

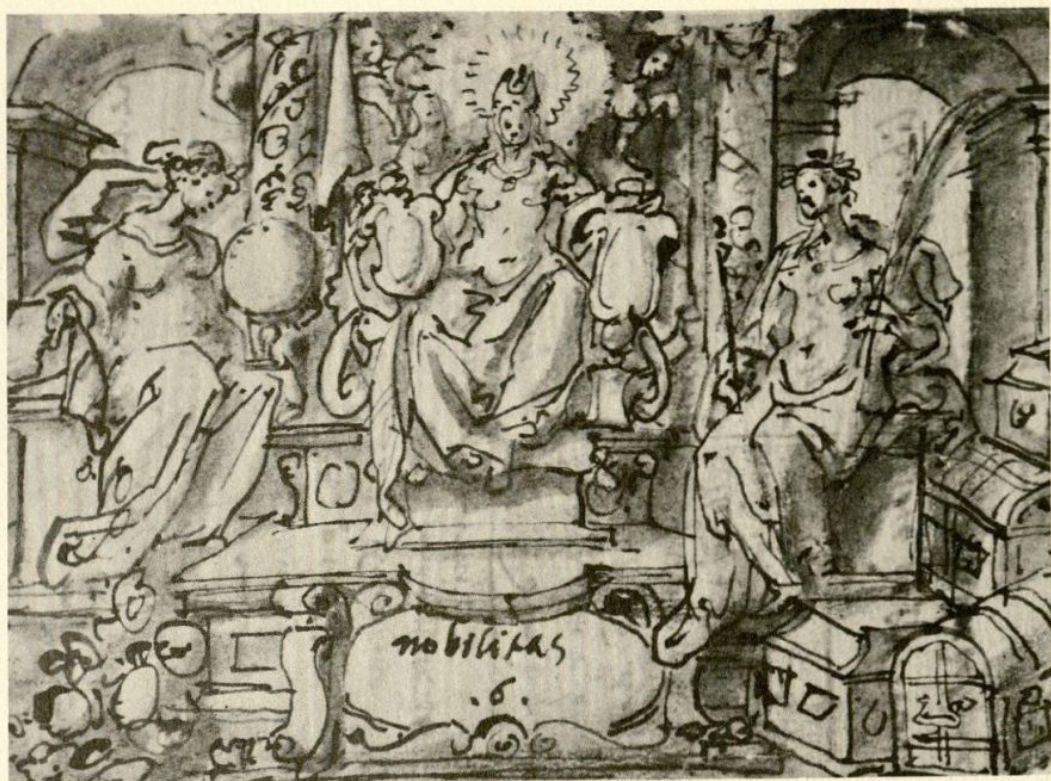
20. *Warrior Kneeling before an Enthroned Pope*

FRANCESCO SALVIATI



D20a. *Pope Eugenio IV Commissioning Ranuccio Farnese as the Military Defender of the Papal State.* Palazzo Farnese, Rome

FRANCESCO SALVIATI
(Photo Anderson)



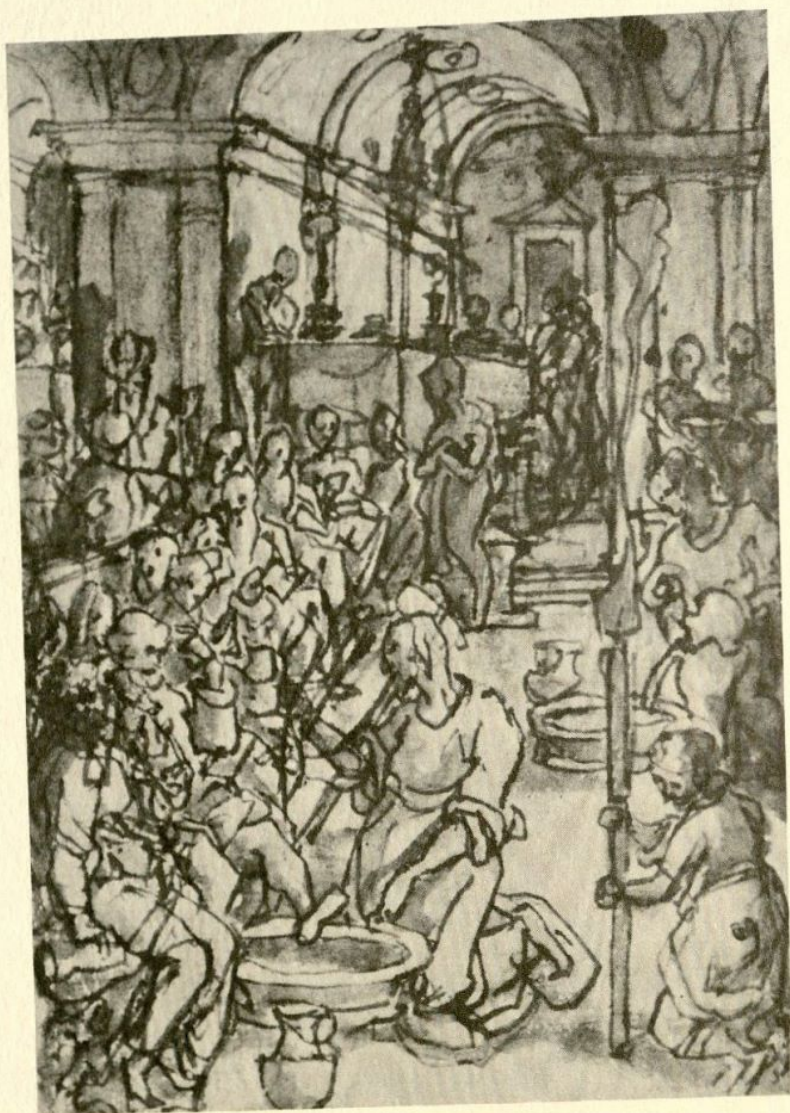
D21. *Nobilitas*

STRADANUS



D22. *The Annunciation*

STRADANUS



D23. *Christ Washing the Feet of His Disciples*

STRADANUS



D24. *Scene From the History of Alexander the Great*

PERINO DEL VAGA

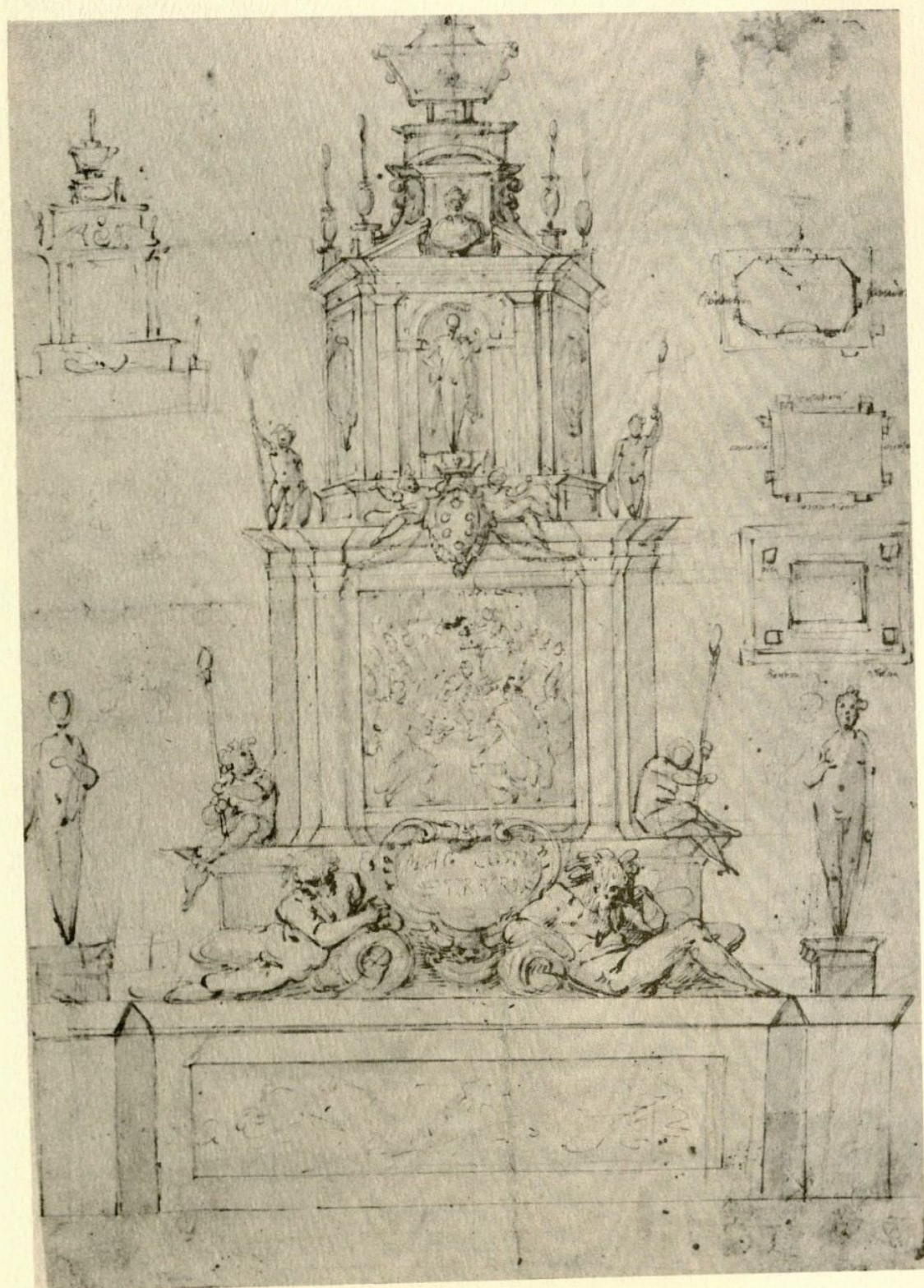


TADDEO ZUCCARO
DA S. AGNOLO.
PITTORE.



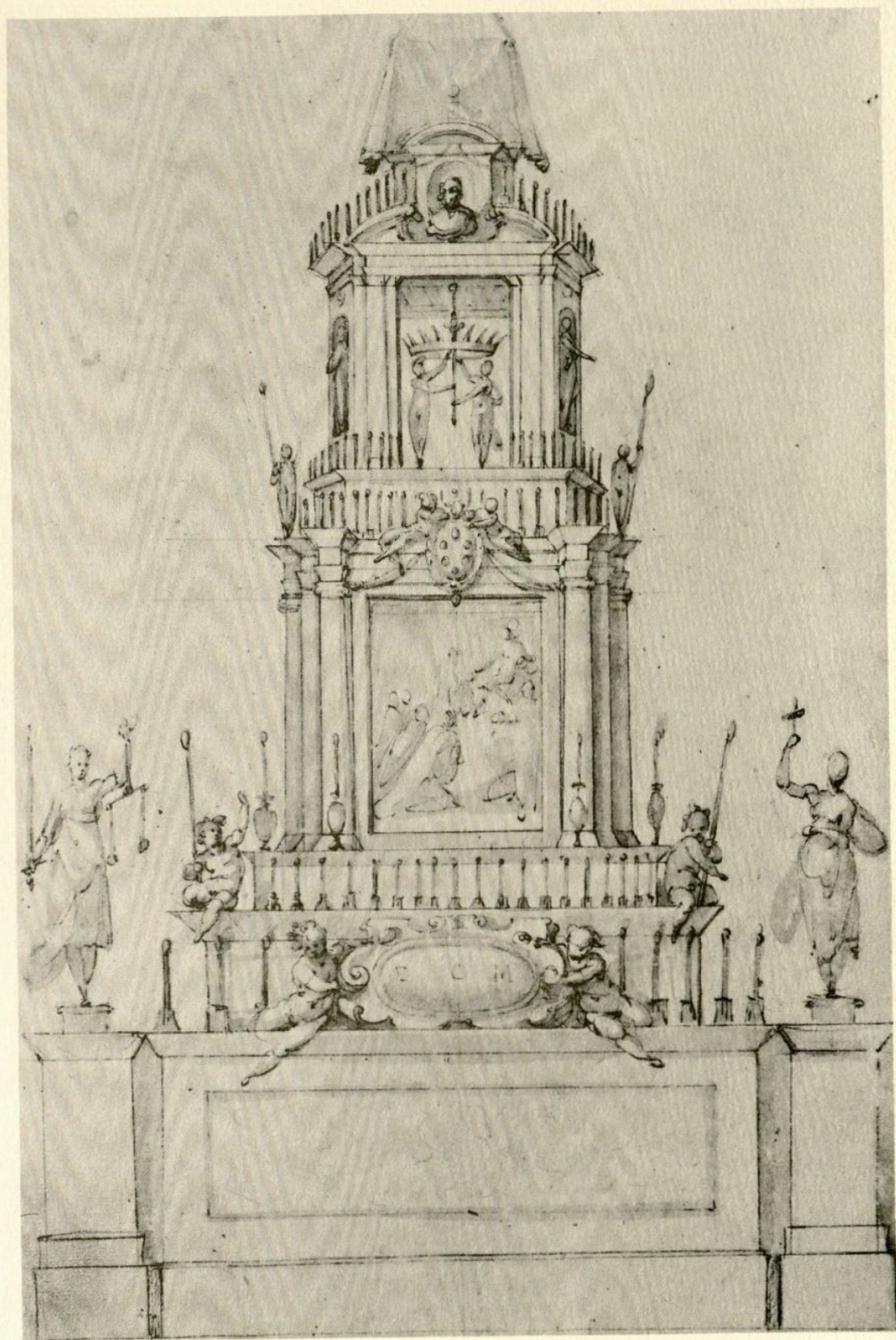
D25. *Kneeling Man* (recto)

TADDEO ZUCCARO



D26. *Design for a Catafalque of Cosimo the Great*

JACOPO ZUCCHI (attributed to)



D27. *Drawing of a Catafalque*

JACOPO ZUCCHI



JACOPO ZUCCHI

D28. *Study for an Allegorical Figure* (Perhaps the Genius of Architecture)



D29. *The Martyrdom of St. Apollonia*

JACOPO ZUCCHI



D30. *Deposition*, Study for the altarpiece for S.Domenico in Arezzo, c. 1536

GIORGIO VASARI



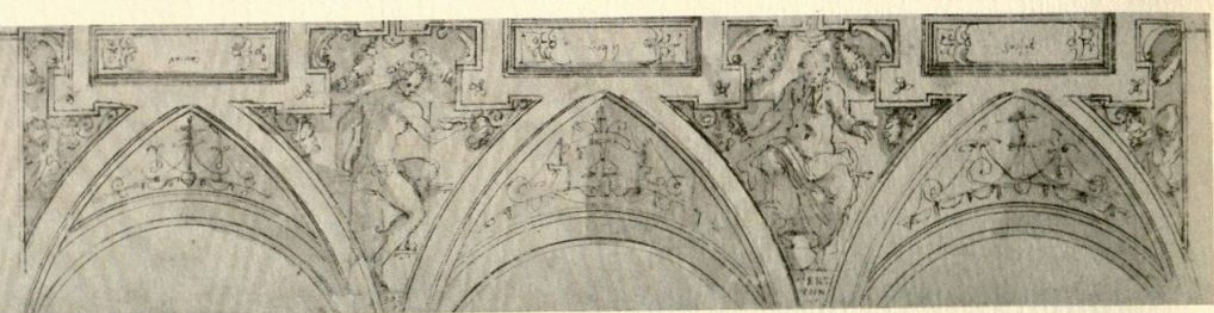
1. *Death of the Martyrs*

GIORGIO VASARI (after PERINO DEL VAGA)



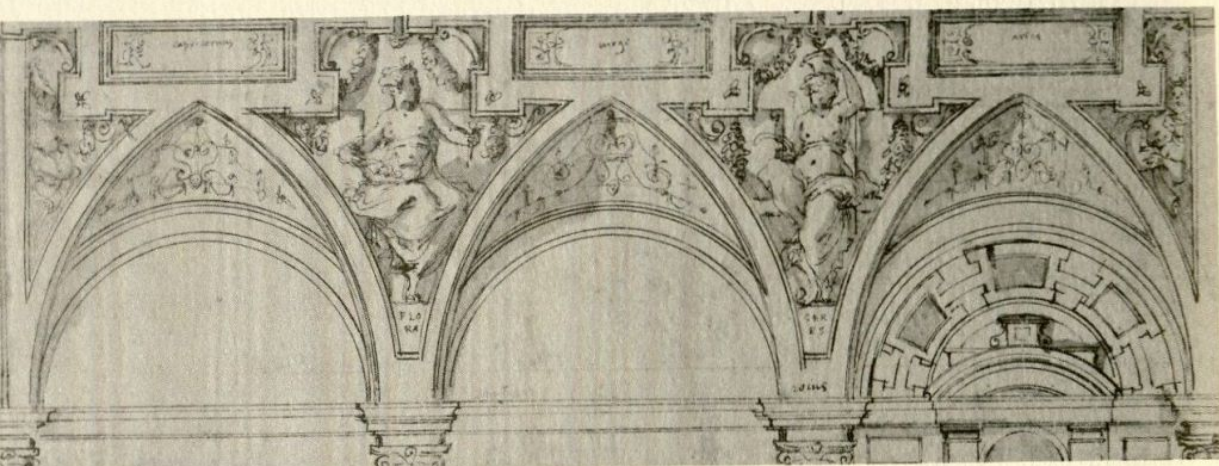
D31a. *Martyrdom of the Ten Thousand*

PERINO DEL VAGA



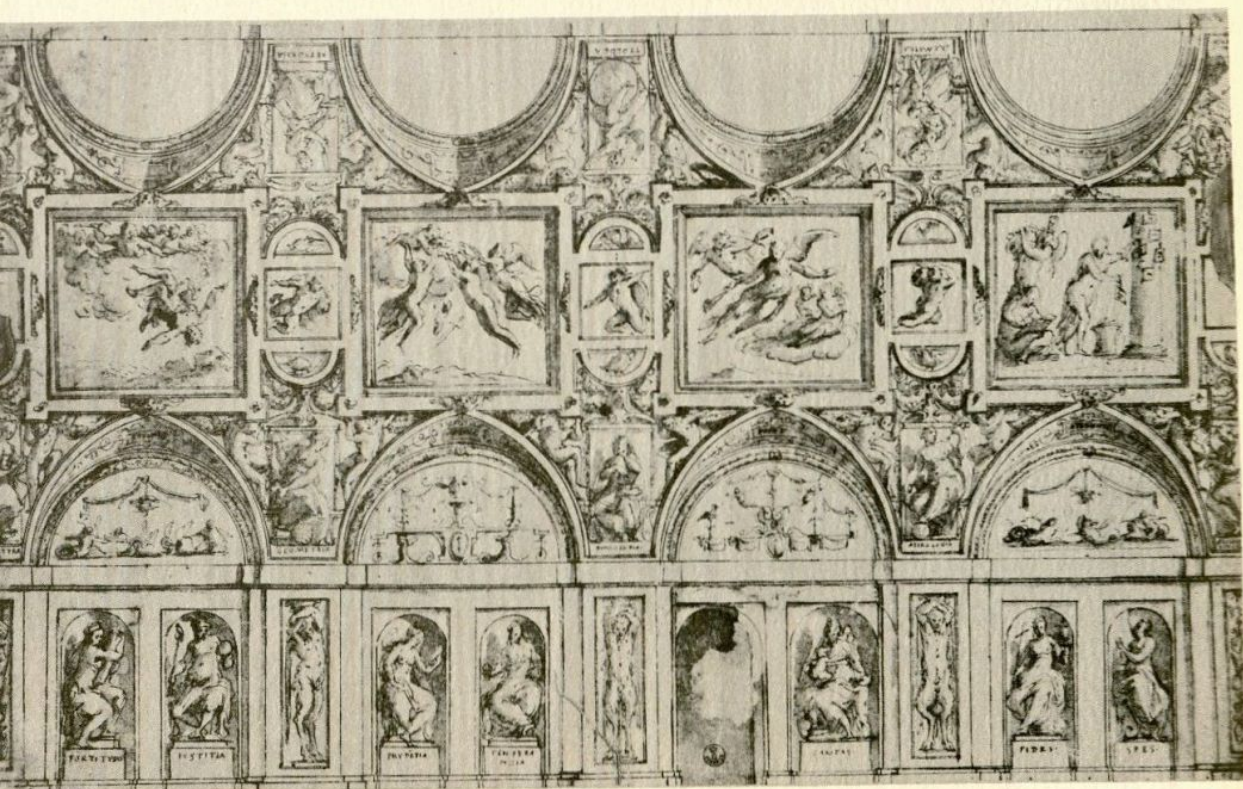
32. *Project for a Ceiling*

GIORGIO VASARI



33. *Project for a Ceiling*

GIORGIO VASARI



32a. *Project for a Ceiling*

GIORGIO VASARI



D34.



D35.

AERIS



D36.

LVNA

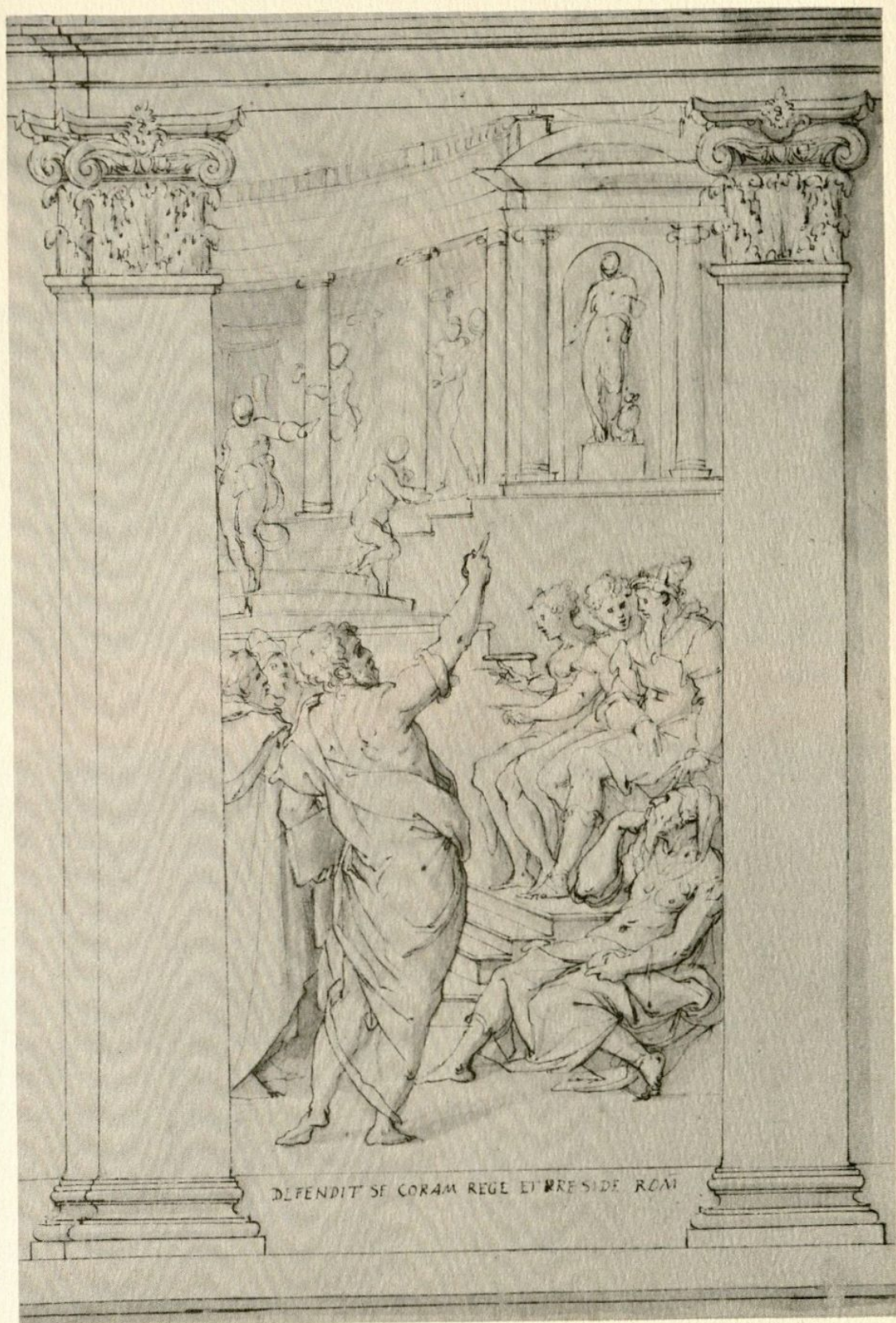


D37.

SOL

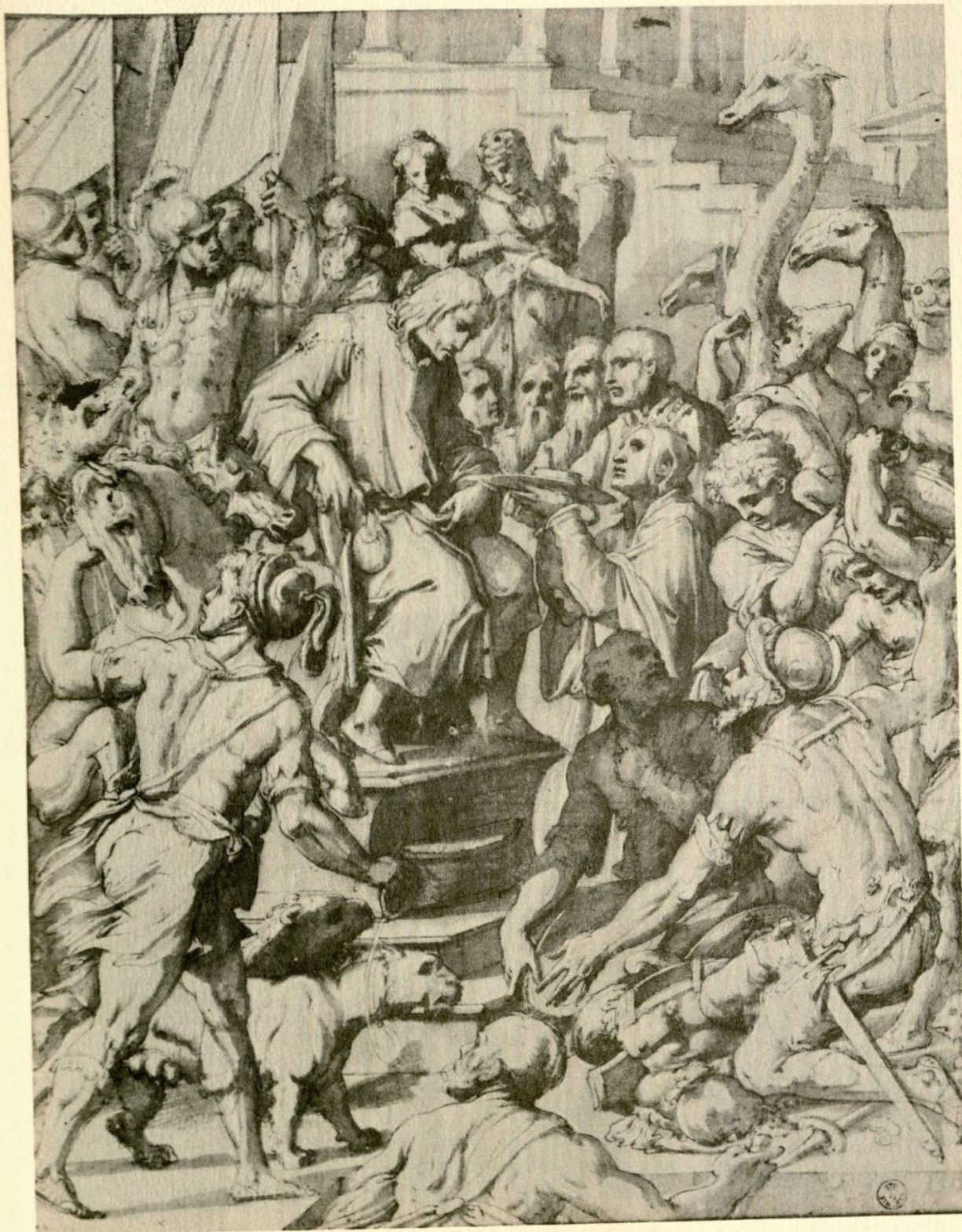
D34-D35-D36-D37. *Four Planets*

GIORGIO VASARI



D38. *St. Paul Preaching*

GIORGIO VASARI



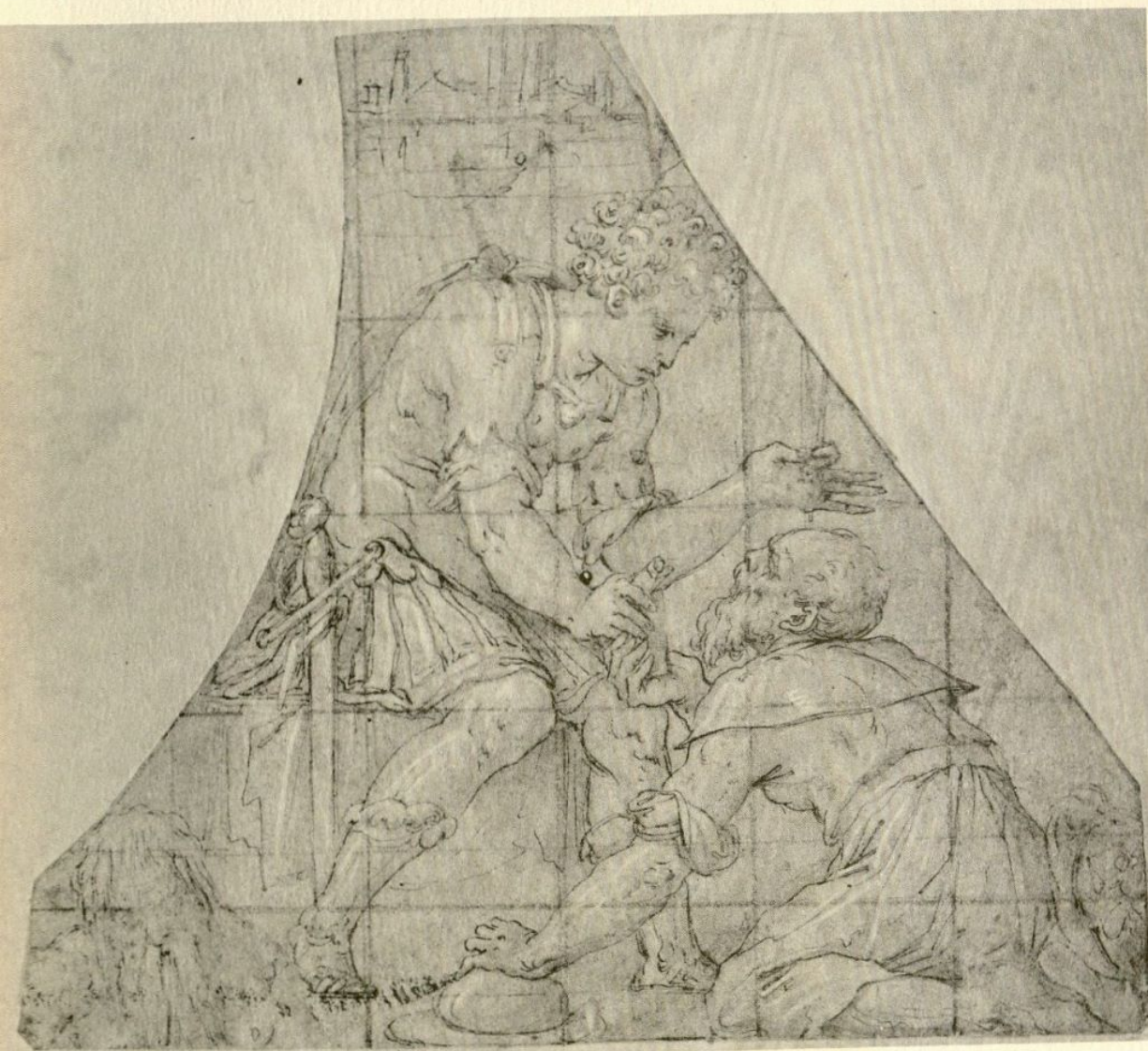
D39. *Ceiling Design for the Sala di Lorenzo il Magnifico, Il Quartiere di Leone X, Palazzo Vecchio, Florence, ca. 1556-62*

GIORGIO VASARI



D39a. *Ceiling for the Sala di Lorenzo il Magnifico,
Il Quartiere di Leone X, Palazzo Vecchio, Florence*
(Photo: Alinari)

GIORGIO VASARI



D40. *A Young Soldier in Roman Costume Receiving Tribute from an Old Man Kneeling Before Him* (Study for the Ceiling of the "Sala Cosimo I Granduca" in the Quartiere di Leone X, Palazzo Vecchio, Florence) 1559.

GIORGIO VASARI



D41. *Seated Man*, Study for the *Arringa di Antonio Giacomini*, Sala Grande, Palazzo Vecchio, Florence, ca. 1563-1566

GIORGIO VASARI



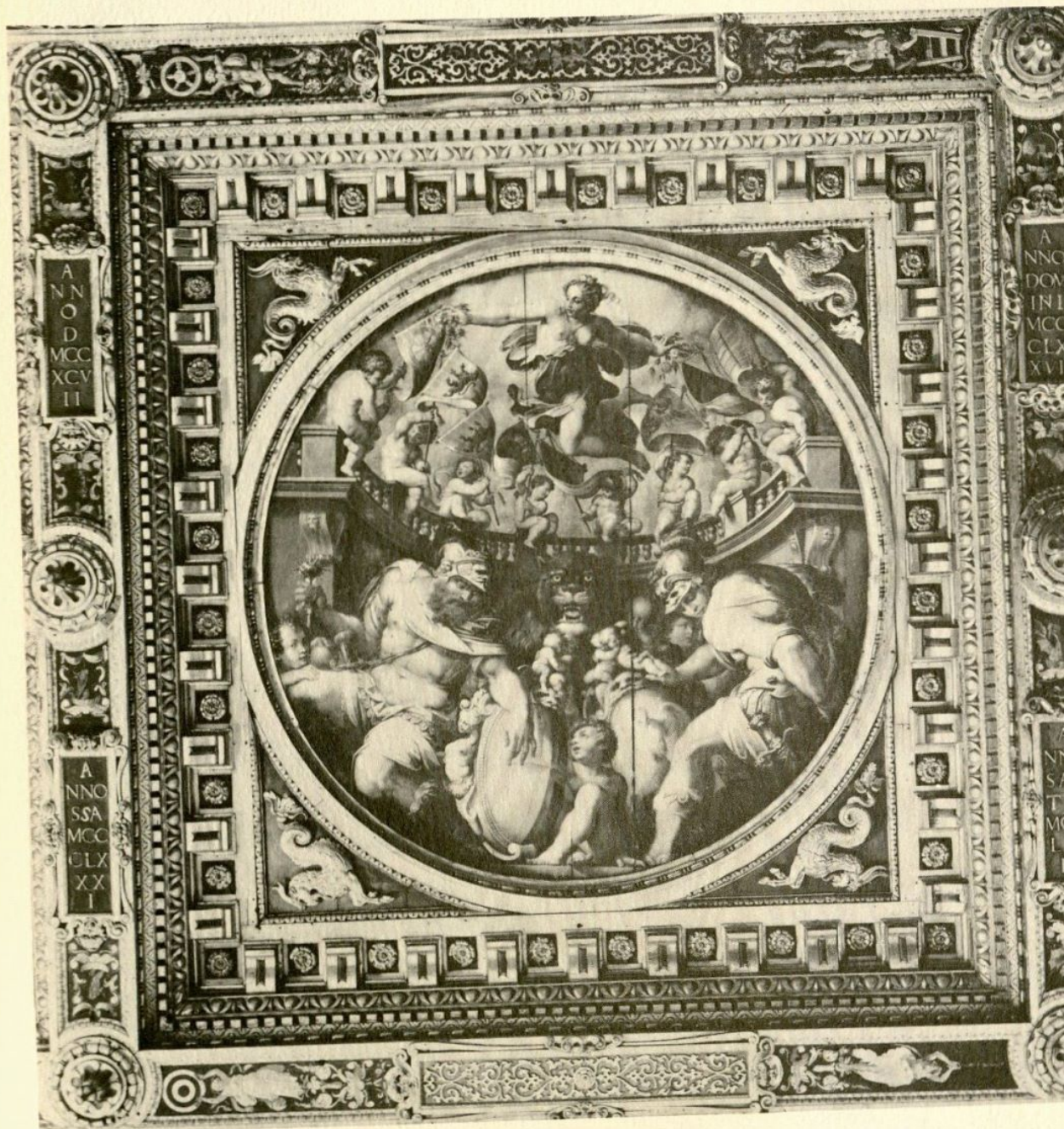
D42. *Design for a Series of Six Frescoes, Sala Grande, Palazzo Vecchio, Florence, ca. 1563-1566*

GIORGIO VASARI



D43. *Allegory of the Two Parts of Florence*
Study for the Ceiling of the Sala Grande,
Palazzo Vecchio, Florence, ca. 1563-1566

GIORGIO VASARI



D43a. *Quartieri di Santo Spirito et Santa Croce,*
Sala Grande, Palazzo Vecchio, Florence
(Photo: Alinari)

GIORGIO VASARI



044. *Cosimo I with his Artists*, Sala di Cosimo I de' Medici, *Il Quartiere di Leone X*, ca. 1556-62

Copy after

GIORGIO VASARI



D44a. *Cosimo I with His Artists, Sala di Cosimo I de' Medici, Il Quartiere di Leone X, Palazzo Vecchio*
(Photo: Alinari)

GIORGIO VASARI



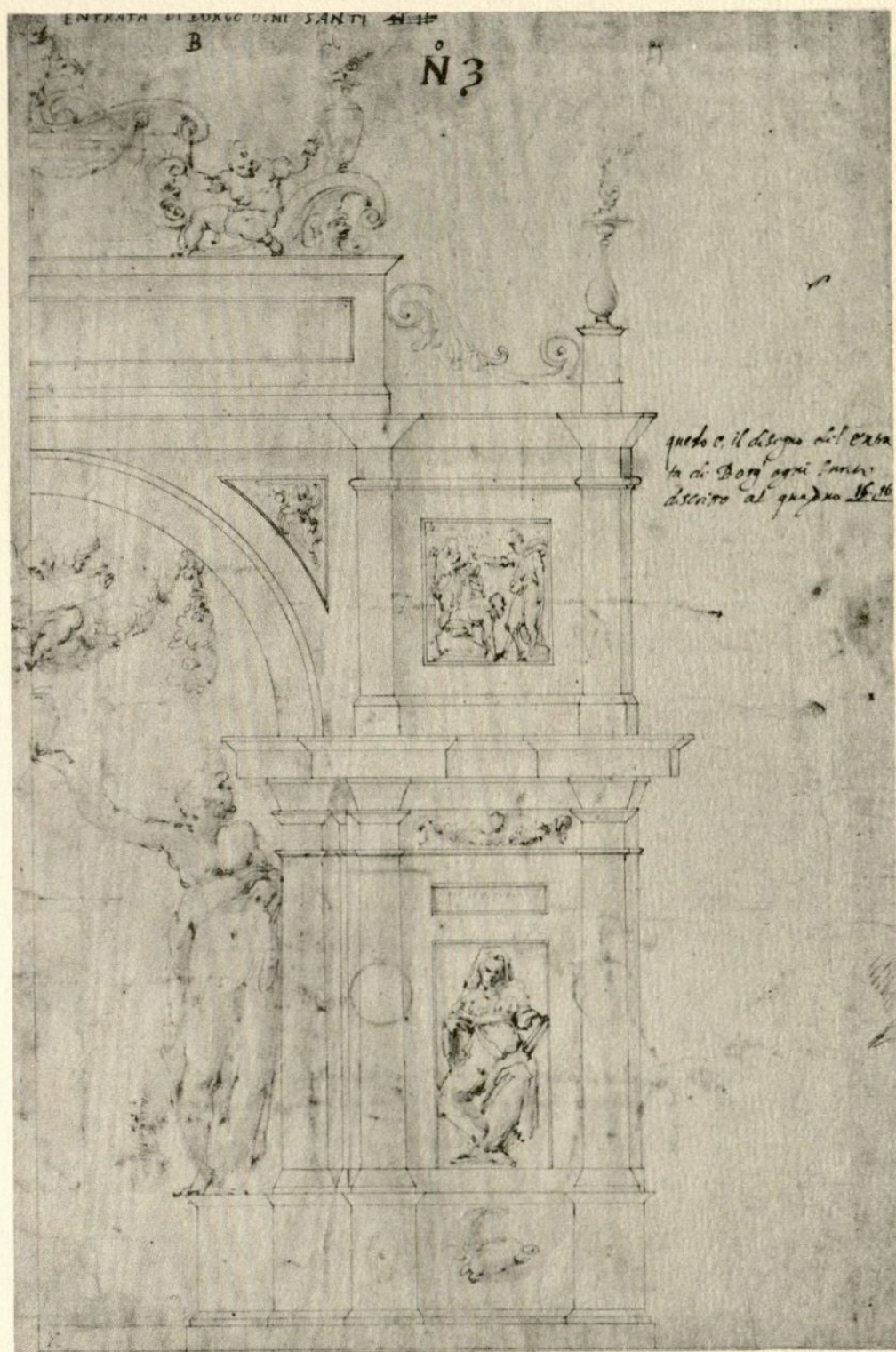
D45. *Sacrifice to Jupiter (?)*

GIORGIO VASARI



D45a. *Sacrificial Scene* (Reproduced through the permission of the Gabinetto Disegni e Stampe, Uffizi)

MARCO DA FAENZA



D46. Project for an Arch at the Entrance to the Borgo Ognissanti, Florence, 1565

GIORGIO VASARI



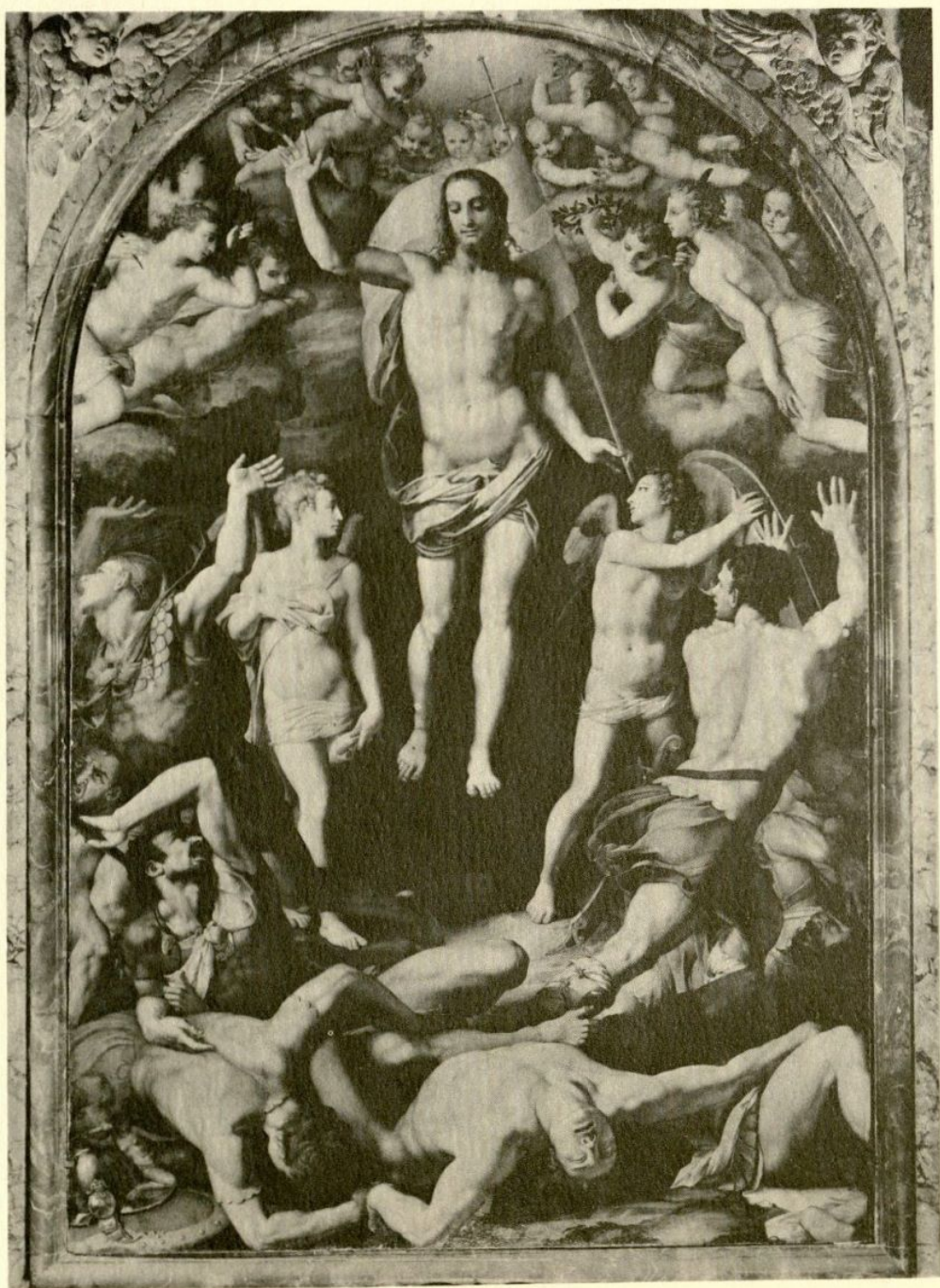
D47. *The Risen Christ, Adored by Saints and Angels*, 1568

GIORGIO VASARI



D47a. *The Resurrection*
S. Maria Novella, Florence

GIORGIO VASARI
(Photo Alinari)



D47b. *The Resurrection*
SS. Annunziata, Florence

IL BRONZINO
(Photo Alinari)



D48. *The Annunciation*, ca. 1571

GIORGIO VASARI



Giorgio, Vasari.

D49. *Pair of Allegorical Designs*

GIORGIO VASARI



Giorgio. Vasari.

D50. *Pair of Allegorical Designs*

GIORGIO VASARI

Graphics

Graphics in the Sixteenth Century

The sixteenth century was the age of the engraver, printer and publisher. The most immediate effect of the popularization of graphics was the dissemination of new ideas, or *invenzioni*. The artistic achievements of Raphael, Michelangelo, Rosso Fiorentino, Parmigianino, and the northern artists were made readily accessible to the Italian artist.

Despite Vasari's account of Albrecht Durer's engravings and woodcuts, it was this artist that exerted the strongest influence on the Italians at the turn of the century. Vasari describes Durer (in comparison with Martin Schoengauer) as an artist "who displayed more design, better judgement and finer inventions, seeking to imitate life and to approach Italian style which he highly esteemed."¹ He continues his discussion of Durer stating that the Italians only commended Durer (and Schoengauer) for their diligent engraving.² Vasari felt that Durer would have been the best painter of Italy had he had the advantages of Rome and not the bad models in Germany.³ Vasari's statements have to be considered in light of his national commitment and obvious prejudices. Even though it was beneath the biographer to credit a non-Italian with great achievements, he occasionally relents to Durer's greatness.

He credits Durer with having "fantastic imagination" for the series of St. John on the Patmos and tells us how the Italians copied the animals and monsters.⁴ Vasari also records that some of Durer's copper engravings "amazed the world." Even through Vasari's very clever censorship, Durer's impact on the Italians is obvious.

Durer's influence on the Italians, however, did not limit itself to style, technique or *invenzioni*. Durer made arrangements with Marcantonio Raimondi to publish a series of his copper engravings. Marcantonio, discovering the commercial value of Durer's prints, copied them on copper with such exactitude, that an enraged Durer finally appealed to the Venetian Senate to put an end to the unscrupulous act. The problem was resolved when Raimondi was forced to affix his initials to the plates. Raimondi's "practice" introduced to the Italians a commercial practice that would flourish throughout Italy.

Raphael, recognizing the market value of the engraving, not only had Raimondi do engravings of his drawings, panels and frescoes, but also employed his own paint-mixer, Baviera, for print-making. Raimondi did not restrict his activities solely to the works of Raphael and Durer. His engraving after Titian's *Portrait of Pietro Aretino* (Bartsch) was considered by Vasari to be his finest work. Engravings after Michelangelo's *Battle of Cascina* (Bartsch) and the works of Baccio Bandinelli were to have an immediate effect on the Italian artist.

Many of the graphic artists following Raimondi were to base their engravings, woodcuts and etchings on the works of the masters. The monumental works of Raphael and Michelangelo, antique sculpture (i.e., the *Lacocoon*, no. G3), sarcophagus, gems, and ancient ruins were the subject of the engravers' tools. Images that were often inaccessible or difficult to see were recorded and available to the artist. Michelangelo's *Last Judgment* represented by engravings in this exhibition by Martino Rota (no. G7) and Giorgio Ghisi (no. G4) is such an example.

In this exhibition, we are able to demonstrate how the engraving played a role in one of Vasari's works. Our investigation of Vasari's *Annunciation* (no. P17) re-

1. Giorgio Vasari, *The Lives of the Painters, Sculptors and Architects*, New York: J. M. Dent and Sons Ltd., 1963, III, p. 69.

2. *Ibid.*, pp. 69-70.

3. *Ibid.*, pp. 69-70.

4. *Ibid.*, pp. 70-71.

vealed certain Raphaelesque elements. After a thorough study of Raphael's surviving works, we were unable to confirm our suspicion of a Raphael influence. However, an engraving after Raphael, attributed to Marco Dente da Ravenna (no. G2), revealed that Vasari borrowed major elements from Raphael. A large segment of the right side of the panel relates closely to the engraving. Vasari either saw the lost drawing or painting by Raphael or based his imagery on the engraving. He mentions the engravings in his *Lives*.

The 16th century experienced innovations in all three major areas of print making. Certainly one must recognize the accomplishments of the engraver. Even while reproducing an existing work, he was developing a personal and distinct style. Hinds in comparing Raimondi with Durer, calls the Italian "a genius of limited scope."⁵ As an innovator of designs, this is certainly true. He did, however, develop a method that would permit a more direct translation of painting, sculpture, etc. Raimondi cannot be considered a copyist as he often editorialized, introducing new elements and excluding others. His technique, employing lines of strength and sureness, captured the feeling for classical forms. Raimondi's influence on his followers, particularly Agostino Veneziano, Marco Dante da Ravenna and Jacopo Caraglio should also be noticed. Each developed a personal style, exploring the possibilities of the line engraving and refining the medium for artists of greater *invenzioni* such as Domenico Beccafumi (no. G1).

The Italians made the greatest contribution to the technique of the *chiaroscuro* woodcut. Printing with two blocks had been practiced as early as 1506 by Lucas Cranach (*St. Christopher*, Bartsch). However, Ugo da Carpi, an artist of little note, but an experimenter with various techniques in painting and printmaking, added new dimensions to the multiple block woodcut process. Employing three, and as many as four blocks, Ugo was able to produce the line as well as two to three tonal variations (nos. G8 and G9). The crispness of the engraver's line relented to softer images produced by flat areas of color. The resulting effect approaches the effect produced by the water color technique.

Parmigianino found the etching process adaptable to the sensitive lines of his drawings. Although his lines were not deeply etched, his experiments paved the way for other Italians of the 16th century, notably Federigo Barocci.

Printing was regarded as a process of reproduction of the master's *disegno*. The purpose of the printer was to exalt the master's creations. The notion of a copy, in a contemporary sense, did not enter their minds. The most immediate result of printing, was the selection, distillation and dissemination of forms. The mannerists owe much to the graphics artists. The print provided them with a visual vocabulary of forms, motifs and gestures that would be repeated in new contexts and decorate the ceilings and walls of Italy's architecture.

D.P.

-
5. Arthur M Hind, *A History of Engraving and Etching*, New York: Dover Publications, Inc., 1963, p. 91.

Selected Bibliography

- A. Bartsch, *Le Peintre—Graveur*, Vienna (1803-1821), 21 Vols.
A. M. Hind, *A History of Engraving and Etching*, New York, 1963.
K. Oberhuber, *Die Kunst der Graphik III—Renaissance in Italian 16. Jahrhundert*.
Graphische Sammlung Albertina, Vienna, 1966.
J. D. Passavant, *Le Peintre Graveur*, Leipzig (1860-1864), 6 Vols.
Giorgi Vasari, *Le Vite de piu eccellenti pittori scultori et architetti*, (annotator and comments of Gaetano Milanesi), Florence (1878-1885), 9 Vols.

DOMENICO BECCAFUMI
(Siena ca. 1486-Siena 1551)

G1. *Christ Disputing with the Doctors*

Engraving: 11 5/16 x 8 3/4 inches
Lent by the Lessing Rosenwald Collection
Beccafumi is seldom cited for his capabilities as a graphic artist. He was an accomplished chiaro-scuro woodcut artist and engraver, noted for some excellent copper engravings. His most noteworthy copper engravings were a series of scenes dealing with the profession of the alchemist.

MARCO DENTE DA RAVENNA
(Ravenna, active 1510-?)

G2. *The Annunciation* (after Raphael)

Engraving: 11 3/8 x 10 1/4 inches
Lent by the Art Gallery, University of Notre Dame
Provenance: Richard Ford, 1823, William Sharp; purchased from P. & D. Colnaghi and Co. Ltd. 1970.
Bibliography: Bartsch XIV, p. 16, no. 15: Colnaghi, *Italian Prints of the Sixteenth Century*, no. 73, repr.
Marco Dente, called Marco da Ravenna, trained under Raimondi, and like the older artist, engraved much of Raphael's works. This engraving has been traditionally attributed to Marco and it is believed to be after a lost work of Raphael.

MARCO DENTE DA RAVENNA
(Ravenna, active 1510-?)

G3. *Laocoon and His Sons* (after the antique)

Engraving: 19 x 8 15/16 inches
Lent by The Museum of Fine Arts, Boston
Inscriptions: Signed on base to left:
MRCVS.RAVENAS./
On base center: LAOCHOON and. ROMAE.
IN. PALATIO. PONT.IN./LOCO.
QUI.VVLGO.DICITVR./BELVIDERE
Bibliography: Bartsch XIV, p. 268, no. 353
In 1506, the discovery of the *Laocoon* group excited work in all media. This engraving by Marco Dente, sculptures by Baccio Bandinelli and his followers, as well as drawings and paintings by the Romans and Florentines record this important discovery and illustrate the 16th century interest in the antique.

GIORGIO GHISI
(Mantua ca. 1520-1582)

G4. *Portrait of Michelangelo*

Engraving: 10 1/2 x 7 3/4 inches
Lent by the Lessing Rosenwald Collection
Inscriptions: "MICHAEL ANGELVS BONAR-

OTA/ TVSCORVM FLOS DELIBATVS/
DVARVM ARTIVM PVLCHERRIMARV/
HVMANAE VITAE VICARIARVM/
PICTVRAE STATVARIAE QVE/ SVO
PENITVS SAECVLO EXTINCTARV/ ALTER
INVENTOR FACIEBAT/ GMF."

Bibliography: Bartsch XV, p. 414, no. 71.
Ghisi brought engraving to a new level of sophistication in Italy. Although following the technique of Marcantonio, Ghisi's engravings are more meticulous than Raimondi's in their rendering. The engravings of Ghisi are characterized by their fine, more rounded lines and their abundant use of dots and short strokes. Their tonal values cover a wide range and the richness of these engravings were seldom surpassed.
Ghisi worked with Luca Penni, Giulio Romano, Raphael, and Michelangelo. In this engraving, Ghisi, while optimizing the expressive qualities and inherent interest of its famous subject also represents himself as one of the finest engravers of the sixteenth century.

NICCOLO DELLA CASA
(Lothringen, active in Rome 1543-1547)

G5. *Portrait of Cosimo II de' Medici* (after Baccio Bandinelli), 1544

Engraving: 16 13/16 x 11 1/2 inches
Lent by The Minneapolis Institute of Arts
Inscriptions: Upper left "BACIVS BANDINEL FLO⁸ 1544;
Upper right "COSMUS/MEDICES/FLORENT/ IAE DVX/II.
Bibliography: Passavant, VI, p. 124, no. 3.
Niccolo is thought to have been a student of Beatrizet. This engraving was done in 1544 after a drawing by Baccio Bandinelli. Of particular interest is the armor 'all'antica' that Cosimo wears.

MARCANTONIO RAIMONDI
(Argine 1470/1480—Bologna 1527)

G6. *Hercules and Antaeus* (after Raphael)

Engraving: 12 7/16 x 8 1/2 inches
Lent by the Lessing Rosenwald Collection
Bibliography: Bartsch XIV, p. 258/9, no. 346.
Raimondi worked under Francesco Francia and was influenced by Albrecht Durer. His earliest known works were after Durer. In 1510 he established residency in Rome where he was to form a working relationship with Raphael that lasted until the latter's death in 1521. During this period, Raimondi was to engrave virtually all of Raphael's works.
Bartsch considers this engraving to be after a design of Raphael and one of Marcantonio's better works. (Bartsch, XVI, p. 259, no. 346). The motif, employed earlier by Mantegna, became a favorite subject of the sixteenth century, particularly for the sculptor Giovanni da Bologna.

MARTINO ROTA

(Sebenico ca. 1520-Vienna 1583)

G7. *The Last Judgment* (after Michelangelo) 1569

Engraving: 12 1/2 x 9 1/8 inches

Lent by The John and Mable Ringling Museum of Art

Inscriptions: lower left "Mar(tin)

vs/Rot(a)/Ben()/si Sermo Emanveli Philiberic Sabavdiae Dvci/D"

Upper center: "MICHAEL ANGELVS
BONAROTVS PATRICIVS PATRICIVS
FLORENTIANAGENS LXXIII."

Bibliography: Bartsch XVI, p. 260/1, no. 28.

Rota was an engraver and etcher who worked in Venice, Florence, Rome and Vienna. Most of his engravings were after Titian, Zuccaro, Penni and Michelangelo. His technique was influenced by the German engravers, particularly Albrecht Durer and Cornelis Cort. This sheet after Michelangelo's "Sistine Ceiling" is one of the numerous engravings of the subject done by the Italian engravers.

UGO DA CARPI

(1486-ca. 1532)

G8. *Descent from the Cross* (after Raphael) 1518

Chiaroscuro woodcut in three blocks;

13 9/16 x 10 7/8 inches

Lent by The William Hayes Ackland Memorial Art Center, gift of Dr. W. P. Jacobs

Bibliography: Bartsch, XII, p. 43, no. 22; Le Blanc, II, p. 595, no. 83.

Vasari states that Ugo was the "inventor of engraving on wood in three pieces for showing not only the design but the shadows, half-tints, and lights . . ." ("Vasari on Technique," Translation by Louisa S. Maclellan of the "Introduction to the Three Arts of Design, Architecture Sculpture and Paintings, Prefixed to the Lives of the Most Excellent Painters, Sculptors and Architects," New York, 1960, pp. 281-284 and "Lives," Everyman's Edition, p. 78).

Each of the three blocks was the full size of the print. The initial block would consist of all of the outlines, whereas the second and third blocks would be employed to add shadows and tinted backgrounds. To print the image, the tinted background was forced onto the sheet, followed by the shadows and finally the outlines.

This print was cut in reverse after an engraving by Marcantonio which was after a "Descent from the Cross" by Raphael. The border that bore the inscription "RAPHAEL-VRBINAS" has been trimmed.

Ugo's experiments were carried beyond the medium of the chiaroscuro woodcut. Vasari records Michelangelo's criticism of Ugo's altarpiece for Volto Santo at Rome, which Ugo reportedly painted "with his fingers and other curious tools, not using a brush . . ." *Lives*, III, p. 78): "'Better if he had used a brush and done it less badly.'"

UGO DA CARPI

(1486-ca. 1532)

G9. *Envy Driven from the Temple of the Muses* (after Balthasar Peruzzi)

Chiaroscuro woodcut: 11 5/8 x 8 7/8 inches

Lent by the Detroit Institute of Arts

Bibliography: Bartsch XII, p. 133, no. 12

Inscriptions: lower left: "BAL.SEN.";

lower right: "PER VGO".

After the design of Peruzzi, Ugo depicts the seated Apollo, surrounded by Minerva and the Muses, ordering Hercules to chase Envy from the Temple of Muses.

ENEAS VICO

(Parma ca. 1520-ca. 1570)

G10. *The Studio of Baccio Bandinelli* (after Bandinelli)

Engraving: 12 x 18 7/8 inches

Lent by the Museum of Fine Arts, Boston

Inscriptions: upper right:

"Baccius/Bandi/nellus/invent"

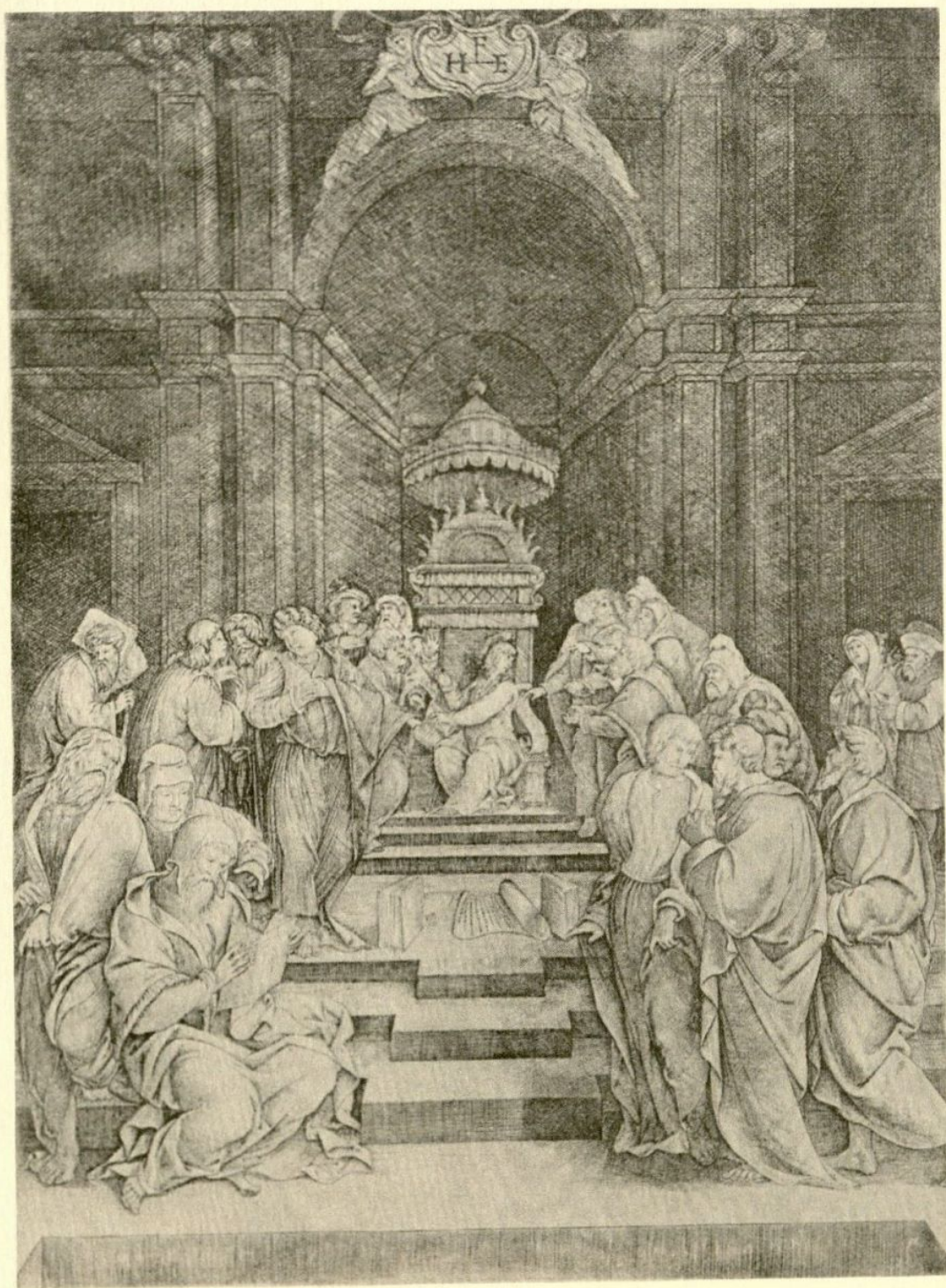
lower left center: "Romae Petrus Paulus
Palumbus formis"

Bibliography: Bartsch XV, p. 305/6, no. 49.

Enea Vico's early training was under Barlachi, a mediocre engraver. Vico can be considered as one of Raimondi's huge following. His style varies, reflecting the styles of Jules Bonasone, Agostino Veneziano, Gian Giacomo Caraglio and Marcantonio.

The engraving exhibited here is of particular interest to us as it shows the school of Baccio Bandinelli, as it might have appeared when Vasari studied there as a youth. The engraving, after a design by Bandinelli, shows the master seated to the far right instructing his students. Other students are shown to the left, drawing before a fireplace. The room is filled with plaster models of all descriptions, a disjointed skeleton and huge maps.

Vico was the engraver of several significant prints. Like Rota and Ghisi, he engraved Michelangelo's *Last Judgment*. His engraving of Frans Floris' *Conversion of St. Paul* was to be of particular impact on the "second generation" Mannerists.



G1. *Christ Disputing with the Doctors*

DOMENICO BECCAFUMI



G2. *The Annunciation*

MARCO DENTE DA RAVENNA



G4. *Portrait of Michelangelo*

GIORGIO GHISI



G5. Portrait of Cosimo II de' Medici

NICOLO DELLA CASA



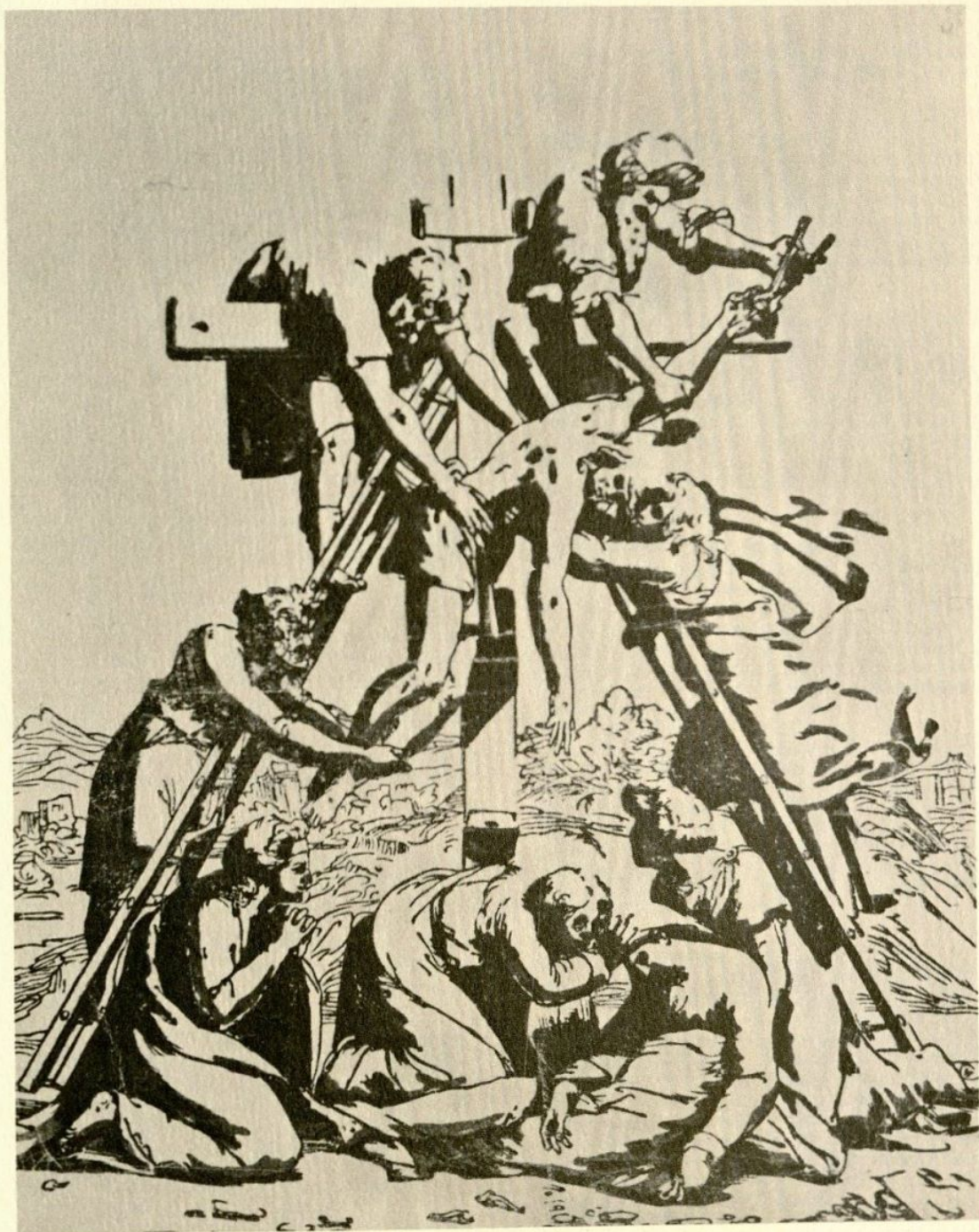
G6. *Hercules and Antaeus*

MARCANTONIO RAIMONDI



G7. *The Last Judgment*

MARTINO ROTA



G8. *Descent from the Cross*

UGO DA CARPI

Literary Sources

GIORGIO VASARI, 1511-1574.

LS1. LE VITE DE PIU ECCELLENTI ARCHITETTI, PITTORI, ET SCULTORI ITALIANI, DA CIMABUE INSINO A' TEMPI NOSTRI: descritte in liagua Toscana, da Giorgio Vasari Pittore Aretino. Con una sua utile et necessaria introduzione a le arti loro. In Firenze MDL. [appresso L. Torrentino].

[THE LIVES OF THE MOST EXCELLENT ITALIAN ARCHITECTS, PAINTERS, AND SCULPTORS, FROM CIMABUE TO OUR TIMES, described in the Tuscan language by Giorgio Vasari, Aretine painter; with a useful and necessary introduction by him to their arts. Florence, 1550, 2 v., 994 p.] [publ. L. Torrentino.]

Lent by The Library of Congress

This work was the first attempt to bring together in a narrative form the *oeuvre* of the more important Italian artists from the late thirteenth century to the earlier part of the sixteenth. It opens with a general preface and with separate introductions to the arts of architecture, sculpture, and painting. In these introductions, the origin, materials, and techniques of the art in question are discussed. The work is then divided into three parts. The first part begins with Cimabue, the second with Jacopo della Quercia, and the third with Leonardo da Vinci. A preface dealing with the progress of the arts is inserted at the beginning of each part. Over one hundred and forty artists are individually treated, all of whom were dead by 1550 with the exception of Michelangelo. For the majority, the account includes a list of the artist's masters, a description of his works, mostly with qualitative remarks, a number of anecdotal data pertaining to his life, and an assessment of his position and influence.

GIORGIO VASARI, 1511-1574.

LS2. LE VITE DE' PIU ECCELLENTI PITTORI, SCULTORI, ET ARCHITETTORI, scritte, et di nuovo Ampliate da M. Giorgio Vasari Pit. et Archit. Aretino/co' ritratti loro et con le nuove vite dal 1550. insino al 1567 / con Tavole copiosissime de' nomi, dell' opere, e de' luoghi ov' elle sono. In Fiorenza appresso i Giunti 1568.

Lent by The Library of Congress

[THE LIVES OF THE MOST EXCELLENT PAINTERS, SCULPTORS, AND ARCHITECTS, written and again amplified by M. Giorgio Vasari, Aretine Painter and Architect / with their portraits and with the new lives from 1550 until 1567 / with detailed indexes of the names, of the works, and of the places where these are [located]. Florence, Giunti, 1568.]

3 v.; v. 1, 529 p., v. 2-3, 1,012 p.

The second edition of the *Lives* varies from the first in a number of ways. In addition to correcting numerous errors, Vasari added much new material, notably about artists still living. He now made use of his collection of drawings by referring to it repeatedly as illustrative material. A

woodcut portrait of each artist, individually treated, was also included. This edition has remained the standard one.

GIORGIO VASARI, 1511-1574.

LS3. Autographed letter, signed, dated Florence, January 4, 1558 (1559 in present day chronology), addressed to his patron Cosimo I de' Medici in Poggio a Caiano. After treating miscellaneous matters, Vasari mentions that he has recently completed a first draft of a section of the *Ragionamenti* (see cat. no. LS5).

1 p. (11 9/16 x 8 1/2 inches).

Lent by The Pierpont Morgan Library, Fairfax Murray Collection of European Autographs

Bibliography: Printed in: *Carteggio inedito d'artisti dei secoli XIV, XV, XVI*, ed. G. Gaye, III, (Florence, 1840), p. 10; *Le Opere di Giorgio Vasari*, ed. G. Milanesi, VIII (Florence, 1882), p. 327; *Der literarische Nachlass Giorgio Vasaris*, ed. K. Frey, I (Munich, 1923), pp. 470-72, where the dating of the first part of this letter is contested.

GIORGIO VASARI, 1511-1574.

LS4. Autographed letter, signed, dated Rome January 1, 1571, addressed to the Prince Francesco I de' Medici in Florence. Vasari tells about his work of the past month. He then makes the recommendation (among others) that steps be taken to prevent further damage by rain to his paintings in the Palazzo Vecchio, as had happened in the Sala Grande.

1 p. (10 7/8 x 8 3/8 inches).

Lent by The Pierpont Morgan Library, Fairfax Murray Collection of European Autographs

Bibliography: Printed in: *Carteggio inedito d'artisti dei secoli XIV, XV, XVI*, ed. G. Gaye III (Florence, 1840), pp. 289-90; *Le Opere di Giorgio Vasari*, ed. G. Milanesi, VIII (Florence, 1882), pp. 455-56; *Der literarische Nachlass Giorgio Vasaris*, ed. K. Frey, II (Munich, 1930), pp. 558-59, with annotations.

GIORGIO VASARI, 1511-1574.

LS5. RAGIONAMENTI DEL SIG. CAVALIERE GIORGIO VASARI PITTORE ET ARCHITETTO ARETINO. Sopra le inventioni da lui dipinte in Firenze nel Palazzo di loro Altezze Serenissime. Con lo Illustriss. et Eccellentiss. Signor Don Francesco Medici allora Principe di Firenze. Insieme con la inventione della Pittura da lui cominciata nella Cupola. Con due Tavole, una delle cose piu notabili, et l'altra delli huomini Illustri che sono ritratti e nominati in quest'opera. In Firenze. Appresso Filippo Giunti.

Lent by The Library of Congress

MDLXXXVIII.

[DISCUSSIONS OF SIGNOR CAVALIERE GIORGIO VASARI, ARETINE PAINTER AND ARCHITECT, with the most Illustrious and most Excellent Don Francesco Medici, then Prince of Florence, on the "inventions" depicted by him

[Vasari] in Florence in the Palace of their most Serene Highnesses; together with the "invention" of the painting initiated by him in the dome [of the Cathedral]; with two indexes, one of which is of the most notable things, and the other of the illustrious men who are represented and named in this work. Florence, Filippo Giunti, 1588].

1 v., 194 p.

The paintings, executed by Vasari and his school in the Palazzo Vecchio in Florence, include scenes of an unusual complexity. Partly in order to facilitate their understanding, and partly to make their content known to a wider public, Vasari wrote a series of imaginary dialogues between the Prince Francesco de' Medici and himself. In these dialogues the Prince is taken from room to room, where the content of each is explained to him in detail. The text concludes with an iconographical description of the dome decoration in the Cathedral of Florence. These dialogues were apparently ready for the press in 1567, but were published only in 1588 by Vasari's nephew, Giorgio Vasari the Younger.

BENEDETTO VARCHI, 1503-1565.

LS6. ORAZIONE FUNERALE DI M. BENEDETTO VARCHI fatta e recitata da lui pubblicamente nell' essequie di Michelangelo Buonarroti in Firenze, nella Chiesa di San Lorenzo. Indiritta al molto Mag. et Reverendo Monsignore M. Vincenzio Borghini Priore degli Innocenti. In Firenze, appresso i Giunti MDLXIII. [FUNERAL ORATION OF M. BENEDETTO VARCHI composed and delivered by him publicly at the memorial service of Michelangelo Buonarroti in Florence, in the church of San Lorenzo; dedicated to the very Magnificent and Reverend Monsignor Vincenzo Borghini, Prior of the Innocenti. Florence, Giunti, 1564].

1 v., 63 p.

Lent by The Library of Congress

The death of Michelangelo was deeply felt by Florentine artists. While arrangements were still being made to have his body transported to Florence, the Academy of *Disegno*, of which Michelangelo had been elected co-head the previous

year, agreed to hold for him a lavish memorial service. Benedetto Varchi, a humanist of high reputation, was chosen to deliver the funeral oration. The service took place on July 14, 1564, in the presence of some eighty artists. The oration begins with a detailed account of Michelangelo's career, and ends by showing how his achievements are to be regarded as the culmination of the history of Italian art.

VINCENZO DANTI, 1530-1576.

LS7. IL PRIMO LIBRO DEL TRATTATO DELLE PERFETTE PROPORZIONI DI TUTTE LE COSE CHE IMITARE E RITARRE SI POSSANO CON L'ARTE DEL DISEGNO / di Vincenzo Danti Perugino all' Illustrissimo et Eccellentissimo Signor Cosimo de' Medici Duca di Fiorenza et di Siena. Edizione seconda dopo la rarissima de' Giunti del 1567. Perugia, 1830. [ed. G. B. Vermiglioli]

Lent by The Library of Congress

[THE FIRST BOOK OF THE TREATISE ON THE PERFECT PROPORTIONS OF ALL THE THINGS THAT CAN BE IMITATED AND REPRESENTED WITH THE ART OF DISEGNO / by Vincenzo Danti from Perugia [and dedicated] to the most Illustrious and most Excellent Signor Cosimo de' Medici, Duke of Florence and of Siena. Second edition following the very rare Giunti [edition] of 1567. Perugia, 1830.] [ed. G. B. Vermiglioli].

1 v., 96 p.

The concept of harmonious proportion was central to the sixteenth century notion of artistic beauty. While previous writers had stressed the principle of selection or had been primarily concerned with devising fixed arithmetical ratios, Danti, a prominent Florentine sculptor, decided on a different approach. Claiming that it had been Michelangelo's method, he proposed that the determination of proportions should be done first and foremost according to the organic function of each organ. The present *libro*, which was first published in 1567, was meant as the introduction to a work that was to include fifteen books. Only this one appeared.

4 di Gennaio
Giorgio Vasari.

11^{mo} Eccell^{mo} S^{mo} mio

Ricordo i Referendi V. E. a tutti nella ogni lettera d'aver dato sopra
secondo la commissione di quella: sol resta d' il volere di Cortona s'ricorda
della supplicazione di Marzillo quanto il Cavalier Rosso: impero supplicato in
cambio suo non d' de' Tornabuoni: et sia prima d' dico: la cui legge fare
danno: Lo spedalingo de' Noceri mia dato la incusa e caldamente me
raccomandato "dissidando d' circola le cose della Spedale quella sappia se
meglia lei se sia contento p' d' incusi di quel Governo. no' uol fare sentore
d' vola V. E. I. alla quale continuo mi raccomando: Io ho finito di
far trasferire il dialogo. delle stanze di sopra. il quale lo ando gli
abozzo si può dire acagione V. E. post' secondo il suo giudizio leuare
e aggiugnere: se V. E. vola d' Io l'omano quella intanto d' Io di sendo
questo delle stanze di sotto un anno sopra. il Giudice namiro padre g' l'aly
di Firenze all' tui di gennaio M D L VII

D . V . E . tt^{mo}

V. m^{mo} 2^o

Giorgio Vasari

L53. Autographed letter from Giorgio Vasari to Cosimo I de' Medici.

m
Seremiss Prince & mio

Il fructo o guato da isuoij documenti scritti nella sua dolce & amabile de
ty del passato: to segg gli studi fatica & solleijtudine: sua seruyr bene & proprio
S. San^{ra}: nessuno lara seruyto meglio: togia in q poco di tempo & oggi un mese o bra to
fatto tutti i disegni delle 3 Capelle, & coperto di colorj tuor di mianan sola. no boyye ma come
finire dua tavole & se lareza a befanin sara come leane: Cosa s' mio & a fatto stupir
N. S. to mostra auerne gra contento: & spero to tutta lopera del lauro in fresco cofi grande
io mostro no meno la grandezza di V. AL. & la uirtu & madara Dio il quale in q opo
piu & in tuore alre my presta & forza sanita & magior vitta. & do la colpa a meno & r
bona di q sanro veltio: il quale gesser granon di V. AL. amira ogni onbra & spiro
d'naia inuenisa dallej: arrendo aq seruyria & ogni accura d'ingegno auendomy
scoperto nel core q V. Sanni documenti & sanifone ira S. San^{ra} & V. AL. & d'infimemoria
dime & desidero come obligato a quella di onore & ornare q' luogo & tuor ingegno mio
Pura di Tanajo Medij ointo il disordine & a fatto d'ipocrite di q aque a dur canaglia del
turo della sala grande & ando & se si ponessi moment di dolore & d'ore, casero morto. ma
to io ointo & V. AL. a fatto subito rimediare & ora Dio segna piu di ordine: sanj caualero
ma fino a tempo moue & spero esser tornaro. si rimedira aogni cosa & ro saro sollejo
al tornat presto accio no s'incorra in q' genicoli. Ma se V. AL. no fa quello & si ragione
di fine in p'ncipio & fa finim & si metta vna M. & luy solo abbia cura de tutti di palazzo
ono p'ncipio: n'paura ogni di di q' inconuenienti & il balleruo & ogni d'anni &
douera esser finio & colpa della miseria di my mostra volue riparammure uno scudo ne
pergura la teminaia & to pericolo cofi auerra al Coridore de p'nti & p'oue in molti luoghi
to no oressero di d'illo ahy tocha & no infa l'edice V. AL. ame my presta & tocha &
conspira opera claspuglia degli hij miei & to consumaro q' misera vitta & my p'doni &
con glido molestia & no una passione troppo grande: may & io ueggo & aro q' qui tuor
la tocha di beludice & q' fabrici son peggio & hanno & to p'ncipio anni san ogni cosa & to
d'acqua & il paese della trancumangine Raccomando a V. AL. le cose sue medesime & da
eminisij no la lasei trancumare & my p'doni & o chero troppo & nel fine Giorgio d'uso &
un uita & s'annanta & la fama doppo la morte. & quella. & con ila & io debbo my rreco
mundo di Roma il 9 di di Gennaio 1570 cofi & di qui?

D. V. AL

vrmless & obligato

Giorgio Vasari

Sculpture

Florentine Sculpture

In the sixteenth century the Florentine sculptors continued the rich tradition of bronze casting which was established by Ghiberti and Donatello. At the opening of the century we have the gigantic personage of Michelangelo whose heroic figures in marble influenced many sculptors. In spite of the fact that we do not have the bronzes by Michelangelo, many of his followers and students used his sketches or models for their work. This early group of sculptors include Zaccaria Zacchi, Pierino da Vinci, Niccolo Tribolo, but probably the most famous was Benvenuto Cellini, who instead of Michelangelo's *terribilita*, so masterly expressed in his large marble figures, turned to smaller compositions in bronze, silver and gold but enhanced them with elegance and grace. Giovanni da Bologna (Giambologna) was the most important Florentine sculptor in the second half of the century and one who represented the Mannerist trends at their best. Preferring Cellini's elegance to Michelangelo's monumentality, Giambologna approached sculpture to be seen from more than one point. His compositions, partially based on Michelangelo's *figura serpentinata*, culminated in his *Rape of the Sabines* (p. 11). The spiraling lines and the great freedom of movements, enhanced by highly polished surfaces, characterize many of his works, and also those which were probably done in his studio. The exhibited works (nos. S2-S14) show clearly this new direction in sculpture.

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J. Pope-Hennessy, *Catalogue of Italian Sculpture in the Victoria and Albert Museum*, Her Majesty's Stationery Office, London, 1964.
L. Planiscig, *Die Bronzeplastiken*, Kunsthistorisches Museum, Wien, 1944.

ANONYMOUS FLORENTINE
16th Century

S1. *Hercules*

Gilded bronze, 8 1/2 inches high

Lent by The Minneapolis Institute of Arts

Provenance: Pulszky, Budapest; Pfungst, London; J. Pierpont Morgan, New York City; Enrico Caruso, New York City

Exhibitions: Victoria and Albert Museum, London, after 1901, (as a part of the Morgan Collection); The Metropolitan Museum of Art, New York City, 1914; The Baltimore Museum of Art, Baltimore, 1926; *Renaissance Bronzes in American Collections*, Smith College Museum of Art, Northampton, Massachusetts, 1964, illustration no. 2

Bibliography: *Collection of Henry Joseph Pfungst, Esq.*, A descriptive catalogue of a small collection of XV and XVI century bronzes, London, 1901, p. 4, no. 25; *Bronzes of the Renaissance and Subsequent Periods, Collection of J. Pierpont Morgan*, Paris, 1910, Vol. 1, p. VII, no. 11, and p. 4, no. 11, pl. VIII; Dr. Wilhelm von Bode, *Die Italienischen Bronzestatuetten der Renaissance*, Berlin, 1912, Vol. III, p. 16 and pl. CCXXXIII; *Guide to the Loan Exhibition of the J. Pierpont Morgan Collection*, The Metropolitan Museum of Art, New York, 1914, p. 43; Dr. Wilhelm von Bode, *Florentiner Bildhauer der Renaissance*, Berlin, 1921, p. 262; *Catalogue of . . . the Property of the Late Enrico Caruso*, New York, 1923, no. 1004; Dr. Wilhelm von Bode, *Florentine Sculptors of the Renaissance*, New York, 1928, p. 187; A. M. Clark, "Recent Accessions, II," *The Minneapolis Institute of Arts Bulletin*, L1, no. 2 (June 1962), p. 38, illus. p. 41.

This bronze was originally attributed to Bartoldo di Giovanni, a Florentine sculptor (c. 1420-1491) but it is probably a work of a follower who was active in the first half of the sixteenth century.

GIOVANNI DA BOLOGNA
(Douai 1529-Florence 1608)

S2. *Rape of the Sabine Woman*

Bronze, 40 1/2 inches high

Lent by The Metropolitan Museum of Art

Gift of Mr. and Mrs. William B. Jaffe, 1963

Giambologna (Jean Boulogne) began his studies in the workshop of Jacques Dubroeuq of Mons, where he became familiar with the contemporary Italian style. In 1550 Giambologna went to Italy and spent the first two years in Rome. He then moved to Florence, where the Medici became his patrons, and remained there for the rest of his life. In his early works he reveals the combination of the realistic Northern tradition with the Italian idealistic approach. His elegant, elongated figures with smooth surfaces and his works varying in theme and scale had an enormous influence on the sculptors and secured Giambologna the leading role in the second half of the sixteenth century. His famous *Rape of the Sabines*, which was un-

veiled on January 14, 1583 in the Loggia dei Lanzi (see p. 11), was a result of many small bronzes in which Giambologna tried to find the solution for creating a group of three different figures.

There are several versions of this subject and we can assume that most of them were done in the studio with his assistants but probably under Giambologna's close supervision.

For comparison see: E. Dhanens, *Jean Boulogne*, Brussels, 1956, p. 237; also John Pope-Hennessy, *Catalogue of Italian Sculpture in the Victoria and Albert Museum*, London, 1965, p. 468, fig. 489; H. R. Weihrauch, *Die Bildwerke in Bronze und in anderen Metallen*, Munich, 1956, pp. 84-87, no. 110.

Unpublished.

GIOVANNI DA BOLOGNA-ANTONIO SUSINI
(Douai 1529-Florence 1608)

S3. *Rape of the Sabine Woman*

Bronze, 38 1/2 inches high

Lent by Michael Hall Fine Arts Inc.

This version of the *Rape of the Sabine Woman* is two inches shorter than the Metropolitan bronze (no. S2) and there are also some differences in the arrangement of the drapery and in the handling of finished surface; the chiseling is handled in the way in which we find some of the Susini works. Compare the literature given in the previous entry.

GIOVANNI DA BOLOGNA
(Douai 1529-Florence 1608)

S4. *Kneeling Man: A Study for the Rape of the Sabines*

Bronze, 11 3/4 inches high

Signed on base: G. BOLOGNA. F.

Probably dating from c. 1579.

Lent by the Toledo Museum of Art

Gift of Edward Drummond Libbey, 1958

Provenance: Karl Henschel, New York City; Galerie G. Cramer, The Hague

Exhibitions: *Decorative Arts of the Italian Renaissance, 1400-1600*, Detroit Institute of Arts, 1958, cat. no. 272, illustrated; *Renaissance Bronzes in American Collections*, Smith College Museum of Art, Northampton, Mass., 1964, cat. no. 21, illustrated

Bibliography: "Notable Works of Art now on the Market," *The Burlington Magazine*, Vol. 100, 1958, Supplement 3, pl. XII (by error the bronze is said to be mentioned in Dhanens, *Jean Boulogne*, which actually refers to the terracotta in The Metropolitan Museum); "Accessions of American and Canadian Museums," *The Art Quarterly*, Vol. 21, 1958, p. 431, pl. 434.

This figure is probably one of the studies for the lower figure in the large marble of the *Rape of the Sabines* in Florence (p. 11), for which there is also a terracotta in the Metropolitan Museum of Art.

GIOVANNI DA BOLOGNA
(Douai 1529-Florence 1608)

S5. *Hercules and Antaeus*

Bronze, 15 1/2 inches high

Lent by The Virginia Museum of Fine Arts, The Williams Fund

Provenance: J. and S. Goldschmidt, Frankfurt; William Salomon, New York City (sale catalogue, American Art Association, New York, April 4-7, 1923, no. 432, illustrated; Hugo Blumenthal (?), Bibliography: Elisabeth Dhanens, *Jean Boulogne, Giovanni Bologne Fiammingo*, Brussels, 1956, pp. 189-198, no. XXXV, fig. 91; Maurice W. Brockwell, "An Illustrated Foreword: An Explanation of the Italian Renaissance"; Virginia's Art, "The Match"; *Art Quarterly*, Vol. XXVI, no. 3, Autumn, 1963, p. 359; Pinkney Near, "Combat in the Round", *Arts in Virginia*, Vol. 8, nos. 1-2, 1967-68, pp. 52-55, illustrated.

This bronze could be related to the groups of two or more figures in which Bologna is exploring the spiral movement and the vitality of the twisting figures.

GIOVANNI DA BOLOGNA
(Douai 1529-Florence 1608)

S6. *The Venus from the Fountain in the Boboli Gardens*

Bronze, 49 inches high

Lent by the Los Angeles County Museum of Art. The William Randolph Hearst Collection

Provenance: Count G. Stroganoff, Rome; Baron de Rothschild, Paris; Duveen Brothers, New York City.

Exhibitions: *Decorative Arts of the Italian Renaissance, 1400-1600*, The Detroit Institute of Arts, 1959, p. 109, no. 273, illustrated; Pomona College, Claremont, California, 1963

Bibliography: W. R. Valentiner, *Gothic and Renaissance Sculptures*, Los Angeles County Museum, 1951, p. 166, pl. 63.

The present bronze and several versions of small size were probably cast in the workshop of Giambologna, after the small Fontana della Grotticella in the Boboli Gardens, behind the Pitti Palace, Florence, was executed in marble by Giambologna in 1583.

GIOVANNI DA BOLOGNA
(Douai 1529-Florence 1608)

S7. *Crouching Venus*

Bronze, 9 1/4 inches high

Lent by Mr. Michael Hall

There are several versions of this subject but only two of them (in the Bargello Museum in Florence and in the Kunsthistorisches Museum in Vienna) have been generally accepted as works done by Giambologna. This bronze, published here for the first time, certainly reveals the outstanding quality

which might indicate that the finishing work probably was done by the master. The color of the patina is a warm, rich brown and probably was never covered with the usual tinted varnish traditionally used in Bologna's atelier.

See: Elisabeth Dhanens, *Jean Boulogne*, Brussels, 1956, p. 142, pl. 22, Hans Weihrauch, *Europäische Bronzestatuetten*, Berlin, 1967, p. 208, p. 251. *Connoisseur*, front cover, August, 1968.

GIOVANNI DA BOLOGNA
(Douai 1529-Florence 1608)

S8. *Bird Catcher*

Bronze, 10 1/4 inches high (including base)

Lent by Mr. Janos Scholz.

There are several similar examples of this title which probably were done in Giambologna's studio in association with his assistants. See W. R. Valentiner, "The Bird Catcher by Giovanni Bologna," *North Carolina Museum of Art Bulletin*, II, no. 1, p. 22, illustrated.

GIOVANNI DA BOLOGNA
(Douai 1529-Florence 1608)

S9. *Figure of a Monkey*

Bronze, 17 1/2 inches high

Lent by Mr. Jack Linsky

Exhibitions: *Decorative Arts of the Italian Renaissance*, Detroit Institute of Arts, November 18, 1958-January 4, 1959, cat. no. p. 110, no. 274, illustrated.

At the time of the Detroit exhibition (1959) there was another figure of a monkey on the New York market. There is also in the Victoria and Albert Museum in London a head of a monkey but the head looks upwards. It has been suggested that the monkey from the Victoria and Albert Museum was cast for the base of the Fountain of Samson (see John Pope-Hennessy, *Samson and a Philistine*, London, 1954, p. 16).

GIOVANNI DA BOLOGNA, Atelier of
(probably by ANTONIO SUSINI)

S10. *Venus Marina* (or *Fortune*)

Bronze, 21 1/8 inches high

Lent by Michael Hall Fine Arts Inc.

Compositionally the present work is related to Danese Cattaneo's small bronze statuettes of *Venus Marina* (Kunsthistorische Museum in Vienna and the Louvre in Paris) and *Fortune* (Bargello, Florence). However, in contrast to the thick black patina of Venetian bronzes, the present work has a golden brown surface, typical of late 16th century Florentine casts. The small sharp angular folds of the drapery, the squared nails of toes and fingers and the working of the hair also point to Florentine work and in particular suggest Giovanni Bologna's workshop. The present model appears to be unique.

See also: Leo Planiscig, *Venezianische Bild-*

hauer der Renaissance, Vienna, 1921, pp. 411-415, figs. 432-435; Hans Weihrauch, *Europaischen Bronzestatuetten*, pp. 142-143, figs., 161-162; Hubert Landias, *Les Bronzes Italiens de la Renaissance*, Paris, 1958, p. 116, pl. XXI; John Pope-Hennessy, *Italian High Renaissance and Baroque Sculpture*, London, 1963, three volumes, pl. 119.

GIOVANNI DA BOLOGNA, Attributed to
(Douai 1529-Florence 1608)

S11. *Bronze Bull*

Bronze, 9 3/4 inches high
Lent by the Indiana University Museum of Art,
Gift of Chancellor Herman B. Wells
Provenance: Bruschi Collection, Florence.
Bibliography: *Handbook*, Indiana University Museum of Art, 1962, p. 58, no. 136. For other examples see: E. Dhanens, *Jean Boulogne*, Brussels, 1956, pp. 215-216, fig. 197; *Renaissance Bronzes in American Collections*, Smith College Museum of Art, 1964, no. 22, illustrated.
There are several versions of this bronze, two of which are in the United States: one in the Smith College Museum of Art and one in the Drey Galleries, New York City. As with most of the smaller bronzes, perhaps these examples were also the product of Bologna's studio.

GIOVANNI DA BOLOGNA, Attributed to
(Douai 1529-Florence 1608)

S12. *The Bull*

Marble, 13 inches high (with base, 15 1/2 inches high)
Lent by Miss Alice Tully
Provenance: Pietro Tozzi Collection, New York City.
Traditionally this marble bull has been attributed to Bologna but probably is the work of his workshop.

GIOVANNI DA BOLOGNA, Atelier of
Florentine, c. 1600

S13. *Executioner with the Head of St. John the Baptist*

Bronze, 15 5/8 inches high
Lent by Michael Hall Fine Arts Inc.
Several variations of this small bronze sculpture are known to exist. A signed example with a sword, but minus the head, is in the collection of Dr. Erna Wittmann, Budapest. This bronze is called a Mars, as is the example in the Cleveland Museum of Art. Hans Weihrauch, (*Europaische Bronzestatuetten*, 1967, p. 217, pl. 258) says that the later variations in which a severed head is added, transforms the figure into the Executioner of St. John, and are curiosities in the history of unauthorized reproductions, which place the present bronze in the atelier, rather than as from the hand of the master himself. Another version, with the head of John the Baptist, is in the Collection of H. Eissler of Vienna.

In 1580, a figure of Hercules slaying the three headed hydra was cast by the goldsmith Giorgio d'Antonio, one of a group of four for the Pitti Palace. There are great similarities between the composition of the Executioner figure and the various bronzes of the Labors of Hercules from Bologna and his workshop, and these figures derive from the marble group of Samson slaying a Phillistine (1567/8) now in the Victoria and Albert Museum, London.

GIOVANNI DA BOLOGNA
(Douai 1529-Florence 1608)

S14. *The Entombment*

Bronze plaque, 10 5/8 x 10 11/16
Lent by Mr. Michael Hall
Bibliography: John Pope-Hennessy, *Italian Sculpture in the Victoria and Albert Museum*, London, Her Majesty's Stationery Office, 1964, Vol. 1, p. 476; Vol. III, pl. 498.
In 1588, four bronze reliefs were commissioned by Cardinal Ferdinando de' Medici from Giovanni Bologna for the back of the altar of the church of the Holy Sepulchre in Jerusalem. There is a gilded version in the Victoria and Albert Museum, London, which is considered a later copy. Unlike the present plaque, and the one in Jerusalem, the gilded one included an ornamental design on the front of the sarcophagus, and the striations on the tree trunks above. The handling of the figures appears less free and expressive.
A version of the corresponding relief of the Lamentation over the Dead Christ, from the Jerusalem altar is in the Metropolitan Museum, New York, ("Recent Accessions of European Sculpture," in *Bulletin M.M.A.* n.s. XV, 1956-57, pp. 150-153).

GUGLIELMO DELLA PORTA
(Porlezza c. 1500—Rome 1577)

S15. *The Deposition from the Cross*

Bronze bas-relief, 20 11/16 x 14 3/4 inches
Lent by The University of Michigan Museum of Art
Provenance: John Pierpont Morgan, New York City, ca. 1902; purchased from Duveen Bros., New York City, 1962
Exhibitions: On loan for several years to the South Kensington Museum, London; and to The Metropolitan Museum of Art, New York City, 1913-1916; *Renaissance Bronzes in American Collections*, Smith College Museum of Art, April 9-May 3, 1964, cat. no. 24, illustrated
Bibliography: Antonio Bertolotti, *Artisti Bolognesi, Ferraresi ed Alcuni Altri del gia Stato Pontificio in Roma nei Secoli XV, XVI e XVII*, Bologna, 1885, pp. 205-206; Wilhelm von Bode, *Collection of J. Pierpont Morgan: Bronzes of the Renaissance*, Paris, 1910, Vol. 1, Introduction, p. XXX, Vol. 2, p. 8, pl. XCVI, no. 134, illustrated; Leo Planiscig, *Venezianische Bildhauer der Renaissance*,

Vienna, 1921, pp. 631-634, illustrated, fig. 704; Werner Gramberg, "Guglielmo della Porta," in Thieme-Becker's *Allgemeines Lexikon der Bildenden Künstler*, Leipzig, 1933, Vol. XXVII, pp. 282-283; Ulrich Middeldorf, "Two Wax Reliefs by Guglielmo Della Porta," *The Art Bulletin*, Vol. 17, (March 1935), pp. 90-97; Maria G. Krasceninikowa, *Guglielmo della Porta*, Rome, 1944, pp. 66-73; Helen Comstock, "The Connoisseur in America," *Connoisseur*, 138 (Sept., 1956), pp. 76, 78; "College Museum Notes, Acquisitions," *The Art Journal*, Vol. XXII, no. 3 (Spring, 1963), p. 172, illustrated, p. 174, fig. 3; "Museum Acquisitions, A Bronze for Michigan," *Apollo*, LXXVII, no. 15 (new series) (May 1963), p. 433, illustrated.

Vasari informs us that Guglielmo was working in 1531 in Genoa in the studio of his uncle Giovanni Giacomo della Porta. In 1537 Guglielmo was in Rome where he was influenced by the works of Perino del Vaga, Michelangelo and Sansovino. Active as an architect, sculptor and the restorer of the antiques, Guglielmo spent most of his life in Rome and Genoa.

There is a drawing in the Duesseldorf Academy,

published by Middeldorf (see the Bibliography), which might be compositionally related to this relief.

NICCOLO TRIBOLO, attributed to
(Florence 1500-1550)

S16. *Justice*

S17. *Temperance*

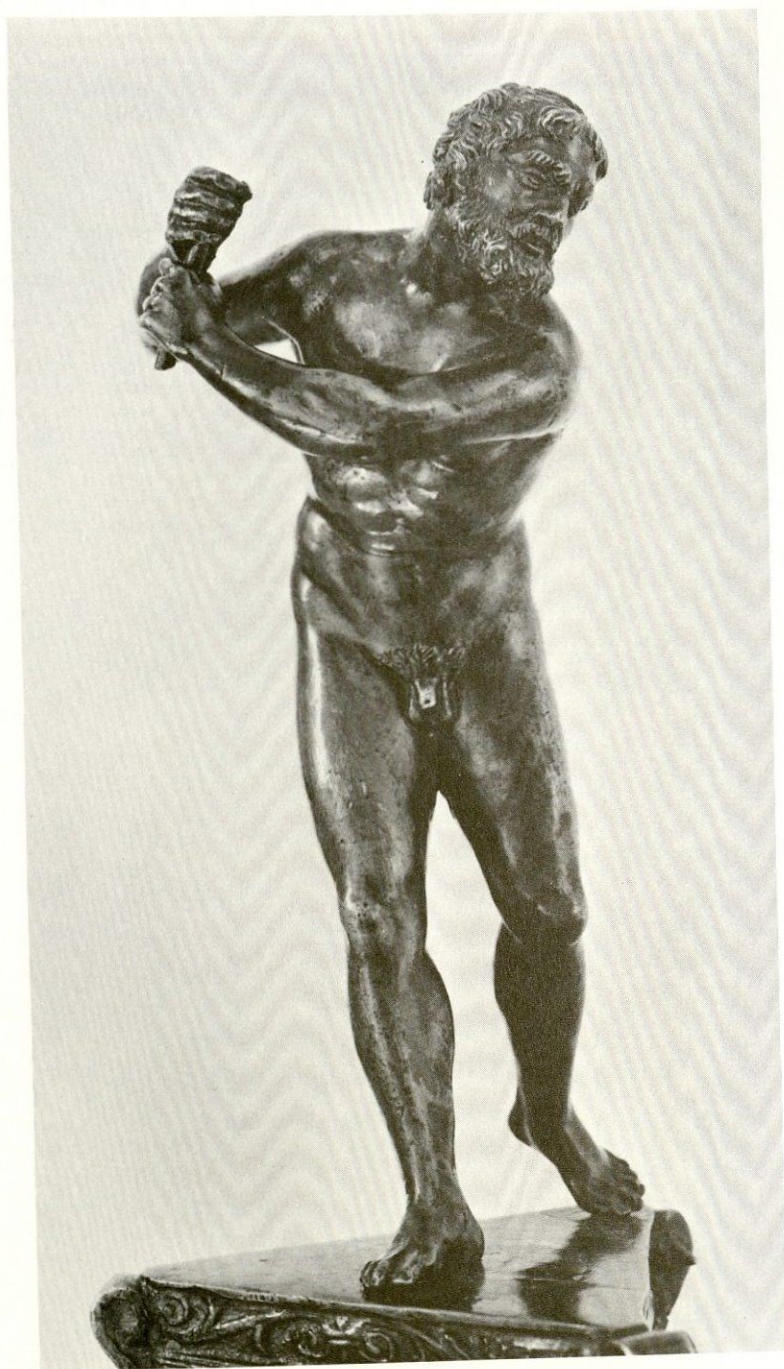
Bronze, each 9 inches high

Lent by The Minneapolis Institute of Arts

Provenance: August Zeiss, Berlin

Bibliography: August Zeiss, *Meine Kunstsammlung*, Berlin, 1900, nos. 12-13, pl. 9.

Niccolo studied first in the studio of Giovanni d'Alesso d'Antonio and later with Sansovino. In 1524-25 he was in Rome but a year later went to Bologna where he worked on the portals of San Petronio. Niccolo was called to Florence in 1534 for completion of Michelangelo's Medici Chapel but the work was suspended. Alessandro Medici employed him for several projects and after Alessandro's death he worked for Cosimo.



S1. *Hercules*

ANONYMOUS FLORENTINE



S2. *Rape of the Sabines*

GIOVANNI DA BOLOGNA



S3. *Rape of the Sabines*



GIOVANNI DA BOLOGNA - ANTONIO SU

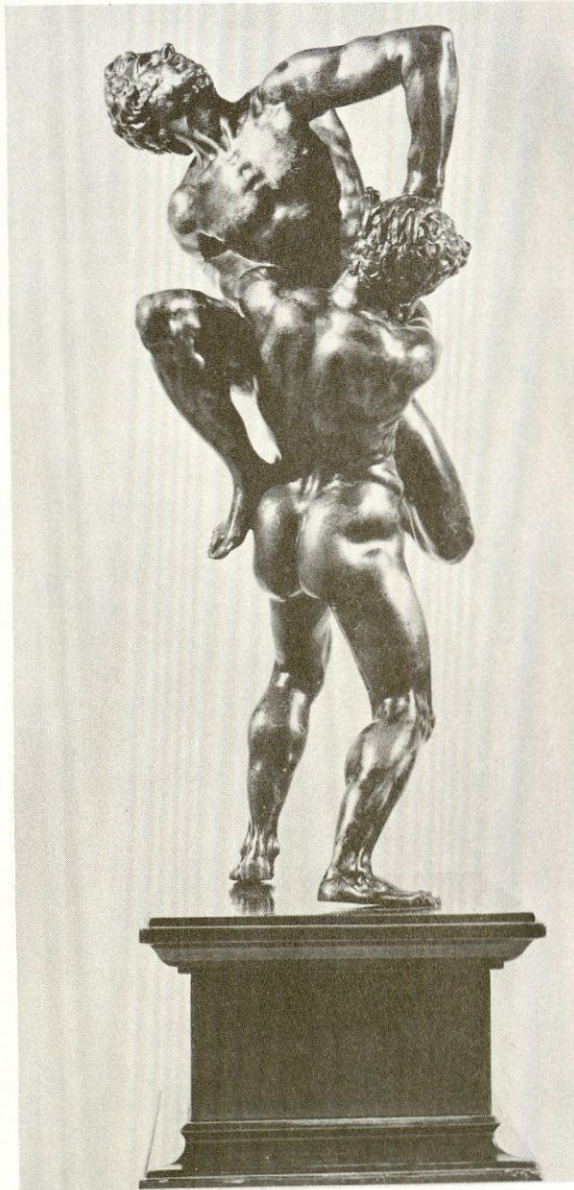


S4. *Kneeling Man*

GIOVANNI DA BOLOGNA



S5. *Hercules and Antaeus*



GIOVANNI DA BOL



S6. *The Venus from the Fountain in the Boboli Gardens*

GIOVANNI DA BOLOGNA



S7. *Crouching Venus*

GIOVANNI DA BOLOGNA



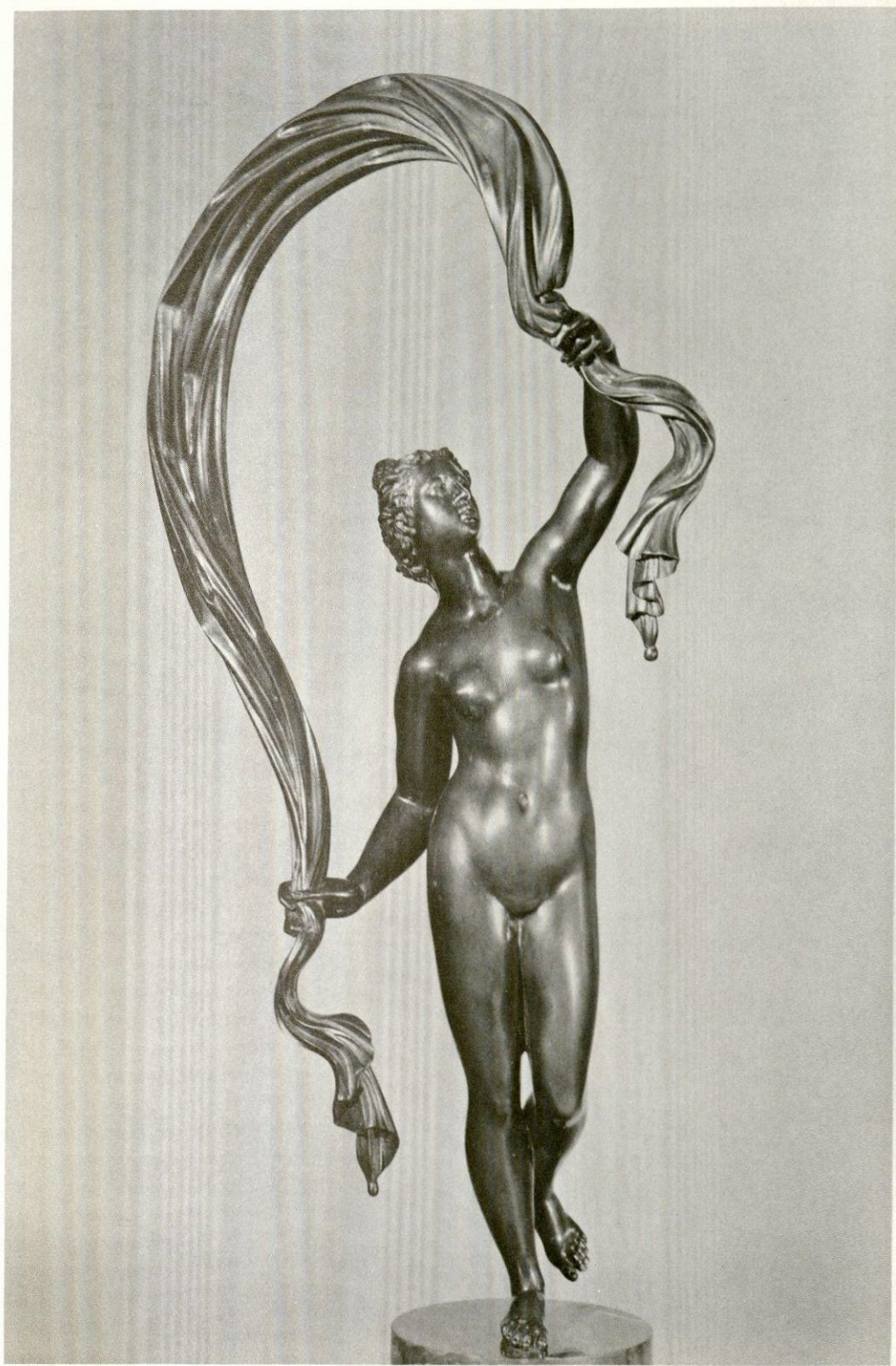
S8. *Bird Catcher*

GIOVANNI DA BOLOGNA



S9. *Figure of a Monkey*

GIOVANNI DA BOLOGNA



S10. *Venus Marina*

GIOVANNI DA BOLOGNA, Atelier of



S11. *The Bull*

GIOVANNI DA BOLOGNA, Attributed



S12. *The Bull*

GIOVANNI DA BOLOGNA, Attributed to



S13. *Executioner with the Head of St. John the Baptist*

GIOVANNI DA BOLOGNA, Atelier of



S14. *The Entombment*

GIOVANNI DA BOLOGNA



S15. *The Deposition from the Cross*

GUGLIELMO DELLA PORTA



6. *Justice* NICCOLO TRIBOLO, Attributed to



S17. *Temperance* NICCOLO TRIBOLO, Attributed to

Medals

The Mannered Image

Sixteenth Century Medallions

The elegant convulsion which was Mannerism is expressed for us in its commemorative medals. The age of Vasari saw itself as a culmination of the Renaissance; the *weltanshaung* reborn as the Renaissance had now matured. Yet, in the practice of the medallist there are emphatic differences indicative not of a matured worldview but of a worldview evolved almost beyond recognition.

The Renaissance use of the antique medal was as a direct example linking this new age to that of the rediscovered classical age—the medal was valued for its commemorative activity. Hence, the casting of small images was intended as public celebration of public figures; portraits of rulers and military leaders of the quattrocento were crafted for ethical-historical purposes. During the Mannerist period the persona, or public mask, represented on the Renaissance medal is developed into the individual or private person; Renaissance medals affirm general ethical traits with idealized types, while the mannerist medals investigate the subtleties of individual identities.

In 1555 Paolo Giovio illustrated the keen interest which held the minds of his age with the publication of his *Dialogue of Warlike and Amorous Devices*. The search for identity occasioned the practice of including an 'imprese' along with the likeness of the subject. Among the requisites of a device Giovio perceives the need for balancing the expressiveness of both the motto and the design. Further he warns against the device's being either too cryptic or too common; he also suggests that the motto be disguised in a foreign tongue. These admonishments gave rise to a wealth of 'impresi' rooted in allegories (no. M3) classical allusions (no. M18) and puns (no. M8).

Beyond the considerations of sterile history we are confronted with the vitality of the mannerist aesthetic. As artisans grew ever more intimate with the medium of the medallion, a host of structural conceits and stylistic inventions appeared. Relief carving meant problems of proportion and depth (no. M5) and circular programs posed questions of play between description and inscription (no. M1). Of particular interest here is the well known striking of Charles V by Leoni with its writhing multitude moving in mannered *horror vacui*. The technique which produced these works is also a revealing key; striking (as opposed to casting) comes into vogue in workshops of 16th century Florence, Rome, and Milan. Cellini, for example, talks of his series of decorative punches which allow efficiency in medal production ("Trattato Dell'Oreficeria"); the process of design becomes a convenient vocabulary of form, a concept of technical procedure, which, in this age of *Disegno* relates unmistakably to the use of stock forms and gestures in Cinquecento painting. Vasari's boast: "Where the first masters took six years to paint one picture our masters to-day would only take one year to paint six, as I am firmly convinced both from observation and experience; and many more are now completed than the masters of former days produced" (*Lives* II 154) recalls Benvenuto Cellini's self-assured happiness at turning out a large number of *pile* and *torselli* for Clement VII in one day.

This exhibition of medals attests to a decided move in the 16th century abstracting humanism to a strange flower of individualism expressed through standard forms. The artistic, intellectual, and, often, tragic caprice of the era is amazingly infused in these small but potent commemorative works. In this collection there radiates an insight which, in illuminating both sitter and sculptor, reveals an entire age.

Richard-Raymond Alasko

This part of the exhibition is comprised of selections from the Kress Collection of Renaissance Medals at the National Gallery of Art. These works were authoritatively catalogued by Graham Pollard in a revision of the G. F. Hill Catalogue of Renaissance Medals in the collection of Gustave Dreyfus. The Pollard Catalogue is published by Phaidon Press and printed in London, 1967 for the Samuel H. Kress Foundation. Titles and formal information are taken from the Pollard Work. The legend "K-N" denotes the Kress Collection acquisition number.

FRANCESCO DA SANGALLO
(Florence 1494-1576)

- M1. *Giovanni de' Medici Delle Bande Nere*,
born 1498, died 1526.

Obv. Bust to right, in cuirass. Around, *IOANNES MEDICES DVX FORTISS(imus) MDXXII* Incised on truncation, *FRANC(iscus) SANGALLIVS FACIEB(at)*.

Rev. Winged thunderbolt. Around, *NIHIL HOC FORTIVS*
92mm.

K-N A1051-314A
Giovanni, the father of Cosimo I, the Grand Duke of Florence, was a warrior at heart, rarely staying at home, preferring the craft of the soldier to the scheming diplomacy of his family. His early death occasioned memorial works with more than a common suggestion of bravery. Here, in a medallion made decades later, Sangallo affirms the Florentine respect for the commander's driving spirit.

DOMENICO DE' VETRI
(Florence? after 1480-1547)

- M2. *Cosimo I De' Medici*, first Grand Duke;
born 1519, Duke of Florence 1537, Grand
Duke of Tuscany 1569, died 1574.

Obv. Bust to right, in cuirass. Around, *COSMVS MED(ices) II REIP(ublicae) FLOR(entinae) DVX*

Rev. Capricorn; above, eight stars. Around, *ANIMI CONSCIENTIA ET FIDVCIA FATI*
35 mm. Struck

K-N A1052-315A
Vasari gives a short paragraph to Domenico de' Vetri in the discussion of "Engravers of Cameos and Gems" (*Lives*, VIII, 66) and here he mentions that the artist "... also made a portrait of Duke Cosimo the year he was elected by the government of Florence, with the sign of Capricorn on the reverse." Graham Pollard questions the date by the fully bearded image of the 18 year old Cosimo—I hardly find this grounds for argument. Cosimo, son of Giovanni de' Medici Delle Bande Nere and Maria Salviati, was a member of both branches of the Medici; he assumed the title of Duke and the responsibility of Florence from the Florentine Council after the death of Allesandro, with stealth and cunning. His career was that of a crafty and ambitious tyrant, yet his accomplishments raised Tuscany to a prime political and economic power. It is to Cosimo that Vasari dedicated his *Vite*.

FRANCESCO DAL PRATO
(Caravaggio 1512-Florence 1562)

- M3. *Alessandro de' Medici*, first Duke of Florence.

Obv. Bust to right, draped. Around, *ALEXANDER MED(ices) DVX FLORENTIAE I*
Rev. Peace, holding olive-branch, seated to right; with a torch she fires a pile of arms. Around,

FVNDA TOR QVIETIS MDXXXIII Below,
sign of Mars.
43mm

K-N A1054-317A
This little medallion is a commendation of Alessandro as harbinger of peace following the siege of Florence in 1530. The personification of Peace found on the reverse bears more than a little resemblance to the much discussed portrait of Alessandro, by Vasari, with its charged emblems.

PASTORINO DE' PASTORINI
(Castelnuovo 1508-Florence 1592)

- M4. *Nicolosa*, daughter of Francesco Bacci of Arezzo; wife of Giorgio Vasari the painter.

Obv. Bust to left, hair braided. Around, *NICOLOSA BACCI DE VASARI*

Incised on truncation, PI555
Without Reverse. Cast solid.

58 mm. Not an early cast. K-N A1071-334A
Pastorino is credited with over two hundred medals which he created in the cities of Parma, Ferrara, Novellara, Bologna, and Florence. His early medals (c. 1540-1554) unsigned, contrast with the skillful products of his later works which are, nearly all, signed, dated and which carry a border of large pearls on a raised band. This fine sample of Pastorino's *oeuvre* commemorates Giorgio Vasari's spouse. To her the biographer devotes a laconic mention (1548) in his autobiography: "On completing these works I went that same year to visit the Cardinal de' Monti at Bologna, where he was legate, remaining some days with him. Persuaded by the force of his arguments I decided to take a wife, a thing I had hitherto refused to do, and so espoused a daughter of Francesco Bacci, a noble citizen of Arezzo, as the cardinal wished." (*Lives*, IV, 278)

DOMENICO POGGINI
(Florence 1520 Rome 1590)

- M5. *Cosimo de' Medici* (born 1519), Duke of Florence 1537, Grand Duke of Tuscany 1569; died 1574.

Obv. Bust to right, in cuirass and mantle. Around, *COSMVS MED(ices) FLOREN(tiae) ET SENAR(um) DVX II*; below, 1561.

Rev. View of the Uffizi, with the Palazzo Vecchio in the background, in front, Equity with scales and cornucopiae. Around, *PVB(LICAE) COMMODITATI*

41 mm. Struck. K-N A1078-341A
Vasari's office building and artist's workshop which Duke Cosimo I ordered in 1560 is used in this commemorative, striking, example of Cosimo's sense of public responsibility. The figure of Equality (?) announces the new structure which symbolically replaces the *Pallazzo della Signoria* (renamed *Vecchio* 1532) seen in the background. The historic renaming of the *Palazzo Signoria* was a method of proclaiming Alessandro Duke of Florence but the new structure by Cosimo stands as an assertion of a different Tuscan rule

shortly to be recognized by Pope Pius V in a Bull proclaiming Cosimo, "Grand Duke" (1569). Poggini, Vasari tells us, "[made] . . . dies for the mint with the medals of Duke Cosimo, and . . . marble statues, imitating as far as possible the distinguished men of the profession." (*Lives*, III, 68) The comparison of the obverse of this medal with the d'Vetri profile (no. M2) shows a suggestively deliberate Cosimo now unmistakably related to his Roman counterparts.

DOMENICO POGGINI

(Florence 1520 Rome 1590)

M6. *Benedetto Varchi*, Florentine historian and man of letters.

Obv. Bust to right, in doublet and cloak. Around, *B(enedetto) VARCHI* Incised on truncation, D P

Rev. A man lying at the foot of a laurel-tree; around, *COSI QVAGGIV SI GODE*

Probably the medal mentioned by Annibal Caro in a letter of 20 April 1561, to Leonardo Salviati.

51 mm. Late cast.

K-N A1083-346A

Poggini worked as a medalist for Duke Cosimo and here honors Varchi (also in the Duke's charge) as a contemplative scholar, taking his pleasure beneath the tree of peace (*Cosi Quaggiu Si Gode* "Thus he takes his pleasure here below"). Varchi, funeral orator for Michelangelo, is of particular import to the student of 16th century thought by virtue of his *Due Lezzioni* (published 1549) a mid-century compilation of opinions held by major artists as a comparative discourse of the various arts.

GIOVANNI BERNARDI DA CASTELBOLOGNESE

(b. 1496 d. 1553)

M7. *Clement VII, Pope* (1523-1534).

Obv. Bust to right, bearded, in cape. Around, *CLEM(ens) VII PONT(ifex) MAX(imus)*

Rev. Joseph revealing himself to his brethren; above *EGO SVM IOSEPH FRATER VESTER*

Modern restrike issued by Vatican Mint.

33 mm. Restrike, from Cracked Dies

K-NA1102-365A

"It is without question due to the constant protection of this pope (Clement VII) that Florence and Rome claim the last masterpieces of the Renaissance."¹ Clement, last of the Medici popes, was caught between the conflicting interests of Emperor Charles V, and Francis I. Vasari tells us that Benvenuto Cellini struck two medals of Clement. One of these fine works is reproduced in the Hill catalogue (Plate XVII.I). The likeness is frankly close to that inscribed by Bernardi, included in the present exhibit—it is concerning this medal that Vasari writes of Bernardi: "He had the opportunity of making the portrait of Clement VII by means of the Cardinals Ippolito de' Medici and Giovanni Salviati, with Joseph

declaring himself to his brethren on the reverse. For this His Holiness rewarded him . . ." (*Lives*, III, 61)

The Joseph on the reverse is in similar pose to the Michelangelo Moses. Joseph, St. Augustine states, "was exalted out of the humiliation he endured." (*City of God*, New York, 1950, p. 613 Book XVIII) The reason, it seems, for using a scene of Joseph revealing himself is to connote the sufferings borne by Clement during the siege of Rome.

ALESSANDRO CESATI

(active Rome 1538-1564 Rome?)

M8. *Paul III, Pope* (1534-49)

Obv. Bust to right, in cope. Around, *PAVLVS III PONT(ifex) MAX(imus) AN(no) XI*

Rev. Ganymede watering the Farnese lilies, resting his left hand on shoulder of the eagle. Above, *OEPNH ZHNOΣ* and, below, *EYPAINEI*

"Oeprn Znros (dowry of Zeus), a pun on the name Farnese, and ev paive (he waters well)" refer to the grant by Paul to his son, Pierluigi, of the Duchies of Parma and Piacenza in 1545.

40 mm. Struck.

K-N A1103-366A

Cesati, called Il Greco, created engravings foremost in grace, perfection and universality . . . so fine in every detail, that it is impossible to imagine better" records Vasari. (*Lives*, III, 66) Paul III was the most energetic of 16th century popes in the beautification of Rome. From him Michelangelo received the commission for the Dome of St. Peter's as well as the order to paint the Sistine *Last Judgment*. The Farnese Pontiff asked Vasari for the frescoes in the great courtroom of the Palace of the Cancelleria. Just as on this coin, we read Cesati's portrait of Paul, with his deliberate features, and on the reverse find the grant of Parma and Piacenza condoned by allusion, so in life, we see Paul as a double-sided coin, who began the important challenge to the Reformation with the Council of Trent, but also engaged in outrageous nepotism and embezzlement.

GIOVANNI ANTONIO DE' ROSSI

(Milan 1517-Rome after 1575)

M9. *Julius III, Pope* (1550-5).

Obv. Bust to left, in cope. Around, *[D](ivus) IVLIVS III PONT(ifex) O(P)T(imus)*

MAX(imus) AN(no) V

Without reverse.

Lead, 80 mm.

K-N A1120-383A

Julius III mounted the papal throne with enthusiastic approval as a challenge to the Reformation. His five year reign was something less than spectacular. Vasari speaks kindly of him, particularly insofar as it was from this pope that Vasari received the commission for the Villa Giulia. Julius also gave Palestrina his appointment as Choirmaster at St. Peters.

Giovanni Antonio de' Rossi is principally known

for the cameo of Cosimo I which Vasari sights referring to it as "... the work being stupendous, surpassing all his small works ..." (*Lives*, III, 67) The modeling in this instance could hardly be considered stupendous. It reads as uninspired and, as such, seems a fitting remembrance of the ineffective life of its subject.

GIOVANNI ANTONIO DE' ROSSI
(Milan 1517-Rome after 1575)

M10. *Marcellus II*, Pope (1555).

Obv. MARCELLVS II PONT(ifex) MAX(imus). Bust to left, in cope. Below, IO(annes) ANT(onius) RVB(eus) MEDIOL(anensis)
Rev. The Church seated, reading the Gospels, holding a rudder as a symbol of the papal power ruling the world.

76 mm. K-N A1107-370A
Marcellus, who reigned a short three weeks (10 April-1 May), had time before his death to begin a new life for the papacy. He put off the self-glorifying style of his predecessors and called for reforms which were eventually the triumph of the Counter-Reformation. The composer, Palestrina, was so affected by the astute and sincere pontiff, that he created his memorial mass, *Missa Papas Marcelli*, as tribute to this herald of change.

GIOVANNI ANTONIO DE' ROSSI
(Milan 1517-Rome after 1575)

M11. *PIUS IV*, Pope (1559-1565)

Obv. Bust to left, wearing cope with reclining figure of St. John the Evangelist on orphrey, head of Christ on morse; around, PIVS IIII PONT(ifex) OPT(imus) MAX(imus) AN(no) I Without reverse.

Another specimen in the British Museum
67 mm. K-N A1121-384A

A stern and sober pontiff is celebrated in this sober striking by de' Rossi. It was this pope who recalled the Council of Trent and brought its work to a triumphant finish. With his Bull, *Benedictus Deus*, Pius IV effected the changes too long hoped for, thereby restoring the Church to a position of prestige among both Catholics and Protestants.

GIAN FEDERIGO BONZAGNI
(Parma-d. after 1586)

M12. *PIUS V*, Pope (1566-72)

Obv. Bust to left, in skull-cap and cape with hood. Around, PIVS V PONT(ifex) OPT(imus) MAX(imus) ANNO VI and, below, F(edericus) P(armensis).

Rev. The Battle of Lepanto. On a galley, an angel with cross and chalice; God hurling lightning from above; above, DEXTERA TVA DOM(ine) PERCUVSSIT INIMICVM

1571
37 mm. Silver, struck. K-N A1110-373A
Michele Ghislieri, a Dominican, set about the task of implementing the Bull, which issued from

the Council of Trent. As Pius V, he set into motion improvements in the Church's governance and teachings. He played an active role in politico-religious affairs, excommunicating Queen Elizabeth and releasing her Catholic subjects from obedience to her rule; made contact with the Orthodox church in an attempt to spread the faith in the Orient; and, forming an alliance between Venice, the Papal states and Spain, fought against Islam in the last Christian Crusade, commemorated here by the Battle of Lepanto (1571) in which the forces of Christianity (commanded by Don John of Austria) defeated the Turkish Navy.

Bonzagni, the medallist, was born in Parma and worked in Rome from 1554.

GIOVANNI PALADINO
(Active to ca. 1572)

M13. *Leo X*, Pope (1513-1521)

Obv. Bust to right in cope. Around, LEO X PONTIFEX MAX(imus).

Rev. Liberality emptying money from a horn; around her, mitre, cardinal's hat, crown, musical instruments, books, above LIBERALITAS PONTIFICIA

One of the modern restrikes issued by the Vatican Mint. Original dies attributed to Paladino.

33 mm. Restrike K-N A1116-379A
It was in the papacy of Leo X "pastor and father of the peoples ... happiness proper to an age of gold" was to be reborn! This confidence is voiced by Aldus Manutius (1445-1515) in his 1513 edition of the works of Plato. Leo was lauded for the sponsorship of scholarly studies of Plato (e.g. founding the Greek Academy in Rome) and in the eye of the 16th century Italian, this son of Lorenzo the Magnificent was easily associated with the rebirth of the Antique Golden Age. Erasmus wrote him: "Leo X, you will give us again the prosperous government of Leo I; the erudite piety and musical taste of Leo II; the fertile eloquence of Leo III ..."

This medal is one of a set authored by Giovanni Paladino during the reign of Pius V (1566-1572). Paladino began the series with Martin V (1417-1431), concluding with Pius V.

*Quoted in *The Popes as Humanists and Builders*, Page 248.

**Marcel, Raymond, *The Golden Age of the Renaissance*, introduction to the catalog "The Popes as Humanists and Builders," University of St. Thomas, Houston, 1966, Page 47.

LEONE LEONI
(Menaggio 1509-Milan 1590)

M14. *Charles V*, Emperor (born 1500, King of Spain 1516, Emperor 1519-56, died 1558).

Obv. Bust to right, laureate, in cuirass with Fleece and scarf. Around, IMP(erator) CAES(ar) CAROLVS V AVG(ustus).

Rev. Jupiter thundering against the giants. Around *DISCITE IVSTITIAM MONITI* 72 mm. Late cast. K-N AII63-426A

A commemoration of the 1547 victory of Muhlberg, the reverse celebrates the Emperor as *Deo Optima Maximo* (Jupiter), as he banishes his French and German opposition to Tartarus. Leone, Vasari records, "... did a large die for the Emperor's medals, with Jupiter fulminating on the reverse." (*Lives*, IV, 236) Leoni took every opportunity to demonstrate his virtuosity in this medallion. First, on the obverse, where the laureated Emperor's cuirass becomes an ornamental field serving as background for the order of the Golden Fleece, and second, more decorative in its invention and not unlike the Michelangelo's Sistine *Last Judgment*. In its mannerist conceits the reverse decidedly assures the viewer of the triumph of the mighty.

LEONE LEONI

(Menaggio 1509-Milan 1590)

M15. *Michelangelo Buonarroti* Florentine artist (1475-1564)

Obv. Bust to right, in loose cloak. Around, MICHAELANGELVS BONARROTVS FLOR (entinus) AET(at)is S(uae) ANN(o) 88 on truncation, LEO

Rev. A blind man with staff and water-flask, led by a dog. Around, DOCEBO INIQVOS V(ias) T(uas) ET IMPII AD TE CONVER(tentur) 55 mm. A later casting K-N AII66-429A

The Milanese sculptor modelled this portrait of the aging Michelangelo in Rome and sent two silver and two bronze examples to him in March of 1561. Vasari tells us "... At that time Leoni made a most life-like medal of Michelangelo, and on the reverse, as a compliment to him, a blind man led by a dog, and the legend: *Docebo iniquos vias tuas, et impii ad te convertentur.*" (*Lives*, IV, 165). The verse from Psalm 51; 13 "Then I will teach transgressors thy ways, and sinners shall be converted unto thee" was suggested by Michelangelo and thus identifies him as the blind beggar. Federigo Zucchari made a drawing of Michelangelo in the same pose while at the Piazza Mattei in 1547. (John Pope-Hennessy, *The Portrait in the Renaissance*, New York, 1966, p. 209)

Leoni's portrait on the obverse is curtly and precisely modelled, the edges of the garment clear and deliberate, the structure of the handsomely held head, emphatically chiseled.

LEONE LEONI

(Menaggio 1509-Milan 1590)

M16. *Baccio Bandinelli*, Florentine sculptor (1493-1560)

Obv. Bust to right; around, BACIVS BAN(dinellus) SCVLP(tor) FLO(rentinus)

Rev. Within a laurel-wreath, CHANDOR ILLESIS

The original was struck, and showed on the

truncation of the arm LEO, which is not apparent on this specimen.

39 mm.

K-N AII65-428A

A competent remembrance of a little loved man, this medal by Leoni portrays the bitter characteristics of the sculptor eulogized by Vasari as an artist who, "... always spoke ill of the works of others, no one could endure him, and all who could do so returned his abuse with interest. He made abominable accusations in the courts, and these were retorted upon him. He was always engaged in litigation, and seemed to delight in it. But his designing was so excellent that it obscures all his other defects, it was the thing to which he devoted his chief energies, and it wins him a place among the best artists." (*Lives*, III, 215) This medallion, candidly modelled, aided by Leoni's decorative skill, possesses sparse charm.

LEONE LEONI

(Menaggio 1509-Milan 1590)

M17. *Andrea Doria*, The Genoese Admiral born 1468; died 1560, and the Artist

Obv. Bust of Doria to right, in cuirass and cloak; behind shoulder, trident; around, ANDREAS DORIA P(ater) P(atriae)

Rev. Bust of Leoni to right; behind, a galley and a fetter-lock; below, anchor at end of chain attached to the galley. All in a circle of fetters.

43. mm. Struck; original might come from dies

K-N AII67-430A

1541

A famous token of gratitude, this medal is meant to witness the thanks of Leoni for his release from the galleys by Doria in 1540. Leoni had been accused of a plot on the life of the papal jeweler Pellegrino de Leuti. The suggestion of the Neptune theme is not original with the artist, rather it appears in works by Bronzino, Bandinelli and others who synchronized the mythic characteristics of the Sea God with the legendary magnitude of Andrea Doria.

ANONYMOUS ITALIAN

16TH CENTURY

M18. *Pietro Bacci* called Aretino, the satirist (1492-1557)

Obv. Bust to left, wearing gown and chain. Around, DIVVS PETRVS ARETINVS

Rev. Truth, nude, seated, crowned by Victory; before her, a Satyr crouching, she points at him and looks up at Jupiter(?) in the clouds.

Around, VERITAS ODIUM PARIT

60mm.

K-N AII64-427A

If one would know the age of Vasari, one must have an equal knowledge of the caustic and clever Aretino. This critic, who held the dying father of Cosimo I (Giovanni de' Medici delle Bande Nere), befriended major artists and indirectly aided the foster child of Mannerism. The School of Fontainebleau, is depicted here in a fashionable but not impressive design. This portrait lacks the verve and purposefulness of the well known oils which express the poet's incisive wit.



M1. *Giovanni de' Medici Delle Bande Nere,* FRANCESCO DA SANGALLO
 born 1498, died 1526.



M2. *Cosimo I De' Medici*, first Grand Duke



DOMENICO DE' VETRI



M3. *Alessandro de' Medici*, first Duke of Florence.



FRANCESCO DAL PRATO



M4. *Nicolosa*, daughter of Francesco Bacci of Arezzo; wife of Giorgio Vasari

PASTORINO DE' PASTORINI



M5. *Cosimo de' Medici* (born 1519), Duke of Florence 1537, Grand Duke of Tuscany 1569; died 1574.



DOMENICO POGGINI



M6. *Benedetto Varchi*, Florentine historian and man of letters.



DOMENICO POGGINI



M7. *Clement VII, Pope* (1523-1534).



GIOVANNI BERNARDI DA
CASTELBOLOGNESE



M8. *Paul III, Pope* (1534-49)



ALESSANDRO CESATI



M9. *Julius III*, Pope (1550-5).

GIOVANNI ANTONIO DE' ROSSI



M10. *Marcellus II*, Pope (1555).



GIOVANNI ANTONIO DE' ROS



M11. *PIUS IV*, Pope (1559-1565)

GIOVANNI ANTONIO DE' ROSSI



M12. *PIUS V*, Pope (1566-72)



GIAN FEDERIGO BONZAGNI



M13. *Leo X*, Pope (1513-1521)

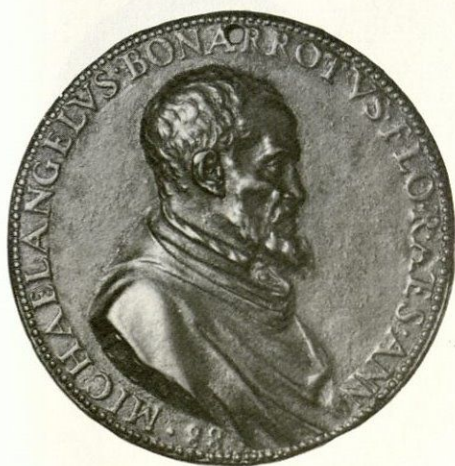


GIOVANNI PALADINO



M14. *Charles V*, Emperor (born 1500, King of Spain 1516, Emperor 1519-56, died 1558).

LEONE LEONI



M15. *Michelangelo Buonarroti* Florentine artist
(1475-1564)



LEONE LEONI



M16. *BACCIO BANDINELLI*, Florentine
sculptor born 1493; died 1560



LEONE LEONI



M17. *Andrea Doria*, The Genoese Admiral born 1468; died 1560, and the *Artist*



LEONE LEONI



M18. *Pietro Bacci* called *Aretino*, the satirist born 1492; died 1557



UNATTRIBUTED ITALIAN 16TH CENTURY

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