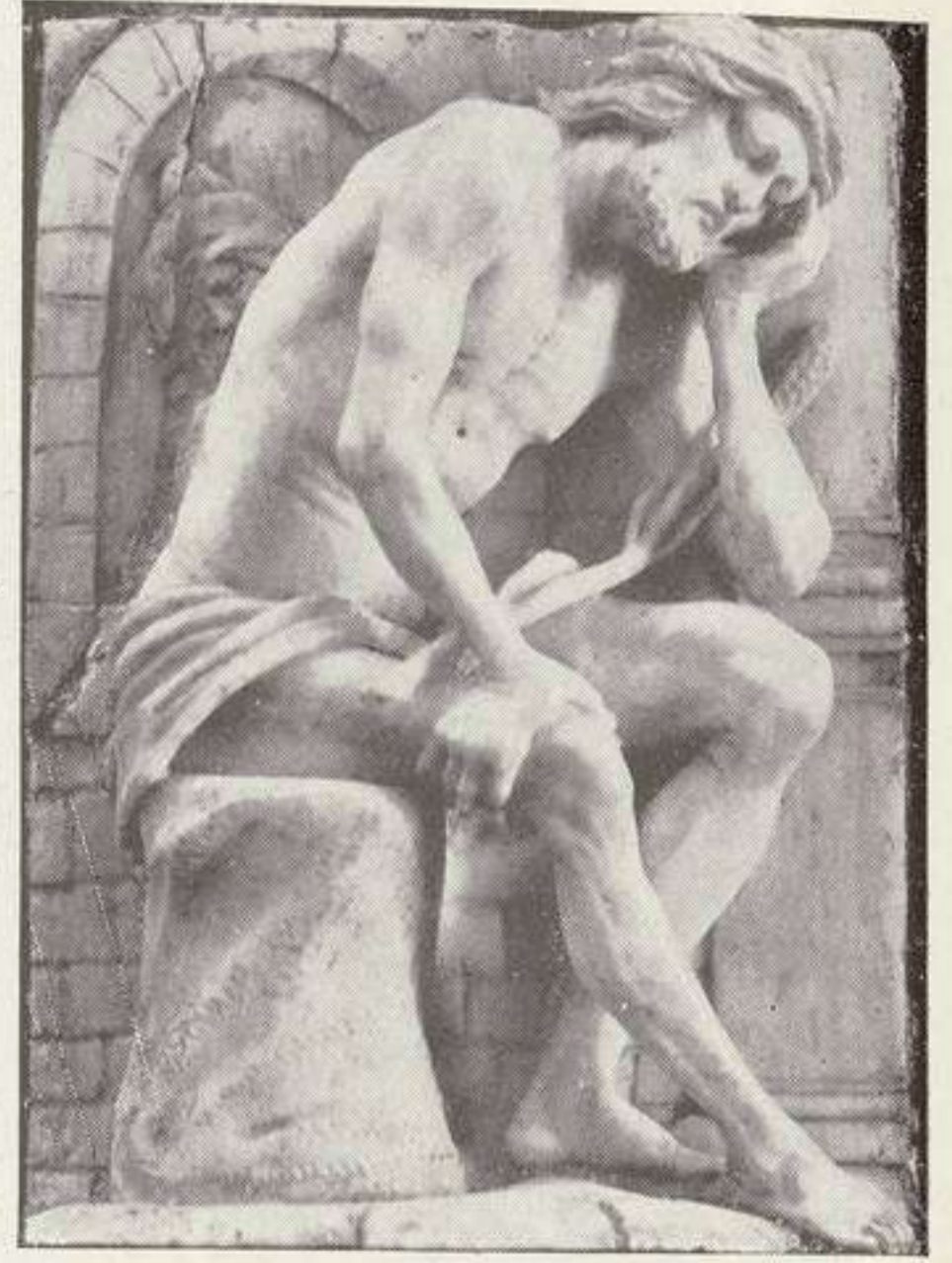




S 246 Diptych with scenes of the Passion. French ("Atelier du diptyque de Soissons"), end of XIIIth century



S 249 Leaf of a diptych. French, XIVth century



S 257 The Man of Sorrows. German, XVth century



S 247 Leaf of a triptych or retable. French, c. 1330



S 256 St. George and the Dragon. German, middle of XVth century



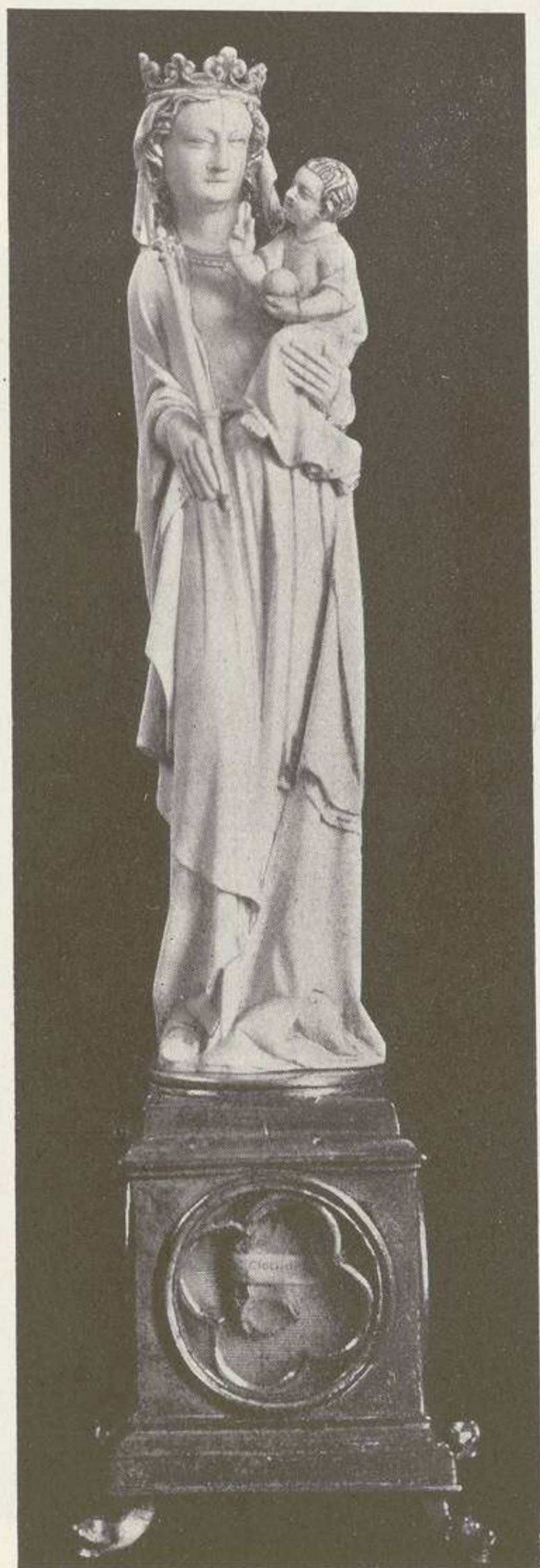
S 252 Diptych, polychrome, with the Descent from the Cross and the Death of the Virgin. French (?), c. 1400



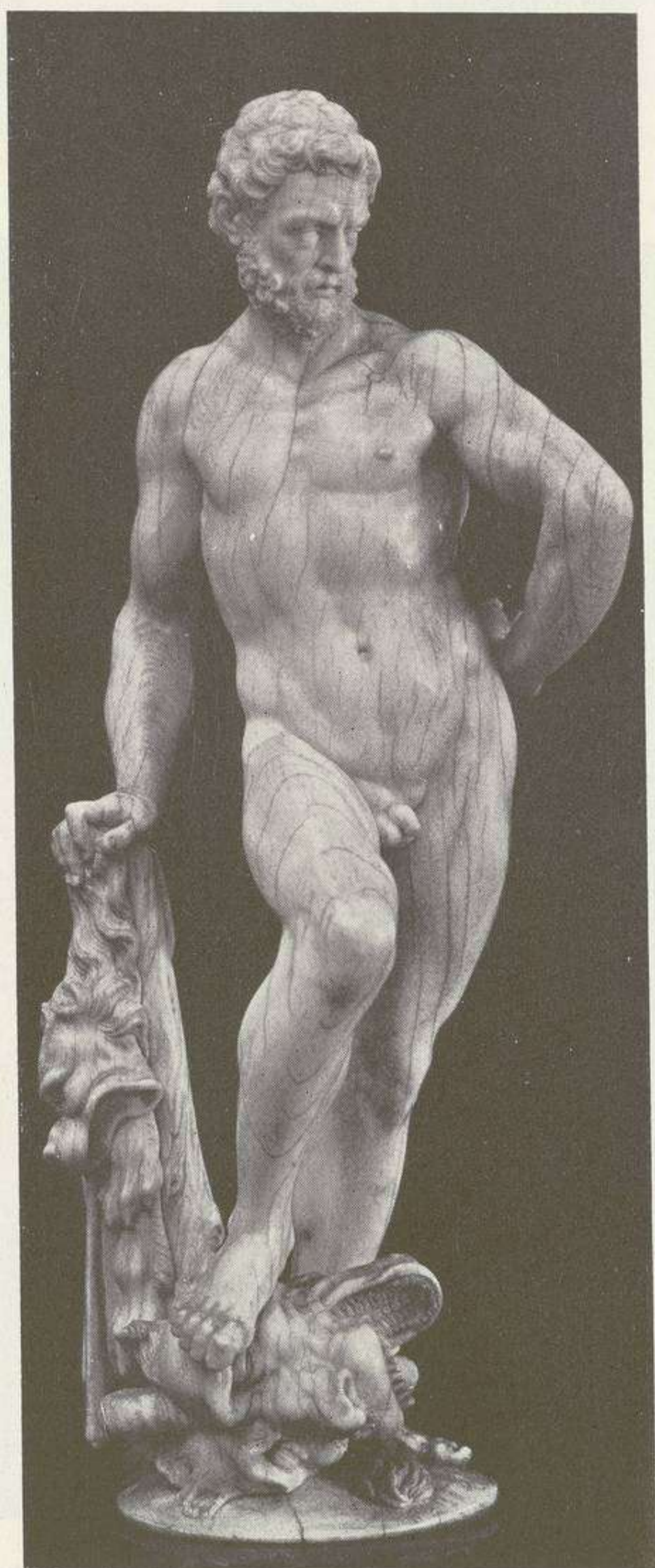
S 248 Diptych with scenes of the Passion. South French or German, XIVth century



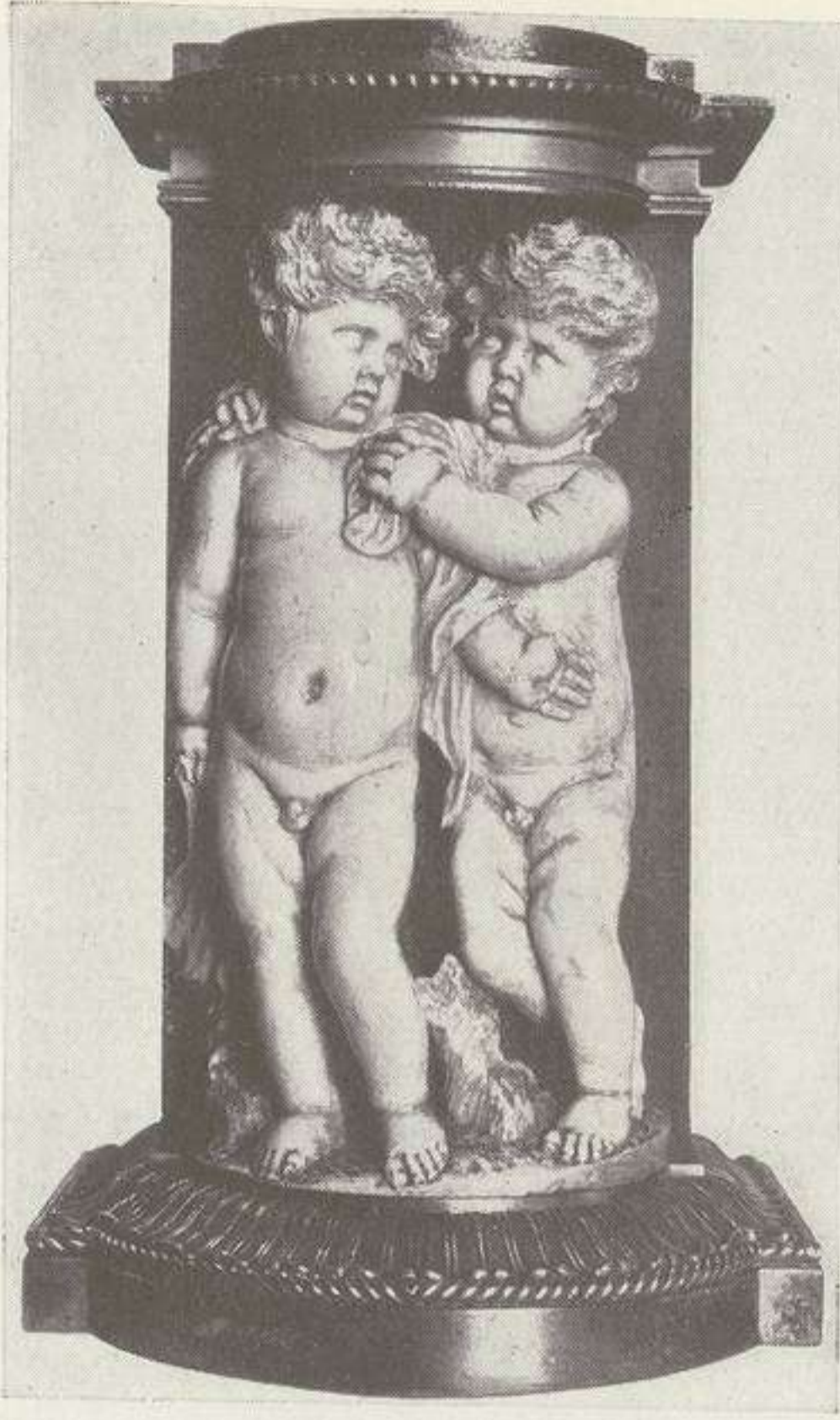
S 259 Tablets. German, late XVIth or early XVIIth century



S 253 Virgin and Child, and reliquary. French, XIVth century



S 258 Hercules. School of Giovanni Bologna, early XVIIth century



S 266 and 267 Reliefs of cupids. School of Gerard van Opstal



S 263 Bathsheba. By François Bossuit (1635-1692)



S 272 Profile portrait.  
Early XIXth century



S 271 Handle of a walking-stick, with the arms  
of Seymour-Conway. Russian, late XVIIIth  
century



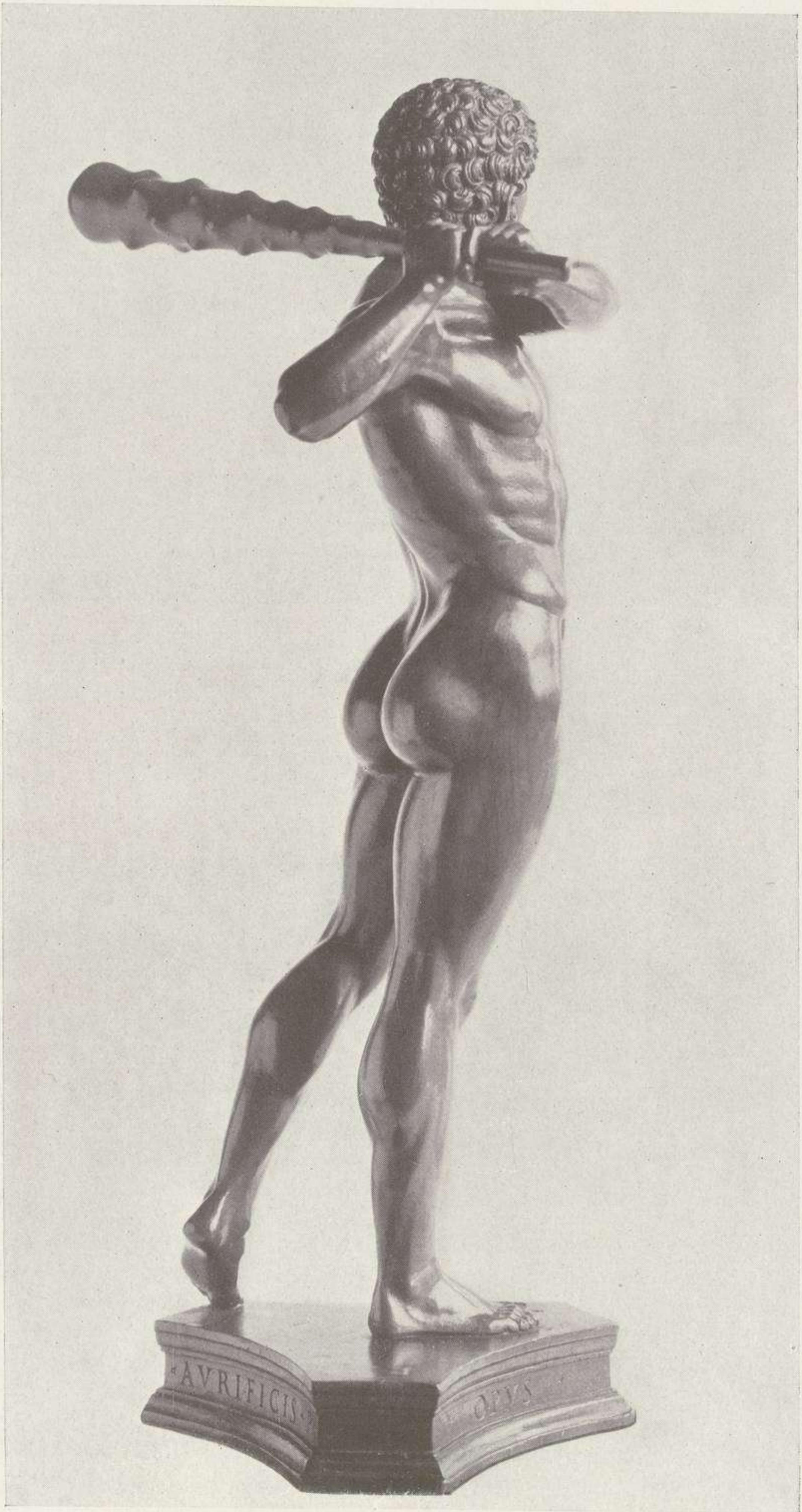
S 261 Tobacco grater with an amour of Jupiter. French, XVIIth century  
S 262 Tobacco grater with the fall of Phaethon. French, XVIIth century  
S 260 Tobacco grater carved with a bearded man. Flemish (?), early XVIIth century



S 265 Diana and Callisto. Flemish or German, c. 1700



S 264 Pan teaching a nymph to play the pipes  
By Ignaz Elhafen (c. 1650-c. 1710). After G. B. Castiglione



S 273 Hercules. By Francesco da Sant' Agata of Padua, 1520





S 279 Miniature tabernacle of boxwood. Flemish, c. 1500



S 274 An aged man. Flemish or German, early XVIth century



S 275 St. James. Flemish, XVIth century



S 277 The Betrayal of Christ. German, late XVth century



S 292 Whistle with the badges of Diane de Poitiers. French, mid-XVIth century



S 296 Tobacco grater. French, period of Louis XIV



S 278 St. George and the Dragon. German, early XVIth century



S 285 The Infante Ferdinand (1503-1564)



S 286 Otto Heinrich, Count Palatine  
(1507-1559)



S 288 Raymond Fugger (1489-1535)



S 287 Georg Frundsberg (1473-1528)



S 289 Two gentlewomen



S 290 Gentleman and lady

Draughtmen and Portrait Medallions in wood. German, XVIth century



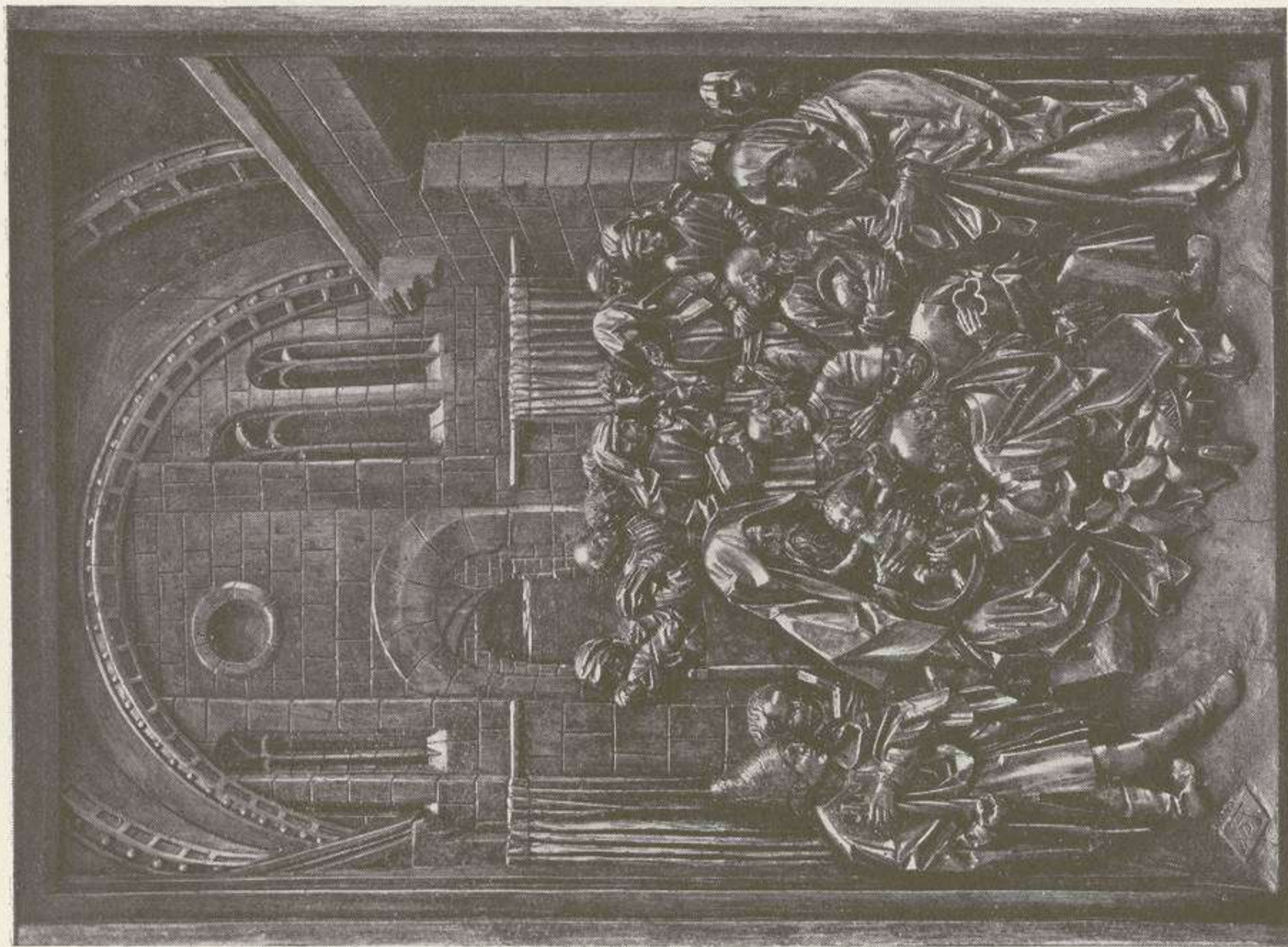
S 280 and 281 Rosary beads. Flemish, early XVIth century  
 S 293 Carved pendant. French, dated 1577 (? J. de Gourmont)



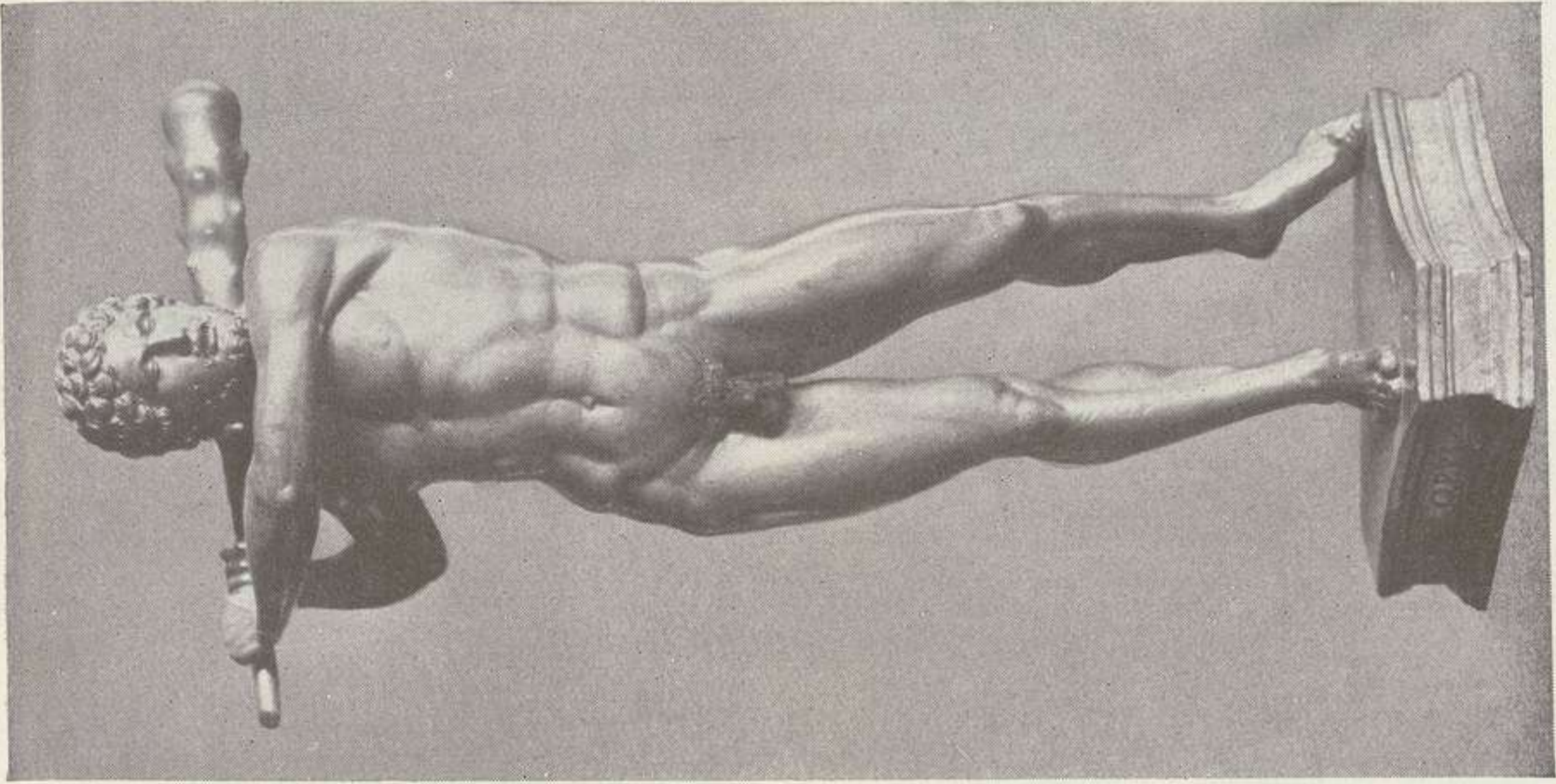
S 291 Adam and Eve in Paradise. Signed "Adam D." South German, first half of XVIth century



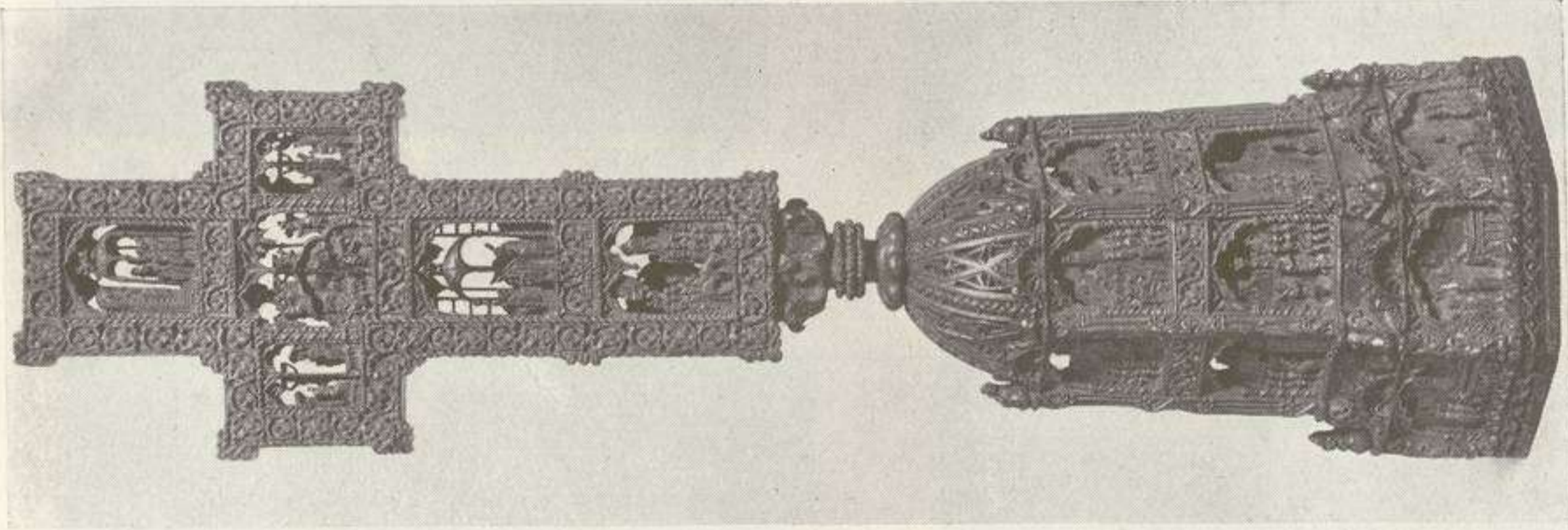
S 294 Wood-block for printing playing cards, bearing the name of the town of Laval (Mayenne) and probably used by Bertrand Barat, c. 1740



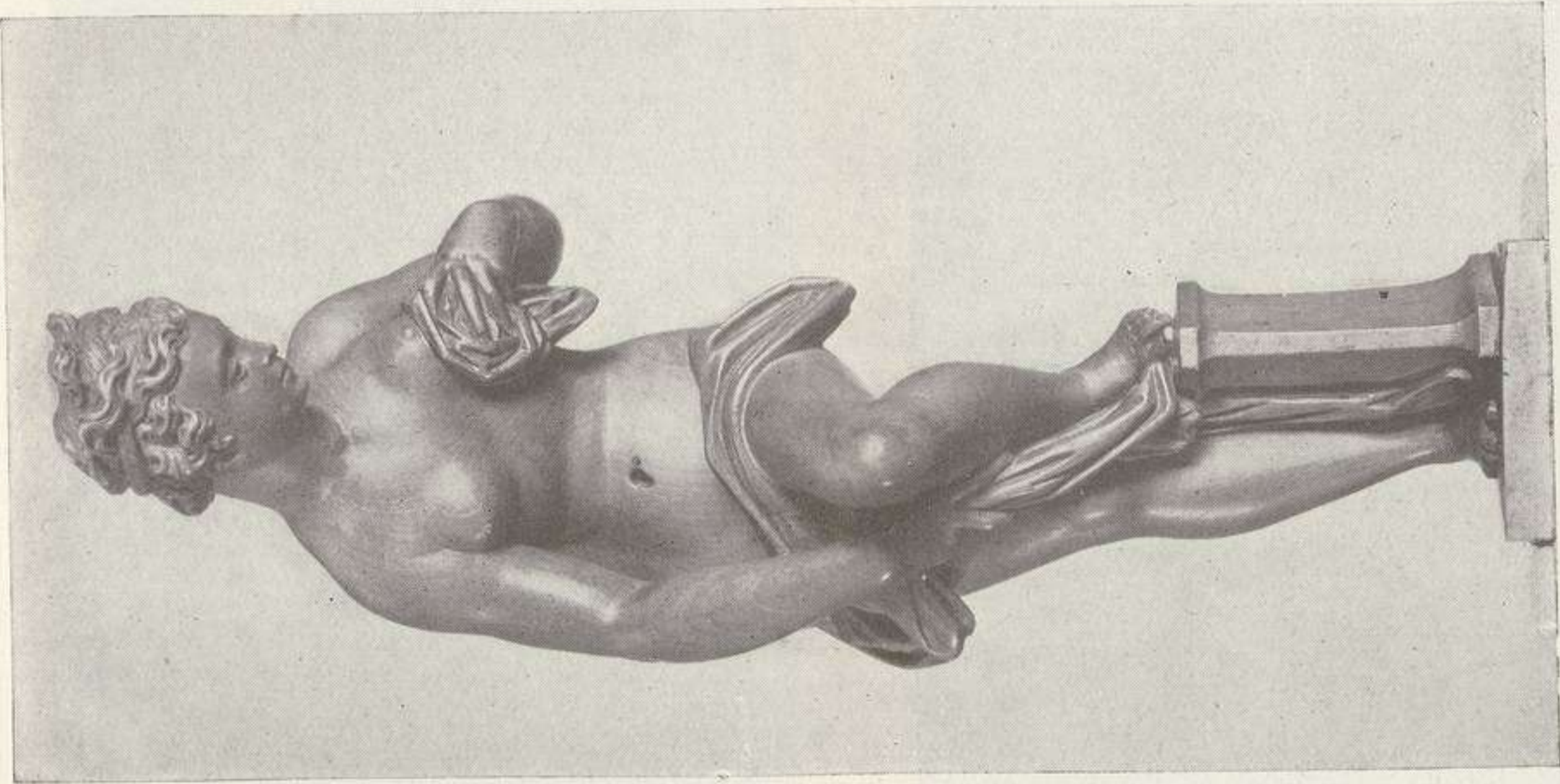
S 284 The Circumcision. German, early XVIth century



S 273 Hercules. By Francesco da  
Sant' Agata of Padua, 1520



S 283 Cross carved with  
scenes from the Passion.  
Greek (Mount Athos) XVII-  
XVIIIth century



S. 276 Venus after the bath. After  
Giovanni Bologna, early XVIIIth century



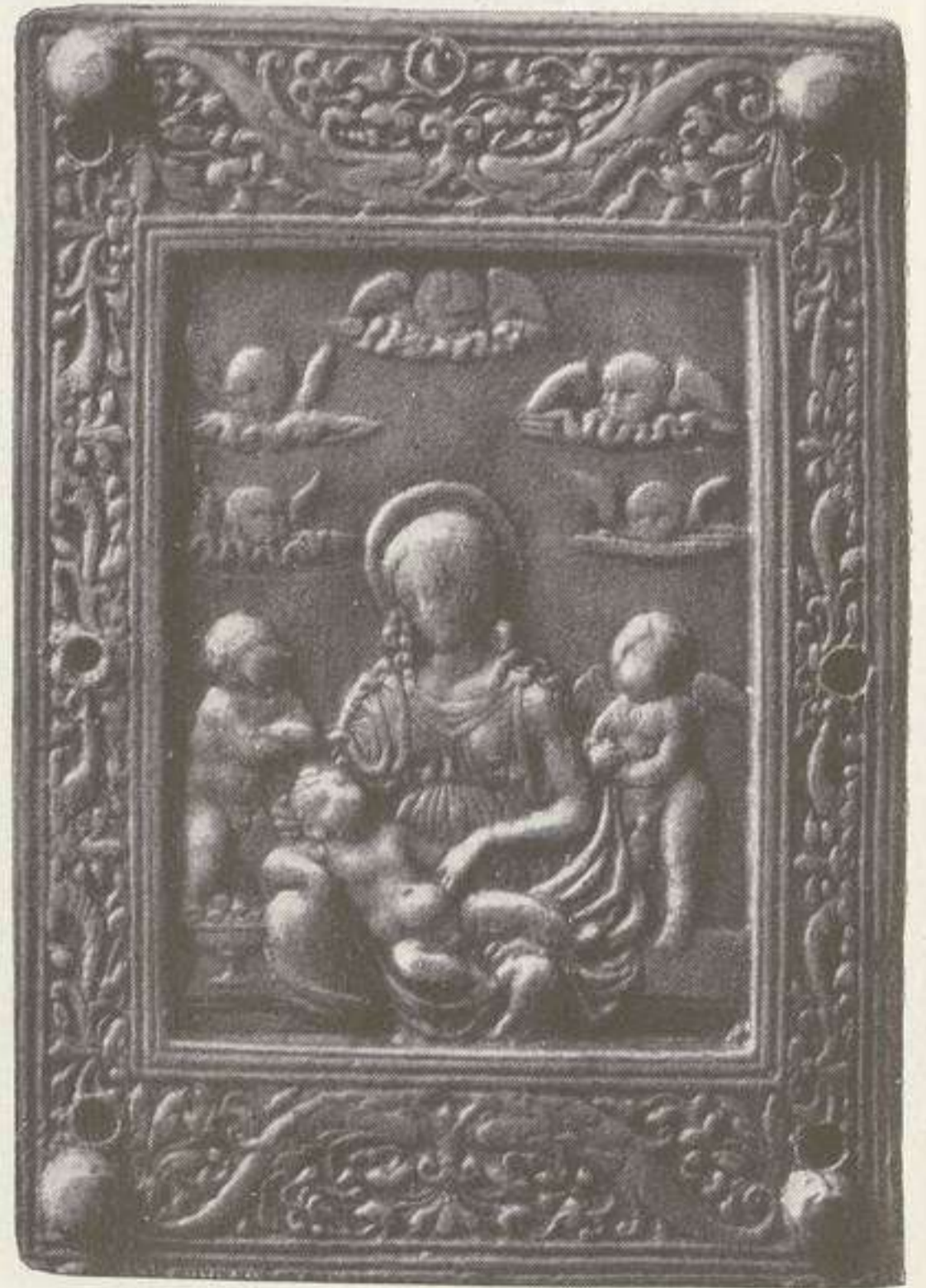
S 297 The Virgin and Child. School of Donatello, XVth century



S 304 The Virgin and Child and two cherubs. By Moderno. Late XVth to early XVIth century



S 299 The Virgin and Child. School of Donatello, XVth century



S 314 The Virgin and Child with cherubim. Paduan School





S 302 The Virgin and Child between St. Anthony and St. Jerome. By Moderno. Late XVth to early XVIth century



S 308. The Virgin and Child with Angels. Paduan School, end of the XVth century



S 305 The Presentation in the Temple. By Moderno, late XVth to early XVIth century



S 306 The Crucifixion. By Moderno. Late XVth to early XVIth century



S 298 Meleager and the Calydonian Boar. Italian, second half of XVth century



S 307 Hercules and the Nemean lion. By Moderno. XVth–XVIth century



S 315 A Military Trophy. Italian, late XVth to early XVIth century



S 316 The Rape of Ganymede. Bronze relief by Giovanni Bernardi da Castelvolognese (1496–1553). After Michelangelo



S 328 Gianfrancesco Gonzaga, Marquis of Mantua. By Pisanello (c. 1395–1455)



S 329 Sigismondo Pandolfo Malatesta, Lord of Rimini. By Matteo de' Pasti of Verona, 1446



S 331 Elisabetta Gonzaga, Duchess of Urbino. By Adriano Fiorentino (d. 1499)



S 334 The Emperor Caracalla. By Giovanni Boldù of Venice, 1466



S 336 Alfonso V, King of Aragon. By Cristoforo di Geremia of Mantua (fl. 1456-1475 or 76)



S 339 François, Comte d'Angoulême (later François I, King of France). School of Giovanni Candida, 1504



S 340 Louise de Savoie, Duchess of Orléans. School of Giovanni Candida



S 360 Unknown Lady. Emilian School, XVith century



S 347 François I, King of France (1515–1547). Italian, early XVith century



S 342 Lorenzo de' Medici. By Niccolo Fiorentino (1430–1514)



S 349 Niccolo di Pietro de' Boni Italian, 1528



S 345 Giovanni Gozzadini of Bologna Florentine, early XVith century

Q—(71)



S 353 Mary Tudor, Queen of England (1553–1558). By Jacopo da Trezzo (1515–1587)



S 356 Francesco Giusani. Milanese, dated 1566



S 357 Fabio Visconti (d. 1569). Milanese, middle of XVIth century



S 362 Louis XII, King of France, and his Queen, Anne of Brittany. By Nicolas Le Clerc, J. de St. Priest, and J. and C. le Père of Lyon, 1499



S 363 Philibert le Beau, Duke of Savoy, and Marguerite of Austria. By Jean Marende of Bourg, 1502



S 364 Henri II, King of France (1547-1559). By Etienne de Laune (d. 1583)



S 367 Charles I, King of England. By Nicolas Briot (c. 1579–1646)



S 369 Medallion of Henri IV, King of France, and Marie de Médicis. By Guillaume Dupré, 1605

S 370 Medallion of Henri IV and Marie de Médicis as Mars and Pallas. By Guillaume Dupré



S 371 Louis XIII, King of France. By Guillaume Dupré, 1624





S 374 Jean de Caylar de St. Bonnet, Marquis de Toyras. By G. Dupré, 1634



S 376 Charles d'Albert, Duc de Luynes, Constable of France. French, dated 1621



S 378 Louis XIV, King of France.  
By Jean Warin (1604-1672)

S 379 Anne d'Autriche. Reverse  
of a medal of Louis XIV. By Jean  
Warin, 1643



S 393 Gilt bronze medallion of Marie Antoinette, Consort of Louis XVI. After A. Pajou (?) 1774



S 392 Gilt bronze medallion of Louis XVI, King of France. By F. P. Lebrun, c. 1774



S 321 Silver plaque. Mars and Venus surprised by Vulcan. German, first half of the XVIIIth century



S 381 Bronze medallion of Marie Thérèse d'Autriche (?), Consort of Louis XIV



S 415



S 414



S 415



S 405



S 382



S 386



S 386 (reverse)



S 395



S 396



- S 415 Medallion pendent of Charles I, King of England, and Henrietta Maria. By F. Rawlins, c. 1630
- S 414 William IV, Prince of Orange (1747-1751), and Princess Anne of England. By Martin Holtzhey (?)
- S 405 Medal commemorating the martyrdom of John Huss in 1415. By Michael Hohenauer (d. 1558). Bohemian
- S 382 Commemorative silver medal of David Blondel. By Jean Dassier of Geneva, (1676-1763)
- S 386 Commemorative silver medal of Gilles Ménage. By Jean Dassier of Geneva
- S 395 Marie Louise, Empress of the French, } two of four medals struck by the French
- S 396 Caroline Murat, Queen of Naples, } Mint to commemorate their visit in 1813



S 399 Triple thaler of the Emperor Maximilian I. By the Master of Halle, Innsbruck, 1509



S 400 Lead medal of the Emperor Charles V. Designed by Albrecht Dürer for the city of Nürnberg, 1521



S 408 The Emperor Charles V. By Hans Reinhart the Elder, of Leipzig, 1537



S 407 Johann Friedrich I, Elector of Saxony. By Hans Reinhart the Elder, 1535



S 361 Mary of Burgundy, hawking,  
from her seal of 1476



S 401 Desiderius Erasmus. By  
Quintin Metsys, 1519



S 413 William the Silent, Prince of Orange (1582-1584). By Pieter van Abeele of  
Amsterdam (fl. 1622-1677)



S 318 Symbolic figure  
(Aesculapius?). German  
XVth century



S 359 Girolamo Scotti of Piacenza,  
magician. By Antonio Abondio  
of Milan (1538-c. 1596)



S 417 Claude de Lorraine, Duc de Guise (1496–1550), and his wife Antoinette de Bourbon



S 449 Ulrich, Grundherr von Altenthann und Weiherhauss.  
By Georg Holdermann, 1627



S 439 Louis de Bourbon-Vendôme, Duc de Mercoeur (1612–1669)



S 418 Lucrezia Borgia (?) (1480–1519)



S 434 The Archduke Ernst of Austria  
By Antonio Abondio (1538–c. 1596)



S 440 Laure Mancini (?), Duchesse de Mercoeur  
married in 1651



S 427 Don Garcia de' Medici, d. 1562  
Italian, second half of XVIth century



S 426 A lady. Italian, second half of  
XVIth century



S 428 Giovanna d'Austria, Grand  
Duchess of Tuscany (?). Italian,  
second half of XVIth century



S 429 Margherita Farnese, Duchess of  
Parma (?). Italian, early XVIIth  
century



S 430 Anon. gentleman. Italian, second  
half of XVIth century



S 436 Anon. lady. Italian, early  
XVIIth century

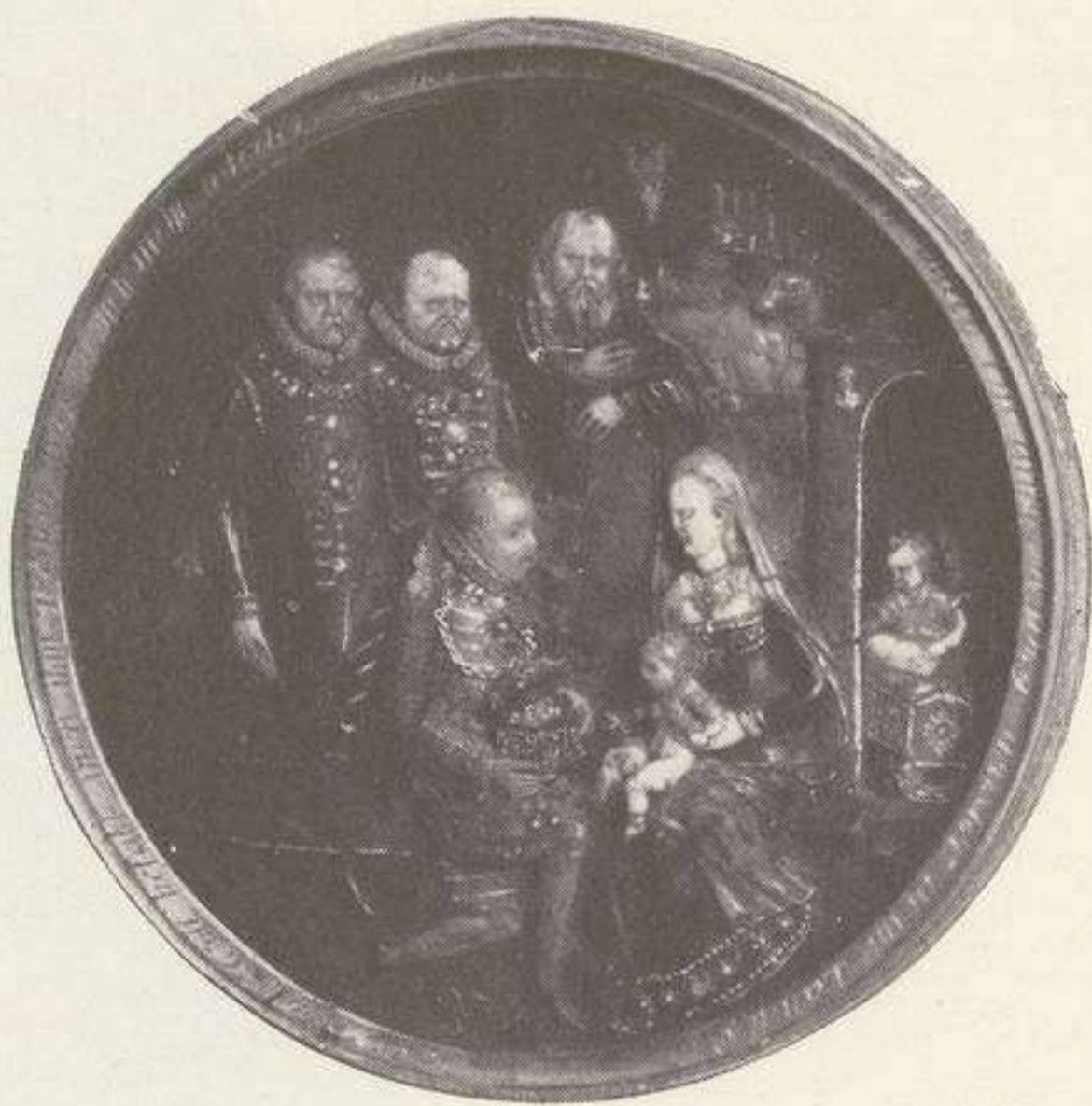
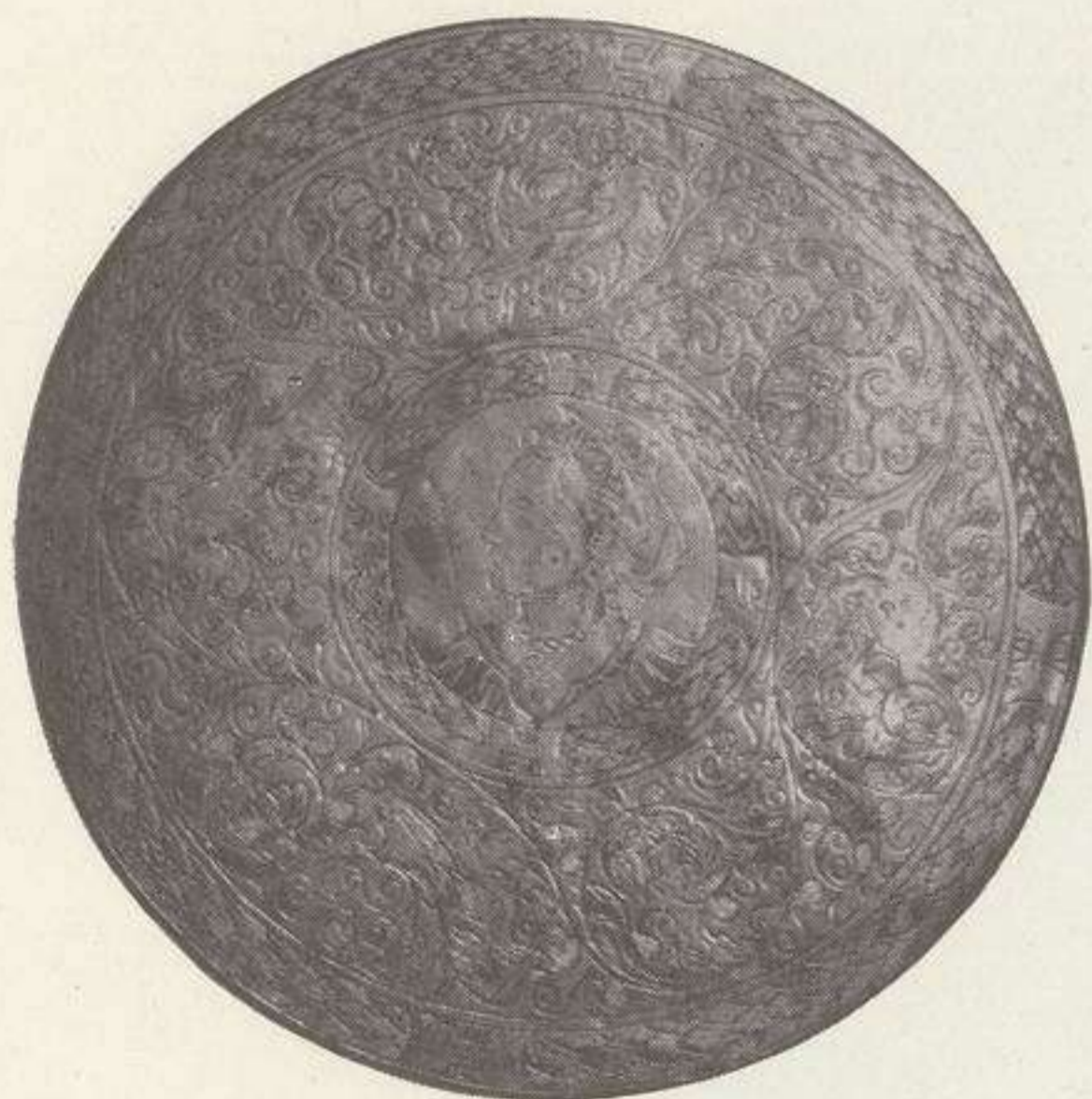




S 423 Ludwig Crainer, Knight of Malta  
Italian or German, second half of  
XVIth century



S 424 Anon. gentleman. Italian, second  
half of XVIth century



S 459 The Adoration of the Magi. South German, second half of XVIth century



S 441 Cardinal Mazarin (1602-1661)  
French, XVIIth century (?)



S 433 Anon. lady. Italian, late  
XVIth or early XVIIth century



S 444 Anon. lady. Middle of XVIIIth century



S 445 Anon. lady. Italian, middle of the XVIIIth century



S 442 Pope Benedict XIV (1740-1758)  
After Pierre Subleyras (1699-1749)



S 437 An artist or scholar. Italian, second half of XVIth century



S 438 S. Carlo Borromeo (1538-1584)  
Italian, late XVIth or early XVIIth century



S 447 Dominique Joseph Garat (1749–1833). By J. A. Curiger (1750–1830)



S 454 Anon. lady. German (?), second half of XVIIIth century



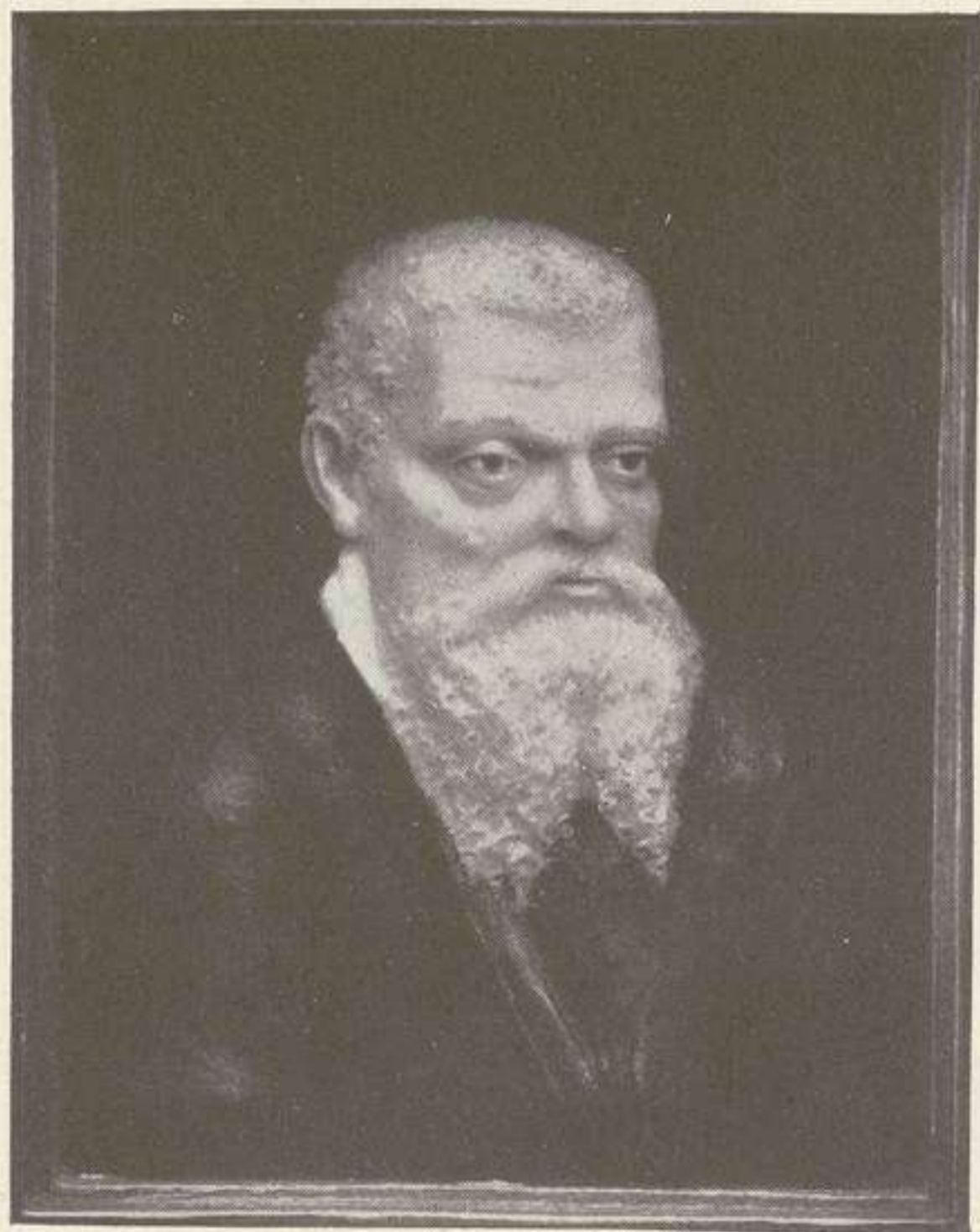
S 453 Anon. lady, by B. L. Wimmer 1787



S 456 Anon. gentleman. By Bernard Caspar Hardy (?) German, second half of XVIIIth century



S 455 Frederick II, King of Prussia (1740–1786). German, second half of XVIIIth century



S 420 Lucas Cranach the Elder (1472–1553). Italian (?), XVIth century



S 419 Jacopo Carucci da Pontormo (1494–1557). Italian (?), XVIth century



S 421 Francesco Salviati (1510–1563)  
Italian (?), XVIth century



S 422 An artist. Italian (?), XVIth century



S 450 and 451 Anon. lady and gentleman Flemish or German, early XVIIth century



S 461 Judith. Italian, late XVIth century  
R—(71)



S 462 Dido. Italian, late XVIth century



S 463 The Magdalen washing Christ's feet. German (?),  
early XVIIth century



S 460 Susannah and the Elders. By Daniel Neuberger of  
Augsburg (c. 1620–c. 1680)



S 466 A peasant and his boy eating.  
Italian, XVIIIth century



S 464 A lover and his mistress. Italian,  
XVIIIth century



S 465 A family eating. Italian, XVIIIth  
century



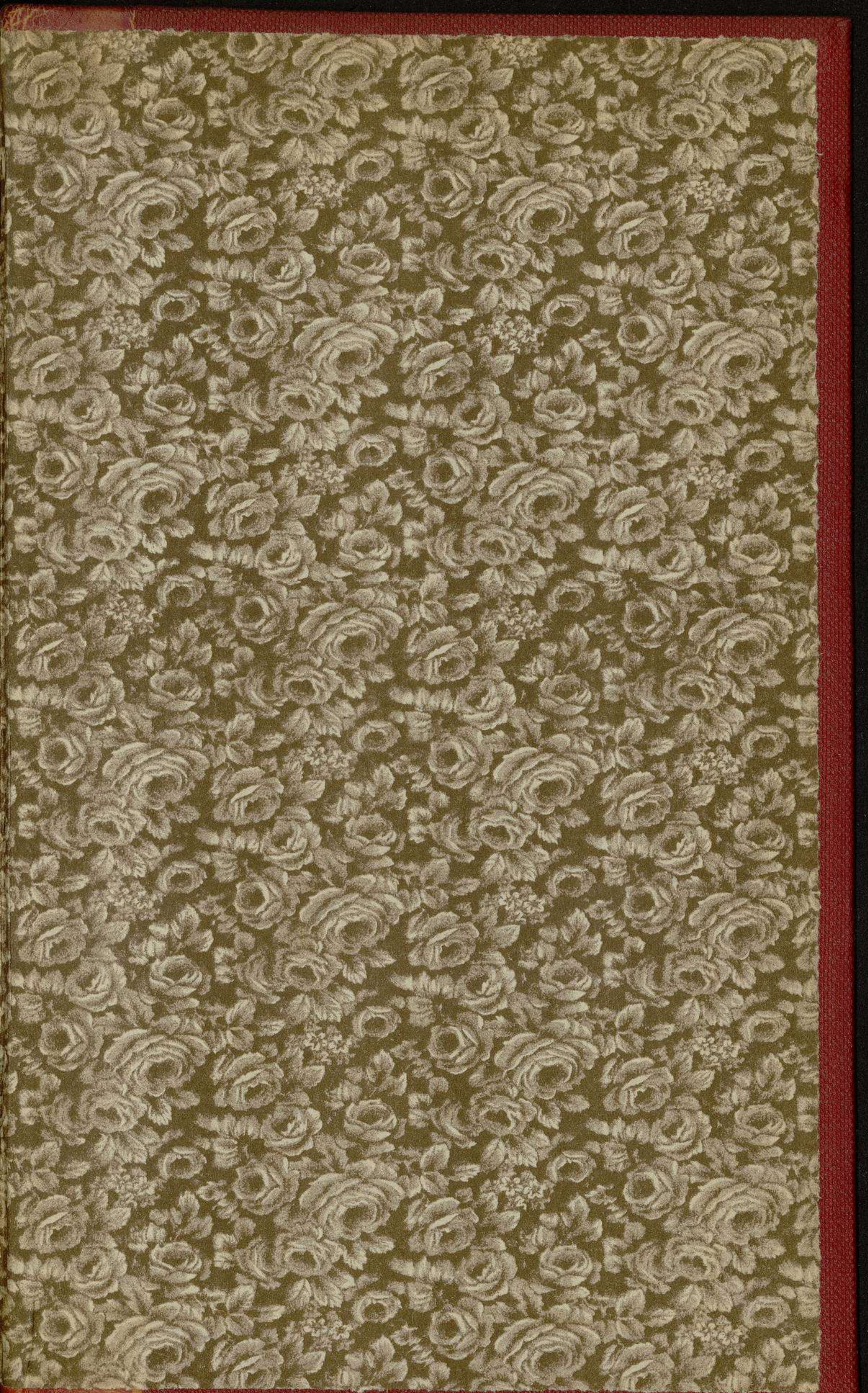


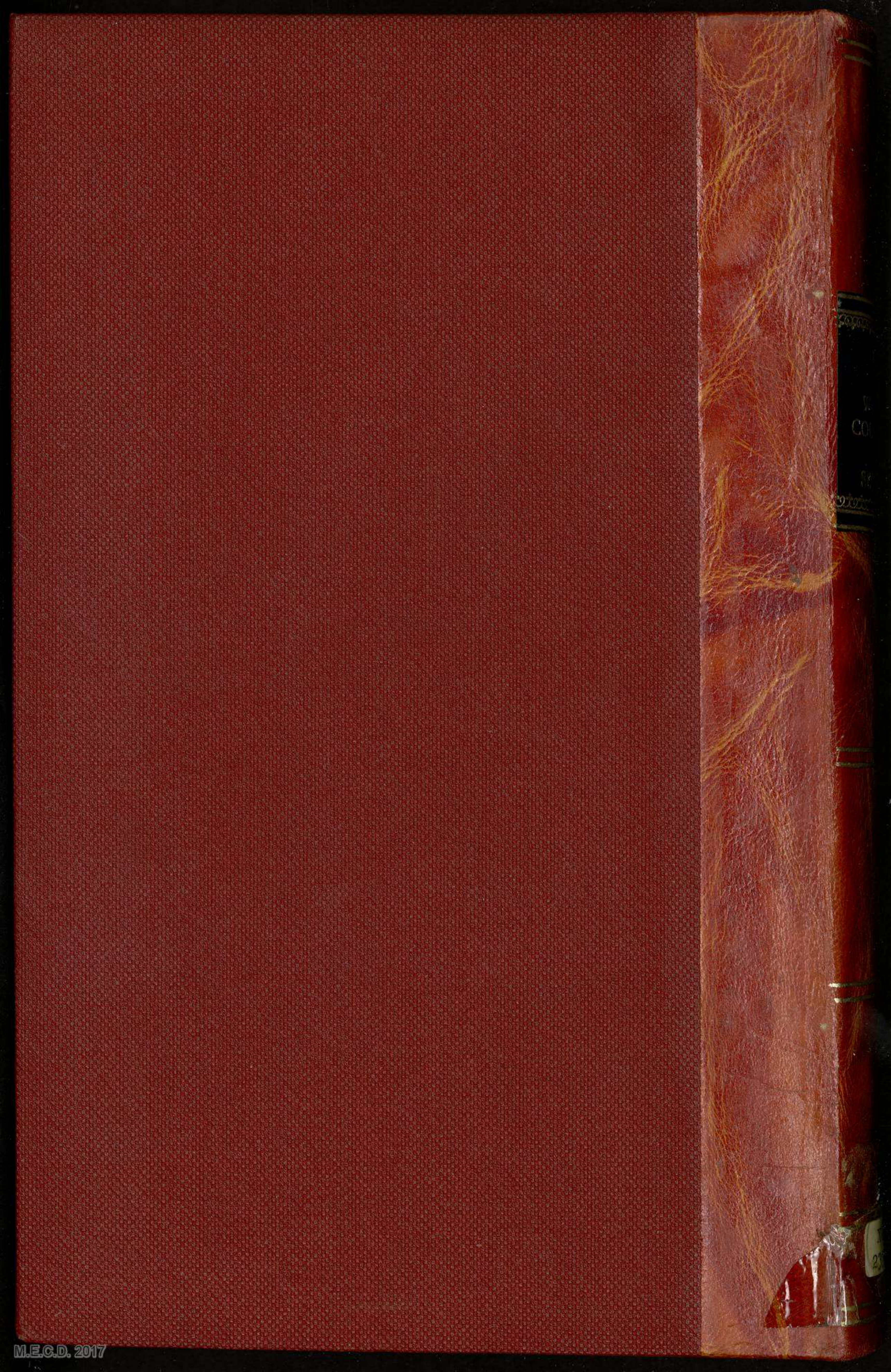












J. G. MANN

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XVII  
2337