WORKS OF ART PRESENTED
IN LONDON SCULPTURE WEEK

Friday 13 - Friday 20 June 2008

Monday to Friday: 10 am - 6 pm
Saturday 14 June: 11 am - 5 pm
ROMAN, second half seventeenth century
Attributed to PAOLO NALDINI (Rome 1605 - 1650)

Bust of a Man
Terracotta
Height: 57 cm

PROVENANCE
Rome, Evan Gorga Collection (1911)
Private collection, England

EXHIBITED
Esposizione Internazionale di Roma, Guida generale delle mostre retrospettive in Castel Sant'Angelo, 1911, pp. 235 & 237 (described as: "Arte berniniana, Busto Virile di terracotta, sec. XVII")¹

It has been suggested that the bust represents Nicholas Poussin, but although there is some resemblance, this is not convincing.

The handling shows strong similarities with the work of Paolo Naldini² and can be compared with several portrait busts made by him in the 1670's and 1680's: that of Annibale Carracci, made for the Pantheon and now in the Promoteca Capitolina³, of which there is a terracotta model in the Hermitage, St. Petersberg⁴; the bust of James Adam Gibbs in the Pantheon⁵, and the bust of Gaspare Maraccioni in S. Maria del Suffragio⁶.

Several terracotta from the Gorga collection were exhibited in the Castel Sant'Angelo exhibition of 1911, some are now in the Museo di Roma⁷ and others are in the collection of Palazzo Venezia.

TFA 1366

¹ We are grateful to Jennifer Montagu who brought this catalogue to our notice.
³ Bacchi, op. cit., plate 654.
⁴ Bacchi, op. cit., plate 653.
⁵ Bacchi, op. cit., plate 652.
⁶ Bacchi, op. cit., plate 657
NORTH ITALIAN, possibly VENICE, first half sixteenth century

Mortar decorated in low relief with Figures and Horsemen in a Landscape

Bell metal, pale brown patina; the base stamped: A.R.

Height: 7,9 cm
Diameter: 10,3 cm

PROVENANCE
Trinity Fine Art Ltd, An Exhibition of Sculpture and Works of Art, London, 1988, no. 9
Carlo De Carlo collection, Florence

The relief figures applied to the sides, the leaf border and the shape can all be compared to works produced in the Alberghetti foundry in Venice in the first half of the sixteenth century, see P. Motture, Catalogue of Italian Bronzes in the Victoria and Albert Museum, Bells & Mortars and related utensils, London, 2001, pages 96-127.

TFA 6194
LUIGI VALADIER  
(Rome 1726-1785)  

**Bust of the Emperor Augustus**  

Gilt bronze head on a carved amethystine quartz bust, mounted on a silver gilt base (probably a nineteenth century addition) and a modern marble socle  

Height: 16 cm  

PROVENANCE  
Genoa, private collection  

The bust can be identified as Augustus by comparison with the portrait in the Museo Nazionale in Rome: The catalogue notes¹, regarding the marble sculpture, that "...la fronte è in parte coperta dai capelli, che si dispongono alla maniera canonica degli altri ritratti di Augusto".  

More importantly, our bust can be further compared with the well-known antique chalcedony cameo portrait of Augustus (originally in Pius VI's Museo Sacro e Profano in the Vatican and now in the Louvre, Paris) mounted in 1785 by Luigi Valadier with a gold and enamel frame and set on a base with further cameos, trophies and bronze captives².  

Whilst our portrait is by no means an exact copy of the antique cameo, the quality of the cast gilt bronze head of the emperor, together with the finely carved antique-style amethystine quartz bust, suggest that it may well be a product of Luigi Valadier's Roman workshop. The workshop *Registro* of 1810, compiled by Luigi's son, Giuseppe, lists numerous *busti* and *bustini* of Cesare, as well as many of other unidentified emperors, amongst the items remaining in the workshop.  

TFA 6430  

² *L’Oro di Valadier*, exhibition catalogue (ed. A. Gonzáles-Palacios), Rome, 1997, no. 5, pp. 70-76.
GINORI MANUFACTORY, DOCCIA
Circa 1760

**Figure of a Female Slave**

Hard paste white porcelain; the standing figure shown with her hands tied behind her back, her ankles chained, leaning against a rock-formed base

Height: 25.5 cm

The handling is reminiscent of works produced by the circle of Gaspero Bruschi, the capo modellatore at the factory. The treatment of the girl's hair is similar to that found in the rendering of the animal's fur in the Bruschi's early (1746) group of 'Two putti with a panther', recently on the Milan art market. The strong cross-hatching on the rocks of the support can be compared with that found on other groups from the same period.

It has not proved possible to trace this particular model in the factory inventory of models. Although there are several figures of slaves, these are mainly connected with Tacca's models for the monument to Ferdinand de' Medici in Leghorn, or with the figures that Giovanni Battista Foggini derived from these. It was normal factory practice to alter models to suit different purposes; in the present case it has been suggested that the figure could have been derived from a model of Andromeda chained to the rock.

TFA 6912

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1 Sotheby's Milan, 18 April 2007, lot 246.
GINORI MANUFACTORY, DOCCIA  
Circa 1750-1755

Group of a Hound attacking a Wild Boar

Hard paste white porcelain; the boar leaping, the hound behind it, biting its left ear, supported by rockwork on a waisted rectangular base; firing cracks

Height: 20.5 cm

This extremely rare group is related to the smaller groups of animals that appear in documents at the Ginori factory from 1749 onwards, listed in the inventory of models under: '...10 gruppetti piccoli di animali... il secondo porco e cani'. Such small groups, either used as part of table decoration or as finials for tureens, were made in considerable numbers. The larger groups, as in the present case, are considerably rarer; indeed no other large version of the boar group is known, although the original pair to our group, two bears standing, is known in a second, coloured example.

The animals are frequently referred to as being by Giovanni Battista Foggini. Indeed Lankheit, op. cit., follows Ginori Lisci in this suggestion, further proposing that they may derive from original models by Giambologna. There seems no evidence to support this theory, although it is conceivable that the figures came from Foggini's son Vincenzo, who not only sold many of his father's models to Carlo Ginori, but also worked at the factory producing moulds of his own work.

TFA 7032

NORTH ITALIAN, 1452-1471

Borso d’Este’s portable document holder

Red goatskin *cuir bouilli* and *cuir ciselé*, with traces of silvering and gilding.

The lid and the sides decorated with a tooled scrolling vine surrounding the coat-of-arms of Borso d’Este, duke of Ferrara, Reggio and Modena, consisting of two fields of double-headed eagles and fields of the three *fleur-de-lis*, against a coloured ground, and a central eagle, in a central cartouche with the letters ‘B’, ‘D’ and ‘M’; the reverse with the representation of the Holy Ghost above the *paraduro*; the interior lined with silk damask. With labels from the sale of the Swaythling Heirlooms.

Height: 20 cm
Width: 19 cm
Depth: 5 cm

PROVENANCE
Borso d’Este, 1st Duke of Ferrara, Reggio and Modena (1413-1471; reigned 1450-1471)
Sir Michael T. Gibson Carmichael, sold Christie's, London 12 May 1902, lot 96
Montagu, First Lord Swaythling, Townhill Park, Southampton, sold Christie's, London, 8 May 1924, lot 79
C.F.G.R. Schwerdt (1862-1939), his sale Sotheby’s, 9 June, 1933 (‘Continental pottery, porcelain and glass, astronomical instruments, bygones in metal and horn, wood, ivory, bronzes, embroideries and works of art including a fine cuir ciselé case with the arms of Borso d’Este’)
Probably bought at that sale by J. ‘Irving’ Davis (died 1967)
Bernard Breslauer, New York

EXHIBITED

LITERATURE
This remarkable goatskin box has been described as a missal case, but De Marinis, in his magisterial work (*op. cit.*), suggested that this was improbable, arguing that the solid wood armature would be unlikely if the case was intended to house a book. He proposed that it was possibly used for a silver or glass flask with a delicate neck, which would have emerged from the opening at the top. The pin holes on the side suggest that the case was strung on a cord to be carried. In the catalogue of the recent exhibition in Ferrara both these earlier suggestions are convincingly rejected in favour of the supposition that the case must in fact have been intended for carrying personal documents.

The arms on both faces of the case are described in detail in the entry in the Ferrara catalogue; it is also pointed out that the letters BDM on the central cartouche stand for: *Borso Dux Mutinae*.

Borso d’Este, 1st Duke of Ferrara, Reggio and Modena (1413-1471; reigned 1450-1471) was the son of Niccolò III d’Este (1384 – 1441). Niccolò was succeeded by his son Lionello who in turn was succeeded after his death in 1450 by Borso. The two brothers made Ferrara an important centre for the arts. Borso’s library was particularly celebrated. The *imprese Estensi* are discussed in detail in Fumagalli, *L’Arte della legatura alla corte degli estensi*, 1913.

We are grateful to Robin Halwas for supplying further details of provenance, bibliography and historical information.

TFA 7133
NORTH ITALIAN, circa 1530 - 1550

A Traveling Ink Case

Cuir bouilli

Height: 13 cm

RELATED LITERATURE

The decoration recalls that found on early sixteenth century bronze bells and mortars.

TFA 7134
FRANCESCO FANELLI
(Florence 1577 -? between 1657 and 1664)

Venus and Adonis

Circa 1640

Bronze, rich dark patina, on an integrally cast octagonal base

Height: 15 cm

PROVENANCE
Earl Spencer, Althorp, Northamptonshire

Francesco Fanelli's bronze group, typical of the small bronzes made during his long stay in England¹, depicts Adonis about to depart for the hunt whilst the seated Venus implores him not to leave since she foresees his untimely death; by his side stands his dog, whilst a boar, which will cause his death, lies at the front. The episode is recounted by Ovid in Book X of the 'Metamorphoses'.

The model exists in several versions of more or less the same size, with only slight variations: two in the Victoria & Albert Museum, London; another, formerly in the Heseltine collection². The attribution to Fanelli depends on the similarities of these to the group of "Venus and Adonis with Cupid", a work which features in the list of bronzes 'don by francisco ffanello' in the list of Charles I's bronzes³.

TFA 7254

² W. Bode, The Italian Bronze Statuettes of the Renaissance, reprinted with corrections by J.D. Draper, New York, 1980, plate CCXXIX.
³ D. Howard, "Charles I, Sculpture and Sculptors", in A. McGregor (ed), The Late King's Goods. Collections Possessions and Patronage of Charles I in the Light of the Commonwealth Sale Inventories, London and Oxford, 1989, pages 73-113. For an example, again formerly in the Heseltine collection, see Bode, op. cit., plate CCXXIX, where it is illustrated alongside the version similar to ours.
The Print Seller (La venditrice di stampe), from the series 'Le voci di Napoli'

Soft paste porcelain, painted in colours and highlighted in gold; the print seller shown as an old lady with torn clothes, standing with bare feet on a rocky mound, holding coloured prints in her hands, her right arm raised with a print bearing the motto: MISERA/VIRTU’/NON/CONOSCIV/TA

Height: 19.8 cm

PROVENANCE
G. Pavoncello collection, Rome
Luigi Ongaro collection

LITERATURE
G. Morazzoni, Le porcellane italiane, Milan, 1935, plate LXXIc
F. Stazzi, Capodimonte, Milan, 1972, plate 102
A. Mottola Molfino, La Porcellana in Italia, il Piemonte Roma e Napoli, Busto Arsizio, 1977, cited in caption for plates XL/XLI
N. Spinosa, Le porcellane di Capodimonte, Milan, 1983, page 130

The figure of the old print seller fits perfectly into the series of 'Le voci di Napoli', these figures of pedlars and street sellers being typical of mid-century taste for the exotic and the picturesque, inspired by the well known Meissen series of 'Les Cris de Paris'. Gricci's series was partly derived from prints after Annibale Carracci ('Le arti per via', 1646). However, the present figure and the clothes seller (cat. no. 5), are evidently fruits of the chief-modeller's own imagination.

Several other versions of the figure are known, the closest being that in a private collection\(^1\). Another is in the Musée des arts décoratifs, Paris\(^2\); a further example is in a private collection in Rome, whilst a white porcelain figure is in the Cleveland Museum of Art\(^3\).

TFA 7340

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\(^2\) A. Mottola Molfino, op. cit., 1977, vol. II, plate XLI.

\(^3\) N. Spinosa, op. cit., 1983, page 130
NAPLES (CAPODIMONTE)
Circa 1750-1755, after a model by Giuseppe Gricci (Florence circa 1700-Madrid 1770)

**The Clothes Seller (La venditrice di abiti)**

Soft paste porcelain, painted in colours and highlighted in gold; the young woman depicted wearing a dress painted with flowers, holding trousers in her raised right hand and a yellow jacket in her left hand, standing on a rocky mound with relief flowers on the back; marked underneath with impressed fleur-de-lys

Height: 18.5 cm

**PROVENANCE**
G. Pavoncello collection, Rome
Luigi Ongaro collection

**LITERATURE**
F. Stazzi, *Capodimonte*, Milan, 1972, plate 103

This figure of a clothes seller is part of Gricci's series of 'Le voci di Napoli'; other female figures from the series are the lemon seller, the seller of plaster busts, the print seller, the bread seller, the fish seller, the seller of haberdashery, the jewellery seller, the milk seller and the needlework seller.

Other versions of the clothes seller are an unmarked example in the Pfluger collection, New York1 and another in the Museum at Dresden2.

TFA 7341

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NAPLES (CAPODIMONTE)
Circa 1750, after a model by Giuseppe Gricci (Florence circa 1700-Madrid 1770)

The Wine Harvesters (*La vendemmia*)

Soft paste porcelain, painted in colours and highlighted in gold; the three figure group consisting of a young woman and a young man seated at the front, holding a jug and a cup, at the back a youth standing on a wine barrel, leaning against the tree trunk support, holding a wine flask in his right hand; the rocky base decorated with coloured relief foliage; marked underneath with impressed fleur-de-lys

Height: 25 cm

PROVENANCE
Luigi Ongaro collection

LITERATURE
F. Stazzi, *Capodimonte*, Milan, 1972, plates 85-86

This charmingly detailed and delicate three-figure group is notable for its simple and harmonious decoration that suggests a date around 1750. The composition, with its varied viewpoints, is typical of Gricci's style of modelling; his complex solution of subjects modelled in the round is evident here.

A similar rocky base, enriched with tufts of grass-like foliage, is found on another early figure of a 'Pignattaiolo', also dated to circa 1750\(^1\). Another version of the present group, from the Blohm collection, was sold at auction in London in 1989\(^2\); another later version, attributed to Buen Retiro, was in auction in Milan in 2000\(^3\). Caròla-Perrotti also notes the existence of one or more relatively modern copies, of incorrect sizes\(^4\).

TFA 7334

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\(^1\) A. Caròla-Perrotti (ed.), 1986, *op. cit.*, plate XL.
\(^3\) Sotheby's, Milan, 14 December 2000, lot 541.
VENICE, circa 1540

Tondino

Maiolica, the border decorated with trophies in blue and white against a deep blue ground, the centre with anamorphic head, the sides with floral scrolls against a berettino ground, the reverse painted with meandering floral designs also against a berettino ground, slight chips and losses to rim, some minor old restoration and hairline crack

Diameter: 24,3 cm

PROVENANCE
Florence, Frizzi Baccioni collection

TFA 7315
VENICE, circa 1540
Workshop of Mastro Lodovico

**Tondino**

Maiolica, decorated in grisaille on a blue background, with musical and military trophies, the centre with a grimacing head of a man, a cartouche on the border bearing the inscription *R.E.P.V.E.N.* (for the Republic of Venice), with old label No. 28; the back with a band of blue decoration “alla porcellana”.

(Slight wear to borders, hairline crack)

Diameter: 24 cm

**PROVENANCE**
Florence, Frizzi Baccioni collection

This tondino is part of a number attributed to the workshop of Mastro Lodovico in Venice, with comparable borders of grotesques and trophies in mannerist taste inspired by the wares made at Faenza and Castel Durante. The “alla porcellana” decoration on the reverse is typical of Venetian maiolica. In the case of the present dish the male head at the centre is a particularly forceful example of Mastro Lodovico’s work.


TFA 7316
CAPODIMONTE (NAPLES) or BUEN RETIRO (MADRID),
circa 1755-1765

Two Wine Coolers

Soft paste porcelain, the shaped vases with scroll borders and handles, with female masks below the handles, the foot with a scroll border; the masks painted naturalistically with blue head scarves, panels of trellis work below the rim, the bodies painted in lively polychrome with flowers and foliage in Imari style, the borders enriched with gilt decoration

Both marked with the Giglio in underglaze blue
various old numbered labels: 50c on the smaller vase; 27,82, 240 on the other

Height: cm 19 and 19,5

PROVENANCE
Private collection, Milan

The design of these finely modelled and elegantly painted wine coolers certainly derives from the last years of the Capodimonte factory in Naples; they continued to be produced after the factory was transferred to Madrid in 1757.


TFA 7453
FLORENTINE, late fifteenth century

**Bust of a Man**

Terracotta; the man's head slightly inclined to the right and with downcast eyes; traces of polychromy

Height: cm 28,5

PROVENANCE
Sotheby's, New York, 26 January 2007, lot 236

This striking portrait, the man depicted with slightly hooded eyes and a piercing gaze, stems from the humanistic tradition of Donatello and his Florentine followers; the evident influence of antique portraiture has its Renaissance origins in works such as forceful Donatello's figure of an identified prophet, made for the Campanile in Florence\(^1\) The present bust must have been made to be placed at the top of a monument, presumably set fairly high, as is suggested by the cut-off shoulders which would not have been visible had it been thus positioned.

A recent careful cleaning revealed that the painted decoration on the bust at the time of the New York sale was not original, and indeed there were indications that the bust had been repainted several times in the past. However, traces of old pigmentation suggest that the bust was originally coloured. A good example of contemporary polychrome decoration, applied in tempera, is to be seen on the terracotta portrait bust of Cardinal Giovanni Medici\(^2\), circa 1512, which also offers parallels in the handling and modelling with the present bust. The Medici portrait appears to have been made from a life cast, possibly also the case with our bust.

TFA 7517

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GINORI FACTORY, DOCCIA
Circa 1750-60
After Massimiliano Soldani Benzi (Montevarchi 1685-1740), after the Antique

The Medici Leda

White porcelain; original factory rectangular ebonised base with later supports to the feet; several small firing cracks and slight firing damage to reverse, minor restoration

Height of porcelain figure: 26.8 cm (10½ ins)

The figure derives from the Hellenistic white marble sculpture, traditionally said to represent Leda and the Swan but now thought to be of a vestal carrying a goose. The figure was already in the Uffizi Gallery by 1651 (Mansuelli, 1958, II, p.123, n.85.

The Leda is taken from a series of bronzes by Soldani Benzi of 1701-6. Soldani's terracotta model is still preserved at the Doccia Factory at Sesto Fiorentino (Lankheit, 1982, 80:15, fig.15) and is listed, together with the four moulds, in the Doccia inventories. There is another porcelain example still at the Doccia Museum (Liverani, 1967, pl.XXXIII). Several Soldani bronze versions are known (Lankheit, 1958, fig.62, 3; Toronto, 1975, p.41).

TFA 7567
FLEMISH,  
second half of the seventeenth century  

Charity  

Ebony, the second figure of a child missing; on a shaped gilt wood base  

Height of figure: 24 cm  

This finely carved and rare ebony group must be the work of a sculptor specialized in carving ivory and possibly also boxwood. The classicizing pose of the woman, together with the modelling of the remaining child, suggest a Flemish artist working in the tradition of François Duquesnoy, the Flemish sculptor whose works, made in Rome in the earlier part of the seventeenth century, were to make a lasting impression on successive generations of sculptors in northern Europe. His represenations of putti were particularly famous and are reflected in the child in our group; similarly the figure of the woman (Roman Charity) in her antique robes reveals knowledge of one of Dusquenoy's masterpieces, the marble "Santa Susanna" of 1629-1633, in the Roman church of Santa Maria di Loreto, and of the classical prototypes from which that derived.¹  

¹M. Bordon-Machuel, François du Quesnoy 1597-1643, Paris, 2005, cat. no. 34, Fig 118.
PAVIA, early eighteenth century
Attributed to Siro Antonio Africa

**Plate depicting a turreted building with a beggar**

Maiolica; painted with a beggar to the right and a ruin at the centre, in tones of blue, brown, manganese, yellow and green, the back with four clusters of leaves in manganese, marked at the centre with a factory mark (?) in black: a letter $V$ (?)

Diameter: 38.5 cm

The figures that decorate this type of Pavia plate are near to those found in a book, printed in Pavia by Luigi Nobile, where there are thirty four *tipi di vagabondi*.

For the distinctive leafage on the back, see E. Pelizzoni & M. Forni, *La maiolica di Pavia tra Seicento e Settecento*, 1997, plate II, fig. 1.

TFA 7592
PAVIA, early eighteenth century
Attributed to Siro Antonio Africa

Plate depicting a turreted building with a beggar

Maiolica; painted with a seated beggar in the foreground and ruins in the background, in tones of blue, brown, manganese, yellow and green, the back with four clusters of leaves in manganese, marked at the centre with a factory mark (?) in black: a letter V (?)

Diameter: 38.5 cm

The figures that decorate this type of Pavia plate are near to those found in a book, printed in Pavia by Luigi Nobile, where there are thirty four *tipi di vagabondi*.

For the distinctive leafage on the back, see E. Pelizzoni & M. Forni, *La maiolica di Pavia tra Seicento e Settecento*, 1997, plate II, fig. 1.

TFA 7593
PAVIA, early eighteenth century
Attributed to Siro Antonio Africa

**Plate depicting a turreted building with a beggar**

Maiolica; painted with two small figures to the left and a ruin at the right, in tones of blue, brown, manganese, yellow and green, the back with four clusters of leaves in manganese, marked at the centre with a factory mark (?) in black: a letter $V$ (?)

Diameter: 39 cm

For the distinctive leafage on the back, see E. Pelizzoni & M. Forni, *La maiolica di Pavia tra Seicento e Settecento*, 1997, plate II, fig. 1.

TFA 7594
PAVIA, early eighteenth century
Attributed to Siro Antonio Africa

**Plate depicting a turreted building with a beggar**

Maiolica; painted with a standing beggar in the foreground to the left and ruins in the background, in tones of blue, brown, manganese, yellow and green, the back with four clusters of leaves in manganese, marked at the centre with a factory mark (?) in black: a letter $V$ (?)

Diameter: 39,3 cm

The figures that decorate this type of Pavia plate are near to those found in a book, printed in Pavia by Luigi Nobile, where there are thirty four *tipi di vagabondi*.

For the distinctive leafage on the back, see E. Pelizzoni & M. Forni, *La maiolica di Pavia tra Seicento e Settecento*, 1997, plate II, fig. 1.

TFA 7595
PAVIA, early eighteenth century
Attributed to Siro Antonio Africa

**Plate depicting a mountainous landscape**

Maiolica; painted with ruins in the right background, in tones of blue, brown, manganese, yellow and green, the back with four clusters of leaves in manganese, marked at the centre with a factory mark (?) in black: a letter V (?)

Diameter: 38.5 cm

For the distinctive leafage on the back, see E. Pelizzoni & M. Forni, *La maiolica di Pavia tra Seicento e Settecento*, 1997, plate II, fig. 1.

TFA 7596
MARY MAGDALEN, Antwerp, first quarter of the sixteenth century
Oak, much original colour and gilding

Height: 43.5 cm (17 1/8 in)
Width: 16 cm (6 1/3 in)

PROVENANCE
Kremayr Collection, Vienna (no. 4)
Purchased for the collection by the owner’s father at the Galerie Hofstatter, Vienna, October 1962

RELATED LITERATURE
Anton Legner, Spätgotische Skulpturen in Schnütgen Museum, Cologne, 1970

This charming little relief figure probably comes from the central crucifixion relief of a large Antwerp altar piece dedicated to the life of Christ. It is typical of the Antwerp school both in facial type, costume and polychromy and gilded ornament, from the first third of the sixteenth century.

One of the most comprehensive collections of such reliefs, apart from that in the Rijksmuseum, Amsterdam, is illustrated by Ernst Gunther Grimme in his catalogue of the Suermondt-Ludwig Museum, Aachen, published to coincide with an exhibition of 100 years of the Aachen museums collections in the Aachen Town Hall in 1977. Catalogue nos. 92-110 illustrate a number of oak reliefs from Antwerp altar pieces, some painted, some now stripped of their colour and some marked with the hand stamp of the Antwerp Guild and some not. Catalogue no. 108, another Magdalene relief, although ten centimetres smaller shows a remarkable similarity to our example and may have come if not from the same altar piece, certainly from the same hand. The Aachen relief was purchased for the Aachen collection along with thirty other pieces from the great collection of wood sculpture formed by Richard Moest, himself a sculptor.

Two other Antwerp figures of Holy women or sibyls of similar type and date are in the Schnütgen Museum, Cologne, Legner, nos. 35-36.

TFA 7601
ANTONIO SUSINI  
(Florence 1558 - 1624)

_Cristo vivo_

Cast bronze, pale brown patina with traces of black lacquer; the body, finely modelled both in front and at the back, with perizoma folded on His left side; pierced at the top of the head (for Crown of Thorns), also the hands and the crossed feet pierced for the Nails.

Height: 35,2 cm; 13 2/3 ins  
Width: 33,9 cm; 13 1/4 ins

PROVENANCE  
Private collection, Florence  
With Massimo Vezzosi, Florence

EXHIBITED  

This bronze crucifix figure of the living Christ (_Cristo vivo_) has been recently published by Claudio Pizzorusso (op. cit.). It represents a fine example of one of the variants of the several figures of Christ crucified, depicted both alive and dead, which emerged from the highly prolific workshop of Giambologna and his assistants and pupils in Florence in the late sixteenth and early seventeenth centuries.

The origin and development of these bronzes is discussed by Katherine Watson in the catalogue of the 1978 Giambologna exhibition\(^1\), where she notes that the figures of the dead Christ appear to be
earlier than those of the living Christ, which seem to originate from 1590 onwards, possibly in response to the precepts of the Council of Trent. The several variants known can be listed under three different sizes: the smallest is circa 23 cm. in height\(^2\), the next about 30 cm\(^3\), whilst the largest is about 35 cm. high\(^4\).

The present figure corresponds to the largest size, the two other known versions being those in Madrid, Monastery of the Descalzas Reales and another that passed through the London salerooms in 2004\(^5\). The three variants (in terms of size) of the living Christ, display further small differences in the position of the body and in details such as Christ's perizoma, (particularly in the folds). The perizoma of our figure corresponds to that found on the two bronzes mentioned above (Descalzas Reales and Sotheby's 2004).

Watson points out that Giambolognesque crucifixes were made extensively through the late sixteenth and the early years of the seventeenth century, not only by Giambologna but by almost all his assistants and followers. However, the present model, one of the finest, with its refined modelling, is certainly the work of Giambologna's greatest assistant, Antonio Susini, who was also a superb bronze caster, as is reflected in our bronze

![Image](https://example.com/image.png)

TFA 7625


\(^2\)Giambologna, 1987, no. 100.

\(^3\)Giambologna, 1987, no. 98.

\(^4\)Pizzorusso, *op. cit.*, figs. 5 and 6.

GIOVANNI DA BOLOGNA called Giambologna
(Douai 1529 – Florence 1608)

The Dwarf Braccio di Bartolo da Poggio Fornione, alias Morgante, in the guise of Silenus

Terracotta

Height: 10,9 cm; 4 2/8 in
Width: 7,3 cm; 2 7/8 in
Depth: 8 cm; 3 1/8 in

This hitherto unpublished terracotta sketch by Giambologna is the subject of a recent study by Dimitrios Zikos

TFA  7626
ANDREA DELLA ROBBIA  
(Florence 1435-1525)

Pair of Reliefs of Cherubs

Circa 1494-1502

Glazed terracotta, the finely modelled heads of the four-winged infants glazed in white, with the pupils of the eyes in manganese, set against a blue ground; both with bands of egg-and-dart and ropetwist decoration on the alternating vertical borders. The reliefs once formed part of a frame, one cherub (looking forward) originally on the left side, the other (looking down to his left) from the righthand side of the frame. The reliefs are held in metal frames, with some restoration around the edges, abrasions and small losses to the glaze

Height: cm. 48,8
Width: 38,5

PROVENANCE
By repute, Church of San Frediano, Florence (part of the frame of Jacopo del Sellaio's altarpiece in the last chapel on the right - dismantled in the eighteenth century)
Probably acquired circa 1900 by Count Umberto Serristori (1861-1941)
Sotheby's, Florence, Serristori Sale, May 1977, lot 878 (sale cancelled by order of the Italian authorities)
Private collection, Florence (purchased, with the rest of the collection, from the Serristori heirs)
Sotheby's, Florence, 6 November 2007, lot 283

The information that these panels are connected with a frieze in the Florentine church of San Frediano was mentioned in the recent sale catalogue. It was also recorded in notes, formerly in the palace, concerning the Serristori collection, presumably coming from the dealer from whom Umberto Serristori must have bought the works sometime at the beginning of the last century. ¹

This 'frieze' must refer to the fregio di Cherubini e Serafini, commissioned by the Compagnia delle Bruciate di San Frediano, with payments to Andrea della Robbia and Luca della Robbia (presumably Andrea's son Luca il giovane) recorded from 1494 to 1502 and first published by Marquand in 1922. ² A possible misreading of the documents led Marquand to believe that these
payments were for the frame of a painting by Domenico Ghirlandaio, whereas in fact they were probably for a 'Pietà' by Jacopo del Sellaio that stood on the altar of the last chapel on the right, leading to the high altar. The painting, removed from the church after the order was suppressed in 1783, was later acquired (1822) by the Berlin Gemäldegalerie and in 1941 was housed in the Kaisers Friedrich Museum, where it was destroyed in 1945.

Renewed payments were made to Andrea della Robbia and his son between 1517 and 1518 for a terracotta lunette of the Resurrected Christ and further cherubini, which were installed on the same altar in 1519; the Christ is now lost, whilst several fragments of the fregio are probably amongst those conserved in the Louvre, Paris. The Louvre fragments, which were listed by Marquand but had not been seen by him, consist of four flying angels, five seraphs and eight cherubs; they entered the Louvre in 1862 from the Campana collection, having formerly been in the courtyard of Palazzo Mozi in Florence, before being sold in 1852; Palazzo Mozi later belonged to Bardini, becoming the dealer's main gallery (now the Museo Bardini). The courtyard of Palazzo Mozi contained fifteen heads of seraphs and cherubs, of which only thirteen are now in the Louvre, leaving two unaccounted for. Besides the four angels there were also four sleeping guards, like the angels presumably part of the Resurrection relief, which remain unaccounted for. The Louvre fragments are broken in such a way that none of the borders remain, making it difficult to place them in relationship with the present two panels. However, there seems to be some difference in the treatment and in the modelling (particularly in the elaboration of the cherubs wings, seemingly more elaborate in the Louvre examples). It is possible that the Campana fragments all come from the upper section of the altar, surrounding the 'Resurrection', which could explain why the heads seem to be in slightly higher relief than the two Serristori cherubs. These must evidently come from the lower part of the frame; in other words the Louvre fragments could all be connected with the payments made in 1517/18, whilst our two panels could be part of the the earlier cycle. This supposition must be subject of further research, both technical and stylistic, before a definite conclusion can be reached.

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1 Many items at Palazzo Serristori had old family provenances, but the major part of the Renaissance paintings and sculpture was purchased by Count Umberto before the First World War, from a series of Florentine and Roman dealers, amongst whom Bardini, Salvadori and Sangiorgi.


3 This error, since followed by other writers (for example, G. Gentilini, _I Della Robbia_, Florence, 1992, vol. 1, page 217), was corrected by C.L. Baskins, "Jacopo del Sellaio's 'Pietà' in San Frediano", in _The Burlington Magazine_, July 1989, pages 474-479.

4 Gentilini, _op. cit._, page 265; Baskins, _op. cit._, page 477.

5 J. Pope-Hennessy, "Thoughts on Andrea della Robbia", in _The Study and Criticism of Italian Sculpture_, Princeton, 1980, pages 161-162. The present Museo Bardini is a very short distance from Palazzo Serristori and it is possible that Umberto Serristori bought his putti directly from Bardini.

6 The present Museo Bardini is a very short distance from Palazzo Serristori and it is possible that Umberto Serristori bought his putti directly from Bardini.

7 In the recent study of the Louvre examples, _op. cit._, it is suggested that the fragments come from both the lower and upper sections of the altar, conclusions partly based on the scientific analysis of the fragments - see _Les Della Robbia_, exh. Cat., Nice and Paris, 2002-3, pages 139-160.

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TFA 7649
Italian, probably Roman
last quarter eighteenth century

Group of the Flagellation

The figures and column in cast and chased silver, the rectangular gilt bronze base chased along the borders with fruit and ribbons against a stippled ground and raised on ball feet; the figures standing on a green marble ground

Height of Christ at the Column: cm 11.7; height overall: cm 16
Width overall: cm 20.2

There is another version of this "Flagellation" in the Ciechanowiecki Foundation at the Royal Castle in Warsaw. The figures in that example are in gilt bronze, solid cast, and have a maximum height of cm. 11.4; they stand on a lapis lazuli base, which has a gilt bronze border identical to the one found in our example.

Whilst the object appears to have been made in a Roman workshop of the late eighteenth century, the origin of the models for the figures is probably considerably earlier, dating back to the seventeenth century. The identification of the artist who produced them is problematic and must be related to the on-going studies of the so-called 'Ciechanowiecki Master'. In this respect it should also be noted that the frieze of fruit and ribbons on the base is found on other objects which can be related to the same Master.

The present writer believes that the origins of the 'Ciechanowiecki Master' will be found to be in a Roman workshop, probably of the early seventeenth century, working in the earlier tradition of artists such as Guglielmo della Porta, and that the models continued to be used over a considerable period of time.

In any case it is clear that the figures in our Flagellation group must derive from the first half of the seventeenth century since they show such an evident awareness of the well-known series of Flagellation groups by Algardi and Dusquenoy. As would appear to be the case with our small "Flagellation", Algardi's composition was repeated with numerous variations well into the eighteenth century.

TFA 7652

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1 I am grateful to Carlo Milano for this information and for other help in preparing this entry.
2 A gilt bronze bell surmounted by a figure of St. Jerome, also in the Ciechanowiecki Foundation at the Royal Castle, Warsaw (sold Sotheby's, Monaco, 23 June 1986, lot 837), has a very similar band of decoration.
SICILIAN, TRAPANI
workshop of the Tipa Family, attributed to Andrea Tipa (1725-1783)
mid-eighteenth century

Holy Family with the young St. John and Angels

Alabaster, in two sections; the group, carved in the round, shows the Madonna at the centre, restraining the playful young Christ with her hand, his foot resting on the Serpent; at her side St. Joseph, whilst on the other side a cherub supports the Cross, assisted by another, in turn aided by three other suspended cherubs; the base, at the centre of which is a small vignette of the Expulsion from Paradise enclosed by acanthus and scalloped cresting, is supported by a further two cherubs, inhabiting rich acanthus foliage.

Height (overall): cm 40
Width: cm 37
Depth: cm 17

This extraordinary tour de force in pure white alabaster, strongly reminiscent of ivory carving, is a production of the Tipa Family workshop, active in the Sicilian town of Trapani in the eighteenth century.

Giuseppe Maria Di Ferro, the earliest source for information on Andrea Tipa\(^1\), lists amongst the sculptor’s work “a fair number of ivory crucifixes….to these small works he gave a sense of fineness and softness”, noting that “also in these small works he surpassed his companions. He made several beautiful Nativities with figures in ivory and in alabaster”.

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Andrea Tipa, together with his father Giuseppe and brother Alberto (1732-1783), both sculptors\(^2\), was particularly noted for his ‘minature’ sculptures, works often made in several materials: ivory, wood, carved coral (for which Trapani is famous), silver and alabaster\(^3\).

The rich acanthus scrolls on the base of the present group are strongly reminiscent of other works of the Southern Italian baroque and can be found frequently in the supports of Trapani coral artefacts. Similarly the small vignette of the ‘Expulsion from Paradise’ at the centre of the base is typical of many Southern Italian ivory carvings, for example the ‘Last Judgement’ in the Galleria Nazionale, Palermo\(^4\).

This elaborate and charming group, with the playful group of cherubs assisting the young Baptist in supporting the Cross, the Christ Child with his foot on the Serpent (reflecting the scene of the ‘Expulsion’ on the base), and the tender gesture of the Madonna with her hand on the shoulder of her son, as yet seemingly unaware of his destiny, suggests a sculptor of considerable stature and ability, a role for which Andrea Tipa is a suitable candidate. As one would suspect, the source of this sophisticated composition is a print.\(^5\) The engraving is by Laurent de la Hyre, *La Sainte Famille avec des Anges et la Croix écrasent le Serpent*, dated 1639; the print appears to have been very successful and widely distributed. It was used many times as a source for paintings and, amongst other things, for a silver plaque\(^6\) now in the Martin d’Arcy Gallery of Art, Loyola University.

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\(^2\) Alberto was also a sculptor of monumental works, amongst which the now-lost statue of Carlo III which stood in the port of Trapani, erected in 1750.

\(^3\) A typical example of the Tipa workshop product in several such materials is a ‘Nativity’ group, sold Sotheby’s, London, 7 July 2006, lot 111.


\(^5\) We thank Dr. Jennifer Montagu for identifying the source as de la Hyre’s print.

\(^6\) D.F. Rowe, *The Loyola University Museum of Medieval and Renaissance Art. The first ten years*, Chicago, 1979, no. 69
ANDREA BRIOSCHI CALLED IL RICCIO
(probably Trento 1470 - Padua 1532)

Battle before a City Gate

Rectangular bronze plaquette, rich reddish brown patina, signed with initials (R O I) cast in relief on the reverse

Height: 88-89 mm
Width: 100-102 mm

PROVENANCE

This exceptionally fine cast of Riccio's rare plaquette showing a Combat before a City Gate, is one of only a few signed examples known: others are in the Kress Collection, National Gallery of Art¹, Washington (signed with the letter R in low relief on the reverse), the Widener Collection, in the same institution (and with a similar initial), and in the Auriti Collection, Palazzo Venezia, Rome (the initials R O I incised on the reverse)².

Planiscig suggests that the scene represents Constantine outside the gates of Rome³

TFA 7674

²Both obverse and reverse are illustrated by L. Planiscig, *Andrea Riccio*, Vienna, 1927, page 229, figs. 260-261.
³Planiscig, *op. cit.*, page 229.
GALEAZZO MONDELLA CALLED IL MODERNO, 
circa 1504/1505

Mars and Victory

Rectangular bronze plaquette, rich dark brown patina, drilled at top, the reverse with two areas of 
solder and ink number (price?) 3000, a small area of old oxidization top right

Height: 70-71 mm
Width: 55-56 mm

PROVENANCE
lot 27

This fine early example of Moderno's lively composition, which he also used in a larger circular 
version, probably derives from an antique gem or ancient numismatic prototypes¹.

TFA 7676

¹ For the example in the Kress Collection, National Gallery of Art, Washington, see D. Lewis, "The Plaquettes of 
"Moderno" and His Followers", in Studies in the History of Art, Italian Plaquettes, (ed. A Luchs), Washington, 1989, 
page 123.
ATTRIBUTED TO GALEAZZO MONDELLA CALLED IL MODERNO, circa 1505

**Combat between Horsemen**

Inscribed: *DVBLA.FORTV-NA*

Circular bronze plaquette, dark brown patina, pierced at top, two areas of solder on the reverse, and ink number (price?) 3000

Diameter: 53-53,5 mm

**PROVENANCE**


This is a fine example of a plaquette found with several variations (two others, one rectangular, were included in the same recent auction, lots 36 and 37). The plaquette is normally attributed to Moderno with certain reservations, Molinier being the first to suggest that the carefully placed letters *NA* at the end of the inscription, forming a monogram *M* can be interpreted as Moderno's signature. Lewis prefers to designate the plaquette as a work of Moderno and his school and places it in the context of other Moderno compositions from which it derives¹.

It has been widely noted that the figure of the horseman resting his head on his shield is identical to that found in the Riccio plaquette of a "Combat before a City Gate", whilst it seems to have escaped notice that the falling figure in the right foreground is also found in Riccio's plaquette, where he appears in the left foreground. These figures all derive from the same antique prototypes².

TFA 7677

² Lewis, *op. cit.*, page 126.
CIRCLE OF GALEAZZO MONDELLA CALLED IL MODERNO,  
early sixteenth century

Samson destroying the Temple

Rectangular bronze plaquette, dark brown patina, drilled at top, two areas of solder on reverse and ink number (price?) 1500

Height: mm 59-60
Width: mm 50-51

PROVENANCE

This extremely rare plaquette¹ is usually described as Italian, sixteenth century. However, it seems to have escaped detailed study in modern times.

The composition is probably inspired by Bartolomeo Bellano's famous bronze relief in the Santo in Padua, though the scene there depicted is in reverse compared to the present one². Our plaquette seems to be by a close follower of Moderno. In particular one notes the pieces of falling stone on the ground, in this case thoroughly justified by the subject, but a compositional device used widely by Moderno. Whilst the rendition does not perhaps have the lucidity and power of the master's works, it seems very close to his style. Perhaps a further clue is offered by the somewhat schematic treatment of the figures, similar treatment being found in the plaquettes made by the so-called "Master of Coriolanus", a figure once confused with Moderno, but now seen as an independent follower³.

TFA 7679

¹ Examples are cited by Bange and Bode; an example is in the Museo Correr, Venice.
² Bellano's relief is illustrated by Planiscig, Andrea Riccio, Vienna, 1927, fig. 42; also, with a detail, by J. Pope-Hennessy, Italian Renaissance Sculpture, London, 1958, plate 122.
SALZBURG, circa 1515-1520
Attributed to Lienhart Astl

**Pietà**

Painted limewood relief; St. John, the Virgin and the Magdalene with a jar of ointment, mourning the death of Christ who lies in the lap of the Madonna, retaining much original colour, gilding and silvering

Height: 56 cm (22 in)
Width: 96 cm (37 3/4 in)

**PROVENANCE**
Kremayr Collection, Vienna

**RELATED LITERATURE**
E. Sanser, *Der Hallstätter Marenaltar von Meister Astle*, Hallstatt, 1956
*Spätgotik in Salzburg*, exhibition catalogue, Salzburg, 1976

This moving Pietà can be compared with a relief of St. Anna Seldrit by the Meister Astl around 1520 in the parish Church of Bischofshofen (exhibited *Spätgotik in Salzburg*, Salzburg, 1976, no. 265). The catalogue describes the St. Anna relief as being stylistically linked to the signed altarpiece by Astl known as the Hallstatter Maria altar. Note also the Anna Seldritt in Aurachkirchen and an altar relief of St. Catherine in the Nonnberger Stiftskirche in Salzburg.

TFA 7781
GIOVAN BATTISTA FOZZINI
(Florence 1652-1725)

Relief model for the Crucifixion

1678

Red wax on wood backing; mounted in an early eighteenth century Florentine carved giltwood and pastiglia frame, crested with scrolls and volutes

With frame: cm 23,8 x 30,3
The relief: cm 11,1 x 25

The lively and sure modelling of this wax relief makes it instantly recognizable as a typical work by Giovan Battista Foggini, the most important sculptor of the late baroque in Tuscany. The sculptor's stamp is evident in both the composition and in the handling of the figures and draperies; as far as the figures are concerned of particular note is the group of the three Marys and that of the three soldiers on horseback.

As is well known, Foggini's reliefs were influenced by Roman baroque painting; indeed, he had studied in Rome with one of the most important painters of the day, Ciro Ferri (1634-1689), a pupil of Pietro da Cortona (1596-1669), the baroque painter par excellence. During this period of study in Rome (1673-1676), one of the young sculptor's tasks was to invent compositions for reliefs inspired by paintings, an exercise that was to leave traces in Foggini's later production, clearly demonstrated in the present 'Crucifixion'.

The unusual size and the dimensions of this small wax immediately suggested that it could be a preparatory study for one of the silver reliefs made for the Tabernacle of the Sacrament in Pisa Cathedral¹, a major masterpiece of the late Italian baroque.

Finished by 1685 (1686 in the Pisan calendar) by the goldsmith Sebastiano Tamburini (as is recorded by the Latin inscription on the tabernacle), the sixteen reliefs are divided between the upper and lower sections of the tabernacle. The context and date of this commission have long been known to Foggini scholars, but the reliefs and other decorative details of the work were not identified until thirteen years ago when they were illustrated for the first time in the three monumental volumes dedicated to Pisa Cathedral. Thus we have been able to identify this wax as the preparatory model for the silver relief of the same subject, illustrated in the first volume of the Atlante, fig. 850.
The contract for the making of the tabernacle between the Opera del Duomo and the goldsmith Sebastiano Tamburini was drawn up in 1678, even if he and Foggini were to be paid eight years later in 1686, when the sculptor received lire 2,566 for "the making of several wax models that is scenes (storiette), angels, putti and thirty one days in Pisa". Thanks, however, to a discovery by Cinzia Maria Sicca we can now date with certainty this small relief. On 30th December 1678 Foggini presented a bill "for having made sixteen scenes for the section in which is shown the Passion of Christ and making the moulds and waxes to enable them to be made in silver". One of these storiette of 1678 is this magnificent "Crucifixion", the only wax by Foggini known and early evidence of his long and prolific career as a modeller.

We are grateful to Dimitrios Zikos, who first identified this object, for preparing this entry.

TFA 7826

1A. Peroni (ed), Il Duomo di Pisa, Modena, 1995 (Mirabilia Italiae, series by Salvatore Settis, 3).
NORTH ITALIAN, probably Padua
sixteenth century

**Crab**

Bronze, rich dark brown patina, two claw tips missing

Width: cm 11

This realistic crab, probably cast from the life and then chased, depicted with its claws raised in front, is typical of numerous examples made in Paduan workshops of the sixteenth century, some of which were formed as boxes.


TFA 7869
NORTH ITALIAN, possibly Padua
early sixteenth century

Two tortoises

Bronze, dark brown patina, the larger tortoise with the detachable shell forming a lid, the mouth drilled and the inside with a short piece of metal tube; the smaller one, a solid cast; small losses to tails of both

Length: cm 12.6 and cm 5.5

Another tortoise with a detachable lid and fitted, like the present example, as part of a table fountain is in the Auriti collection in Palazzo Venezia, Rome¹. Another was in the Grassi Collection, Florence, there attributed to the workshop of Riccio¹ and another smaller example was in Berlin¹.

TFA 7870
NORTH ITALIAN
late sixteenth century

**Lizard**

Bronze, reddish dark brown patina

Length: cm 12.2

Whilst probably cast from life, this lizard’s legs must also have been remodelled in the wax before the final casting. Numerous examples exist, formerly almost exclusively attributed to the Riccio workshop in Padua.

TFA 7871
PROBABLY NORTH ITALIAN
seventeenth / eighteenth century

Gecko

Bronze, natural dark brown patina

Certainly cast from the life, this rare bronze of the lizard-like Gecko, shows little sign of working after the casting and was probably made more as a record of the reptile, rather than as a decorative object.

TFA 7872
NORTH ITALIAN
seventeenth century

She-Goat

Bronze, brown patina, the body chased and punched; depicted with her head turned backwards and the forward left leg raised

Height: cm 10,2
Width: cm 9

TFA 7873