COMPLETE CATALOGUE
OF THE
SAMUEL H. KRESS COLLECTION

RENAISSANCE
MEDALS

BY
G. F. HILL AND G. POLLARD
RENAISSANCE MEDALS
FROM THE SAMUEL H·KRESS COLLECTION
AT THE NATIONAL GALLERY OF ART

BASED ON THE CATALOGUE OF RENAISSANCE MEDALS
IN THE GUSTAVE DREYFUS COLLECTION
BY G·F·HILL
REVISED AND ENLARGED
BY GRAHAM POLLARD

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CONTENTS

PREFACE
   page vii

INTRODUCTORY NOTE
   page ix

CATALOGUE
   page 3

ILLUSTRATIONS
   page 133

CONCORDANCES
   page 273

INDEX OF INSCRIPTIONS
   page 278

GENERAL INDEX
   page 293

INDEX OF PERSONS
   page 300

INDEX OF ARTISTS
   page 306
PREFACE

The first and only catalogue of the collection of medals formed by Gustave Dreyfus appeared in 1931. Its author was Sir George Hill, who had studied the collection in depth when it was still in Dreyfus' hands in the Boulevard Malesherbes in Paris. In a prefatory note, Hill observed that 'keenly as Gustave Dreyfus appreciated all his beautiful things, he had a particularly soft place in his heart for the Italian medals, and ... he would have agreed with the German critic who declared that the medallic art was par excellence the art of the Renaissance, the expression of the quintessence of the spirit of that age.' The preface continues with the tribute: 'His was perhaps the finest collection that has ever been in the hands of a private collector — the “perhaps” might be omitted, but that it is difficult to range the great collections in a true perspective.' Thanks to the Kress Foundation, the Dreyfus collection of medals was not dispersed, like so many other medallic collections, but is preserved intact in the National Gallery of Art in Washington, where it bears out Hill's claim to be regarded as the finest private collection of medals ever to have been formed. Its claim to superiority rests first on the range it covers, second on the emphasis that is accorded to medals which are of aesthetic and not simply of historical or archaeological significance, and third on the altogether exceptional quality of the single medals it contains. In the case of the companion collection of plaquettes, we know that Dreyfus spared no pains to substitute better for less good impressions, and of the medals that is also true. Owing to the casual manner in which they were built up, public collections of medals are almost invariably of inconsistent or unequal quality. The collection in Washington, on the other hand, is stamped through its whole length by the fastidiousness of individual choice.

When the matter of preparing catalogues of the Kress collection of medals, small bronzes and plaquettes was first considered, it was apparent that the status of the three existing catalogues of the then Dreyfus collection was far from uniform. Whereas the catalogues of the small bronzes and plaquettes were in large part out of date and required to be replaced, Hill's volume on the medals had successfully stood the test of time. There were experts on Renaissance medals before Hill, but none of them could approach his mastery of the whole field. His earliest contribution to the study of Renaissance medals appeared in 1902, and the summation of his researches, his two-volume Corpus of Italian Medals of the Renaissance before Cellini, was issued in 1930, a year before the Dreyfus catalogue. The Corpus is not simply an unrivalled compendium of information about medals; it is a definitive statement on the Italian medal, which owes much of its value to the sureness of Hill's eye and to the accuracy of his qualitative judgements. For all these reasons it was concluded that the substance of Hill's volume on the Dreyfus medals should not be tampered with. The editor of the present volume, Mr. Graham Pollard of the Fitzwilliam Museum, Cambridge, himself a notable specialist on medals, shared this view. But however great the scholar and however deterrent the effect his work may have upon the students who come after him, knowledge does not stand still, and Mr. Pollard, as he indicates in his note on the present edition, has made a number of significant emendations and additions to Hill's catalogue.
The new book therefore has a triple purpose, it makes available for the first time one of the masterpieces of the art-historical literature of the years between the two world wars — Hill’s catalogue, it should be noted in parenthesis, was privately printed and was never placed on public sale —, it constitutes a companion to historical studies, and it provides a comprehensive survey of a now neglected aspect of Renaissance art.

JOHN P OPE-HENNESSY
INTRODUCTORY NOTE

The Gustave Dreyfus collection of Renaissance medals was, during the owner's lifetime, the most celebrated private collection of such materials in existence. In 1945 Rush H. Kress (1877-1963) purchased for the Samuel H. Kress Foundation the whole of the Gustave Dreyfus collection of Renaissance bronzes, which with the medals numbered just over 1300 items. Through the personal interest of Rush Kress and of Guy Emerson, Art Director of the Foundation, the collection was given to the National Gallery of Art, Washington, D.C., in 1957. This fortunate act of generosity gave to America a national collection of medals worthy of comparison with the few great national collections of Europe.

During the lifetime of Gustave Dreyfus (1837-1914) the only publication of the collection was that included in a series of articles on the bronzes, plaquettes and medals, which were published by Gaston Migeon in *Les Arts*, 1908. The whole collection was acquired from the executors of Gustave Dreyfus by Sir Joseph Duveen, and fully published in 1931 by a three-volume catalogue, *Renaissance Medals* by G. F. Hill, *Renaissance Bronzes and Reliefs and Plaquettes* by Seymour de Ricci. In 1951, when the collection was first exhibited in the National Gallery of Art, a catalogue *Renaissance Bronzes from the Kress Collection* was published, edited by Perry B. Cott from the Hill and de Ricci catalogues.

The first edition of this catalogue had remained a work of such continued usefulness for the study of medals that it was decided for this edition to preserve the numbering of the collection as established by Hill. The Note on p. 1 gives guidance to the changes and additions which have taken place. Indexes have been made in the manner of Hill's *Corpus of Italian Medals*.


I wish to thank Mr John Pope-Hennessy for being instrumental in my undertaking this edition, for his kindness in discussing problems, and for arranging access to the comparative materials in his care. I wish to record my gratitude to the late Carl Winter, formerly Director of the Fitzwilliam Museum, for his interest in the project.

ix
My principal expression of gratitude for help with the preparation of this edition must go to Professor Ulrich Middeldorf, whose extraordinary generosity extended to the freedom of his annotated books and private papers concerning medals, the hospitality of his home, and a continuous exchange of letters. Professor Middeldorf has read a draft of the text, and has made many improvements, especially in directing me to materials in the literature of the fine arts. I have not indicated where this kindness has given me a published source, but Professor Middeldorf's private opinion has always been clearly indicated by the form 'Middeldorf (private communication) ...'. I trust that he will accept this acknowledgment as sufficient recompense for his kindness.

Mr A. E. Popham provided the materials for one of the catalogue entries, and amongst other scholars and collectors who were patient of enquiries I would mention Mr Philip Grierson, Mr Michael Jaffé, Dr J. R. Jones, Mr Mark Salton, and Professor Roberto Weiss. Dr and Mrs Clain-Stefanelli were kind enough to inspect the coins in the collection for me, and to confirm my views on them. M. Albert Chatelet and Dr Paul Grotemeyer kindly provided comparative materials, and my wife pursued Italian sources and helped with the trials of indexing and proof-reading.

In Washington, the Chief Curator of the National Gallery of Art, Mr Perry B. Cott, and his colleague Mr David E. Rust, made the handling of the collection a great pleasure. In New York the staff of the American Numismatic Society enabled me to accomplish much work in a short time and in London, my colleagues in the British Museum, and the staff of the Warburg Institute and the Victoria and Albert Museum Library bore patiently with my demands.

Graham Pollard
A NOTE ON THE PRESENT EDITION

The numbering for this edition of the catalogue is that established by Hill. There are three principal changes from this scheme to be noted. An Appendix of twenty-nine medals has been made, for those pieces of which the quality did not warrant a place in the main body of the catalogue. They are mostly after-casts or reproductions. Several medals have been re-attributed, and have been re-numbered accordingly. Sixteen medals overlooked by Hill have been added to the catalogue, twelve of them to the German series. The corrections and additions are indicated by letters added to the catalogue numbers, and Tables at p. 277 list these alterations. Only one of the medals in the catalogue, no. 575a, does not come from the Gustave Dreyfus collection, but was acquired independently by the Samuel H. Kress Foundation for the National Gallery of Art. One addition has been made to the provenances as published by Hill, and will be found at no. 33. As in the previous publication of the collection, the fabric of the medals may be understood to be cast bronze, patinated, unless there is some other indication.

Publications concerning the lives of the medallists have been added where they date after 1930. In Section I, Hill’s Corpus may be understood as the source for biographies. Additions have been made for only thirteen of the artists in this section. The only important correction to the Corpus appears to be the re-attrition noted at Giancristoforo Romano, p. 19.

The following list indicates the medals at which the more interesting additions will be found, excluding the re-attributed pieces: 1, 3, 4, 6, 8, 15, 19, 22, 31, 43, 55, 56, 57, 69, 83, 102, 129 (Appendix), 141, 142, 143, 150, 188, 194, 198, 205, 215, 220, 230, 233, 280, 282, 286, 288, 290, 296, 303, 304, 314, 315, 338 (Appendix), 355, 362, 370, 381, 382, 385a (Appendix), 412, 420, 423, 426, 429, 430, 437, 443, 445, 446, 448, 453, 460, 480, 483, 492, 508, 514, 521, 524, 525, 527, 531, 554, 556, 561, 623, 629, 657, 659.

G.P.
CATALOGUE

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THE SIXTEENTH CENTURY
NOS. 1–312

II. ITALIAN MEDALS OF THE SIXTEENTH
CENTURY AND LATER
NOS. 314–523

III. FRENCH MEDALS
NOS. 524–582

IV. GERMAN MEDALS
NOS. 583–628

V. MEDALS OF THE LOW COUNTRIES
NOS. 629–640

VI. COINS
NOS. 641–667

VII. APPENDIX
<table>
<thead>
<tr>
<th>Author</th>
<th>Work</th>
</tr>
</thead>
</table>
BIBLIOGRAPHY AND ABBREVIATIONS

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<table>
<thead>
<tr>
<th><strong>OXFORD</strong></th>
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</tr>
</thead>
<tbody>
<tr>
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</tr>
<tr>
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<tr>
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<tr>
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<td><em>Journal of the Warburg Institute</em> (vols. 1–2); <em>Journal of the Warburg and Courtauld Institutes</em> (vols. 3 ff.).</td>
</tr>
<tr>
<td><strong>WIDENER COLLECTION</strong> see HAINAUER COLLECTION.</td>
<td></td>
</tr>
</tbody>
</table>
ITALIAN MEDALS TO THE BEGINNING OF THE SIXTEENTH CENTURY

The medals are arranged according to G. F. Hill, Corpus of Italian Medals of the Renaissance before Cellini, London, 1930.

PISANELLO
(b. ca. 1395; d. 1455)

Antonio di Puccio Pisano, called Pisanello was born about 1395 or earlier, probably at Pisa. He worked especially at Verona, Ferrara, Mantua, Milan, Rimini, and Naples, and died at Rome in 1455. He was the founder of the modern medal, and the greatest exponent of that branch of art. Before he made his first medal in 1438, he was already famous as a painter of portraits and of animals. A remarkable series of his drawings has survived (chiefly in the Louvre), many of them connected with his pictures and his medals, and including animal studies which show amazing fidelity and power of observation. The Kress collection is remarkably rich in fine examples of his medals, cast both in bronze and lead.

To the bibliographies in the Corpus, may be added Hill, in Thieme-Becker, 27 (1933) pp. 92-3; Hill, 'A lost medal by Pisanello', in Pantheon, 8 (1931) pp. 487-8; M. Salmi, 'Appunti su Pisanello medaglista', in Annali dell' Istituto Italiano di Numismatica, 4 (1937) pp. 13-23. Monographs on Pisanello are Hill, Pisanello, London, 1905; B. Degenhart, Pisanello, Vienna, 1940; Turin 1945; E. Sindona, Pisanello, Milan, 1961 (with bibliography and hitherto un-illustrated specimens of medals). The catalogue of the Verona exhibition of 1958 by L. Magagnato, da Altichiero a Pisanello, Venice, 1958 contains a bibliography, pp. 111-115, and also reproduces medals from Italian museums which had not previously been illustrated. The latest commentary on the drawings by Pisanello concerning medals is to be found in Maria Fossi Todorow, I disegni del Pisanello e della sua cerchia, Florence, 1966, with full bibliography.

1. JOHN VIII PALAEOLOGUS, Emperor of Constantinople, 1425-48.

Obv. Bust to right, wearing hat with tall crown and upturned brim. Around, ΙΩΑΝΝΗΣ ΒΑΣΙΛΕVS ΚΑΙ ΑΥΤΩΚΡΑΤΟΡ ΡΩΜΑΙΩΝ Ο ΠΑΛΑΙΟΛΟΓΟΣ, 'John, King and Emperor of the Romans, Palaeologus.'

Rev. OPVS PISANI PICTORIS and ΕΡΤΟΝ ΤΟΥ ΠΙΚΑΝΟΥ ΖΩΓΡΑΦΟΥ The Emperor riding to right, raising his hands folded as he passes a wayside cross; behind him, a mounted page, seen from behind; rocky landscape.

Lead, 103 mm. A737-1A
Made at Ferrara, between 29 Feb. 1438 and 10 Jan. 1439, at the Council of the two Churches. The emperor is depicted on the reverse riding towards Ferrara.

Other specimens in lead are Corpus, nos. 19, 1 and 3; de Jonghe collection, auction catalogue, Schulman, Amsterdam, 24 Nov. 1936, lot 1; Morgenroth collection, nos. 1, 2; Paris, Cabinet des Médailles.

Literature: Les Arts, Aug. 1908, pp. 4-5, no. 1; cp. Arm. 1, 7, 20; Corpus, no. 19; Morgenroth, nos. 1, 2; R. Weiss, Pisanello's medallion of the Emperor John VIII Palaeologus, London (British Museum), 1966 (including bibliography, an examination of the titulature on the medal, and the derivations from the portrait type in painting, engraving, sculpture, and manuscript illumination); Cott p. 160. J. A. Fasanelli, 'Some notes on Pisanello and the Council of Florence', in Master Drawings, 3 (1965) pp. 36-47 (suggesting that the medal was made at Florence between 6 July and 26 August 1439, and that the reverse represents the emperor on a journey to a shrine at Prato). Fossi Todorow, nos. 57r, 58r, 33 (drawings by Pisanello relating to this medal). J. Babelon, 'Un thème iconographique dans la peinture de la Renaissance. L'empereur Jean Paleologue et Ponce Pilate', in Actes du XIIe congrès international d'histoire de l'art, Brussels, 20-29 September, 1930, pp. 544-552.

2. GIANFRANCESCO I GONZAGA, first Marquess of Mantua, 1433-44.

Obv. Bust of the Marquess to left, wearing tall fluted hat. Inscriptions: JOHANES FRANCISCVS DE GONZAGA CAPT(anus) MAXI(mus) ARMIGERORVM PRIMVS MARCHIO MANTV

Rev. OPVS PISANI PICTORIS The Marquess in armour riding to left; on the right, a mounted page seen from behind; in the field, a ring-shaped door-knocker.

Lead, 100 mm. A738-2A
Probably made at Mantua sometime between 1439 and 1444, and nearer the former date. The figure of the Marquess on the reverse was copied by Rembrandt in his
etched The Three Crosses. The Corpus records two other lead specimens.

**Literature:** Les Arts, Aug. 1908, pp. 4–5, no. ii; cp. Arm. 1, 4, 11; Corpus, no. 20; Cott p. 161.


**Obv.** Bust of the Duke to right, in tall soft cap. Around, PHILIPPVS MARIA ANGLVS DVX MEDIOLANI ET ETCETERA PAPIE ANGLERIE QVE COMES AC GENVE DOMINVS

**Rev. OPVS PISANI PICTORIS** The Duke riding to left; on the right a small mounted page seen from behind; between them, armed horseman to front. Mountainous landscape with tops of buildings in background.

90 mm. A739-3A

About 1441. The Duke is called Anglus after a mythical ancestor of the Visconti, eponym of Angera on Lago Maggiore. He keeps the title of Lord of Genoa, although he lost the place in 1438. The Widener collection contains a bronze specimen (ex. Hainauer collection).

**Collection:** His de la Salle (sale London, Sotheby, 22 Nov. 1886, lot 25).

**Literature:** Les Arts, Aug. 1908, p. 3, nos. iv, v; cp. Arm. 1, 8, 23; Corpus, no. 21; Cott p. 161; Middeldorf, Morgenroth, no. 3 (lead); Hess/Leu auction, Lucerne, 11 Oct. 1961, lot 970 (lead). Fossi Todorow, no. 305 (for a drawing which copies the medal portrait).

4. **NICCOLO PICCININO**, condottiere, about 1380–1444.

**Obv.** Bust to left in plate-armour, in tall cap; on the shoulder-piece, Milanese armourer’s mark AA crowned. Around, NICOLAVS PICCININVS VICECOMES MARCHIO CAPITANEVS MAX(imum) AC MARS ALTER

**Rev. OPVS PISANI PICTORIS** OPVS PISANI PICTORIS The she-griffin of Perusia (PERVIA ON COLLAR) suckling two infants, the condottiere Braccio da Montone (BRACCIUS) and Piccinino (N. PICCININVS).

90 mm. A740-4A

About 1441. The design of the reverse was suggested by the Roman wolf and twins. Piccinino bore the name of Visconti from his adoption by the Duke of Milan in 1439 to his adoption by the King of Naples in 1441 or 1442. Three lead specimens are recorded in the Corpus of which 22 is Verona exhibition no. 119, pl. cxxiv a.

**Collection:** Signol (sale Paris, 1 April 1878, lot 155).

**Literature:** Les Arts, Aug. 1908, p. 3, no. iii; cp. Arm. 1, 7, 21; Corpus, no. 22; Cott p. 161; Middeldorf, Morgenroth, no. 4 (excavated from the foundations of a house in Verona). Fossi Todorow, nos. 297, 303 (for drawings which copy the medal).


**Obv.** Bust of Sforza to left in armour, wearing tall cap. Around, FRANCISCVS SFORTIA VICECOMES MARCHIO ET COMES AC CREMON D(ominus).

**Rev. OPVS PISANI PICTORIS** Bust of charger to left; three closed books and a sword.

88 mm. A741-5A

About 1441. Sforza’s titles of Visconti and Lord of Cremona were acquired by his marriage with Bianca Maria Visconti in Oct. 1441. Lead specimens are Corpus 23 j, and at Cambridge.

**Literature:** Les Arts, Aug. 1908, p. 7, nos. i, ii; cp. Arm. 1, 8, 22; Corpus, no. 23; Cott p. 161.


**Obv.** Bust of Leonello to right, wearing surcoat with scale-decorations over mail. Around, LEONELVS MARCHIO ESTENSIS (olive-branches separating words)

**Rev. OPVS PISANI PICTORIS** A head with three infantile faces; on either side a knee-piece suspended from an olive-branch.

68 mm. A742-6A

The three-faced head means Prudence as the defender of peace and prosperity (Hill) or defender of peace and property (Middeldorf). The branches between the words are interpreted by Tervarent as being of Laurel.

About 1440–4, to which period all the medals of Leonello with Pisanello’s signature seem to belong. Some doubt has been expressed as to whether the smaller medals (i.e. all but the marriage-medal no. 10) are actually from his hand; but there is no uncertainty in the signature and they are surely of the time.

**Literature:** Les Arts, Aug. 1908, p. 7, no. vii; cp. Arm. 1, 3, 4; Corpus, no. 24; and (and no. 31 note, for Hill’s cautious view of Kress medals nos. 6–9); Cott p. 161; Middeldorf, Morgenroth, no. 5 (ca. 1441–1444). Tervarent, col. 409. Fossi Todorow, no. 192v (for a drawing possibly related to the medal reverse).

7. **Obv.** Bust to left, wearing surcoat over mail. Around, LEONELVS MARCHIO ESTENSIS (olive-branches separating words).

**Rev. OPVS PISANI PICTORIS** Two nude men (old and young) each carrying a basket filled with olive-branches; in the background, two vessels on which rain drops from clouds.

68 mm. A743-7A

Probably before the end of 1443. The reverse type has been interpreted as an allegory of the blessings of peace (Hill) or as an impresa expressing the idea Festina Lente (Wind).
8. **Obv.** Bust of Leonello d'Este to left; the inscription removed.

**Rev.** *PISANVS PICTOR FECIT* (sprays between the words). A blindfolded lynx seated to left on a cushion.

**Description:**
- Size: 69 mm.
- Type: A744-8A
- Probable date: ca. 1441-1444.
- The lynx symbolizes the statecraft.
- The reverse is interpreted as an *impressa* expressing the idea *Festina Lente* (Wind).

**Literature:**
- Les Arts, Aug. 1908, p. 7, no. viii; Corpus, no. 28; Cott p. 161; Middeldorf, *Morgenroth*, pp. 73-4, pl. 14 (portrait of the princess, as princess of the house of Este, with discussion of Pisanello, perhaps related to the medal reverse).

9. **Obv.** Bust to left, wearing embroidered surcoat over mail; around, between two plain circles, *LEONELVS MARCIO ESTENSIS DOMINI*.

**Rev.** *PISANVS PICTORIS OPVS* in a sunk band. A nude youth lying to right before a rock on which is a vase containing olive-branches, the ends of which pierce its sides; attached to each handle an anchor, one of which is broken; below, in the sunk band, olive-branches.

**Description:**
- Size: 70 mm.
- Type: A745-9A
- The meaning of the device, which is found on other works connected with the Esteans (e.g. on the sleeve of the dress of Pisanello's *Principessa di Casa d'Este* in the Louvre), is unknown.

**Literature:**
- Cott p. 161; Wind, p. 90 n. 13; Fossi Todorow, no. 44 (studies of a lynx by Pisanello, perhaps related to the medal reverse).

10, 11. **Obv.** Bust of Leonello to left; inscriptions: *LEONELVS MARCIO ESTENSIS DOMINI*.

**Rev.** *PISANVS PICTORIS OPVS* A lion (Leonello) being taught by Cupid to sing; on a pillar in background, the mast and sail *impressa* of the Este and the date *MCCCXLIII*; on rocks on the left, the Este eagle.

**Description:**
- Size: 103 mm.
- Type: A746-10A
- Commemorates the marriage of Leonello in April 1444 to Maria, daughter of the King of Aragon-Naples. The portrait of Leonello by Pisanello in Bergamo may relate to the medal, or may date from 1441. The collection also contains a poor lead specimen of the medal, 103 mm. (A747-11A). The Corpus records four specimens in lead.


**Obv.** Bust of Sigismondo to right in surcoat, embroidered with Malatesta roses. Around, *SIGISMVNDVS PANDVLFVS DE MALATESTIS ARIMINI FANI DOMINI*.

**Rev.** *OPVS PISANVS PICTORIS* Sigismondo standing, fully armed, holding sword; on left, on a heraldic rose-tree, his helmet and elephant's head crest; on right his shield.

**Description:**
- Size: 90 mm.
- Type: A748-12A
- Probably about 1445, when Sigismondo recovered Fano. The *Corpus* illustrates from a lead specimen, and records two other specimens in lead.

**Literature:**
- Les Arts, Aug. 1908, p. 7, nos. iii, iv; Corpus, no. 33; Cott p. 161.

13, 14. The same as Captain General of the Roman Church, 1445.

**Obv.** Bust to right in armour. Around, *SIGISMVNDVS DE MALATESTIS ARIMINI DOMINC*.

**Rev.** *OPVS PISANVS PICTORIS* Sigismondo on charger to left before a fortress, on the walls of which are the date *MCCCXLIV* and his shield of arms.

**Description:**
- Size: 104 mm.
- Type: A749-13A
- The fortress may be Rocca Contrada, captured by Sigismondo in 1445, the date of the medal. The collection contains another specimen, also in lead, 102 mm. (A750-14A). The *Corpus* records one specimen in lead, 101.5 mm.

**Literature:**
- Les Arts, Aug. 1908, pp. 4-5, no. v (no. 14 illustrated); Cott p. 161.

15. **DOMENICO NOVELLO MALATESTA**, born 1418, Lord of Cesena, 1429, died 1465.

**Obv.** Bust of the younger Malatesta to left. Inscription: *DVX EQVITVM PRAESTANS MALATESTA NOVELLVSS CESENAE DOMINI*.

**Rev.** *OPVS PISANVS PICTORIS* Malatesta in full armour, kneeling before a Crucifix; behind him, his horse seen from behind.

**Description:**
- Size: 85 mm.
- Type: A751-15A
- Probably about 1445. May refer to a vow to found the Hospital of the Holy Crucifix, made by Malatesta when in straits at the battle of Montolmo, 1444.

**Literature:**
- Les Arts, Aug. 1908, p. 7, nos. v, vi; Corpus, no. 35; Cott p. 161; Middeldorf, *Morgenroth*, no. 44 (portrait of the princess, as princess of the house of Este, with discussion of Pisanello, perhaps related to the medal reverse).
roth, nos. 8, 9; Seymour, *Masterpieces*, p. 37, note 6; Hill, Pisanello, pp. 165–6, n. The Corpus records three lead specimens, Morgenroth collection no. 9 is also lead. Fossi Todorow, no. 298 (for a sixteenth century drawing which copies the bust); no. 300 (for a drawing, perhaps sixteenth century German, which copies the medal reverse).

16. LODOVICO III GONZAGA, second Marquess of Mantua, born 1414, succeeded 1444, died 1478.
   **Obv.** Bust of Lodovico to left in armour, with armurer's mark AA crowned. Incription: LVDOVICVS REGIS GONZAGA ARMIGERORVM MARCHIO MANTV ET CETER(era).

   **Rev.** OPVS PISANI PICTORIS The Marquess in full armour, with globular crest to his helmet, riding to right; in the field above, sun and sunflower.

   Lead, 102 mm. A752–16A

   Probably made soon before or after the death of Vittorino, 2 Feb. 1446. One lead specimen is recorded in the Corpus. Another specimen in bronze is in the Widener collection, (ex. Hainauer).

   **Collection:** His de la Salle (sale London, Sotheby, 22 Nov. 1880, lot 24).

   **Literature:** Les Arts, Aug. 1908, p. 7, no. xi; cp. Arm. 1, 8, 24; Corpus, no. 38; Cott p. 162; Middeldorf, Morgenroth, no. 10.

17. CECILIA GONZAGA, daughter of Gianfrancesco I, Marquess of Mantua, born 1424?, took the veil 1444 or later, died 1451?
   **Obv.** Bust of Cecilia to left. Incription: CICILIA VIRGO FILIA IOHANNIS FRANCISCI PRIMI MARCHIONIS MANTV.

   **Rev.** OPVS PISANI PICTORIS MCCCXLVII In a rocky moonlit landscape, the figure of Innocence seated, her hand on the head of a unicorn. The inscription is on a pillar in the middle distance.

   Lead, 86 mm. A753–17A

   Probably made soon before or after the death of Vittorino, 2 Feb. 1446. One lead specimen is recorded in the Corpus. The eagle, which allows lesser birds to feast on its leavings, was the medieval symbol of royal liberality. The Corpus illustrates a lead specimen, and cites one other.

   **Collection:** His de la Salle (sale London, Sotheby, 22 Nov. 1880, lot 24).

   **Literature:** Les Arts, Aug. 1908, p. 7, no. xi; cp. Arm. 1, 8, 24; Corpus, no. 41; Cott p. 162; Tervarent, col. 4. Middeldorf, Morgenroth, nos. 11, 12. Fossi Todorow, no. 160 (for the drawing of the obverse which Hill believed to be by Pisanello, now classed as a workshop copy of the original); no. 44 (for studies of an eagle, by Pisanello, perhaps related to the medal reverse).

18. VITTORINO RAMBALDONI DA FELTRE, humanist, 1379–1446.
   **Obv.** Bust of Vittorino to left, in tall cap. Incription: VITTORINVS FELTRENSI S IUVMVS

   **Rev.** MATHEMATICVS ET OMNIS HUMANITATIS PATER and, in inner circle, PISANI PICTORIS OPVS Pelican in her piety.

   Lead, 57 mm. A754–18A

   Made at Naples, 1449. The eagle, which allows lesser birds to feast on its leavings, was the medieval symbol of royal liberality. The Corpus illustrates a lead specimen, and cites one other.

   **Collection:** His de la Salle (sale London, Sotheby, 22 Nov. 1880, lot 24).

   **Literature:** Les Arts, Aug. 1908, p. 7, no. i; cp. Arm. 1, 8, 24; Corpus, no. 42 note; Cott p. 162. E. Sindona, Pisanello, Milan, 1961, p. 126, pl. 157 (comparable specimen in New York, 90 × 50 mm., across field, ALFO8 REX).

21. See Appendix.

22. DON INIGO D’AVALOS, in service of Alfonso, King of Naples, as Grand Chamberlain from 1442.
   **Obv.** Bust of Don Inigo to right in broad-brimmed hat. Incription: DON INIGO DE DAVALOS

   **Rev.** OPVS PISANI PICTORIS A sphere representing earth, sky, and sea; below, PER VVTI SE FA; above, shield of arms of Avalos.

   Octagonal, 88 × 59 mm. A756–20A

   Made from the obverse of a medal (with the King hunting a boar on the reverse) by cutting out all but the bust and crown.

   **Literature:** Les Arts, Aug. 1908, p. 3, no. i; cp. Arm. 1, 20, 1; iii. 2, a; Corpus, no. 42 note; Cott p. 162. E. Sindona, Pisanello, Milan, 1961, p. 126, pl. 157 (comparable specimen in New York, 90 × 50 mm., across field, ALFO8 REX).
79 mm. A758-22A

About 1448-9, at Naples.
The portrait, in lower relief than usual, is perhaps the most
delicate and beautifully designed of all that he executed.
The reverse is inspired by the Homeric description of the
shield of Achilles. A drawing of a fantastic landscape, once
attributed to Pisanello, has been associated with the medal
reverse. Degenhart accepted the attribution, but was the first
to doubt the connection with the medal. Fossi Todorow
believes the drawing to be of uncertain attribution, and
more probably connected with the circle of Pisanello in
Ferrara.

Literature: Les Arts, Aug. 1908, p. 3, no ii; cp Arm. I, 2, 1;
Corpus, no. 44; Cott p. 162; Tervarent, col. 362 (on
reverse). Verona exhibition no. 112, pl. cv; B. Degenhart,
Pisanello, Turin, 1945, pp. 55, 79; Fossi Todorow, no. 87
(for the drawing).

PAOLO DA RAGUSA
(Active ca. 1450)
The medallist is believed to be identical with the Paolo
d'Antonio da Ragusa who was an assistant to Donatello in
Padua in 1447. The three medals signed by the artist are all
dated to 1450, and were made in Naples. To the bibliogra­
phy in the Corpus, p. 13 may be added Ivo Uzorinac,
'Paulus de Ragusio', in Numismatika, Zagreb, nos. 2-4
(1934-6), pp. 106-121 (claiming as the work of Paolo some
coins issued at Ragusa in 1464 and 1469).

23. ALFONSO V OF ARAGON, King of Naples
(see no. 19).

Obv. Bust to right, wearing surcoat over mail. Around,
ALFONSVS REX ARAGONVM
Rev. Female figure standing, holding purse and serpente­
entwined sceptre. Around, OPVS PAVLI DE RAGVISO
45 mm. A759-23A

Literature: Cp. Arm. I, 26, 2; Corpus, no. 45; Cott p. 162.

FRANCESCO LAURIANA
(b. ca. 1420-5; d. ca. 1502)
Born in Dalmatia; worked in Naples about 1458-60 and
1474; in France about 1477-1500; died before 12 March
1502. To the bibliography in the Corpus, p. 16, may be
added Ivo Uzorinac, 'Francesco Laurana (Franco Franjanin)',
in Numizmatičke Vjesni, 12, no. 23 (1965), pp. 21-43.

24, 25. RENÉ D'ANJOU (King of Naples 1435,
dispossessed 1442, died 1480) and JEANNE DE LA VAL
(his second wife 1454, died 1498).

Obv. Jugate busts of René and Jeanne to right. Around,
DIVI HEROES FRANCIS LUIII S CRVCEQ(u) (i) LLVSTRI
INCEVNT IGIVTER PARAVTES AD SYPEROS ITER
Rev. Peace (PAX AVGSTI) standing holding olive-branch
and helmet; on right, an olive-tree, on left a cuirass; in
field, M CCCCLXIII; below, FRANCISCVS LA VRANA
FECIT
Lead, 90 mm. A760-24A

The left hand of Peace does not, as described in the Corpus,
rest on a cippus. The collection contains a second specimen
in lead, much decayed (A761-25A).

Literature: Les Arts, Aug. 1908, p. 14, no. vi; Corpus, no.
59 c; cp Arm. I, 41, 4; Cott p. 162.

26. JEAN D'ANJOU, Duke of Calabria and Lorraine
(born 1427, died 1470).

Obv. Bust to right in tall cap. Around, IOHANES DVX CALABER ET LOTHORINGVS SICVLI REGIS PRIMO­
GENITVS

Rev. Circular temple surmounted by figure of St Michael.
Around, MARTE FEROX RECTI CVLTOR GALLVSQ(u)e
REGALIS Across field, M CCCCLXIII
85 mm. A late cast. A762-26A

Lacks the signature, which it should have below the reverse
design.

Literature: Cp. Arm. I, 42, 6; III, 7, a; Corpus, no. 61; Cott
p. 162.

27. LOUIS XI, King of France (1461-83).

Obv. Bust to right, wearing high woolly hat, and dress
with collar at back. Around, DIVVS LODOVICVS REX FRANCORVM
Rev. Concordia, wearing shirt of mail, tunic and mantle,
seated to right, holding lily-sceptre and olive-branch,
crested helmet at her feet. Around, CONCORDIA AVGVS(A)
Lead, 86 mm. A good deal decayed. A763-27A

Köhler has published a specimen (now lost) having the
signature FRANCISCVS LA VRANA FECIT on the reverse.
Other specimens like the present are in the British Museum,
at Paris, and Vienna.

Literature: Cp. Arm. I, 41, 3; Corpus, no. 65; Cott p. 162.
J. D. Köhler, Historische Münzbehandlung, 6 (Nuremberg,
1734), p. 161 (for the lost variant of the medal).

AMADIO DA MILANO
(d. 1483 or later)

Amadio was a Milanese goldsmith, seal-engraver, and
medallist, who was active at the court of Ferrara from
1437 to 1482. His will was dated 1483. The technique of his medals is unusual. The inscriptions were cut on a separate moveable ring of metal, placed round the model, and the whole pressed into the mould. See Hill, *Med. Ren.*, pp. 21–2 on the technique, and Corpus, p. vii, note 1, on the bibliography of technique in general.

   
   Obv. Bust to left. Around, DOMINVS BORSIVS MARCHIV
   
   ESTENSIS
   
   Rev. Marigold with two long leaves; above and in front of the flower and hanging from a rosette, a door-knocker with bar ending in dragon's head. Around, incised, AMADE MEDIOLAN(i) AR(tif)EC(t)T.

   
   Literature: Corpus, Arm. I, 16, 2; *Les Arts*, Aug. 1908, p. 13, no. xxii; Heiss, *Niccolò*, etc., p. 19, no. 2, pl. i, 4; Corpus, no. 69; Cott p. 162. Fossi Todorow, no. 89 (for profile drawing, perhaps by the medallist).

29. NICCOLO III D'ESTE, Marquess of Ferrara, 1393–1441.

   Obv. Bust to right. Around, NICOLAI MARCHIO
   
   ESTENSIS FERRARIAE.
   
   Rev. On floriably diapered field, Este shield between n m 54 mm. Later cast. A765–29A

   Ferrarese, resembling the work of Amadio da Milano.

   Literature: Corpus, Arm. I, 10, 30; Cott p. 162.

   30. ANTONIO PISANO, called PISANELLO, the medallist (ca. 1395–1455).

   Obv. Bust of Pisanello to left, elderly, in brocaded dress. Around, PISANVS PICTOR. Fine dotted border.

   Without reverse.

   34 mm. A766–30A

   Probably about 1445–50. Often without reason attributed to Pisanello, of whom the design seems unworthy; the treatment of the border on the obverse suggestsNicholas. The reverse of this medal is similar to the reverse of no. 32, the initials of the seven virtues.

   Literature: *Les Arts*, Aug. 1908, p. 7, no. 12; *Corpus*, no. 77; Cott p. 162.

   ANTONIO MARESCOTTI
   
   (Active 1444–1462)

   Nothing appears to be known, biographically, of the artist except that he worked in Ferrara from 1444 to 1462.

31. SAINT BERNARDINO OF SIENA, famous preacher, Minorite of the Observance (1380–1444), canonized 1450.

   Obv. Bust to left in habit, hood drawn over head, eyes closed, book clasped in arm; indication of halo. Around, COEPIT FACERE ET POSTEA DOCERE

   Rev. The trigram 
   
   in a flaming halo, the top of the forming a cross with INRI on label. Around, in two circles, MANIFESTAVI NOMEM (sic) TVVM HOMINIBVS et ANTONIO MARESCOTI DA FERRARA

   F 77 mm. After-cast. A767–31A

   The portrait of the celebrated Franciscan preacher, which has the appearance of being based on a death-mask, was made just after his death in 1444, or after his being canonized in 1450. Bernardino founded the devotion to the name of Jesus which the reverse illustrates.

   Literature: Corpus, Arm. I, 9, 25; Cott p. 162. Fossi Todorow, no. 383 (drawing after the medal).

32. ANTONIO PISANO, called PISANELLO, the medallist (ca. 1395–1455).

   Obv. Bust to left, wearing high crumpled cap, and brocaded dress. Around, PISANVS PICTOR


   58 mm. A768–32A

   The old attribution to Pisanello is not borne out by any marks of style. The handling of the relief is not unlike that of Marescotti. The portrait is copied in a fresco in S. Maria della Scala at Verona, said to have been painted by Giovanni Badile in 1443. The letters are the initials of the seven virtues, Faith, Hope, Charity, Justice, Prudence, Fortitude, Temperance.

   Collection: Signol (sale Paris, 1 April 1879, lot 150).

   Literature: Corpus, Arm. I, 9, 25; Cott p. 162.

33. GIULIO CESARE VARANO, Lord of Camerino (about 1430–1502).

   Obv. Bust left, in flat cap and embroidered coat; in field, engraved, A F
Withollt reverse.

Rectangular, 54 x 44 mm. The only specimen known.

A769-33A

The portrait is identified by its resemblances to an inscribed medal (Corpus, no. 88) which is sometimes attributed to Marescotti; A F has been explained as A(ntonius) F(ecit), which is unlikely. (The dimensions are incorrect in the Corpus and the illustration is oversize).


Literature: Arm. II, 67, 32; Les Arts, Aug. 1908, p. 9, no. x (as Sperandio); J. de Foville, 'La medaille de Jules-Cesar Varano seigneur de Camerino', in Rev. Num. 16(1912), pp. 268-275; Corpus, no. 89; Cott p. 163.

34. GINEVRA SFORZA, wife of Giovanni II Bentivoglio, 1464, died 1507.

Obv. Bust to left, in jewelled head-dress, with short veil. Around, +DIVAE GENEVRAE SFORTIAE BENTIVOLLAE

Without reverse.

Lead, 86 mm. Twice pierced. A770-34A

This is close in style to Marescotti. It may have been made by him or some one in his neighbourhood about 1464, at the time of the marriage to Bentivoglio, when Ginevra was about 30 years old.

Literature: Cpo Arm. I, 66, 23; Corpus, no. 91; Cott p. 163 (as Marescotti ?).

JACOPO LIXIGNOLO

(Active ca. 1460)

Nothing is known of this artist except that he made, in 1460, the following medal of Borso, and another of an unknown Beata Maria Anna of Siena.

35. BORSO D'ESTE, Duke of Modena and Reggio, 1460 (see no. 28).

Obv. Bust to right, wearing cap with fluted crown and jewel at side, and rich dress. Around, BORSIVS DVX MVITINE ET REGII MARCHIO ESTENSIS RODIGIIQ(ue) COMES

Rev. In mountainous landscape, unicorn dipping its horn into a stream; above, sun shining. Around, OPVS IACOBS LIXIGNOLO MCCCLX

Lead, 82 mm. A771-35A

The unicorn according to legend purified streams of vermin by dipping its horn into the water.

Literature: Cp. Arm. I, p. 33; Corpus, no. 94; Cott p. 163. Tervervent, cols. 235-6 (Unicorn as purifier), col. 240, ix (Unicorn as a device of Borso).

PETRECINO OF FLORENCE

A medallist of whom nothing certain is known except that he made three medals at Ferrara in 1460.

36. BORSO D'ESTE, Duke of Modena and Reggio, 1460 (see no. 28).

Obv. Bust to left, with long hair, wearing cap and rich robe, all as on the preceding medal. Around, BORSIVS DVX MVITINE ET REGII MARCHIO ESTENSIS RODIGIIQ(ue) COMES

Rev. In a rocky landscape, a hexagonal font with open lid, showing a ring within; crosses incised on sides of font; above, the sun's face shining. Around, OPVS PETRECINI DE FLORETIA MCCCLX

Lead, 96 mm. A772-36A

The font is mentioned in documents as an Este device (el batesello).

Literature: Cp. Arm. I, 33, 1; Corpus, no. 96; Cott p. 163.

BALDASSARE D'ESTE

A natural son of Nicolò III, worked as a painter and medallist 1461-74, died about 1504.

37. ERCOLE I D'ESTE, Duke of Ferrara, Modena, and Reggio (1471-1505).

Obv. Bust to left, wearing dress with jewel on breast; below, 1472; at sides and above, incised, HER(icles) FER(ari)E DVX

Without reverse.

Octagonal, 82 x 55 mm., with loop. Brass. A773-37A

Made from Baldassare's signed medal (Corpus, no. 99), with slight retouching; the Duke appears in the medal to be wearing a cuirass, but here coat with pleated front. Both the specimens in the Victoria and Albert (1177-1864) and Morgenroth collections are in bronze, patinated.

Literature: Heiss, Nicolò, etc., pl. v, 2; Corpus, no. 99 note; Cott p. 163; Middendorf, Morgenroth, no. 16.

LODOVICO CORADINO

Medallist of Modena, in the service of Ercole d'Este in 1472.

38. ERCOLE I D'ESTE, Duke of Ferrara, Modena, and Reggio (1471-1505).

Obv. Bust of Ercole to left in cap with fluted crown and jewel. Around, HERCVLES DVX FERARIE MVTINE ET REGII INCISED ON TRUNCATION, MCCCLXXII
14 SCHOOL OF FERRARA AND OTHER NORTH ITALIAN SCHOOLS · MATTEO DE' PASTI

Rev. Hercules standing, resting on spear, holding shield charged with Este device of a ring and flower; on left, three columns in the sea; above, GADES HERCVLIS; below, OPVS CORADINI M(utinensis).

57 mm. Twice pierced, with loop for suspension.

A774–38A

Literature: Heiss, Niccolò, etc., p. 42, pl. v, 6; Les Arts, Aug. 1908, p. 13, no. x; cp. Arm. ii, 43, 2; iii, 169 a; Corpus, no. 120 f (diameter wrongly recorded, 89 mm.); Cott p. 163.

43. Obv. Same bust as preceding, without inscription.

Without reverse.

69 mm. Gilt. A779–43A

Literature: Heiss, loc. cit., pl. viii, r; Corpus, no. 120 note (diameter wrongly recorded, 63 mm.); Cott p. 163. P. Grotmeyer, 'Seltene italienische Medaillen in der münchner Münzsammlung', in Mitteilungen der Bayerischen Numismatischen Gesellschaft, 53 (1933), pp. 138–144 (portrait plaque of Ercole I d'Este; a portrait of an unknown man).

SCHOOL OF FERRARA ca. 1475–1505

ESTE MEDALS

39. ACARINO D'ESTE, legendary ancestor of the Estensi.

Obv. Bust to right, with long hair, in cap. Inscription: D(omi)N(U)S ACHARIVS ATEST(inuS) FERRARIOLAE p(rinceps) I (primus).

Without reverse.

Rectangular. Lead, 83 x 66 mm. A775–39A

A fictitious portrait, made in the last quarter of the fifteenth century.

Literature: Arm. II, 9, 9; Heiss, Niccolò, etc., p. 43, no. 1, pl. vi, 1; Les Arts, Aug. 1908, p. 14, no. xii; Corpus, no. 106 d; Cott p. 163.


Obv. Bust to left in fluted cap. Around, BORSIVS DVX MVTIME ET REGI(i).

Rev. Shield of Este between B(orsius) D(UX) on floriated ground, all in enclosure of six lobes and six points.

30 mm. A776–40A

Other specimens at Ferrara (silver, after-cast), in the British Museum, and at Milan. Goldsmith's work, not far from Amadio da Milano.

Literature: Arm. II, 21, 2; Corpus, no. 114 d; Cott p. 163.

41. See Appendix.

42. ERCOLE I D'ESTE, 1505. Duke of Ferrara, Modena, and Reggio (1471–1505).

Obv. Bust to left, in cap. Around, HERCVLES DVX FERRARIE MVTIME ET REGI I RODIGII Q(uae) COMES 1505

Rev. Four putti receiving from the sky a shower of Este diamond rings intertwined with flowers. Around, IVPPITER EX ALTO NOBIS ADAMANTA REMISIT

93 mm. A weakish cast.

A778–42A

The reverse has been made by recasting from Sperandio's medal of Ercole, omitting his signature. The portrait dimensions of this and the following piece are the same.

Literature: Heiss, Niccolò, etc., p. 49, no. 10, pl. vii, 4; cp. Arm. ii, 43, 2; iii, 169 a; Corpus, no. 120 f (diameter wrongly recorded, 89 mm.); Cott p. 163.

43. Obv. Same bust as preceding, without inscription.

Without reverse.

69 mm. Gilt. A779–43A

Literature: Heiss, loc. cit., pl. viii, r; Corpus, no. 120 note (diameter wrongly recorded, 63 mm.); Cott p. 163. P. Grotmeyer, 'Seltene italienische Medaillen in der münchner Münzsammlung', in Mitteilungen der Bayerischen Numismatischen Gesellschaft, 53 (1933), pp. 138–144 (portrait plaque of Ercole I d'Este; a portrait of an unknown man).

FERRARESE AND OTHER NORTH ITALIAN SCHOOLS

About 1470–1500

44. UNKNOWN MAN.

Obv. Bust to left, aged about 50 to 60, in truncated conical cap.

Without reverse.

Rectangular, 69 x 48 mm. A780–44A

Usually, but wrongly, identified as Politian, whose name is scratched on the back in a modern hand. The second specimen recorded by the Corpus has disappeared. A third specimen is in the Salton collection.

Literature: Les Arts, Aug. 1908, p. 8, no. ii; Arm. II, 51, 19; Corpus, no. 126 a; Cott p. 163; Salton, no. 7 (79·5 x 57·5 mm).

45. UNKNOWN MAN.

Obv. Bust to left of young man, wearing tall cap and surcoat over armour.

Without reverse.

Rectangular, 44 x 34 mm. A781–45A

Sometimes thought to be Borso d'Este. There is another specimen in the Victoria and Albert Museum, differing slightly in details.

Literature: Cp. Corpus, no. 127; Cott p. 163.

46. UNKNOWN MAN.

Obv. Bust to left, middle-aged, with short hair, wearing cap with soft top.

Without reverse.

50 mm. The only specimen known. A782–46A

Literature: Corpus, no. 134 a; Cott p. 163.
47. **UNKNOWN BOY.**


Rectangular, 43 x 37 mm. A783-47A

The only specimen known. A rectangular plaque in the Salton collection depicts the same sitter, but is from a larger model.

**Literature:** Les Arts, Aug. 1908, p. 14, no. xiii; Corpus, no. 140a (dimensions wrongly given); Salton, no. 8 (illustrated; 66.5 x 53.5 mm).

48. **UNKNOWN MAN.**

*Obv.* Bust to left, with thick wavy hair, sash over right shoulder. *Without reverse.*

65 mm. A784-48A

The only specimen known. A thick runnel on the reverse.

**Literature:** Les Arts, Aug. 1908, p. 13, no. xx; Corpus, no. 135a; Cott p. 164.

49. **UNKNOWN MAN.**

*Obv.* Bust to left, wearing round cap and robe. *Without reverse.*

Rectangular, 55 x 38 mm. A785-49A

Late cast, but the only specimen known.

**Literature:** Cott p. 164.

50. **UNKNOWN MAN.**

*Obv.* Bust, young, to left, wearing cap. *Without reverse.*

Rectangular, 60 x 37 mm. A786-50A

Very doubtfully identified as Giangaleazzo Sforza, whose name is stamped on the back in much later lettering. The only specimen known.

**Literature:** Les Arts, Aug. 1908, p. 13, no. vii; F. Malaguzzi Valeri, La Corte di Lodovico il Moro, vol. 1 (Milan, 1913), p. 37; Corpus, no. 139a (the dimensions wrongly given); Cott p. 164.

51. **UNKNOWN MAN.**

*Obv.* Bust to right, wearing mortier and surcoat over mail. Around, VNA TI DIBO ALTRA TI FERO  

Rev. Outline of object resembling a double axe-head.  

74 mm. A787-51A

The only known specimen.

**Literature:** Arm. II, 130, 16; Les Arts, Aug. 1908, p. 14, no. ix; Corpus, no. 137a; Cott p. 164.

52. **UNKNOWN WOMAN.**

*Obv.* Bust to left, back hair in coif and band, incised ornament on dress. *Without reverse.*

Octagonal, 63 x 42 mm. A788-52A

Another specimen is in the Victoria and Albert Museum.

**Literature:** Les Arts, Aug. 1908, p. 14, no. x; Rodocanachi, La femme italienne, p. 220; Corpus, no. 145b; Cott p. 164.

53. **UNKNOWN WOMAN.**

*Obv.* Bust to right, hair dressed on foundation with figured net and jewel, rich dress with mantle over left shoulder. *Without reverse.*

Rectangular to oval, 52 x 38 mm. A789-53A

Other specimens in the Victoria and Albert Museum and at Modena.

**Literature:** Les Arts, Aug. 1908, p. 13, no. viii = 14, no. xiv; Corpus, no. 152c; Cott p. 164.

54. **UNKNOWN WOMAN.**

*Obv.* Bust to right, with long formal curls, small coif on forehead. *Without reverse.*

Rectangular, 48 x 37 mm. The only specimen known. A790-54A

**Literature:** Les Arts, Aug. 1908, p. 14, no. viii; Rodocanachi, La femme italienne, p. 220; Corpus, no. 153a; Cott p. 164.

**MATTEO DE’ PASTI**  
(Active from 1441; d. 1467/8)

Matteo is first recorded in Venice in 1441. He was in Verona in 1446, and then settled at Rimini in the same year. He worked on the Tempio Malatestiano under Alberti and for Sigismondo Malatesta, most of his medals being concerned with Malatesta and Isotta degli Atti. Besides his reputation as a medallist he practised as illuminator, sculptor, and architect.

See Corpus, p. 38; Thieme-Becker, 26 (1932) pp. 287-8. It may be noted that the listing of specimens of the various medals by Matteo de’ Pasti given in Hill’s article ‘The medals of Matteo de’ Pasti’, in Num. Chron. 17 (1917), pp. 298-312 is fuller than that in his final listings in the Corpus.

55. **GUARINO DA VERONA,** humanist (1374-1460).

*Obv.* Bust to left, aged. Inscription: GVARNINVS VERENENSIS

Rev. MATTHBVS DE PASTIS F Within a wreath, a fountain surmounted by nude male figure with mace and shield.
94 mm. A791–55A
Made at Ferrara in or shortly before 1446. The medal is possibly the source for the portrait of Guarino in his MS Strabo at Albi. Hill has published a mention of an early lead cast of this medal, included in a parcel of lead versions of medals sent by Ulrich Gussenbrot, student at Padua, to his father in Augsburg, 30 Nov. 1459.

Literature: Les Arts, Aug. 1908, p. 10, no. 18; Corpus, no. 158; Cott, p. 164. Millard Meiss, Andrea Mantegna as illustrator, Hamburg, 1957, p. 36 (Guarino portrait in MS).

G. F. Hill, 'A lost medal by Pisanello' in Pantheon, 8 (1931), pp. 487–8 (for the mention of the lead specimen of the Guarino. Hill’s quotation is fuller than the version in Habich, Deutsche Schauspiele, i. 2, p. xlv).

56. LEONE BATTISTA ALBERTI, architect and writer on art and science (1404–72).

Obv. Bust to left; inscription: LEO BAPTISTA ALBERTVS DEI DEI DEUS
Rev. MATTHAEI PASTIS VERONENSIS OPVS Wreath of laurel, within which a winged human eye and the motto QVID TVM
93 mm. A792–56A
Dated 1446–1450, because Alberti left Rimini in 1450. A self-portrait plaque of Alberti is also in the Kress collection. The winged eye is variously explained as a reference to Alberti’s inventions in optical science, as an adaptation of an Egyptian hieroglyph, and, by identifying the wings on the eye as those of a falcon, as a reference to an omniscient and ubiquitous God.

Literature: Les Arts, Aug. 1908, p. 10, no. 18; Corpus, no. 158; Cott, p. 164. Millard Meiss, Andrea Mantegna as illustrator, Hamburg, 1957, p. 36, fig. 29, plate facing p. 35 (Guarino portrait in MS).

G. F. Hill, 'A lost medal by Pisanello' in Pantheon, 8 (1931), pp. 487–8 (for the mention of the lead specimen of the Guarino. Hill’s quotation is fuller than the version in Habich, Deutsche Schauspiele, i. 2, p. xlv).

57. JESUS CHRIST.

Obv. Bust to left, with nimbus. Around, IESVS CHRISTVS DEVS DEI FILIVS HVMANI GENERALIS SALVATOR
Rev. Half-figure of the dead Christ supported in the tomb by a winged putto; on the left, another putto weeping; behind, the cross. Signed MATTHAEI PASTIS VERONENSIS OPVS
93 mm. A793–57A
Probably contemporary with the Alberti medal. Hill believed a drawing of the obverse in the Louvre to be by the medallist. Degenhart gave the drawing to Pisanello himself, Fossi Todorow classes it as a product of Pisanello’s workshop.

Literature. Arm. 1, 18, 3; Heiss, Alberti, p. 26, no. 3, pl. iii; Les Arts, Aug. 1908, p. 10, no. xi; Hill, Medallic Portrait of Christ, Oxford, 1920, pp. 12–13, fig. 1, fig. 2 (drawing); Corpus, no. 162 e; Cott p. 164. Degenhart, Pisanello, Turin, 1945, p. 44; Fossi Todorow, no. 263 (for the drawing).

58. SIGISMONDO PANDOLFO MALATESTA, Lord of Rimini and Fano, born 1417, inherited Rimini, 1432, died 1468.

Obv. Bust of Sigismondo to left, in surcoat over mail. Around, SIGISMVNDVS PANDVLFVS DE MALA TESTIS
Rev. The Malatesta elephant to right in a meadow with two rose-bushes. Above, OPVS MATHEI DE PASTIS VERONENSIS; below, M CCC XLVI
84 mm. A795–58A
Hill interpreted the Malatesta elephant as symbolising magnanimity, Tervarent reads it as simply symbolising force.

Literature: Les Arts, Aug. 1908, p. 10, no. viii; Corpus, no. 167; Cott p. 164; Middeldorf, Morgenroth, no. 22 (from the foundations of a house in Rimini).

60. SIGISMONDO PANDOLFO MALATESTA.

Obv. Bust of Sigismondo to left, in cuirass and surcoat. Around, SIGISMVNDVS PANDOLFO MALATESTIS
Rev. The Castle of Rimini. Around, CASTELLVM MALATESTVM ARIMINENSE M CCC XLVI
83 mm. A796–60A
Literature: Cp. Arm. 1, 20, 15; Corpus, no. 165; Cott p. 164; Middeldorf, Morgenroth, no. 20.

59. ISOTTA DEGLI ATTI DA RIMINI, mistress (1446), then wife (1456) of Sigismondo Malatesta, died 1474/5.

Obv. Bust to right, hair over high frame, veil fastened with jewel on top of forehead. Around, ISOTE ARIMINENSE FORMA ET VIRTUTE ITALIE DECORI
Rev. The Malatesta elephant to right and in a meadow with two rose-bushes. Above, OPVS MATHEI DE PASTIS VERONENSIS; below, M CCC XLVI
84 mm. A795–59A
Hill interpreted the Malatesta elephant as symbolising magnanimity, Tervarent reads it as simply symbolising force.

Literature: Les Arts, Aug. 1908, p. 10, no. viii; Corpus, no. 167; Cott p. 164; Middeldorf, Morgenroth, no. 22 (from the foundations of a house in Rimini).
82 mm. A rather rough cast.  

Literature: Cp. Arm. 1, 20, 9; Corpus, no. 178; Cott p. 164.

62. Obv. Bust to left, in plate-armour over mail. Around, sicismvndvs pandylvs malatesta pan(dulfi) r(filius).  
Rev. Similar to no. 60, but sismyndvm 81 mm.  

Literature: Cp. Corpus, no. 186; Cott p. 164.

63. ISOTTA DEGLI ATTI.  
Obv. Bust to right, hair over high frame, confined by crossing band, fastened with jewel on top and falling in two pointed masses behind. Inscription: D(ominac) ISOTTAE ARIMINensi  
Rev. The same as no. 59, but signature and two rose-bushes taken out. 83 mm.  

Literature: Les Arts, Aug. 1908, p. 10, no. vii; Cp. Arm. 1, 21, 19; Corpus, no. 187; Cott p. 164; Middeldorf; Morgenroth, no. 29.

64. Obv. Bust of Isotta to right, as on no. 63. Around, d(ominac) ISOTTAE ARIMINensi  

Literature: Cp. Arm. 1, 22, 23; Corpus, no. 188; Cott p. 164; Middeldorf, Morgenroth, no. 30.

65. Obv. Bust of Isotta to right, veiled, as on no. 59. Around, d(ominac) ISOTTAE ARIMINensi m CCCXLVI  
Rev. The same as no. 64, but inscription reworked and increased in size. 42 mm.  

Literature: Cp. Arm. 1, 22, 24; Corpus, no. 189; Cott p. 165; Middeldorf, Morgenroth, no. 31.

AFTER MATTEO DE’ PASTI  

66. SIGISMONDO PANDOLFO MALATESTA.  
Obv. Bust to left, laureate, in armour. Around, sigismvyndvs pandylvs malatesta pan(dulfi) r(filius).  
Rev. Front view of San Francesco at Rimini, according to Alberti’s proposed reconstruction. Around, praecl(arum) arimini tempylvm an(no) gratiaev vot(utum) r(ecit) m CCCCL 40 mm.  

This is a ‘foundation medal’ for the church which was dedicated in 1450, though never finished. The medal is generally placed with those by Pasti, although Hill repeated in his Corpus his view in Num. Chron., 17 (1917), p. 310, no. 22, that the medal is not by Pasti. Specimens have been excavated in Rimini.  


67. Obv. Bust to left, laureate, in armour. Around, sigismvyndvs pandylvs malatesta pan(dulfi) r(filius) poliorcites et imperator semper invict(us). Without reverse, pierced, and plugged with wax. 91 mm.  

A803–67A  
Probably a later work, based on the portraits by Pasti. Other specimens are at Berlin and Cracow.

Literature: Les Arts, Aug. 1908, p. 10, no. vi; Corpus, no. 190; cp. Arm. 1, 20, 13; Cott p. 165 (as after Pasti).

BARTOLOMMEO MELIOLI  
(b. 1448; d. 1514)  

Melioli appears to have spent the whole of his career in Mantua as goldsmith, coin engraver, and medallist. He was possibly succeeded as master of the mint by Gian-francesco Ruberti in 1500. For plaquettes formerly ascribed to Melioli, see Pope-Hennessy, Kess Bronzeis, nos. 190–202.

68. LODOVICO III GONZAGA, born 1414, succeeded as second marquess of Mantua, 1444, died 1478.  
Obv. Bust to right, wearing mortier, armour, and cloak; on the breast-plate a seven-headed dragon; below, a helmet bearing a device of a bird perched on a curved spray; to right and left of the helmet, shields, one with the Gonzaga arms; around, lvhodovicvs ii marchio mantvae[q]yam preciosvs xpi sangvis illyrstrat  
Rev. The Marquess seated to right, on a seat adorned with the Gonzaga hound; before him Faith and Pallas, with spear, shield, and helmet. Around, fidio et sapienti principi fides et pallas assistynt Signed and dated MELIOYS SACRATV ANNO MCCCLXXV 79 mm.  

A804–68A  

The reliquary of the blood of Christ was preserved in the church of S. Andrea at Mantua. The design of the reverse shows the influence of Mantegna.  

Literature: Les Arts, Aug. 1908, p. 11, no. xiv; Corpus, no. 194; cp. Armand. I, 80, 2; Cott, p. 165; Middeldorf, Morgenroth, no. 32 (specimen from the Dreyfus sale, July 1909, and Oppenheimer sale, lot 23).
69. FRANCESCO II GONZAGA, afterwards fourth Marquess of Mantua (1466–84–1519).

Obv. Bust to right as a boy, wearing cap and richly decorated breast-plate. Around, d(vvis) FRANCISCVS GON(zaga) d(ictus) FREDeric(i) III M(archioniss) MANTVAE S(Fl(lius)) SPEs PVBlca) SALVSQ(ue) F(ublica) REDIVi(va). Rev. Health standing between a sea and a fire, resting on staff, holding ears of corn and a medicine basket with a scroll inscribed CAVTVVS. Around, ADOLESCENTiAE AVGVSTAE and, under groundline, MELIOLS DICAVIT 71 mm.

A805–69A

Hill dated the medal to 1481, before the death of Federigo I, and identified the reverse type as probably Pandora. Panofsky identifies the figure as Health, holding a basket of medicines, indicating that the medal was made to commemorate the recovery of Francesco from a dangerous illness, in 1484.

Literature: Cpf. Arm. 1, 80, 4; Corpus, no. 196; Cott, p. 165; D. and E. Panofsky, Pandora's Box, London, 1956, pp. 22–3, n. 20.

70. CHIARA GONZAGA, wife of Gilbert de Bourbon, Comte de Montpensier and Dauphin d'Auvergne, married 1481, died 1503.

Obv. Bust to right, hair in coif and veil. Around, CLARA DE GONZ(aga) COMIT(iss)A MONT(is)PENSERII ET DELPHINA ALV(en)e.

Rev. cast hollow, and ornamented with cast impressions of various goldsmith's ornaments.

58 mm.

A806–70A

Closely resembling Melioli's signed medal of Maddalena Gonzaga, and dating from or after 1481 (when Chiara married the Comte de Montpensier).

Collection: either from the His de la Salle (sale London, Sotheby, 22 Nov. 1880, lot 8) or Joseph Fau (sale Paris, 3 March 1884, lot 503) collections, although neither catalogue mentions the curious ornaments on the reverse.

Literature: Les Arts, Aug. 1908, p. 12, no. viii; Corpus, no. 200, 8; Cpf. Arm. 1, 85, 5; Cott, p. 165.

GIANFRANCESCO RUBERTI

(Active 1483–1526)

Ruberti is known as a goldsmith and die-engraver at Mantua from 1483 to 1526. In 1492 he was engaged in striking coins by a new process, and he seems also to have been an armouroer to the Mantuan court. He was sent to Milan in 1517, and to Venice in 1497 and 1520. A large group of plaquettes signed 10. F. F. has been ascribed to Ruberti. See Thieme-Becker 29 (1933) p. 147; Forrer, 5, p. 264; Pope-Hennessy, Kress Bronzes, nos. 97–110 (plaquettes by 10. F. F.).

71. FRANCESCO II GONZAGA, Marquess of Mantua (1466–84–1519).

Obv. Bust to left, in armour; on the breast-plate, a dove on a curling spray; below, two leaves. Around, FRANCISCVS MARCII MANTVAE III

Rev. Battle-scene; below, weapons and armour, including a shield with EPO engraved on it. Above, FAVEAT FOR(tuna) VOTIS and, engraved under ground-line, 10(anni) FR(ancisci) RUBERTO OPVS

50 mm.

A807–71A

Literature: Cpf. Arm. 1, 81, 1; Corpus, no. 203; Cott, p. 165.

ANTICO

(b. ca. 1460; d. 1528)

Pier Jacopo di Antonio Alari Bonacolsi, called Antico, was a celebrated Mantuan bronze-worker, under the influence of Mantegna. He worked especially for Gianfrancesco Gonzaga of Rödigo, and for the Marquess of Mantua. For a plaquette dependent on a medal by Antico see Pope-Hennessy, Kress Bronzes, no. 2.

71 bis. GIANFRANCESCO GONZAGA DI RÖDIGO, born 1443, Lord of Sabbioneta, etc., 1479, died 1496.

Obv. Bust to left, wearing cloak. Around, IOHANNES FRANCISCVS GONZ(aga).

Rev. Fortune on a starry sphere on a ship's prow; Mars tied to a tree bearing a trophy which includes a shield charged with thunderbolt; Minerva holding spear and resting on another trophy. Above, FORVICTRICI; in exergue ANTI.

40 mm.

A808–71 bis A

The thunderbolt was an impressa of Gianfrancesco.

Literature: Cpf. Arm. 1, 62, 1; Corpus, no. 206; Cott, p. 165.

72. ANTONIA DEL BALZO, wife of Gianfrancesco Gonzaga of Rödigo, born 1441, married 1479, died 1538.

Obv. Bust to right, hair in net, ferronnière on forehead. Around, DIVA ANTONIA BAVTTA DE GONZ(aga) MAR(chioniss). Rev. Hope, nude, winged, holding broken anchor and tattered sail, standing on prow of a broken-masted vessel drawn by two Pegasi, over which flies a small Cupid; engraved on side of vessel MAI PIV. Around, SVPEREST M(llius) SPEs. In exergue, ANTI

40 mm.

A809–72A
Mai pili was the motto of Antonia and her husband, and is found also on the bronze vase in the Modena Museum attributed to l’Antico.

**Literature:** Corpus, no. 212; cp. Arm. i, 62, 5; Pope-Hennessy, *Kress Bronzes*, no. 2 (for a related plaque); Middendorf, *Morgenroth*, no. 33 (of reverse only); Cott p. 165.

73. **DIVA JULIA**, unknown.

**Obv.** Bust to right; around, DIVAI IVLIA PRIMVM FELIX

**Rev.** Battle-scene; below, military and naval arms. Above, DVIA Fortv(n)A and, engraved on ground-line, ANTICVS

34 mm.

The identification of the lady is uncertain; she is too old to be the famous Giulia daughter of Lodovico Gonzaga of Bozzolo.

**Collection:** His de la Salle (sale London, Sotheby, 22 November 1880 no. 174).

**Literature:** Corpus, no. 214; cp. Arm. i, 81, 2; Pope-Hennessy, *Kress Bronzes*, no. 186 (for a plaque, style of Modeno, with same legend as the medal reverse); Cott p. 165.

74. **MAZZALENA OF MANTUA.**

**Obv.** Bust to right. Around, MAGDALENA MANTVANA Die XX NO MCCCCCIIII. Pearled border.

**Rev.** Occasion, as a female figure, running to right in pursuit of Time, also as a female figure, and holding the verge of a folliot balance (?) and an hour-glass. Around, BENE HANC CAPIAS ET CAPTAN TENETO Pearled border.

46 mm.

**Literature:** Cpo Arm. II, 100, 11; III, 195; Corpus, 215; Cott p. 165.

75. **GIULIA ASTALLIA**

**Obv.** Half-figure to left. Around, DIVA IVLIA ASTALLIA.

**Rev.** Phoenix on pyre, looking up at sun. Around, EXEMPLVM VNIVCM FOR(mae) ET PVDICITIAE

61 mm. Later cast.

Perhaps Giulia of Gazzuolo, the victim of an outrage recorded in Bandello’s *Novella*, i, 8.

**Literature:** Les Arts, Aug. 1908, p. 13, no. xxii; Corpus, no. 218; cp. Arm. i, 83, 3; Middendorf, *Morgenroth*, no. 34 (‘the identity of the sitter is a puzzle’); Cott p. 165.

76. **ISABELLA D’ESTE,** wife of Francesco II Gonzaga, born 1474, married 1490, died 1539.

**Obv.** Bust to right, hair tied in knot at back of head. Around, ISABELLA ESTEN(sis) MARcH(ionissa) MA(ntuae).

**Rev.** Astrology, winged, with wand; before her, serpent rearing; above, sign of Sagittarius. Around, BENE MERENTIVM ERGO

39 mm.

Giancristoforo completed a medal of Isabella in August 1498. Another one by him, mentioned in November 1505, was probably only a new casting of the old one, though Jacopo d’Atri wrote of it as if it were a new thing. The finely mounted gold specimen at Vienna is merely a much-chased recasting, not worthy of its mount. The medal was very popular, and many copies, varying in the amount of the lettering preserved, exist. The original read BENE MERENTIVM, an unfortunate mistake which was corrected by omitting the O.

**Literature:** Cpo Arm. III, 49; Corpus, no. 221 (with discussion of documents, and source for the reverse legend); Cott p. 165.

77. See Appendix.
IN THE NEIGHBOURHOOD OF GIANCRISTOFORO ROMANO

78. LUCREZIA BORGIA, wife of Alfonso I d'Este, born 1480, married 1502, died 1519.

Obv. Bust to left, hair in jewelled net and continued in queue, ferronnière across forehead. Around, LVCREZI/CA ENTEXENIS BORGIA DVCA(1)SSA

Without reverse.

60 mm. Four times pierced.

Mantuan work, in the neighbourhood of Giancristoforo Romano. This specimen is one of three cited in the Corpus, the others being at Paris (Luynes collection), and at Vienna (late chasing).

Literature: Arm. ii, 90, 3; 293, 3; iii, 190, b; Heiss, Niccolò Spinelli, p. 43, no. 7, pl. iv, 8; Rodocanachi, La femme italienne, p. 220; Les Arts, Aug. 1908, p. 13, no. iii; Corpus, no. 231 c; Cott p. 165.

79. Obv. Bust to left, heavy hair down her back in a queue, a braid drawn across from temple and tied behind; dress fastened on left shoulder. Around, LVCREZI/CA EST(e)n(sis) DE BORGIA DVCA(1)SSA.

Without reverse.

59 mm.

This portrait was doubtless made for the marriage in 1502; Lucrezia is here Duchess of Biscaglia, not yet of Ferrara. It is often found attached to a portrait of Alfonso d'Este by another hand. Later, the present bust was re-used with a new inscription describing her as Duchess of Ferrara, etc. As to the authorship, all that can be said is that it is Mantuan, in the neighbourhood of Giancristoforo Romano.

Literature: Corpus, no. 232 j; ep. Arm. ii, 89, 2; 293, 2; Cott p. 165.

80. JACOBA CORREGGIA, unknown.

Obv. Bust to right; behind, a lily and branches of oak and laurel fastened with a strap (correggia). Around, IACOBA CORRIGIA FORME AC MORVM DOMINA

Rev. Captive Love bound with a strap to a tree. Around, CESSI DEA MILITAT ISTAT and, in field, P M

53 mm. Five times pierced, but otherwise a fine specimen. Gilt on obverse and reverse.

The medal is of Mantuan origin, about 1500. The sitter is unknown, the artist uncertain. Hill suggested that the letters in the field may stand for P... MANTUANUS. Hill noted that the reverse legend had been interpreted to indicate that Cupid was speaking: 'I have had to yield, and leave your goddess in the field'. Tervarent accepts this interpretation.

Collection: Joseph Fau (sale Paris, 3 March 1884, lot 440).

Literature: Les Arts, Aug. 1908, p. 12, no. iv; ep. Arm. i, 118, 1; iii, 48 a; Corpus, no. 234 b; Cott p. 166; Tervarent, cols. 19, v; 40-1; Panofsky, pp. 95-128 (Blind Cupid).

81. See Appendix.

82. MADALENA OF MANTUA, unknown.

Obv. Bust to right, hair in net. Around, MADALENE MANTVANE FM

Rev. Swan, wounded with an arrow in its breast, standing on a bow and quiver; above, a radiant cloud. Around, NON SANA

37 mm.

The artist of this dainty medal is unidentified; that he is Mantuan is certain from the style; possibly, as suggested above, the letters P M, which occur also on the medal of Jacoba Correggia (no. 80), are for P... MANTUANUS.

Literature: Les Arts, Aug. 1908, p. 12, no. ix; Corpus, no. 236 d; ep. Arm. ii, 101, 12; Cott p. 166. Tervarent, cols. 140-1, viii.

83. BEATRICE OF ARAGON, wife of Matthias, King of Hungary, born 1457, married 1476, widowed 1490, died 1508.

Obv. Bust to right, veiled. Around, DIVA BEATRIX HUNGARIAE REGINA

Without reverse.

44 mm.

One other specimen is recorded, at Budapest.

Hill believed the style of the medal to be that of Melioli, who might have seen Beatrice on her way to Naples in 1501. Huszár attributed the medal to Giancristoforo Romano, explaining that it was modelled in Naples, but finished in Rome, thus avoiding the problem mentioned by Hill of why the medal was not recorded in the letters of the Mantuan ambassador at Naples. Gerevich accepts the attribution to Giancristoforo, observing that the sitter is aged thirty rather than fifty, and not depicted as a widow. He claims the marble portrait relief of her at Budapest as a work of Giancristoforo because the profiles are identical.

GIAN MARCO CAVALDI
(d. after 1508)

Die-engraver and metal-worker, in the employ of the Mantuan court from 1481; at Hall in Tyrol in 1506; died after 1508.

84. FRANCESCO II GONZAGA (1466–84–1519), fourth Marquess of Mantua.

Obv. Bust to left, with long hair, in cuirass. Around, FRANCISCVS MAR(chio) MANTVE III

Rev. The Marquess in armour, standing on garlanded basis, gives ears of com to a man on his right, behind whom is a helmeted woman with palm-branch; on his left another man approaches to receive alms. Around, DIVINVM DARE HUMANVM ACCIP(ere) and, below, LIBERALITAS

32 mm. Struck.

Literature: Cpo Arm. II, 99, 3; Corpus, no. 241; Cott p. 166.

85. Obv. Bust to left, with long hair, in cuirass. Around, FRANCISCVS MAR(chio) MANTVE III

Rev. The Marquess in armour, standing on basis, holding sceptre, giving alms to three men. Around, NON IGNARA MALI MISERIS SVCCVRRERE DISCO

32 mm. Struck.

The motto is from Virgil, Aen. i. 630. These two belong to a small group of medals—or patterns for coins—illustrating the Marquess’s charity.

Literature: Cpo Arm. II, 99, 4; Corpus, no. 243; Cott p. 166.

MANTUAN SCHOOL

Early Sixteenth Century

89. ORTENSIA PICCOLOMINI.

Obv. Bust to right, wearing long coif. Around, HORTENSIA PIICOLOMINEAI MONTIS PESCATAE DOMINA.

Rev. The Judgement of Paris. Around, PVLCRAE OPES ET ARMA SEJ DEAM PVICRIO

36 mm.

The treatment recalls Meliolli; the genitives in at recall Antico’s Julia (no. 73). Monte Pescata was a Piccolomini fief near Siena, but the filling out of the abbreviations M P D is not certain. The medal dates from about 1500.

Two other complete specimens and one of the reverse alone are recorded.

Collection: Joseph Fau (sale Paris, 3 March 1884, lot 490).

Literature: Arm. II, 98, 22; Heiss, Florence, ii, p. 241, pl. xxii, 5; Les Arts, Aug. 1908, p. 12, no. x; Corpus, no. 260 a; Cott p. 166.

90. FEDERIGO II GONZAGA, fifth Marquess and
first Duke of Mantua, born 1500, marquess 1519, duke 1530, died 1540.

Obv. Bust to front, head to left, wearing cuirass. Around, FEDERICVS II MAR(chio) V MANTVAE
Rev. St Catherine standing, holding palm and resting on wheel.
35 mm.
Perhaps a pattern for a coin. Between 1513, when Federigo succeeded, and 1530 when he was created Duke. Other specimens are recorded at Milan (2) and Vienna by the Corpus, and in commerce, 1957.

Literature: Cp. Arm. ii, 155, 2; Corpus, no. 269; Cott p. 166; Münzen und Medaillen, Basel, auction catalogue XVII, 2 Dec. 1957, lot 93, pl. 10 (a fifth specimen, 34 mm).

91. CORRADO (of the Nobili GONZAGA), fourteenth century.
Obv. Bust to right, in cap and cuirass. Around, CORADV GONZAGA ALOISII FIL(ius).
Without reverse.
80 mm.
This portrait of Corrado (doubtless fictitious) is found attached to one of his wife Paola Beccaria, whom he married in 1540. The medal is a restitution of uncertain date, possibly of the sixteenth century.

Literature: Arm. ii, 14, 14; Corpus, no. 274; Cott p. 166.

GIANFRANCESCO ENZOLA
Gianfrancesco Enzola of Parma, goldsmith, medallist, and die-engraver, working 1455–78. Employed at first especially by Francesco Sforza and Pier Maria Rossi of Berceto, for whom he engraved dies; after about 1471 he took to casting large medals, especially for Costanzo Sforza of Pesaro. For plaquettes by Enzola see Pope-Hennessy, Kress Bronzes, nos. 62-68.

Obv. Bust to left, in armour. Around (Sforza biscione) FR(ancisci) SFORTIA VICECOME M(edio)L(an)I DVX IIII BELLII PATER ET PACIS AVTOR MCCCLXVI Across field, v F
Rev. Under a tree, a greyhound seated; a hand issuing from a radiant cloud touches him; a bridle on the ground tied to the tree by a chain. Around, 10(annis) FR(ancisci) ENZOLAE FARMENSIS OPVS
42 mm.
This, like all existing specimens, is cast, although the original was undoubtedly struck from dies. The letters v F on this and other medals by Enzola are unexplained; they may be the dedicatory formula votum fecit. The reverse type was an impressa of the Duke, to the motto Quietum nemo me impune laesus.

Literature: Cp. Arm. i, 44, 6; Corpus, no. 281; Cott p. 166; Mittler, 1957.

93. FRANCESCO I and GALEAZZO MARIA SFORZA, fourth and fifth Dukes of Milan, 1459.
Obv. Bust of Francesco Sforza and inscription, as on no. 92.
Rev. Bust of Galeazzo Maria to left in mail; around, (Sforza biscione) GALEAZIUS MARIA SFORTIA VICE­ COMES FR(ancisci) SFORTIAE M(edio)L(an)I DVCIS IIII PRIMOGENTI(US) TURNITIS Across field, v F and MCCCLXVIII
44 mm.
A good cast, but the original, like no. 92, was struck from dies; it is doubtful if any of the original strikes survive.

Literature: Cp. Arm. i, 44, 7; Corpus, no. 284; Cott p. 166.

94. TADEO DI GUIDACCI MANFREDI, Count of Paenza and Lord of Imola 1449, living in 1493.
Obv. Bust to left, in armour. Around, TADEVS MANFREDVS COMES FAVENTIE IMOLEQ(ue) D(ivi) AC INCLITI GVIDATII and, in field, VNICVS GENITVS; 10 left and right, v F, and, on right, 1461
Rev. Nearly nude female figure seated, with sword and wheel; behind her, putto holding caduceus; on the seat, ACCEDA and, below, OPVS IO(annis) FR(ancisci) PAR­ MENSIS Around, SOLA VIRTVS HOMINEM FELICITAT
45 mm. Rough cast.

A831–94A
Literature: Cp. Arm. i, 43, 1; Corpus, no. 285; Cott p. 166.

95. COSTANZO SFORZA, Lord of Pesaro (1447–73–83).
Obv. Bust to left, in cuirass. Around, CONSTANTVS SFORTIA DE ARA GONIA D(ivi) ALEXAN(dri) SFORTIAC(iae) F(iiius) PISAVRENSIS PRINCES ARTATIS AN(oi) XXVII
Rev. Costanzo riding to left, fully armed (crest: dragon with head of an old man holding a ring), sword erect in right hand, shield with his arms on his left arm; under the horse, a hound running; flowery foreground, landscape with scenes of agriculture in background. Around, QVIES SECVRITAS COPIA MARTIS HONOS 7(et) SALVS PATRIAE MCCCLXXV; under ground-line, 10(annis) FR(ancisci) PAR­ MENSIS(sia)n
Lead, 80 mm. After-cast.
A832–95A
Only two early examples are known, at Berlin and Pesaro.

Literature: Cp. Arm. i, 45, 10; Corpus, no. 292; Cott p. 166.
Pope-Hennessy, Kress Bronzes, no. 67 (for a plaquette related to the reverse).

96. COSTANZO SFORZA, Lord of Pesaro, and his father ALESSANDRO (1409–45–68).
Obv. Bust of Costanzo to left, as on no. 95. Around, CONSTANTIVS SPORTIA DE ARAGONIA FILIVS BENEMERITO PARENTI D(icat) D(edicat) MCCCLXXV
Rev. Bust of Alessandro to left, in plate-armour over mail. Around, ALEXANDRO SPORTIAE DIVI SPORTIAE FILIO IMPERATORI INVICTISSI

80 mm. A833-96A

Literature: Les Arts, Aug. 1908, p. 8, no. x; cp. Arm. I, 45, 11; Corpus, no. 293; Cott p. 166.

97. COSTANZO SFORZA, Lord of Pesaro.

Obv. Bust to left, in plate-armour. Around, CONSTANTIVS SPORTIA DE ARAGONIA DI(vi) ALEXAN(dri) SFOR(tiae) FIL(iun) PISAVRENS(is) PRINCEPS AETATIS AN(no) XXXVII
Rev. The Castle of Pesaro. Around, INEXPVGNABLE CASTELLYM CONSTANTVM PISAVRENSE SALVITI PVBLICAI M CCCCLXXV; below, IO(anus) FR(anciscus) PARENTI D(icat) D(edicat) MCCCCLXXV

83 mm. Old cast, untrimmed, traces of gilding on reverse. A834-97A

Literature: Les Arts, Aug. 1908, p. 8, no. xi; cp. Arm. I, 45, 9; Corpus, no. 294; Cott p. 167.

98. FRANCESCO SFORZA (1401-66), fourth Duke of Milan, 1450.

Obv. Bust of Sforza to right as on no. 92, on a slightly larger scale.

Without reverse.

Oval, 42 x 31 mm. A835-98A

Other specimens in the Milan (Ambrosiana) and formerly Henry Oppenheimer Collections (although not in the Oppenheimer sale).

Literature: Cp. Corpus, no. 298; Cott p. 167.

99. COSTANZO SFORZA (see no. 95).

Obv. Bust to left, in cuirass. Around, CONSTANTIVS SFORTIA DE ARAGO(nia) PISAVR(is) D(ominus).

Rev. The Castle of Pesaro. Around, SALVITI ET MEMORIAE CONSIDIT

30 mm. Struck. A836-99A

This may with confidence be attributed to Enzola. It was a foundation medal for the Castle of Pesaro.

Literature: Cp. Arm. II, 68, 37; Corpus, no. 299 k; Cott p. 167.

CLEMENTE DA URBINO

A bronze-caster and medallist, whose only authenticated work is the medal of 1468 described below.

100. FEDERIGO DA MONTEFELTRO, Count of Urbino, born 1422, count 1444, duke 1474, died 1482.

Obv. Bust to left, in morther, cuirass, and mantle; on the breast-plate a Lapith fighting a Centaur, and two Victories. Around, ALTER ADEST CESAR SCIPIO ROMAN(us) ET ALTER SEV PACEM POPVLS SEV FERA BELLA DEDIT

Rev. An eagle on a fulmen, supporting with spread wings a plate on which are cuirass, shield, sword, globe, brush, and olive-branch; above, the stars of Jupiter, Mars, and Venus. Around and in field, MARS FERVVS ET SYMVM TANGENS CTTHEREA TONATENEM DANT TIBI REGNA PARES ET TVA FATA MOVENT; INVICTVS FEDERICVS C(omes) V(r)BINI ANNO D(omini) MCCCLXXVIII and, below, OPVS CLEMENTIS V(r)BINATIS

94 mm. A837-100A

The details of the bust are copied from Cristoforo di Geremia's medal of Alfonso of Aragon (no. 210). Of the objects on the reverse, the brush is the scopetta device which may be seen on the buildings at Urbino. Wind explains the reverse as symbolizing the balance of Mars and Venus under Jupiter.

Collection: Probably from the J. C. Robinson collection (sale Paris, 19 May, 1884, lot 29).

Literature: Les Arts, Aug. 1908, p. 13, no. xiii; Corpus, no. 304 g; cp. Arm. I, p. 47; Cott p. 167. Wind, p. 88; Tervarent, col. 5.

FRANCESCO DI GIORGIO MARTINI

(b. 1439; d. 1501/2)

Born in Siena, and active as architect, painter, and metalworker. Sometime between 1475 and 1477 he left Siena to work for Federigo da Montefeltro in Urbino, returning to Siena after about 1485, and then active concurrently in Urbino, Gubbio, Naples and Milan. For his career see A. S. Weller, Francesco di Giorgio, Chicago, 1943. For plaquettes by the artist see Pope-Hennessy, Kress Bronzes nos. 71-74.

101. BORGHESI BORGHESI, jurisconsult of Siena (1414-90).


Rev. Minerva to left, holding spear and shield. Around, INGENIVM MORTALI INGENIVM PRAEB(VI)T IMMORTALI DEA ORTA

64 mm. Four times pierced, and battered, but old. A838-101A

Borghini was knighted after the battle of Poggio Imperiale (near Poggibonsi) in 1479 by the Duke of Calabria for his help against the Florentines, in the war against Lorenzo
de’Medici conducted by King Ferdinand of Naples and Pope Sixtus IV. Borghesi was given the title of Pater Patriae by the Siemn.

Literature: Cn. Arm. n, 154, 16; Corpus, no. 310; Cott p. 167; Middendorf, Morgenroth, no. 39; A. S. Weller, Francesco di Giorgio, Chicago, 1943, p. 177, fig. 70.

COSTANZO DA FERRARA

Painter and medallist, who worked chiefly at Naples. He was summoned to Constantinople, to paint the Sultan’s portrait, and doubtless returned after the Sultan’s death on 3 May 1481. Meanwhile he had made the following medal, which is easily the finest presentation of Mohammad II extant. Those who are looking for traces of Gentile Bellini’s work at Constantinople would do well to remember Costanzo, of whose painting traces may perhaps remain there.

102. MOHAMMAD II, Sultan of the Turks (1430-51-81).

Obv. Bust to left, in turban and cape. Around, SVITANVS MOHAMETH OTHOMANVS TVRCorVM IMPERATOR

Rev. The Sultan riding to left; trees and building in background. Around, hic BELL1 TVLIMEN POPVLOS PRO-TRVAT ET VRBES Below, on tablet, CONSTANTIVS R(ecit).

123 mm.

104. ANDREA MATTHEO III DE ACQUAVIVA, Duke of Atri and Teramo (1457-81-1528).

Obv. Bust to right with long hair, in cuirass. Around, ANDREAS MATTHEVS III DE AQUAVIVA

Rev. Crowned shield of arms. Around, DVX HADRIE TERAMIQVE

44 mm. Broken at edge.

ADRIANO FIORENTINO

(Active 1488-1499 or later)

Adriano de’ Maestri, sculptor and bronze-caster, greatly influenced by Bertoldo. A large number of strongly mannered medals made at Rome, Naples, Urbino, and in Germany are attributed to him, because of their likeness to the medal no. 107 and to a similar one of Emilia Pio, for his authorship of which there is some documentary evidence. First heard of in 1488; a sculptor of his name died in 1499, but the two medals just mentioned seem to refer to later events.

104. FERDINAND OF ARAGON, Prince of Capua, afterwards King Ferdinand II (1495-6).

Obv. Bust to right, with long hair, wearing cap with mark w on edge. Around, FERDINANVS ALFONSI DVCS(is) CALAB(rae) F(ilius) FERD(inandi) REG(is) N(epos) DIVI ALFON(SI) PRON(epos) ARAGONEV(s) and, across field, CAPVE PRINCPS

Rev. Felicitas seated to left, holding ears of corn and waving cornucopiae over her head; in field left, eagle; below her chair, w; around, PVBLICAE FELICITATIS SPES

75 mm.

The only one of the three known examples that has any claim to be of the time. The medal must have been made before the death of Ferdinand I, 25 Jan. 1494. The w, which used to be taken for an artist’s mark, is an unexplained personal device.

Literature: Corpus, no. 333 b; cp. Arm. n, 101, 1; Cott p. 167.

105. FERDINAND II OF ARAGON, King of Naples (1495-6).

Obv. Bust to right, wearing cap, on the edge of which the letter w. Around, FERDINANVS II DE ARAGONIA REX SICILIAE VNGARIAE HIERVSALM

Rev. Janiform head (bearded male to left, female to right); on right, a sword. Around, LIBERATORI VRBIVM

52 mm.
Another specimen is in the Louvre, and a poor one at Bologna. 

Literature: Corpus, no. 337 c; cp. Arm. 1, 101, 2; Cott p. 167.

106. GIOVANNI GIOVIANO PONTANO, poet (1426-1503).

Obv. Bust to right, bald, unclothed. Around IOANNES IOVIANVS PONTANVS

Rev. Urania walking to right, holding globe and lyre. Below, VRBINA

84 mm. A843-106A

The reference of the reverse is to Pontano’s astronomical poem Urania, the personification being that of the poet’s inspiration, combined with astronomy.


107. ELISABETTA GONZAGA, Duchess of Urbino, married Guidobaldo I 1489, widowed 1508, died 1528.

Obv. Bust to right, hair in coif and hanging in long queue behind. Around, ELISABET(at)a GONZAGA FELTRIA DVCS(is)a VRBINI

Rev. Female figure lying on a rock, her head against a closed gate (?), holding a bridle; in the air, a mass of flame projecting sparks. Around, HOC PVGIENTI PVRTNAE DICATIS

85 mm. A844-107A

This appears to be the medal by Adriano Fiorentino mentioned by the Duchess in a letter of 1495; yet the reverse, with its allusion to the flight of Fortune, would seem to refer to a later period, when Adriano is supposed to have been dead. The flame is a symbol of the soul; but the whole allegory is obscure. The object against which the figure reclines may perhaps be not a gate but that frame-work which appears in certain memento mori designs (e.g. no. 272).

Literature: Les Arts, Aug. 1908, p. 13, no. xi; Corpus, no. 344 i; cp. Arm. II, 118, 54; Cott p. 167.

108. UNKNOWN BOY.

Obv. Bust to right with long hair, wearing cap. The original inscription removed, and the following engraved: SIGISMVNDO SCOETO MAGNO MILITI ANNO THEO­GONIAE MCCV

Without reverse.

85 mm. The only specimen known. A845-108A

The treatment of the bust leaves no doubt that this is by the author of the present group, of which it is one of the most charming examples. Sigismondo Scoeto appears to be unknown, and the inscription cannot refer to this boy. He resembles a young Gonzaga (?) in a well-known drawing by Bonsignori in the Albertina at Vienna.

Literature: Arm. III, 151, L; Corpus, no. 346 a; Cott p. 167.

GIROLAMO SANTACROCE

(b. 1502; d. 1537)

The Neapolitan sculptor Girolamo Santacroce is mentioned as having made a medal of Jacopo Sannazaro, the poet, in about 1524. The medal of Andrea Caraffa is by the same hand as that medal. See Corpus, p. 87; Thieme-Becker, 29 (1935) pp. 424-5.

109. ANDREA CARAFFA, Count of Santa Severina 1496, Viceroy of Naples, 1524, died 1526.

Obv. Bust to left in helmet with winged monster as crest. Around, ANDREAS CARRAFA S(ANCTAE) SEVERINAE COMES

Rev. Prudence seated, holding in right hand a double-faced (male and female) head on a staff, and serpent in left hand. Below, NIL ABEST

38 mm. A846-109A

The reverse legend is an allusion to Juvenal, x, 365.


NEAPOLITAN SCHOOL

Early Sixteenth Century

110. ANDREA CARAFFA, Count of Santa Severina 1496-1526.

Obv. Bust to right, wearing crested helmet and cuirass. Around, ANDREAS CARRAFA S(ANCTAE) SEVERINAE COMES

Rev. Shield of Caraffa arms, between a steel-yard on left and a screw-jack with scroll on right. Around, CONTERET CONTRARIA VIRTUS

63 mm. A847-110A

Literature: Cpt. Arm. II, 108, 12; Corpus, no. 351; Middendorf, Morgenroth, no. 43 (Corpus 351 d); Cott p. 167. Tervarent, col. 304 (steelyard).

111. Obv. Bust to right, wearing helmet with small plumes, and cuirass. Around, ANDREAS CARRAFA SANTE SEVERINE COMES

Rev. Similar to preceding.

66 mm. A848-111A

The larger of these two varieties seems to be the later, the details being remodelled. The earlier variety corresponds closely to a sardonyx cameo formerly in the Henry Oppenheimer Collection. The steel-yard is the symbol of the della Stadera branch of the family, although Andrea belonged to the other branch, della Spina. The obverse portrait so closely resembles the medallion portrait of Galeotto Caraffa, on his monument erected in 1513 by
Andrea in San Domenico Maggiore in Naples, and attributed to Romolo da Settignano, that there must be some connexion in origin between the two. The extreme dates possible for the medals are 1496 and 1525.

**Literature:** Cp. Arm. ii, 108, 11; Corpus, no. 352; Cott p. 168; B.F.A.C. exhibition, 1912, pp. 138-9, no. 6, pl. lxix (for the Oppenheimer cameo).

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**SPERANDIO OF MANTUA**

(b. ca. 1431; d. 1504)

Sperandio was the son of a Mantuan goldsmith, Bartolomeo di Sperandio Savelli, and was active not only in his native town, to which he remained attached, but in Ferrara (1463–1477), Bologna (1478–90), Milan, Faenza, and Venice, where he died, past work, in 1504. He is the most prolific of fifteenth-century medallists, masterly in his portraits but careless both in composition and execution and unoriginal in conception. To the bibliography in the Corpus pp. 90-1 may be added: Hill in Thieme-Becker, 31 (1937) pp. 359-360; Pope-Hennessy, Kress Brollzes no. 235 (for a plaquette by Sperandio).

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**112. BARTOLOMMEO PENDALIA, merchant of Ferrara.**

**Obv.** Bust to left in flat-topped cap and robe. Around, BARTHOLOMAEVS PENDALIA INSIGNE LIBERALITATIS ET MVNIFICENTIAE EXEMPLVM(m).

**Rev.** Nude male figure seated on a cuirass, holding globe and spear, his left foot on a bag from which money flows; behind, two shields; above, CAESARIANA LIBERALITAS; below, OPVS SPERANDEI

84 mm. A849-II2A

The reverse alludes to the knighthood conferred on Pendalia in 1452 by the Emperor Frederick III. The medal belongs to about 1462, before 1 March of which year Pendalia died.

**Literature:** Les Arts, Aug. 1908, p. 9, no. vii; Corpus, no. 356 li; cp. Arm. i, 71, 32; Cott p. 168; Middeldorf, Morgenroth, no. 45.

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**113. ANTONIO SARZANELLA DE’ MANFREDI of Faenza, diplomatist.**

**Obv.** Bust to right, wearing flat-topped cap and gown with a small animal’s fur round neck. Around, ANTONIVS SARZANELLA DE MANFREDIS SAPIENTIAE PATER

**Rev.** Prudence (double-headed) seated on seat formed by two hounds (for trustworthiness) holding the Manfredi shield, a pair of compasses, and a mirror. Around, IN TE CANA FIDES PRUDENTIA SV MMA REFVLGET; in the field to right, OPVS SPERANDEI

73 mm. A850-II3A

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**114. LODOVICO CARBONE of Ferrara, poet (about 1436–82).**

**Obv.** Bust to left, in tall cap and gown. Around, CANDI- DIOR PYRA CARBO POETA NIVE

**Rev.** Carbone receiving a wreath from the seated Muse Calliope; in background, a fountain. Around, HANC TIBI CALLIOPE SERVAT LODOVICE CORONAM; in field to left, OPVS SPERANDEI

70 mm. A851-II4A

About 1462–3, at Ferrara. The verse round the head, with its pun on the name of ‘Carbo whiter than pure snow’, comes from a poem addressed to him by Tito Vespasiano Strozzi.

**Literature:** Les Arts, Aug. 1908, p. 9, no. ix; Corpus, no. 359 i; cp. Arm. i, 66, 13; Cott p. 168.

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**115. FRANCESCO SFORZA, (1401-66) Duke of Milan.**

**Obv.** Bust three-quarters to right, in armour. Around, FRANCISCVS SFORTIA VICECOMES DVX MEDIOLANI QVARTVS

**Rev.** OPVS SPERANDEI Renaissance building with four cupolas.

86 mm. A852-II5A

Probably about 1466, the building being intended for a memorial of the Duke. The portrait is doubtless not from life, but copied from some painting.

**Literature:** Cp. Arm. i, 74, 42; Corpus, no. 361; Cott p. 168.

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**115a. FRA CESARIO CONTUGHI, a Servite of Ferrara.**

**Obv.** Bust left, elderly, wearing habit with hood over head. Around, FR(ater) CESARIVS FER(rariensis) ORDINIS SER(vorum) BEATAE M(ARVIN) SVR(virginis) DIV(INARUM) LIT(ERARUM) EXCELLEN(tissimus) DOC(tor) AC DIVI(nae) VER(iitas) FAMOSIS(simus) PREDICATOR

**Rev.** Fra Cesario seated on a rock, resting his head on left hand, and contemplating a skull on the ground. Around, INSPICE MORTALE GENVS MORS OMNIA DELTE, and below OPVS SPERANDEI

83 mm. A1417–677A ca. 1467.

**Literature:** Arm. i, 67, 16; Heiss, Sperandio, p. 36, no. 16, pl. v, 3; Corpus, no. 363 g; Cott p. 168.
116. ERECOLE I D'ESTE (1471-1505) and his wife ELEONORA OF ARAGON (married 1473, died 1493).

Obv. Busts confronted; on right, Ercole, in tall cap, chain with pendant over his dress; on left, Eleonora wearing coif, and chain with pendant; above, a four-winged cherub’s head; below, OPVS SPERANDEI All in wreath.

Without reverse.

Lead, 112 mm. A853-116A

This doubtless commemorates the marriage of 3 July 1473. There are various versions, some without the cherub’s head or signature (an octagonal specimen at Berlin with HER DVX engraved below); and the bust of Eleonora also occurs separately as a rectangular plaquette (e.g. in the Victoria and Albert Museum).


117. SIGISMONDO, son of Niccolò III d'Este (1433-1507).

Obv. Bust to left, with long hair, dress with high collar and chain (?). Around, ILLVSTRISIMVS SIGISMVNDVS ESTENISIS

Rev. Nude winged Cupid to front, holding palm-branch and balance, leaning on a sword. Around, OPVS SPERANDEI

Lead, 87 mm. A854-117A

If the Cupid refers to Sigismondo’s mission to Naples to escort Eleonora to Ferrara, the medal dates from 1473. It is in any case in Sperandio’s first Ferrarese period.

Literature: Cp. Arm. I, 68, 19; Corpus, no. 367; Cott p. 168; Tervarent, cols. 16.

118. Obv. The bust alone, from the preceding medal. Without reverse.

71 x 44 mm. A855-118A

Literature: Les Arts, Aug. 1908, p. 13, no. ix; Corpus, no. 367 note; Cott p. 168.

119. PIETRO BONO AVOGARIO, physician and astrologer of Ferrara (died 1506).

Obv. Bust to left, in truncated conical cap. Around, PETRVS BONO AVOGARIVS FERRARIENSIS MEDICVS INSIGNIS ASTROLOGVS INSIGNIOR

Rev. Aesculapius (AESCVLAPIVS) standing on a dragon, holding phial and branch, and Urania (VRANIE) on a globe engraved with names of ASIA, EUR(o), AFRICA, and holding an astrolabe and a book containing astrological diagrams. Below, OPVS SPERANDEI

90 mm. Later cast. A856-119A

About 1472. The three continents on the globe are divided on the system of the so-called T-O maps of the world.

Literature: Cp. Arm. I, 64, 3; Corpus, no. 371 (misread Astrologius); Cott p. 168. Tervarent, cols. 250, vi; 359, iii.

120. AGOSTINO BUONFRANCESCO of Rimini, Councillor of Ercole I d’Este.

Obv. Bust to left, with long hair, conical cap, robe with chain.

Without reverse.

Height 68 mm. Cut out from the medal. A857-120A

The only good specimen of the whole obverse is at Berlin, and that specimen lacks the reverse. The medal dates between 1471 and 1477.

Literature: Les Arts, Aug. 1908, p. 9, no. viii; Corpus, no. 372 d; Cott p. 168.

121. See Appendix.

122. See Appendix.

123. CARLO MANFREDI, Lord of Faenza (1439-84).

Obv. Bust to left, wearing tall conical cap and cuirass. Around, incised, KROLVS SECVNDVS DE MANFREDIS FAVENTinus.

Without reverse.

Lead, 74 mm. A860-123A

An unfinished piece; the reverse would doubtless have been signed, but as it is Sperandio’s authorship is unmistakable. Carlo Manfredi’s rule at Faenza came to a sudden end only four months after Sperandio went to work for him there, in 1477. The piece is only known from this specimen and an after-cast at Paris.

Literature: Corpus, no. 379 b; Arm. II, 68, 35; III, 16, A; Argnani, Cenni storici sulla zecca… de’ Manfredi (Faenza 1886), pi. ii, 2; J. de Foville, Sperandio de Mantoue, Paris, 1910, p. 47. Cott p. 168.

124. ALESSANDRO TARTAGNI, jurisconsult of Imola (died 1477 aged 36).

Obv. Bust to left, wearing chaperon and gown. Around, ALEXANDER TARTAGNIUS IVRE CONSULTISSIMVS AC VERITATIS INTERPRES

Rev. On the summit of a hill (PARNASVS) Mercury seated on a dragon, from whose mouth issues the motto VIGILANTIA FLORVII; across the field, OPV(S) SPERATINEI

90 mm. A861-124A

The final of three states of this medal, which was made at Bologna, probably after the subject’s death, about 1478.

Literature: Heiss, Sperandio, p. 71, no. 42, pl. xiv, 2; Corpus, no. 381 C, c; Cott p. 169.

125. ANDREA BARBAZZA of Messina, legist (died 1479).
Obv. Bust to left, in conical fluted cap and brocaded gown, edge of which left hand clasps. Around, ANDREAS BARBATIA MESANIVS EQVES ARAGON(VM) Q(ue) REGIS CONSILIARIIVSVIRISVTRIVSQ(UE) SP(L)IDIIIDISSIMV(M) IVBAR

Rev. Fame, body covered with feathers, having three pairs of wings, standing to front, holding up a closed and an open book; at her feet, other books. Around. FAMA SVPER AETHERA NOTVS and, below, OPVS SPERANDEII

Lead, 114 mm. A862–125A

The motto is from Virgil, Aen. i. 379. The medal is said to have been made on the death of Barbazza at Bologna, 20 July 1479. There is a bust of him in San Petronio at Bologna, attributed to Sperandio.

Literature: Cott p. 169; Corpus, no. 384; Cott p. 169; Tervarent, col. 10, iv (winged Fame).

126. NICCOLÒ DA CORREGGIO, Count of Brescello (1450–80–1508).

Obv. Bust to left, in cap and cuirass. Around, NICOLAVS CORIGIENS(is) BRISSI X AC CORIGIAE COMES ARMORVM DVCTOR etc

Rev. Niccolò, in full armour, riding three-quarters to left, reaches his hand to a bearded and cowled friar; on either side, leafless tree. Around, IVSTICIA AMVLABIT ANTE TE VT PONAT IN VIA GRESSVS TVOS Below, OPVS SPERANDEII

Lead, 79 mm. A863–126A

Nicolò (born 1450) assumed the title of Count of Brescello in 1480, from about which time the medal may date.

Literature: Arm. i. 67, 17; Heiss, Sperandio, p. 38, no. 17, pl. vi, i; Corpus, no. 386 e; Cott p. 169.

127. NICCOLÒ SANUTI, noble of Bologna (1407–82).

Obv. Bust to right, in flat-topped cap and flowered robe. Above, his arms. Around, NICOLAVS SANVTVS EQVES DO • CO • SENATORQ(UE) BONON(iensis) IV(N)TEGERIMVS and OPVS SPERAN(D)EI

Rev. Long spiral inscription, recording his services to his city, the bequest of all his goods to pious purposes, and his death on 26 June 1482. In centre, Pelican in her piety.

Bronze gilt, 93 mm. A864–127A

1482 or soon after. There is no reason to doubt the signature, although the lettering and the treatment of the contour of the bust are not very characteristic of Sperandio.

Collection: From the Stroganoff collection.

Literature: Corpus, no. 388 e; cp. Arm. i, 73, 40; Cott p. 169.

128. GIOVANNI II BENTIVOGLO (born 1443, Lord of Bologna 1462–1506, died 1509).

Obv. Bust to right, in tall cap and plate-armour. Around, IO(anne) BENT(ivolus) II HAN(n)IB(alis) FILIVS EQVES AC COMES PATRIAIE PRINCEPS AC LIBERTATIS COLVMEN

Rev. Giovanni in armour riding to left; trapper of the horse adorned with Bentivoglio arms. Behind him, seen from the front, mounted squire. Above, OPVS SPERANDI 98 mm. With loop for suspension. A865–128A

The reverse is a pastiche from two medals of Pisanello (nos. 2 and 3). About 1478–82.

Literature: Heiss, Sperandio, p. 24, no. 8, pl. iii, 2; Les Arts, Aug. 1908, p. 9, nos. i, ii; Corpus, no. 391 n; cp. Arm. i, 65, 6; Cott p. 169; Middendorf, Morgenroth, no. 48 (lead, 97 mm).

129. See Appendix.

130. See Appendix.

131. FRANCESCO II GONZAGA, fourth Marquess of Mantua (1466–84–1519).

Obv. Bust to left, wearing cap and plate-armour. Around, FRANCISCVS GONZAGA MANTVAE MARCHIO AC VENETI EXERC(itus) IMP(erator).

Rev. The Marquess on horseback accompanied by a number of horsemen and foot-soldiers. Around, OB RESTITVVTAM ITALIVAE LIBERTATEM; below, OPVS SPERANDEII

95 mm. A868–131A

Francesco commanded on the Italian side at the battle against the French at Fornovo in 1495. The medal commemorates this event.

Literature: Les Arts, Aug. 1908, p. 9, nos. iii, iv; Corpus, no. 400 f; cp. Arm. i, 69, 23; Cott p. 169.

132. See Appendix.

133. See Appendix.

134. See Appendix.

PIETRO DA FANO

Known to have been working from about 1452 until 1464; his few medals, which have a certain clumsy dignity, represent Lodovico Gonzaga and the ducal pair described below.

135. PASQUALE MALIPIERI, born 1385, Doge of Venice (1457–62), and his wife GIOVANNA DANDOLO.

Obv. Bust of the Doge to left, in cap and robes. Below, a crown. Around, PASQVALIS MARIPETRVS VENETVM DVX (ignissimus) DVX
CATALOGUE NOS. 126-141

29

Rev. Bust of the Dogaressa to left, in flat cap and veil. Around, inclite iohanne alme vrbis veneziar(um) dvcise
93 mm.
The authorship of these portraits is fixed by another medal which has exactly the same portrait of the lady, combined with a reverse bearing the artist’s signature.

Literature: Cpo Arm. I, 35, 4; III, 5, b; Corpus, no. 409; Cott p. 169; Middeldorf, Morgenroth, no. 51.

ANTONIO GAMBELLO DA SAN ZACCARIA

Architect working from 1458 to after 1479. The following medal, signed AN, is attributed to him.

136. FRANCESCO FOSCARI, Doge of Venice (1423-57).

Obv. Bust to right in ducal cap and robe. Around, FRANCISCVS FOSCARDI DVX
Rev. Venetia seated holding sword and shield, two Furies at her feet. Around, VENETIA MAGNA; below, AN
47 mm.
The figure of Venetia reproduces the relief on the façade of the Ducal Palace.

Literature: Cpo Arm. I, p. 25; Corpus, no. 410; Cott p. 170.

137. See Appendix.

MARCO GUIDIZANI

Known, from his medals, to have been working at Venice about 1454-62.

138. BARTOLOMMEO COLLEONE of Bergamo, condottiere (1400-75).

Obv. Bust to left, wearing cap and cuirass. Around, BARTHOsoles CAPVT LEonis MA(gnus) c(apitaneus) vE(neti) SE(natus).
Rev. Laureate nude male figure seated on a cuirass; with the left hand he holds above his head the end of a plummet line which passes through a ring, the plummet by his knee, and with the right hand he points to the vertical line; around IVSTIZIA AVGUSTA ET BENIGNITAS PUBLICA and, in field to right, OPVS M(arci) GUIDIZANI
Lead, 83 mm.
The plummet is the symbol of Justice. The titles date the medal in 1454 or later.

Literature: Cpo Arm. I, 34, 86; Corpus, no. 412; Cott p. 170.

GIOVANNI BOLDÜ (d. before 1477)

A Venetian painter and medallist, distinguished by a wiry precision of style, much influenced by antique engraving. He is mentioned in documents from 1454 to 1473; his medals (excluding one of doubtful attribution) are dated 1457 and 1458.

139. FILIPPO MASERANO, of Venice.

Obv. Bust to left, in embroidered dress. Around, PHILIPPO MASERANO VENETO MVIS DILECTO
Rev. Arion (ARIONI) to left riding on dolphin; above, VIRTVTI OMNIA PARENT; below, MCCCLVII OPVS IOANIS BOLDV PICTORIS
71 mm.
Nothing is known of Maserano, except that, as the medal by type and inscription indicates, he was a poet or musician.

Literature: Les Arts, Aug. 1908, p. 10, nos. iv, v; Corpus, no. 417 h; Cott, Middeldorf, Morgenroth no. 53 (Corpus 417 f).

140. NICOLAUS SCHLIFER, German musician.

Obv. Bust to left; around, NICOLAVS SCHLIPER GERMANVS VIR MODESTVS ALTER(que) ORPHEHV(S) (for ORPHEVS)
Rev. Apollo, with lyre and long scroll. Around, MCCCLVII OPVS IOANIS BOLDV PICTORIS
81 mm.
The reverse is inspired by a sard intaglio at Naples of Apollo and Marsyas, formerly in the Medici Collection. The sitter is otherwise unknown.

Literature: Les Arts, Aug. 1908, p. 10, no. i; Corpus, no. 418 f; Cott, Middeldorf, Morgenroth no. 28; M-L. Vollenweider, Die Steinschleifkunst und ihre Künstler in spätrepublikanischer und augusteischer Zeit, Baden-Baden, 1966, p. 61, pl. 63, fig. 2.

141. GIOVANNI BOLDÜ, the medallist.

Obv. Bust to left, in tall soft cap. Around, IΩANHΣ BOLDV ΜΠΩΛΑΝΤΥ ΜΠΛΟΛΙΣΙΝ ΖΩΤΡΑΓΟΥ ΥΠΟΥΡΓΟΥ ΚΩΝΣΤΑΝΤΙΝΟΥ ΑΝΔΡΟΥ
Rev. Boldü seated, pensive, between Faith, holding up a chalice, and Penitence, as an old woman, who scourges him. Around, OPVS IOANIS BOLDV PICTORIS VENETI and, below, MCCCLVII
87 mm.
The obverse legend reads ‘Giovanni Boldú of Venice, painter.’ Janson shows that the reverse of this medal and of the following medal indicate a shift in meaning for the artist from Christian allegory to a new interpretation under...
the influence of Boldù's Humanism, in terms of antiquity. On this medal the skull is Destiny, with personifications of Faith for Salvation and Penitence for Conscience. On no. 142 the re-interpretation of the type is consonant with the new obverse portrait, all'antica. On no. 142 also the putto with skull is the first appearance of this conceit in Renaissance iconography.

Collection: His de la Salle (sale London, Sotheby, 22 Nov. 1880, lot 32).


142. Obv. Bust to left, unclothed, wearing ivy-wreath. Around, IOANNE MIQANTOY ZHGRAFOY BENAITIA Rev. The artist seated, his head in his hands; before him, a putto (genius of Death) holding a flame and resting on a skull. Above, OPVS IOANIS BOLDV PICTORIS VENETVS XOGRAFIAND, below, MCCCLXVIII 85 mm. A879-142A

It is not certain whether this reverse was originally made for this obverse, the two designs not being of quite the same size. The reverse is copied in one of the marble medallions of the Certosa of Pavia and in a decorative roundel on the tomb of Marc Antonio Martinengo by Maffeo Olivieri now in the Museo Cristiano, Brescia. See the note to no. 141.

Collection: His de la Salle (sale London, Sotheby, 22 Nov. 1880, lot 31).

Literature: Les Arts, Aug. 1908, p. 10, no. iii; cp. Arm. 1, 36, 1; Corpus, no. 421 h; Cott p. 170; H. Janson, 'The Putto with the Death's Head', in The Art Bulletin, 19 (1937) pp. 423-449; Antonio Morassi, 'Per la ricostruzione di Maffeo Olivieri', in Bollettino d'arte, 30 (1936) pp. 237-249 (at p. 242 for the roundel on the Martinengo monument). Tervarent, col. 184, v (the flame as funerary motif); col. 374, iii (Death's head) and figs. 69 (roundel at Pavia) and 70 (Martinengo roundel).

143. THE EMPEROR CARACALLA.

Obv. Bust of the young Caracalla to left, laureate. Around, ANTONINVS PIUS AVGVSTVS Rev. The same design as on no. 142. Above, IO SON FINE and, below, MCCCLXVII 62 mm. A880-143A

This attractive medal is generally attributed to Boldù, because of the identity of the reverse composition with that of the medal of himself (no. 142). But this reverse has only been adapted by the artist responsible for the head on the obverse, whose style is not that of Boldù. The head itself is loosely copied from a Roman coin.

Literature: Cp. Arm. 1, 37, 4; Corpus, no. 423; Cott p. 170; Middeldorf, Morgengrath, no. 54 ('Attribution and real date are uncertain'); H. Janson, 'The Putto with the Death's Head', in The Art Bulletin 19 (1937) pp. 423-449; Planiscig, 'Bronzi inediti di autori ignoti', in Dedalo, 12 (1932) pp. 739-752 (at p. 745, for an infant Bacchus, seated astride a barrel decorated with the obverse of this medal). Tervarent, cols. 184, v; 374, iii.

GENTILE BELLINI
(b. ca. 1429/30; d. 1507)

The famous painter was in Constantinople, 1479-80. The portrait of Mohammad ascribed to him and now in the National Gallery, London, is dated 25 November 1480. His medal was more probably inspired by the example of Costanzo da Ferrara (no. 102).

144. MOHAMMAD II, Sultan of the Turks (1430-51-81)


In the original version the F (which is erroneous) was absent from the inscription round the bust. Hill suggested that the medal was designed before the end of November 1480, when Bellini returned from Constantinople. Babinger suggests that the portrait more probably derives from Costanzo da Ferrara's medal, or some other model (which was also used by Bertoldo). The three crowns reappear in the field of the painting.

Literature: Cp. Arm. 1, 78; iii, 18 a; Heiss, Nicolo Spinelli, p. 79, pl. ix, 1; Les Arts, Aug. 1908, p. 8, no. vi; Corpus, no. 432 i; Cott, p. 170; Middeldorf, Morgengrath, no. 55; F. Babinger, Medien der Eroberer und seine Zeit, Munich, 1953, pp. 425-6 (Bertoldo and Bellini). M. Davies, The earlier Italian Schools, National Gallery catalogue, London, 1961, pp. 51-2, no. 3099 (for the painting, ascribed to Gentile Bellini).
CAMELIO
(b. ca. 1455/60; d. 1537)

Vettor di Antonio Gambello, known as Camelio, was a medallist, die-engraver, jeweller and armourer. He is first mentioned in 1484 as master of the dies in the Venetian mint, and worked there until 1510. Possibly before 1484, and certainly between 1513–1516, he worked as an engraver at the papal mint, concluding his career in Rome. For a signed plaquette by him, see Pope-Hennessy, Kress Bronzes, no. 46.


145. SEXTVS IV, Pope, 1471-84.

Obv. Bust to left, wearing tiara over skull-cap, and cope. Around, SIXTVS IIII PONTIFEX MAXIMVS VRBE RESTAURATA

Rev. The Pope in audience. Below, op(us) VICTORIS CAMELIO VEN(ssi).

51 mm. A882-145A

The reverse is adapted from a medal of Paul II.

Literature: Cp. Arm. i, 116, 9; Corpus, no. 437; Cott p. 170.

146. GIOVANNI BELLINI, the painter (ca. 1430-1516).

Obv. Bust to left in cap and robe with stole over shoulder. Around, IOANNES BELLINIUS VENETIUS PIctor(u)M or(us)

Rev. An owl. Above, VIRTVS ET INGENTII and, below, VICTORICAMELIVS FACIEBAT

58 mm. A late cast. A883-146A

The Corpus records only the specimen at Venice (Museo Archaeologico) as an original, with a reverse spoiled by tooling. A second good specimen went from the Oppenheimer collection to the British Museum.

Literature: Cp. Arm. i, 115, 2; Heiss, Venise, p. 123, pl. vii, 2; Les Arts, Aug. 1908, p. 12, no. xii; Corpus, no. 438 c; Cott p. 179; National Art-Collections Fund Thirty Third Annual Report, 1936 (London 1937) p. 28, no. 1006 and facing plate; and Oppenheimer collection (sale, London, Christie, 27 July 1936, lot 48; illustrated) for the specimen now in the British Museum.

147. GENTILE BELLINI, the painter (1429-1507).

Obv. Bust to left in cap, wearing chain with medallion. Around, GENTILIS BELLINVS VENETVS EQVVS COMESQ(u)e.

Rev. Incised across field, GENTILI TRIBVIT QVOD POTVIT VIRO NATVRAE HOC POTVIT VICTOR ET ADDIDIT

64 mm. Late cast. A884-147A

The titles borne by Gentile were granted by Frederick III. The medal is doubtless not much earlier than 1500, when the sitter was 70 years old.

Literature: Corpus, no. 439 e; cp. Arm. i, 114, 1; Cott p. 170.

148. VETTOR GAMBELLO, the medallist, 1508.

Obv. Head to right. Around, VICTOR CAMELIVS SVI IPSIVS EFFIGIATOR MDVIII

Rev. Sacrificial scene in antique manner. Above, FAVE for(tuna); below, SACRIF(icio).

37 mm. Struck. A885-148A

Literature: Les Arts, Aug. 1908, p. 12, no. xiv; Cp. Arm. i, 115, 3; Corpus, no. 446; Cott p. 170. J. Pope-Hennessy, 'Italian Bronze statuettes-I,' in Burl. Mag. 105 (1963) pp. 14-23 (at pp. 22-3, for the significance of this reverse type as a relief by Camelio in attributing figure bronzes to the artist); F. Saxl, in Warbwig Journal, 2 (1938-9) at p. 366 n. 2 (for the context of the medal reverse).

149. (See 150a).

150. VETTOR GAMBELLO, the medallist.

Obv. Youthful head to right.

Rev. Nude male figure seated on stump under a sapling in the attitude of the Ludovisi Ares; before him, winged caduceus rising out of cuirass, with spear, helmet, and shield leaning against it; behind him, an owl. Below, V CAMELIO

29 mm. Struck. A887-150A

Hill believed the portrait type to be Augustus. Schwabacher however, in publishing for the first time a companion piece of a woman inscribed DIVA IVSTINA which has the same reverse type, suggests that this 'Augustus' is probably a self-portrait. The woman depicted was perhaps a friend of the artist, Giustina. The 'Augustus' profile may be compared with no. 148. The type of the reverse suggests that the Ludovisi Ares was discovered at the time when Gambello was in Rome, i.e. 1513-16.

Literature: Arm. i, 115, 4. Heiss, Venise, p. 124, pl. vii, 4; Les Arts, Aug. 1908, p. 12, no. xiii; Corpus, no. 448 c; Cp. Arm. iii, 45, 4; Cott p. 171; W. Schwabacher, 'Ein unerkannt Renaissancemedaille af Camelio,' in Konsthistorisk Tidskrift, year 13, part 3 (Oct. 1944), pp. 92-5 (for the medal of Giustina).

150a. CLASSICAL SUBJECTS.

Obv. Nude male figure carrying dead stag; behind him, Pan seated and two other satyrs in the background; on left, two putti playing and a seated female (?) figure.
Rev. Flaming tripod on a square altar, on its front a blank tablet; on right, wine-skin at foot of a tree; on left, ram tied to the altar and a goat; axe, torch, etc., lying on the ground. Below, v CAMELIO

30 mm.  A886-149A

This is cast; the original was struck.

Literature: Cp. Arm. i, 117, 13; Molinier, i, p. 111, no. 156; Corpus, no. 447; Cott p. 170.

IN THE MANNER OF CAMELIO

151. MARCO BARBADIDO, Doge of Venice 1485-6.

Obv. Bust to right, in ducal cap and robes. Around, MARCVS BARBADICD DVX VENECIAR(um).

Rev. In wreath of ivy, inscription: SERVAVI BELLO PATRIAM &c., similar to the breve attached to the portrait of the Doge in the Sala del Gran Consiglio.

Collection: His de la Salle (sale, London, Sotheby, 22 Nov. 1880, lot 97).

Literature: Cp. Arm. ii, 70, 1; Corpus, no. 449; Cott p. 171.

152. LEONARDO LOREDANO, Doge of Venice 1501-21.

Obv. Bust to left, wearing ducal cap and robe. Around, LEONARDVS DVX VENETIAR(um) ETC. Moulded border.

Rev. Equity holding scales and sceptre. Around, AEQVITAS PRINCIPS Moulded border.

63 mm.  A889-152A

The attribution to Gambello, based on style, appears to be sound.

Literature: Corpus, no. 453; Cp. Arm. ii, 124, 1; Cott p. 171.

153. ANDREA GRITTI, Doge of Venice 1523-38.

Obv. Bust to left, in ducal cap and robe. Around, ANDREAE GRITI PRocvR(atori) D(ivi) MARCI; below, IO F. Moulded border.

Rev. Gritti commanding on horseback before a city the wall of which is breached; before him, a nude man seen from behind. Above, OPT(ime) DE PATRIA MERITO; below, GRAT(i)a CIV(ium).

66 mm.  A890-153A

Somewhat in Gambello’s manner, but coarser in execution, and perhaps made at the time of the Doge’s death.

Literature: Cp. Arm. ii, 174, 3; Corpus, no. 456; Cott p. 171.

154. GIULIANO II DE’ MEDICI, Duc de Nemours (1478-1516).

Obv. Bust to left. Around, MAGNVS IULIANVS MEDICES

Rev. Virtue giving her right hand to Fortune. Around, DVCE VIRTVE COMITI FORTVNA MDXIII

54 mm.  A891-154A

Made at Rome, probably by Gambello, after the election of the Medici Pope, Leo X, in March 1513.

Literature: Cp. Arm. ii, 94, 2; Corpus, no. 456 bis; Cott p. 171. Tervarent, col. 267, ii. (on the type of Fortune).

155. AGOSTINO BARBADIDO, Doge of Venice 1486-1501.

Obv. Bust to left in ducal cap and robe. Around, AVGVSTVS BARBADIC(us) VENETOR(um) DVX

Rev. Venetia seated to left on throne supported by a lion, holding sword erect; about her, arms. Below, VENET(tia).

32 mm.  A892-155A

The original was struck from dies. Heiss first suggested the attribution to Gambello.

Literature: Cp. Arm. ii, 70, 4; Corpus, no. 458; Cott p. 171.

GIOVANNI FALIER

The signature on the following medal probably represents the artist who signs ‘Ioannis Faletro’ on a medal of the Priest Marcus.

156. ANDREA GRITTI, Procurator of St Mark’s, afterwards Doge of Venice.

Obv. Bust to left, in armour and cloak. Around, ANDREAe GRITO PROCVR(atori) D(iv) MARCI; below, IO F. Moulded border.

Rev. Gritti commanding on horseback before a city the wall of which is breached; before him, a nude man seen from behind. Above, OPT(ime) DE PATRIA MERITO; below, GRAT(i)a CIV(ium).

66 mm.  A893-156

Commemorates the services of Gritti at the siege of Brescia (1512 or 1516) or Bergamo (1512). The signature may also be read Φ (for Falier) f(ecit).

Literature: Cp. Arm. i, p. 122; Corpus, no. 464; Cott p. 171. Middeldorf, Morgenroth, no. 56.

FRA ANTONIO DA BRESCIA

(Active ca. 1485-1515)

Working at Padua, Treviso, Verona, and Venice. The following medal, unsigned, is somewhat in his manner. To the Corpus, pp. 123-4, may be added G. F. Hill, ‘Frate Antonio de Brescia’, in Miscellanea di Storia dell’Arte in
onore di Igino Benvenuto Supino, Florence, 1933, pp. 483-5
For plaquettes formerly ascribed to the artist, see Pope-Hennessy, Kress Bronzes, nos. 187-9.

157. NICCOLÒ TEMPESTÀ (?) of Treviso.
Obr. Bust to left. Around, NICOLAVS TEMPESTÀ TARI(sius).
Rev. A winged dragon sejant on a rock to right, holding a balance in its jaws.
47 mm. A894-157A
The name of the sitter is probably Tempesta, which was borne by an important family of Treviso.
In style the medal bears some resemblance to the signed work of Fra Antonio da Brescia.

158. FRANCESCO DI ANDREA MALIPIERI, Venetian, 1523.
Obr. Bust to right. Around, FRANCISCVS MARIPETRO ANDREA F(ilius) AN(no) XXX
Rev. Pelican in her piety, on stump of a tree growing on a mound. Above, FIRMAE ET PERPETVÆ CARITATI and, below, MDXXIII
64 mm. A895-158A

159. VINCENZO DI ANDREA MALIPIERI (b. 1476) Venetian, 1523.
Obr. Bust to right. Around, VINCENTIVS MARIPETRO AND(reae) F(ilius) AN(no) AET(atis) XLVII

Rev. A crowned eagle, displayed on a mound amidst waters. Above, REGALIS CONSTANTIA; below, MDXXIII
64 mm. A896-159A

160. AUGUSTO DA UDINE (PUBLIO AUGUSTO GRAZIANI), poet and astrologer.
Obr. Bust to left, with lank hair, laureate. Around, AYGVSYVS VATES
Rev. Nude female figure (VIRANIA) with long hair, standing to front, her right hand to her head.
32 mm. A897-160A

Other specimens in the Victoria and Albert and Correr Museums.

161. ALTOBELLO AVEROLDO of Brescia, Bishop of Pola (1497), Legate Apostolic at Venice (1526), died 1531.
Obr. Bust to right in berretta and rochet. Around, ALTOBELLVS AVEROLDVS BRIXIEN(sis) FOLEN(sis) ET(ISCOVLVS) VEN(etae) LIEG(ati) TR(atus) APOST(olicus).
93 mm. A898-161A
Collection: His de la Salle (sale, London, Sotheby, 22 Nov. 1880, lot 101).

162. SEBASTIANO MONTAGNACCO, Patrician of Venice, died 1540.
Obr. Bust to right. Around, SEBASTIANVS MON­­TENIAc(us) F(aticius) V(enetus).
64 mm. A899-162A
Perhaps refers to the restoration in 1480 of the Castle of Cassacco, although the medal is much later (1520-30).

Literature: Corpus, no. 488 c; cp. Arm. III, 215, d; Cott p. 171.
VENETIAN SCHOOL
About 1450–1475

163. BEATO LORENZO GIUSTINIAN (1380–1456).

Obv. Bust to left, radiate, wearing cap and rochet. In a raised frame, on which BEATVS LAURENTIVS IVSTINIANVS PRIMVS PATRIARCHA VENETIARVM
Without reverse.

Rectangular, 90 x 73 mm.

Venetian work, after 1472, when Giustinian was beatified. The portrait is based on that by Gentile Bellini of 1465 in the Venice Academy.

Literature: Les Arts, Aug. 1908, p. 13, no. ii; Cpp Arm. II, 300, 1 bis; Bange, no. 246; Corpus, no. 496 e; Cott p. 171.

VENETIAN SCHOOL
About 1500–1525

164. ANTONIO GRIMANI, Doge of Venice 1521–3.

Obv. Bust to left, in ducal cap and robe. Around, ANTONIUS GRIMANVS DVX VENETIAR(um).

Rev. Justice and Peace grasping hands. Around, IVSTITIA ET PAX OscVlATE SVNT
32 mm.

The reverse legend is from Ps. lxxxiv, 11.

Literature: Cpp Arm. II, 124, 4; Heiss, Venise, p. 155, no. 2, pl. x, 8; Corpus, no. 507; Cott p. 171. Tervarent, col. 176 (for literature on the reverse type).

165. GIOVANNI FASIOL.

Obv. Bust to left, in round cap. Around, engraved, IOANNES FASEOLYS V(enetus).

Rev. Nude helmeted figure holding small figure of Victory and branch.
43 mm. The only specimen known.

166. SIMONE MICHEL, Protonotary, afterwards Canon of Verona (1498) and (1510) of Treviso; died 1525.

Obv. Bust to left, wearing cap. Around, incised, SIMON MICHAEL PROTHONOTARIVS
Without reverse.

52 mm. The only known specimen.

There are other medals of this man by Fra Antonio da Brescia.

Literature: Arm. ii, 175, 11; Heiss, Venise, p. 195, pl. xiv, 7; Corpus, no. 517 a; Cott p. 172.

167. TOMMASO MOGENIGO.

Obv. Bust to left, in cap. Around, THOMAS MOGENICO
Rev. The Toilet of Venus? Around, VIRTVE DVCE ET COMITE FORTVNA
39 mm. Struck.

Probably the man who in 1504 became Procurator of St Mark’s, and before that date.

Literature: Cpp Arm. II, 175, 12; Heiss, Venise, p. 195, pl. xv, 4; Corpus, no. 518 e; Cott p. 172.

168. FRA GIOVANNI CORNARO, Benedictine monk.

Obv. Bust to left, wearing habit. Around, +IO(annes) CORNELIVS MONACO(um) CAsIN(ensium) COLVMEN

Rev. Shepherd, carrying a sheep on his shoulders, driving his flock past a palm-tree on which is a pelican in her piety.

43 mm.

Giovanni Cornelio or Cornaro, a Venetian Benedictine of the Abbey of Praglia, was abbot of Santa Giustina at Padua, 1507–14. The medal may date from that time, or from just after his death.

Literature: Cpp Arm. II, 70, 5; Corpus, no. 527 k; Cott p. 172.

169. PAOLO DIEDO.

Obv. Bust to left, in cap and gown, seen slightly from behind. Around, PAVLVVS DEDVS VENETVS MCCCCVII
Without reverse.

45 mm.

The Berlin specimen is the only one recorded with a reverse, a triple-faced bust, with an infant’s face on top of the head, and the motto SOL PER CHE TROPPO GLIE

Literature: Arm. ii, 125, 6; Heiss, Venise, p. 186, pl. xiii, 4; Corpus, no. 529 e; Cott p. 172.

170. GIOVANNI MANNELLI, Florentine.

Obv. Bust to right, wearing cap and coat. Around, IOANNES MANNELLYS FLORENTINVS c(vis) and, below, XXI Concave field. Moulded border.
Without reverse.
Giovanni di Niccolò di Leonardo Mannelli was a Prior of Florence in Nov. and Dec. 1508. The medal is probably Venetian; it has been described as near the manner of Giulio della Torre, but it is perhaps still nearer that of Gambello.

Literature: Cpo Arm. I, 134; Corpus, no. 535; Cott p. 172.

Giovanni di Niccolò di Leonardo Mannelli was a Prior of Florence in Nov. and Dec. 1508. The medal is probably Venetian; it has been described as near the manner of Giulio della Torre, but it is perhaps still nearer that of Gambello.

171. ALVISE DA NOALE, jurist.
Obv. Bust to left, cloak knotted on breast. Moulded border.
Rev. ALOYSIVS ANOALIS IVRECONSULTVS Moulded border.
37 mm. A908-171A
Alvise was a lawyer prominent in Venetian affairs from 1509 until 1533 or later. The medal must, by its style, be dated about 1512-20.

Literature: Arm. III, 235 F; Corpus, no. 538; Cott p. 172.

172. ANTONIO ROSELLI of Arezzo, jurist (1378-1466).
Obv. ANTONIVS DE ROYZELLIS MONARCHA SAPIENTIE
Bust to left, wearing cap and robe; in field behind, 91
Rev. Figure of Roselli, seated on an architectural bracket; in field, c v Above, CELITVM BENIVOLENTIA
47 mm. A909-172A
The title ‘Monarch of Wisdom’ was given to Roselli in 1460 by the Venetian Senate; if he was at the same time made a Venetian citizen, this would explain the letters c v. The medal may have been made shortly after the conferment of the honour; or it may be posthumous (he died 16 Dec. 1460). The figure 91 may indicate his age; if so, it would appear to be three years out, since he did not reach more than 88 years.

Literature: Les Arts, Aug. 1908, p. 14, no. iii; Corpus, no. 540 f; cp. Arm. I, 47; 1; Cott p. 172.

PADUA, 1515

173. GIROLAMO DI BENEDETTO PESARO, Captain of Padua 1515.
Obv. Bust to left, in cap and robe.
52 mm. A913-176A

Collection: His de la Salle (sale, London, Sotheby, 22 Nov. 1880, lot 86).

Literature: Les Arts, Aug. 1908, p. 12, no. ii; cp. Arm. 1, 126, 4; Corpus, no. 588 h; Cott p. 172.

177. TOMMASO MORO, Captain of Verona 1527.

Obv. Bust to right, in cap and robe with stole. Around, THOMAS MAVRYVS VENETVS VERONAE PRAEFECTVS

Rev. Phoenix on pyre gazing at sun. Around, MVR VICT VIT VRVRISCO and IO(annes) MARIA POMEDELVS VERO-

NEN(SIS) F(ecit); across field, MDXXVII

52 mm. A914-177A

Other specimens at Berlin and Venice.

Collection: His de la Salle (sale London, Sotheby, 22 Nov. 1880, lot 84).

Literature: Corpus, no. 589 c; cp. Arm. 1, 128, 11; Cott p. 172. Tervarent, cols. 304-5.

178. CHARLES V, born 1500, King of Spain 1516, Emperor 1519-56, died 1558.

Obv. Bust to right, young, wearing flat cap and robe with collar of the Golden Fleece. Around, KAROLVS REX

CATOLICVS

Rev. Young winged genius kneeling, writing on a shield hung on an oak-tree; behind, a vase; above, an eagle flying

crowns him; around, VICTORIA

35 mm. A915-178A

A later version of a medal inscribed VICTORIA and having the mark of Pomedelli below.

Literature: Cp. Corpus, no. 591; cp. Arm. 1, 125, 1; Cott p. 172; Bernhart, Bildnismedaillen Karls des Fünften, Munich, 1919, p. 33, no. 2, pl. i.

179. FRANCIS I of France (1494-1515-47).

Obv. Bust to left, beardless, in cap and robes, wearing collar of St Michael. Around, FRANCISCVS I CHRISTIAN-

ISIMVS REX FRANCO(um)

Rev. On a large tazza, a salamander in flames; above, crown; around, VNRTRISO EXTINGO; below, the artist's mark.

50 mm. Later casting. A916-179A

The original was made between 1515 (the date of the accession of Francis) and 1518 (when he began to grow a

The Corpus records only one good specimen of this medal.

Literature: Cp. Arm. 1, 127, 5; Corpus, no. 592; Cott p. 179. Tervarent, cols. 333-4 (for the salamander device).

180. UNKNOWN LADY

Obv. Bust to left; around, F·B·ET LONGIVS VIVAT SERVATA FIDE

Rev. Naked bearded man kneeling, holding on his head basket of fruits; behind him, Cupid standing on a globe inscribed A S O (Amor superat omnia); in the field, caduceus and growing vine. Around, IOANNES MARIA POME-

DELLVS VERONE(n)sis f(ecit)

54 mm. Somewhat over-chased. A917-180A

The initials on the obverse perhaps represent the lady's name.

Literature: Les Arts, Aug. 1908, p. 12, no. i; Corpus, no. 594, g; cp. Arm. 1, 129, 13; Cott p. 172.

181. FEDERIGO II GONZAGA (1500-1540), fifth Marquess of Mantua 1519, Duke 1530.

Obv. Bust to left, wearing coat with chain over. Around, FEDERICVS II MARCHIO MANTVAE V

Rev. Altar of FIDES on a mountain (Olympus); below, IOA(n)NES MARIA POMEDELVS f(ecit); all in wreath.

39 mm. A918-181A

The medal dates between 1523 and 1530.

Literature: Corpus, no. 595 e; cp. Arm. 1, 127, 6; Cott p. 172. Tervarent, col. 276 (for the mountain as a Gonzaga device).

182. ISABELLA MICHEL, wife of Giambattista Sessa.

Obv. Bust to left, head swathed in drapery, cloak tied on left shoulder. Around, (vine-spray) ISABELLA SESSA

MICHAEL VENETA

Rev. Occasion seated to left, semi-nude, holding bridle and three nails, right foot on a skull; behind her, a leafless tree and a sphinx-crested helmet. Below, the artist's mark.

Above, EK ΠΑΛΛΑΙ ΜΟΙ ΜΗΝΙΖΟΜΕΝΗ

45 mm. A919-182A

The reverse of this and other medals of Isabella seem to refer to her wartime distresses as governess of Vicenza for

the Imperialists against Venice in 1511. In Nov. 1511 she retired to Verona, and probably returned to Vicenza, having sued for pardon, in 1517. She lost her property, and had no reward from Maximilian, so that Fortune is

rightly described as 'since long time wroth' with her. The form νυνίφεδα is unclassical.

Literature: Corpus, no. 597, 1; cp. Arm. 1, 127, 8; Cott p. 173; Morsolin, 'Isabella Sessa', in Rivista Italiana di Numis-
matica, iii, 1890, pp. 250-258 (for the career of Isabella).

Tervarent, col. 267, ii (on the type of Occasion or Fortune); col. 278 (Bride and Fortune).

183. FRANCIS I of France (1494-1515-47).

Obv. Bust to right, youthful, wearing plumed hat. Around, FB(fancisco) BR(fancorun) REGI VICTORI MAX(imo) AC

VINDICI OPT(imo)

Rev. Diomed seated on cippus, from corner of which
CATALOGUE NOS. 177–188

CATALOGUE NOS. 177–188

hangs a garland; he holds palladium and dagger. Around, f(ricancia) nibii nobra(tensis) cyra ob eivs patriam domvmq(ue) servat(am).

48 mm. Not a contemporary cast. A920–183A

Francesco Nibbia of Novara had this medal made for Francis in gratitude 'for saving his country and his house', doubtless in the campaign of Marignano (1515). The attribution to Pomedelli is not certain, though probable. The reverse is copied either from a well-known Medici gem of which the Kress collection has a bronze version; or from the medallion in the Riccardi Palace which reproduces it.

Literature: Cpo Arm. II, 187, 5; Corpus, no. 600; Cott p. 173; Pope-Hennessy, Kress Bronzes no. 257 (for the bronze version of the gem, with literature); cpd no. 256; Ursula Wester and Erika Simon, 'Die Reliefmedaillons im Hofe des Palazzo Medici zu Florenz', in Jahrbuch der Berliner Museen, 7 (1965), I, pp. 27–8, 34, 50, figs. 2, 3 (for the tondo, gem); B. H. Pollak, 'A Leonardo drawing and the Medici Diomedes gem', in Warburg Journal, 14 (1951), pp. 303–4 (for versions of the composition in other media).

FRANCESCO FRANCIA
(b. ca. 1450/3; d. 1517)

A famous painter of Bologna. The two following medals are only attributed to him.

FRANCESCO FRANCIA

184. GIOVANNI II BENTIVOGLIO (Born 1443, Lord of Bologna 1462–1506, died 1509)

Obv. Bust to right, with long hair, in cap, doublet, and coat. Around, IOANNES BENTIVOLVS II BONONIENSIS Rev. MAXIMILIANI IMPERATORIS MVNVS MCCCLXXXIII

28 mm. Struck. A921–184A

Minus is the right of coinage granted by the Emperor to Giovanni II in Oct. 1494. It is doubtful whether Francia, according to the tradition recorded by Vasari, engraved the dies for this coinage, as he did after 1506; but possibly the present medalet and the coins based on it (see no. 639) follow a design by him.

In S. Giacomo Maggiore, Bologna, is a relief closely resembling this portrait by one Antonio Bal... , which is possibly copied from an original by Francia.

Literature: Les Arts, Aug. 1908, p. 12, no. xxiii; Corpus, no. 606; cpd Arm. I, 104, 1; Cott p. 173; Middeldorf, Morgenroth, no. 63.

185. Obv. Bust to right, with long hair. Around, IOANNES SECUNVS BENTIVOLVS Rev. Shield of Bentivoglio; around and across field, HANNIBALIS F(ilius) R(ai) P(ublicae) BONON(tensis) PRINCEPS

Silver, 18 mm. A922–185A

There is another specimen in silver at Florence (Supino, p. 88, no. 223); specimens in bronze in Berlin (Friedländer, p. 176, pl. xxxiv no. 2) and the Morgenroth collection.

Literature: Corpus no. 607 c; cpd Arm. II, 65, 21; Cott, p. 173 (as Francia?); Middeldorf, Morgenroth, no. 64 (from the Oppenheimer sale, part lot 66; 'the attribution has little foundation')

BOLOGNESE SCHOOL

AFTER FRANCIA

186. FRANCESCO DEGLI ALIDOSI, Cardinal of Pavia (1505), Legate of Bologna and Romagna (1508), murdered 1511.

Obv. Bust to right, in berretta and cape. Around, FR(anciscus) ALIDOVS CAR(dinalis) PAPIEN(sis) BON(oniensis) ROMANDIOLAE Q(ue) C(ardinalis) LEGAT(us).

Rev. Jupiter, nude, with thunderbolt, in car drawn by two eagles; below, signs of Pisces and Sagittarius. Around, HIS AVINVS CVRRVQ(ue) CITO DVCERIS AD ASTRA

59 mm. A923–186A

Cp. the relief portrait in the Louvre. Tervarent explains the reverse type as an allusion to Jupiter giving glory to those born under his ascendency.

Literature: Corpus, no. 610; cpd Arm. III, 32, e; Cott p. 173; Tervarent, col. 71.

187. BERNARDO DE’ ROSSI, Bishop of Treviso (1499), Governor of Bologna (1519–23), died 1527.

Obv. Bust to right, in berretta and cape. Around, BE(nardus) Rv(beus) CO(mes) NERCETI EP(iscopu)s TAR(vis inus) LE(gatus) nononiae VIC(arius) Gv(bernator) ET PRAE­fectus.

Rev. A female figure holding a sun-flower in a car drawn by a dragon and an eagle; around, OB VIRTVTES IN FLAMINIAM RESTITVTAS

65 mm. A924–187A

The work of a follower of Francia, alluding to the repression by Rossi of disturbances at Ravenna ('Flaminia' means Romagna) in 1519.

Literature: Cp. Arm. II, 105, 19; III, 32, f; Corpus, no. 612; Cott p. 173.

MILANESE SCHOOL

Late Fifteenth Century

188. GIANGALEAZZO VISCONTI, first Duke of Milan (1354–95–1402).

MILANESE SCHOOL
Obv. Bust to right, wearing robe and chain; below, IOANNES GALEACIVS
Without reverse.
Rectangular, 157 x 122 mm. A925–188A
Possibly identical with the Bardi specimen. No other is recorded. Hill described the piece as a Milanese 'restitution' not earlier than the end of the fifteenth century. It may be noted however, that the plate of Gian Galeazzo Visconti in Paolo Giovio's history of the Visconti is closely similar to the portrait plaque. As other historical writing by Giovio inspired imaginary portrait medals (see no. 445) this piece may be early-sixteenth century.

Literature: Arm. ii, 14, 19; iii, 156, b; Corpus, no. 636 b; Cott p. 173; Pauli Jovii Novocomensis Vitae duodecin vicecomitum Mediolani Principum, Paris, 1549, p. 165 (portrait of Gian Galeazzo Visconti).

189. LODOVICO MARIA SFORZA (1451–1508)
il Moro, seventh Duke of Milan (1494–1500).
Obv. Bust to right, in cuirass.
Without reverse.
Oval, 26 x 22 mm. A926–189A
Closely resembling the onyx cameo in Florence (no. 190), generally attributed to the Milanese gem-engraver Domenico de' Cammei. If the scale of the plate in Kris may be trusted, the piece was not produced by indirect casting from the stone.

Literature: Cott, p. 173; Kris, pl. 20, no. 85.

CARADOSO
(b. ca. 1452; d. 1526/7)

Cristoforo Caradosso Foppa was employed as a goldsmith and medallist in Milan after 1475. He appears to have remained in Milan after the expulsion of Lodovico il Moro, moved to Mantua in 1505, and then to Rome, where he founded the guild of Roman goldsmiths in 1509, and died 1526/7. None of his medals are signed. For his plaquettes in the Kress collection see Pope-Hennessy, Kress Bronzes, nos. 47–53. For a rectangular portrait plaque of Gian- giacomo Trivulzio, attributed to Caradosso, see D. W. H. Schwarz, 'Eine Bildnisplakette des Gian Giacomo Trivulzio' in Schweizerische Landesmuseum im Zurich, Jahresberichte 66, (1957) pp. 39–57. This piece, from the Trivulzio collection, was lot 97, pl. 19 of Münzen und Medaillen, Basel, auction XVII, 2 Dec. 1957 (The plaque is of black-patinated bell-metal; 195 x 131.5 mm, traces of gilding).

190. FRANCESCO I SFORZA (1401–66).
Obv. Bust to left in cuirass; on the breast, Sforza device of the hound under a tree. Around, FRANCISCVS SFORTIA VICECOMES DVX M(edio)I(atus) QUARTVS
Rev. Francesco on horseback under canopy, accompanied by soldiers, approaching a city from which issue people. Around, CLEMENTIA ET ARMIS PARTA
40 mm. A late cast. A927–190A
A companion piece to the following, and made at the same time, but commemorating a much earlier event, Francesco's entry into Milan in 1450. For the device on the breast-plate, see Enzola's medal no. 92.

Literature: Corpus, no. 653 i; Cott Arm. 1, 108, 5; Cott p. 173. Middendorf, Morgenroth, no. 67 (Corpus, 653 f).

191. LODOVICO MARIA SFORZA (1451–1508)
il Moro, seventh Duke of Milan (1494–1500).
Obv. Bust to right in armour; on breast, a female figure running, carrying a trophy. Around, LVDOVICVS MAR(MIA) VS ORIA VI(CO)CO(MES) DVX BARI DVCI(SATUS) CVBER (nator).
Rev. The Doge of Genoa (?) seated on a platform on which is engraved (publico) DECRETO; a procession of horsemen, headed by Lodovico (?) approaches; in background, harbour of Genoa. Around, OPTIMO CONSCILIO SINE ARMIS RESTITIVTA
41 mm. A928–191A
Apparently commemorates the acquisition of Genoa by Lodovico in 1488.

Literature: Les Arts, Aug. 1908, p. 12, no. xxi; Corpus, no. 654 g; Cott Arm. 1, 109, 8; Cott p. 173. Middendorf, Morgenroth no. 68.

Obv. Bust to left, in plate-armour, laureate. Around, IOANNES IACOBS TRIV(it)U(i)S MAR(chio) VEG,evani) FRA(neiae) MARESCALVS On a square field, in corners of which shield bearing the Trivulzio arms, Sforza viper, Sforza device of three brands with buckets, and the nota del solo.
Rev. 1499 and inscription recording capture of Alessandria, expulsion of Lodovico il Moro, and his capture at Novara. Square, 46 x 46 mm. A929–192A
Attributed by Lomazzo to Caradosso.

Literature: Cott Arm. 1, 110, 11; Corpus, no. 655; Cott p. 173.

193. DONATO DI ANGELO BRAMANTE, architect (about 1444–1514).
Obv. Bust to front, nude, head to left. Around, BRAMANTVS ASDVRVALDINVS
Rev. Architecture seated, holding compasses and square, her right foot on a weight; in background, view of St Peter's according to Bramante's design. Above, FIDELITAS LABOR
MILANESE SCHOOL
Early Sixteenth Century

197. SIMONE TAVERNA of Milan.

Obv. Bust to right, wearing cap and coat. Around, incised, SIMON DE TABERNIS DE M(edio)I(atho)
Without reverse.

43 mm. A934-197A

Other specimens in the Milan and former W. H. Woodward collections.

Literature: Arm. ii, 102, 4; Corpus, no. 702 b; Cott p. 173.

198. SCARAMUCCIA DI GIANFERMO TRIVULZIO, Bishop of Como 1508, Cardinal 1517, died 1527.

Obv. Bust to left, wearing berretta and cape. Around, SCARAVVIIA TRI(VUL)IOI(is) CAR(dinalis) COMIH IO(annis) FIRMII PRIMI F(lius).

Rev. Prudence holding mirror and compasses, looking down at small dragon at her feet.

60 mm. A935-198A

Probably between 1518 and 1525. The error COMIH was corrected to COMEN(sis) on a later version, to which was also added the motto HAEC SOLA DOMINATVR. The workmanship appears to be Milanese. Hill argued that the female figures on the reverses of this medal, and of the medals of Pietro Piantanida (no. 423) and Jean de Lorraine (no. 424), all related to the figure of Peace on the reverse of Cellini's medal of Clement VII. Habich accepted the grouping but refused the attribution to Cellini, prefering to call the group simply Milanese. Hill noticed (Corpus p. 180, note to no. 705) that the bust of the Trivulzio piece was not of the same character as the rest of the group. Dworschak has attributed two of the group, the Martinioni and Piantanida medals, to Antonio Abondio.


199. GIANGIACOMO TRIVULZIO Marshal of France (1441-99-1518).

Obv. Bust to right, laureate, wearing cuirass. Around, IO(annis) IA(cobus) TRI(VUL)IO MAB(chio) VIG(evani) FRAN(ciae) MARES(callus).

Rev. Bust to right, in cap and cuirass. Around, NBC EDIT VMBRA SOLI

43 mm. A936-199A

The motto is said to have been adopted by Trivulzio when he deserted Lodovico for his enemies.

Literature: Les Arts, Aug. 1908, p. 11, no. ix; Corpus, no. 706 g; Cott Arm. ii, 103, 5; Cott p. 174.


Obv. Bust to right, bare-headed, in cope. Around, IVLIVS LIGVR PAPA SECYVNDVS MCCCXCVI

Rev. View of St Peter's according to Bramante's design; above, TEMPLEI PETRI INSTAVRACIO; below, VATICANVS M(ons).

56 mm. A931-194A

The medal is attributed to Caradosso on the authority of Vasari, who, however, says that the medal was struck, not cast.

Literature: Les Arts, Aug. 1908, p. 12, no. xvi; Corpus, no. 657 l; cp. Arm. i, 107, 11; Cott p. 173.

195. Similar to the preceding, but the Pope wears skull-cap and cape with hood.

57 mm. A932-195A

Literature: Corpus, no. 660 d; cp. Arm. i, 108, 4; Cott p. 173 (and see preceding piece).

196. NICCOLÒ ORSINI (1442-1510), Count of Pitigliano and Nola, Captain of the Army of the Roman Church and of the Florentine Republic.

Obv. Bust to left, bald, in armour. Around, NIC(olau)s VS(is) IN(usus) PET(illiani) ET NO(iae) COMES SANTE ROM(anae) ECCLE(sie) ARMOR(um) CAP(itaneus).

Rev. Orsini riding to right, accompanied by two halberdiers. Around, NIC(olau)s VS(is) IN(usus) PETILLIANI ET NOLAE COMES REIPublicae FLOR(entiae) CAP(itaneus).

41 mm. A933-196A

The titles date the medal between 1485 and 1495. No less than four other later versions were made by recasting and altering the legend of the original, to suit the various changes in Orsini's employment. The attribution of the original to Caradosso was suggested by Jean de Foville.

Literature: Corpus, no. 664 k; cp. Arm. ii, 64, 16; Cott p. 173; Middeldorf, Morgenroth, no. 71.
200. See Appendix.

**BATTISTA (DI?) ELIA OF GENOA**

Known only from the medal of Cosma Scaglia of 1480, signed by him, which the following piece closely resembles.

201. **BATTISTA II DI CAMPOFREGOSO**, Doge of Genoa 1478-83.

**Obv.** Bust to right, wearing small cap. Around, BAPT(ista) VULgos(ius) IANVE LIGVR(iae) Q(uae) DVX PETR(i) DV(cis) FIL(ius).

**Rev.** Crocodile and troehilus. Around, PECVLIARES AVDACIA ET VICTVS

42 mm. A938-201A

The bird called troehilus is described by Herodotus as feeding in the crocodile's mouth. The reference of the device is obscure.

**Literature:** Les Arts, Aug. 1908, p. 13, no. xix; Corpus, no. 728 a; Cott p. 174; Molinier, no. 14 (for the reverse alone).

**MEDALLIST OF THE ROMAN EMPERORS**

An unidentified medallist of the last quarter of the fifteenth century, working, to judge by his style, in North Italy, probably in Lombardy, and making medals, more or less fanciful, of Roman Emperors. The letters s c which he is fond of putting on all his works are borrowed from Roman coins (issued 'by order of the Senate'), and his inscriptions attempt in a blundering fashion to reproduce ancient models.

202. **NERO.**

**Obv.** Bust to right, laureate, wearing cuirass and mantle. Around, NERO CLAVD(ius) IMP(erator) CAES(ar) AVG(ustus) CO(n)s(ul) VII P(ontifex) F(at(riae) s(enatus) C(onsulato).

**Rev.** Under a palm-tree, Nero, laureate, seated to right holding a patera; before him a nude man, also laureate, standing behind a large vase. In field, s(enatus) C(onsulato) and, below, NERO AVG(ustus).

114 mm. A939-202A

**Literature:** Arm. I, 100, 1; Les Arts, Aug. 1908, p. 11, no. i; Corpus, no. 732 c; Cott p. 174.

203. **HADRIAN.**

**Obv.** Bust to right in crested helmet, cuirass, and mantle. Around, ADRIANVS AVG(ustus) CO(n)s(ul) III P(ontifex) F(at(riae) s(enatus) C(onsulato).

**Rev.** Hadrian, dressed as an obverse, riding to right, carrying standard; above and below, MARS VICTOR (for VICTOR), and, in field, s(enatus) C(onsulato).

102 mm. The only known specimen. A940-203A

An example of the reverse alone, diam. 92 mm., is recorded.

**Literature:** Les Arts, Aug. 1908, p. 11, no. ii; Corpus, no. 734 a; Cott p. 174; Molinier, no. 14 (for the reverse alone).

204. **FAUSTINA I and ANTONINUS PIUS.**

**Obv.** Bust of Faustina to right. Around, DIVA AVGVSTA DIVAE FAVSTINAE

**Rev.** Pius and Faustina seated facing each other, joining hands. Around, DIVA FAVSTINAE DIVS ANTONINVS and, below, s(enatus) C(onsulato).

110 mm. A941-204A

**Literature:** Les Arts, Aug. 1908, p. 11, no. iii; cp. Arm. 1, 100, 3; Corpus, no. 735; Cott p. 174; Antonio Morassi, 'Per la ricostruzione di Maffeo Olivieri', in Bollettino d'Arte, 30 (1936), pp. 237-249 (publishes the monument of Marc Antonio Martinengo in the Museo Cristiano, Brescia, in which one of the roundels, figured on p. 245, has the same composition as the medal reverse, although the handling is quite different).

205. **MARCUS CROTO.**

**Obv.** Head to right of young man; behind, MARCVS; [in front CROTO obliterated].

**Rev.** The same man in armour riding to left, carrying standard; below, helmet and shield; around, VICTORIAE AVGSTAE and, below, s(enatus) C(onsulato).

60 mm. A942-205A

This is characterized by all the mannerisms of the 'Medallist of the Roman Emperors'. Marcus Croto has not been identified and may be a fiction of the artist, although as Middeldorf observes, the name Croto occurs in Cremona in the sixteenth century. They were painters. The Kress collection contains a second specimen of the medal on which the reverse is coarser, and the detail of the helmet crest quite different (see Appendix). The obverse legend MARCVS CROTO appears on the specimen in the Morganroth collection.

**Literature:** Cp. Arm. 111, 129, 7; Corpus, no. 736; Cott p. 174; Middeldorf, Morganroth, no. 72; d'Arco, Arti e artifi ci di Mantova, 1857, p. 92 (the name recorded as Croto, Crotio, and Croteo).

205 bis. See Appendix.
CATALOGUE NOS. 200–210

ROMAN SCHOOL, 1455

Rev. Barbò shield engrailed with cardinal's hat. Around, HAS AEDES CONDIDIT ANNO CHRI TI MCCCCLV.
34 mm.

Obv. Bust to left, nude. Around, NVDVS EGRESSVS SIC REDIBO and, incised, NICOLAVS PALMERIVS SICVLVS EPISCOPUS ORTANUS.
Rev. On a bracket, nude male figure standing, resting on staff and holding hour-glass; below, ANDREAS GVACIALOTVS and incised, above, CONTYBERNALIS B(enumerito) R(es)C(uit) and, across field, VIXIT AN(NIS) LXV OBIBI AD MCCCLXVII.
63 mm.

Obv. Bust to left, in tiara and cope. Around, CALISTVS PAPA TERTIVS.
Rev. Borgia arms ensignied with tiara and crossed-keys. Around, ALFONSVS BORGIA GLORIA ISPANIE.
42 mm.

ANDREA GUACIALOTI
(b. 1435; d. 8 Nov. 1495)

A Florentine of Prato; became a canon of Prato, but practised as a bronze-founder (for instance, it was he who cast Bertoldo's Pazzi medal, no. 252). His medals were all made at Rome.

Rev. On a bracket, nude male figure standing, resting on staff and holding hour-glass; below, ANDREAS GVACIALOTVS and incised, above, CONTYBERNALIS B(enumerito) R(es)C(uit) and, across field, VIXIT AN(NIS) LXV OBIBI AD MCCCLXVII.
63 mm.

Obv. Bust to left, in tiara and cope. Around, CALISTVS PAPA TERTIVS.
Rev. Borgia arms ensignied with tiara and crossed-keys. Around, ALFONSVS BORGIA GLORIA ISPANIE.
42 mm.

Literature: Corpus, no. 737 j; cpo Arm. I, 31, 2; Cott p. 174; Weiss, 'Un umanista veneziano Papa Paolo II', Civiltà Veneziana, Saggi 4, Venice, 1958, p. 50 (The article contains the latest commentary on the Renaissance practice of foundation medals, pp. 69–81).

CRISTOFORO DI GEREMIA
(Active 1456–76)

Of Mantua, goldsmith, medallist, and metal-worker, came to Rome in 1456 and worked for Cardinal Scarampi, after whose death in 1465 he entered the service of the Pope; many medals of Paul II can safely be attributed to him. He died before 22 Feb. 1476. For his plaquettes see Pope-Hennessy, Kress Bronzes, nos. 54, 55.

210. Alfonso V of Aragon, King of Naples and Sicily, born 1394, established in Naples 1442, died 1458.
Obv. Bust to right, in armour and cloak, placed over a crown. Around, ALFONSVS REX REGIBVS IMPERANS ET BELLORVM VICTOR.
Rev. Alfonso seated, crowned by Mars and Bellona. Around, VICTOREM REGNI MARS ET BELLONA CORONANT and, below, CHRISTOPHORVS HIERIMIA.
75 mm.

Not much, if at all later than the death of Alfonso in 1458. The cuirass was copied by Clemente of Urbino for his medal of 1468 (see no. 100). The arrangement of crown below bust is borrowed from Pisanello (see no. 20).

Collection: His de la Salle (sale, London, Sotheby, 22 Nov. 1880, lot 22).

Literature: Les Arts, Aug. 1908, p. ii, no. xii; cpo Arm. I, 31, 1; Corpus, no. 754; Cott p. 175; Middeldorf, Morgenroth, no. 77.
211. CONSTANTINE THE GREAT.
Obv. Bust to right, wreathed with oak, wearing cuirass and mantle. Around, 
\textit{CAESAR IMPERATOR PONTIFEX PP ET SEMPER AVGSTVS VIR}
Rev. Constantine (holding winged caduceus of Peace, inscribed \textit{FAX}) and the Church (holding cornucopias) joining hands; around, \textit{CONCORDIA AVG(USTORUM) and, below, s(enatus) c(onsulto)}; under ground-line, \textit{CHRISTOPHORVS Hierimiae} (illus.).
72 mm.

Probable cast on 1468 on the occasion of the visit of Frederick III to Rome. \textit{pp} is taken from some Roman inscription, where it means \textit{PATER PATRIRAE PROCONSUL}.  

\textbf{Literature:} Cp. Arm. I, 31, 2; Corpus, no. 755; Cott, p. 175; Middeldorf, Morgenroth, no. 78; Pope-Hennessy, \textit{Kress Bronzes} no. 54 (for a plaque similar to the medal reverse).

212. LODOVICO SCARAMPPI (Mezzarota), Patriarch of Aquileia (1444), died 1465 aged 63.

39 mm.

Mezzarota, best known from Mantegna's portrait at the Metropolitan Museum, New York, of a little later.

\textbf{Literature:} Cp. Arm. II, 37, 2; Corpus, no. 756; Cott p. 175. Bange no. 172 (reverse type).

213. GUILLAUME D'ESTOUTEVILLE, cardinal (1439), Archbishop of Rouen (1453), Bishop of Ostia (1461), Papal Chamberlain, 1452 until his death 1485. 

\textbf{Obv.} Bust to right, wearing rochet. Around, \textit{G(ulielmus) DESTOUTEVEILL EPI(CUS) OSTI(ENSIS) CAR(INALIS) ROTH(OMAGENSIS) S(ANCTAE) R(OMANAE) E(CELSEIAC) CAM(ERARIUS)}.

\textit{Rev.} Shield of arms of Estouteville, ensigned with cardinal's hat.
47 mm.

The medal has all the marks of Cristoforo's style, in the modelling of the features and the treatment of the bust. It may date from the time of the appointment as Bishop of Ostia or a little later.


214. PAOLO DOTTI of Padua, General of Militia, 1289.  

\textbf{Obv.} Bust to right, elderly. Around, \textit{DOTTVS PATAVVS MILITIE PRAEFETVS PROPTER RES BENE GESTAS}.

\textbf{Rev.} Constancy, nude, standing, resting on staff and column. Below, \textit{CONSTANTIA}.
61 mm.

The identification of the person is not quite certain. Paolo I Dotti distinguished himself at Vicenza in 1289 by a feat of courage such as seems to be commemorated on the reverse. The figure was copied for other medals, by Guatialei (no. 209), and by a Florentine medallist (no. 276).

\textbf{Literature:} Cp. Arm. I, 50, 11; Corpus, no. 758; Cott p. 175.

\section*{ROMAN SCHOOL UNDER PAUL II}


\textbf{Obv.} The Pope in public consistory. Around, \textit{+SACRVM PVBLICVM APOSTOLICVM CONCISITORIUM PAVLVS VENETVS(s) P(a)(a)II}.

\textit{Rev.} Christ in Glory, among Saints, Sun, Moon and Stars; lower, the Doctors of the Church; and the Resurrection of the Dead; at bottom, the Virgin and the Baptist on either side of an altar. Around, \textit{IVSIDIVM TVVM MISERERE NOSTRI DO(mine) MISERERE NOSTRI}.
79 mm.

This piece may commemorate the consistory of Dec. 1466, at which the King of Bohemia was condemned, or that of Holy Week 1467, when the sentence was confirmed. The legend gives no clue, the piece may alternatively be a donation medal. Weiss shows that the dies were probably the work of Emiliano Orfini, mint engraver at Rome at that time. This medal is one of many casts which reproduce the original struck gold pieces. Two of these have survived; at Vienna, and in commerce, London, 1965.


216. \textbf{Obv.} Bust to left in cope. Around, \textit{PAVLVS II VENETVS PONTIFEX MAX(IMUS)}.

34 mm.

A foundation medal for the Palazzo di Venezia.

\textbf{Literature:} Cp. Corpus, no. 783; Cott p. 175; Weiss (see preceding medal) p. 51.
LYSIPPUS JUNIOR

The real name of the owner of this pseudonym is unknown. He is mentioned as being a nephew of Cristoforo di Geremia, and appears to have worked especially amongst his friends at the Roman Curia in the time of Pope Sixtus IV (1471-84). To the bibliography in the Corpus, p. 205, may be added a study of Corpus no. 810 by R. Weiss, 'Une médaille à demi connue de Lysippus le jeune', in Schweizer Münzblätter, Jahrgang 10, Heft 37 (May 1960) pp. 7-10.

217. BARTOLOMMEO PARTHENIO of Brescia, humanist.

Obv. Bust to left, in cap and gown. Around, parteni.

Rev. A lily growing. Across field, floresco calore parteni.

35 mm. A late cast. A955-217A

Bartolommeo Parthenio was teaching at Rome about 1480-5. Possibly the Francesco Maria Rangone, a Modenese politician, who died in 1511; but if the medal is by Lysippus, as seems likely, an earlier man is probably represented. The abbreviations p v v and s m are unexplained, and obscure too is the figure on the reverse (triumphing, perhaps, over discord and faction).

Literature: Arm. II, 93, 19; Corpus, no. 802 c; Cott p. 175.

218. GIOVANNI FRANCESCO DE'RANGONI.

Obv. Bust to left, in cap and cuirass. Around, (p(ovi or dominii) IO ANNIS) FRANCIS(c)i d(c) RANGONIVS p v v

Rev. Armed figure standing on a prostrate wolf or fox, resting on a spear with his right hand, which also grasps a serpent. In field, in large letters, s M; below, secvritas p(o)p(uili).

37 mm.

Possibly the Francesco Maria Rangone, a Modenese politician, who died in 1511; but if the medal is by Lysippus, as seems likely, an earlier man is probably represented. The abbreviations p v v and s m are unexplained, and obscure too is the figure on the reverse (triumphing, perhaps, over discord and faction).

Literature: Arm. II, 93, 19; Corpus, no. 803; Cott p. 175.

219. SIXTUS IV, Pope, 1471-84.

Obv. Bust to left, wearing tiara and cope. Around, SIXTVS IIII pONT(ifex) MAX(imus) SACRI CVLT(oris).

Rev. The Pope being crowned by St Francis and St Anthony. Around, +HEC DAMVS IN TERRIS AETERNAS DABVNTVR OLIMPO.

41 mm.

The obverse is close to the style of Lysippus, the reverse less so. The reference is doubtless to the actual coronation of the Pope; the saints give to him the earthily crown, the eternal one he will receive in heaven.

Literature: Arm. II, 62, 1; Corpus, no. 807; Cott p. 175.

220. GIOVANNI ALVISE TOSCANI (b. ca. 1450; d. 1478).

Obv. Bust to left, in cap and gown. Around, IOANNES ALOISIVS TVSCANVS AVDITOR CAM(erae).

Rev. Neptune in sea-car to front. Around, VICTA IAM NYRSTIA FATIS AGITVR.

40 mm. A958-220A

The meaning of the reverse, with its reference to Norcia, remains obscure. Toscani was born in Milan, and was a protégé of Francesco Sforza. He went to Rome in 1468. Under Sixtus IV he became consistorial advocate, ca. 1473, and in 1477 auditor general.


221. Obv. Bust to left, wearing round cap. Around, IOANNES ALOISIVS TVSCANVS ADVOCATVS.

Rev. In wreath, PREVENIT AETATEM INGENIVM PRECOX.

73 mm. A959-221A


GIOVANNI CANDIDA

(b. before 1450; d. after 1495)

The artist was born Giovanni di Salvatore Filangieri of the branch of Candida, a noble Neapolitan family. He became secretary to Charles the Bold in 1472 and spent his career as a diplomat, becoming secretary to Maximilian and Maria, 1477, settled at the court of France in 1480, and becoming a royal Councillor, 1491. Many medals have been attributed to him, besides those which bear his signature; but they show great variations of style.

MEDALS ATTRIBUTED TO CANDIDA

222. GIOVANNI CANDIDA, the medallist.

Obv. Bust to left, wearing round cap and plain robe. On left and right, IOHANNIS CANDIDA.

Without reverse.

Oval, 58 x 48 mm. Four times pierced. A960-222A

Probably the work of Candida himself, although it has also been attributed to Lysippus. A beautiful and sympathetic portrait. Although the Corpus describes the fabric
as lead it is more probably a tin or lead alloy. It is the only known specimen.

*Literature*: Les Arts, Aug. 1908, p. 13, no. xvi; Arm. ii, 85, 9; Corpus, no. 823 a (with bibliography); Cott. p. 175 (as Candida ?); Habich, p. 83 (as Lysippus).


*Obv.* Head to right, laureate. Around, *DvX KaroLVs BVRGVNDvs MVX.*

*Rev.* A ram (the Fleece) couchant between two briquets inscribed *Vellvs AvREVM,* with a flint darting sparks on either side; above and below, *IE LAI EMPRINS BIEN EN AVIENGNE;* all on a field semé with sparks, in conventional wreath.

38 mm. A961-223A

According to Tourneur, who accepts Bode's attribution to Candida, this medal was made in 1474 during the siege of Neuss. The duke's motto was 'I have undertaken it, may it succeed'.

*Literature*: Cp. Arm. ii, 80, 11; Corpus, no. 831; Cott p. 176 (as Candida ?); Middeldorf, Morgenroth, no. 85 (as Candida); L. Baldass, ‘Die Bildnisse Maximilians I,’ in Jahrbuch der kunsthistorischen Sammlungen in Wien, 31 (1925) p. 249.

224. ANTOINE, Grand Bastard of Burgundy (1421-1504).

*Obv.* Bust to right, hair confined by a fillet. Around, *A nthoNiVS BastARDVS DE BVRGVNDIA.*

*Rev.* Barbacane discharging its fiery contents; in field, *NVL NE SI FROTE.* All in wreath.

44 mm. A962-224A

This and the preceding belong to a small, strongly characterized group of medals made at the Burgundian Court between 1472 and 1480, and by many attributed to Candida, though they have little affinity with his signed medals. *Nd ne s'y frotte* ('Let none touch') was the device of Antoine, whose standard was yellow with a blue barbacane.

*Collection*: His de la Salle (sale, London, Sotheby, 22 Nov. 1880, lot 59)

*Literature*: Les Arts, Aug. 1908, p. 14, no. vii; cp. Arm. ii, 40, 2; Corpus, no. 829; Cott p. 176 (as Candida ?). Tervarent, col. 43 (recording a painted portrait of Antoine, with the device).

225. MAXIMILIAN OF AUSTRIA, afterwards Emperor, and MARIA OF BURGUNDY, married 1477, died 1482.

*Obv.* Bust to right, with long hair, wearing wreath. Around, *MaximiLiAnvs Fr(ederici) CaBS(aris) Fil(ius) DvX AVSTR(iae) BVRGVND(iae).*

*Rev.* Bust of Maria to right, behind two M's interlaced and crowned. Around, *M ARIA KAROLI F(ilia) DvX BVRGVNDIAe AVSTRIae BRAB(antiae) C(omitissa) FLAN(driae).*

48 mm. A963-225A

There exists a very large number of specimens of this charming medal, which was doubtless done for the marriage in 1477. Later, German die-engravers reproduced it in the early sixteenth century in taler form, adding the erroneous date 1479 (cp. also no. 616).

*Literature*: Cp. Arm. ii, 80, 11; Corpus, no. 831; Cott p. 176 (as Candida ?); Middeldorf, Morgenroth, no. 85 (as Candida); L. Baldass, ‘Die Bildnisse Maximilians I,’ in Jahrbuch der kunsthistorischen Sammlungen in Wien, 31 (1925) p. 249.

226. JEAN CARONDELET, President of the Parliament of Burgundy, and his wife MARGUERITE DE CHASSEY, 1479.

*Obv.* Bust of Carondelet to right, in cap; around, *IOHANNES CARONDELETVS PRÆB(es) BVRGVND(iae) and, below, 1879.*

*Rev.* Bust of Marguerite to right, wearing pointed headdress with veil; on right, *MARGARITA DE CHASSE.*

46 mm. After cast. A964-226A

The obverse was made to commemorate Carondelet's nomination to the Presidency on 26 Mar. 1479. He had already been married to Marguerite for 12 or 13 years.

*Literature*: Cp. Arm. ii, 86, 10; Corpus, no. 833; Cott p. 176 (as Candida ?)

227. RA MONDO LA VAGNOLI, Commissary of Saxony in the eleventh or twelfth century.

*Obv.* Bust to left, in small cap. Around, *RAIMVNDVS LAVAGNOLVS COMES ET COMMISSAR(ius) SAXONIE.*

*Rev.* Arms of Lavagnoli between the letters R and L. Around, *TENPMPEOR CONRADI IMPER(antis) ANN(o) CRISTI MMX VIII.*

58 mm. A965-227A

The medal resembles others of Maximilian and Gruthuse which are admittedly by Candida. The portrait is doubtless imaginary, and the man has not been traced. The date ought to be either 1028 (Conrad II) or 1148 (Conrad III).

*Literature*: Corpus, no. 834; Cp. Arm. ii, 9, 10; Cott p. 176 (as Candida ?).

228. ROBERT BRIONNET, Président aux enquêtes.

*Obv.* Bust to right, in cap. Around, *ROBERTUS BRICONET PARLAMENTI INQVESTAR(um) PRESID(en).* *

*Rev.* *MARCVT SINE ADVERSARIO VIRTVS* 61 mm. Of doubtful age. A966-228A
This medal, even if it be not a contemporary casting, reproduces a medal attributed to Candida, and dating from between 1488 (when probably Briçonnet became président aux enquêtes) and 27 Oct. 1493 when he became Archbishop of Reims. There is another, fairly good, specimen in the Paris Cabinet, and a lead after-cast in the British Museum. The motto on the reverse was Briçonnet's device.

**Literature:** Corpus, no. 837 c; cp. Arm. ii, 85, 7; Cott p. 176 (as Candida ?).

**229. NICOLAS MAUGRAS,** Bishop of Uzès, 1483-1503.

**Obv.** Bust to right, wearing rochet. Around, +NICOLAVS MALEGRASSI EP(iscopus) VCECIENSIS High rim.

**Rev.** Arms of Maugras over a crozier. Around, IN VUMBRA MANVS SVETE PROTEXIT ME D(omi)n(u)s High rim.

84 mm. A967-229A

The attribution to Candida is far from certain, though the work is Italian and shows his influence. Maugras was Bishop of Uzès from 1483 until his death in 1503. The medal is nearer the latter date.

**The scallop-shells of St James which terminate the inscription on both sides are taken from the bishop's arms.**

**Literature:** Cp. Arm. ii, 86, 13; Corpus, no. 841; Cott p. 176 (as Candida ?); Middeldorf, Morgenroth, no. 86 (as Candida).

**230. GIULIANO DEE Della ROVERE,** afterwards Julius II, and his brother CLEMENTE, Bishop of Mende (1483-1504).

**Obv.** Bust of Giuliano to right, wearing rochet. Around, IVLIANVS EP(iscopus) OSTIENSIS CAR(dinalis) s(ancti) p(etri) AD VINCULA

**Rev.** Bust of Clemente to right, wearing rochet. Around, CLEMENS DE RVVERE EP(iscopus) MIMATEN(sis).

59 mm. A968-230A

About 1494-1499.

**Literature:** Corpus, no. 843 i; cp. Arm. ii, 109, 2; Cott p. 176 (as Candida ?); R. Weiss, 'The medals of Julius II' in Warburg Journal, 28 (1965), pp. 163-182 (dating the della Rovere medal to 1494-1499).

**SCHOOL OF CANDIDA**

**Early Sixteenth Century**

**231. THOMAS BOHIER,** Général des Finances of Normandy.

**Obv.** Bust to right, in cap and gown. Around, THOMAS BOHIER GENERAL DE NORMANDIE; below, MCCCCCI

**Rev.** Arms of Thomas Bohier, moto S'IL VIENT A POINT 65 mm. Later cast. A969-231A

Thomas Bohier was appointed to the position mentioned in 1496. His motto was 's'il vient à point m'en souviendra'. No original casting of this medal seems to have survived. The original has been attributed to Candida, but was more probably the work of one of his school.

**Literature:** Cp. Arm. ii, 142, 17; Corpus, no. 845; Cott p. 176 (as Candida ?); Middeldorf, Morgenroth, no. 87 (also later cast; as under the influence of Candida).

**232. FRANÇOIS DE VALOIS,** afterwards King Francis I, 1504.

**Obv.** Bust to right, aged ten years, in cap and robe. Around, FRANCOIS DVC DE VALOIS COMTE DANOLESME AV X AN D(es) s(on) EA(ge).

**Rev.** Salamander in flames. Around, NOTRISCO AL BVONO STINGO EL REO MCCCCCIII

65 mm. A970-232A

This is the first appearance of the salamander as the device of Francis I.

**Literature:** Cp. Arm. ii, 187, i; Corpus, no. 848; Cott p. 176 (as Candida ?); Tervarent, cols. 333-4 (for the salamander device).

**ROMAN SCHOOL UNDER INNOCENT VIII, ALEXANDER VI, AND JULIUS II**

**233. DON RODRIGO DE BIVAR Y MENDOZA** (d. 1523).

**Obv.** Bust to right, with long hair, wearing cap and cloak. Around, MARCHIO RODERICVS DE BIVAR

**Rev.** Mars (MARS) and Venus (VENVS) confronted; around, QVORVM OPVS ADEST AETATIS ANO XXVI,

35 mm. A971-233A

Hill dated the medal to 1497, interpreting the reverse as an allusion to Don Rodrigo's hope to marry Lucrezia Borgia. Wind however has commented that the type of the reverse is a general reference to the valour and grace of the sitter, so that the medal cannot be dated by either his earlier marriage, 1492, or to his prospective marriage. Armand believed that the medal depicted the Cid.

**Literature:** Corpus, no. 858 g; cp. Arm. iii, 152, n; Cott p. 176. Wind p. 87, n. 4, fig. 58 (on reverse type).

**234. MARCELLO CAPODIFERRO.**

**Obv.** Bust to right, in cap and robe. Around, MARCELVS DE CAPODEFerro

**Rev.** Ox. Around, MERCYRIVM HOSPE VS VIRONVM
36 mm. A972–234A
Marcello Capodiferro, a Roman noble and student of history. He was one of the Conservatori in 1478. The ox is taken from his arms, the legend is adapted from Horace.

Literature: Corpus, no. 861 e; cp. Arm. II, 128, 5; III, 178, c; Cott p. 176.

235. BERNARDINO CARVAJAL, Cardinal of Santa Croce 1493, deposed 1511, restored 1513, died 1522.

Obv. Bust to right, in cap and cape with hood. Around, BERNARDINVS CARVAIAL CARD(inalis) s(anctae) + (Cruciis).

Rev. Philosophy standing to front, wearing crown, veil, and voluminous mantle, holding MSS. and sceptre; from her breast to her feet descends a ladder, with e at top, P at bottom. Around, QVI ME DILVCLUDANT VITAM ETERNAM HABEB(unnt).

43 mm. A973–235A
The P was taken by Armand for an artist’s signature. The type illustrates the vision seen by Boethius, the two letters indicating Theoretical and Practical Philosophy. The medal was probably made in Rome, about the same time as that of Don Rodrigo de Bivar (no. 233). A superior specimen is in the Victoria and Albert Museum.

Literature: Corpus, no. 862 e; cp. Arm. I, p. 122; Cott p. 176.

236. DOMENICO GRIMANI, Cardinal, 1493–1523.

Obv. Bust to left, sharply pointed, in vestment. Around, DOMINICVS CARDINALIS GRIMANVS

Rev. Theology (THEOLOGIA), standing before a palm-tree, takes by the hand Philosophy (PHILOSOPHIA), who is seated reading a book under a tree, and points to a radiant cloud.

53 mm. A974–236A
Often wrongly attributed to Gambello, who made and signed another medal of the same man. This was perhaps made in Rome about 1493.

Literature: Cp. Arm. I, 116, 7; II, p. 293; Corpus, no. 863; Middendorf, Morgenroth, no. 88; Cott p. 176.

237. GUILLAUME DE POITIERS, Marquis de Cotrone (d. 1503).

Obv. Bust to left, with long hair, wearing cap and gown. Around, GLVIERMVN SVARQIS DE POITIERS Below, two left hands clasped.

Rev. Mercury, with caduceus, taking the hand of a female figure, holding cornucopias, and probably representing the Church. Around, border of cornucopias from which issue flames or water.

57 mm. A975–237A
Probably made at Rome in 1489, when Guillaume de Poitiers, Marquis de Cotrone (Calabria), came as French Ambassador to the Pope. The two hands on the obverse must allude to his mission, as also the reverse. The figure of the Church resembles that on the medal of Constantine by Cristoforo di Geremia (no. 211).

Literature: Cp. Arm. II, 87, 15; Corpus, no. 864; Cott p. 176/7.


Obv. Bust to right, wearing cope. Around, IVLIVS CAESAR PONT(ifex) II

Rev. Shield of Rovere ensigned with crossed-keys and tiara. Around, BENEDICT(us) QVI VENIT I(n) NOMine D(omini).

31 mm. Struck. A976–238A
The medal was issued in Rome to commemorate the triumphal return of the Pope from Bologna in March 1507.


ROMAN SCHOOL UNDER LEO X

239. LEO X, Pope, 1513–21.


Rev. Medici arms ensigned with crossed-keys and tiara. Around, GLORIA ET HONORE CORONASTI EM(m) DE(us).

Moulded border.

78 mm. A977–239A
This and the following medal are the work of an artist working about 1513–15, who may be called, from the subject of his chief medals, the master of the Medici Restoration. The reverse legend is from Ps. viii. 6.

Literature: Cp. Arm. I, 159, 10; Corpus, no. 880; Cott p. 177.

240. GIULIANO II DE’ MEDI CI, Duc de Nemours (1478–1516).

Obv. Bust to left, in cap and robe. Around, IVLIVNVS MEDICI(US) HvLUS) (PONT(IFICIS)) MAX(IMVS) Moulded border.

Rev. Florence lying under a tree, leaning on Medici shield. Around, RECNSILIALIS CIVIVS MAGNIFICENTIA (E) PIETATE Moled border.

77 mm. A978–240A
Evidently by the same hand as the medal of Leo X (no. 239). Giuliano was made a patrician of Rome on 13 Sept. 1513. The medal alludes to the entry of Giuliano into Florence in September of the preceding year.

**Literature:** Corpus, no. 881 f; cp. Arm. ii, p. 94 note; Cott p. 177.

### 241. Obv. Head to left. Around, MAG(nus) IVLIVS MEDICES

Rev. Roma seated on shields, holding Victory; below, ROMA; in field, c(onsensu) p(opuli).

34 mm. Gilt on reverse. A979-241A

This and other medals were made for distribution to the crowds at the festivities celebrating the adoption of Giuliano as citizen and baron of Rome, 1513.

**Literature:** Corpus, no. 889 f; Middeldorf, Morgenroth, no. 90; Cott p. 177.

### ROMAN SCHOOL

**About 1500**

#### 242. GIROLAMO ARSAGO, Bishop of Nice, 1511–1542.

**Obv.** Bust to left, wearing cape with small hood. Around, HIER(onymus) ARSAGVS EP(iscopus) NICIEN(sis) IVLII II ALVMNVS

Rev. POST IVLII II CINERES MDXIII

45 mm. A980-242A

**Literature:** Arm. ii, 128, 2; Corpus, no. 890 b; Cott p. 177.

#### 243. JESUS CHRIST.

**Obv.** Bust to left, nimbate. Around, IHS XPC SALVATOR MVNDI

Rev. In wreath, inscription TV ES CHRISTVS FILIUS DEI VIVI QVI INHVNC MVNDVM VENISTI

90 mm. A981-243A

One of the medals, probably made in Rome or Florence, of which the earlier versions pretend to reproduce an ancient cameo with portraits of Christ and St Paul, which was sent to Innocent VIII by the Sultan about 1492. The type of the portrait is probably derived from some Flemish painting; this version of the medal may be of about 1500 or a little later. The reverse legend is from St John xi. 27.

**Literature:** Cp. Corpus, no. 901 b; Cott p. 177; Middeldorf, Morgenroth, no. 92 (with reference to a woodcut by Hans Burgkmair, after the medal): Hill, *Medallic portraits of Christ*, Oxford, 1920, pp. 20–22, fig. 10.

#### 244. ST PAUL.

**Obv.** Bust to right, nimbate. Around, VAS ELECTIONIS PAVLVS APOSTOLVS

Rev. In wreath, inscription BENEDICITE IN EXCELSIS DEO DOMINO DE FONTIBVS ISRAEL IBI BENIAMIN ADOLESCENTVLS IN MENTIS EXCESSV

88 mm. A982-244A

A companion piece to the preceding. The reverse inscription is from Ps. lxvii, 27–8. For *vas electionis* see Acts ix. 15.

**Literature:** Cp. Arm. ii, 7, 4; Corpus, no. 902; Cott p. 177; Hill, *Medallic portraits of Christ*, Oxford, 1920, p. 22, fig. 11.

### FLORENTINE SCHOOL

**About 1464–1470**

#### 245. COSIMO DE’ MEDICI, Pater Patriae (1389–1464).

**Obv.** Bust to left, in flat cap. Around, MAGNVS COSMVS MEDICES P P P

Rev. Florence seated, holding orb and triple olive-branch. Around, PAX LIBERTAS QVE PVBLICA and, below, FLORENTIA

75 mm. Later cast. A983-245A

A cast of this medal in gesso is let into the hand of the Botticellesque portrait of a young man in the Uffizi. It was copied from, or was imitated in, the marble relief portrait at Berlin; and it was the basis of the Bronzino portrait in the Uffizi inscribed *Cosmus Medices P P P*. It was made later than 16 Mar. 1465 when the deceased Cosimo received the title Pater Patriae; but it is copied in miniature by Antonio del Cherico in a MS. in the Laurentian Library, which, since it was done for Piero di Cosimo de’ Medici, who died in 1469, is earlier than that year. P P P may be explained as *Princeps* (or *Primus*) Pater Patriae.

**Literature:** Heiss, Florence, i, p. 29, no. 3, pl. i, 2; Corpus, no. 909 b; cp. Arm. ii, 23, 3; Middeldorf, Morgenroth, no. 93; Cott p. 177.

#### 246. Obv. Bust to left, in flat cap (different from preceding). Around, COSMVS MEDICES DECRETO PVBLICO (*) p(ater)

Rev. Similar to preceding.

78 mm. A984-246A

This medal, like the preceding, is later than 16 Mar. 1465. The work is in the neighbourhood of Niccolò Fiorentino, and is probably not by the same hand as the preceding piece. The o in *PVBLICO* is over an erasure, where p probably stood before.
The Siege
by Costanzo da Ferrara, or on some other model which indicates that the Bertoldo portrait depends either on that interested, for an attack on South Italy (Magna Grece).

94 mm.

or early May

m. 1480.

According to Jacobs the medal dates from March, April, or early May 1480. The reverse seems to allude to preparations in which Bertoldo’s patron Lorenzo de’ Medici was interested, for an attack on South Italy (Magna Grece). The figure on the car represents the Sultan, bearing on his hand a small figure of Bonus Eventus, making a libation. The Siege Perilous was a device of Alfonso V. Babinger suggests that the Bertoldo portrait depends either on that by Costanzo da Ferrara, or on some other model which was also used by Gentile Bellini. The Bertoldo does not depend on the Bellini medal.

247. Obv. Bust to left, in flat cap. Around, COSMVS MEDICES DECRETQ PVBLICA f(a)ter) f(atriciae).
Rev. Florence (FLORENTIA) seated, as on no. 245. Around, pAX LIBERTASQVE PVBLICA

37 mm.

Like most of the extant specimens, this is cast; but the original was struck, and it is probable that it was the work of some later restorer of Medici portraits, which are known to have been in demand at least until the mid eighteenth century (see no. 483). The inscription is taken from one of the two larger medals of Cosimo, the bust from the other. There is a shell-cameo at Florence closely resembling this piece.

Literature: Corpus, no. 910 bis j; Heiss, Florence, i, p. 29, no. 2, pl. i, 3; cp. Arm. i, 10, 321; II, 23, 1; Cott p. 177.

BERTOLDO DI GIOVANNI
(b. ca. 1420; d. 1491)

Bertoldo was trained by Donatello, and appears to have worked exclusively in bronze as a medallist and maker of statuettes and reliefs. Only one medal (no. 248) is signed by him but his style is evident in a number of others. For a reference to Bertoldo see Pope-Hennessy, Kress Bronzes, no. 45.

249. FREDERICK III, Emperor (1415-52-93).
Obv. Bust to left, in hat and furred robe. Around, FREDERICVS TERCIVS ROMANORVM IMPERATOR SEMPER AVGSTVS
Rev. The Emperor, Pope, and Cardinals on horseback, with suite on foot, meeting on the Ponte Sant’ Angelo.

55 mm.

Commemorating the Emperor’s visit to Rome at Christmas 1468 and his creation of a number of knights on 1 Jan. 1469. The attribution to Bertoldo is due to Bode. To the specimens listed in the Corpus may be added one in Oxford.

Literature: Corpus, no. 912 j; cp. Arm. ii, 39, 1; Cott p. 177.

250. ANTONIO GRATIADEI (d. 1491), Imperial envoy.
Obv. Bust to right, wearing cap and loosely rendered robe. Around, ANTONIVS GRATIA DEI CESAREVS ORATOR and, below, MORTALIVM CVRA
Rev. Triumphal car drawn by a prancing lion, ridden by a female torch-bearer, and checked by a man. In the car Mercury, on basis, blowing trumpet and surrounded by nine dancing Muses; at back, Mars (?). Above, in the air, Luna holding crescent and the Sun in his car. Below, VOLENTEM DVCVNT NOLENTEM TRAHVNT

61 mm.

Antonio Gratiadei, Venetian friar minor, theologian, astrologer, and orator, came to Rome in Jan. 1481; on his way he stayed in Florence, when the medal was doubtless made, towards the end of 1480. The motto, from Seneca, Ep. 107, refers to Gratiadei’s astrological studies. The resemblance to Bertoldo’s work was noticed by Friedländer and the attribution definitely made by Bode. It has all the marks of his style. There is another medal of Gratiadei, quite different, by Candida.

Literature: Arm. i, 106, 2; Heiss ‘Jean de Candida’ in Rev. Num., 8 (1890) at p. 465, no. 10; pl. xi, 3; Corpus, no. 913 d; Cott p. 177.

Obv. Bust to left in rochet; below, Medici shield; inscription: *PHYLIPPVS DE MEDICIS ARCHIEPISCOPVS PISANVS* all in wreath made of a plant ("Solomon's seal")?; at sides, on a ribbon, *VIRTUTE SVERA*.

Rev. The Last Judgement. Below, *ET IN CARNE MEA VIDEBO DEVVM SALVATOREM MEVM* 55 mm. A989-251A

The attribution to Bertoldo, which is due to Bode Bertoldo, is generally accepted.

*Literature:* Les Arts, Aug. 1908, p. 13, vi; cp. Arm. i, 11, 33; Corpus, no. 914; Cott p. 177.

252. LORENZO and GIULIANO DE’ MEDICI; the Pazzi Conspiracy, 1478.

Obv. Bust of Lorenzo (LVCTVS PVDLICVS) nearly in profile to right, placed above the Choir of the Duomo, Florence; within, priests celebrating Mass; outside, conspirators attacking Lorenzo; below the bust, SALVS PUBLICA.

Rev. Bust of Giuliano (IVLIANVS PVDLICVS) nearly in profile to left, over the Choir of the Duomo, where Mass is being celebrated; outside it, his murder; below the bust, LVCTVS PUBLICA

66 mm. A990-252A

Giuliano was murdered in the conspiracy of 26 Apr. 1478. This medal, which was attributed to Bertoldo by Bode for convincing reasons of style, was cast from Bertoldo’s model by Andrea Guacialoti in Sept. 1478. The portraits were probably copied from paintings, perhaps by Botticelli.

*Literature:* Cp. Arm. ii, 71, 6; Corpus, no. 918 b; Cott p. 178. Corpus no. 506 for the obverse.

253. LORENZO DE’ MEDICI, il Magnifico (1448–1492).

Obv. Head to right; around, LAVRENTIVS MEDICES.

Rev. Male figure in antique armour standing, resting on spear, sword in left hand; at his feet a figure and two river-gods, reclining with elbows on urns from which water flows. Around, *OB CIVES SERVATOS* and, below, *AGITIS IN PATVUM* 33 mm. A991-253A

The resemblance in style to the Pazzi medal (no. 252) was already noted by Armand. The reverse, the exact reference of which is obscure, is inspired by a sestertius of Trajan.

*Collection:* His de la Salle (sale, London, Sotheby, 22 Nov. 1880, lot 130)

*Literature:* Cp. Arm. i, 59, 2; Corpus, no. 916 i; Cott, p. 178; Hill "Classical influence on the Italian medal", in *Burl. Mag.*, 18 (1911) pp. 259–68 (at p. 262; pl. 1, 7, medal, and 6, sestertius).

254. HERCULES and DEIANIRA.

[Obv. Bust to left of Francesco Diedo, wearing cap and robe with sash; around, *(Franciscus) DIEDVS LITERAKUM* ET IVSTITIE CVLTOR; below, *SE(nator) VI(netus).*]

Rev. Hercules, wearing lion-skin and carrying club, pursues the Centaur Nessus, who escapes to left carrying Deianira on his back; in background, on a high rock, a figure (Virtus?) on a seat supported by a lion and an ox.

Inscription: *DVCE VIRTUTE et MCCCLXXXV* 82 mm. Bronze gilt. After cast. A992-254A

The reverse of this piece has every mark of Bertoldo’s style, and was accepted as his work by Bode Bertoldo p. 31 f. It is, however, only known in combination with an obverse which is almost certainly a good deal later (though Diedo himself died in 1483 or 1484), and has nothing to do with Bertoldo. The only other known specimen is at Turin.

*Literature:* Cp. Arm. ii, 71, 6; Corpus, no. 918 b; Cott p. 178. Corpus no. 506 for the obverse.

255. (See no. 297 d).

NICCOLÒ DI FORZORE SPINELLI
(b. 1430; d. 1514)

-called Niccolò di Forzore Spinelli. Born at Florence on 23 April 1430 and died there in April 1514. He worked in Flanders as seal-engraver in 1468; but his chief work was as medallist.

He signed five medals, but an immense number of others, some of them much finer than the signed pieces, have been attributed to him on grounds of style. He is a great portraitist, but took little pains about the composition of his reverses, being frequently content to borrow motives from the antique. Next to Pisanello, however, he and his school provide the most satisfactory series of medallic portraits of Italians of the fifteenth century. See Corpus, pp. 243–46; Hill in Thieme-Becker 31 (1937), pp. 387–8.


Obv. Bust to right, with long hair, wearing small cap. Inscription: *ALFONSVS ESTENSVS*.

Rev. Alfonso (?) in triumphal car. Around, *OFVS NICOLAI FLORENTINI MCCCLXXXII* 71 mm. A994-256A

In 1492 the artist was paid 18 lire for composing this medal. The Marquess came to Florence on 2 April of that year on his way to Rome. The horses of the reverse are lifted directly from the Naples cameo by Athenion of Jupiter thundering against the giants.

Gamberia became Bishop of Caiaillon in 1501 and died in 1507. The reverse is found attached to, and seems to have been made for, a Netherlandish medal of Nicolas Perrenot; it seems to have nothing to do with Gamberia.

**Literature:** Cp. Arm. ii, 64, 15; iii, 180, d; Corpus, no. 933; Cott p. 178 (as Fiorentino ?)

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261. RINALDO ORSINI, Archbishop of Florence 1474–1510.

**Obv.** Bust to left, wearing vestment. Around, **RAYNALDYVS DE VRSINIS ARCHAEPISCOPVS FLOREN(tinus).**

**Rev.** Fortune seated, holding rudder and cornucopiae. Around, **BENE FACERE ET LETARI** and, below, **FORT(una) RED(UX).**

60 mm. A999–261A

The reverse may refer to the return of the archbishop from Rome to Florence in 1485. In style the medal falls into line with the group which it has been supposed that Niccolò Fiorentino made in Rome about that time.

**Literature:** Cp. Arm. i, 86, 8; Corpus, no. 937; Cott p. 178 (as Fiorentino ?); Münzen und Medaillen auction XVII, Basel, 2 Dec. 1957, lot 102, pl. 12 (specimen, 59 mm).

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262. CHARLES VIII of France (1470–83–98).

**Obv.** Bust to left, wearing cap, and collar with pendant of St Michael over robe. Around, **KAROLVS OCTAVVS FRANCORVM IERVSALEN ET CICILIE REX**

**Without reverse.**

95 mm. Three piercings. A1000–262A

This is a fine enough casting, but represents only the portrait side; on the reverse should be the car of Victory led by Peace. The medal was made about 1494–5, during the expedition to Italy, when a Florentine artist, generally supposed to be Niccolò Fiorentino, produced a number of remarkable medals of Frenchmen.

**Literature:** Corpus, no. 945 d; cp. Arm. i, 89, 22; Cott p. 178 (as Fiorentino ?); Phillips, in The Metropolitan Museum of Art Bulletin, New York, Nov. 1950, p. 80 (specimen formerly Pierpont Morgan collection).

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263. JEAN DU MAS DE L’ISLE, Councillor of Charles VIII, died 1495.

**Obv.** Bust to left, wearing robe. Around, **DYMAS CHEVALIER S(eigneu)r DELISEL ET DE BANNEGON CHAMBELLAN DV ROY**

**Rev.** Jean Du Mas, in armour, riding left, carrying bâton, on a horse wearing chanfron and bardings with arms of the sitter. Above **PRESIT DECYS**

88.5 mm. A1001–263A

Made in Florence, about 1494–5, like the medal of Charles VIII preceding. The sitter died at Florence in the autumn of 1495.
CATALOGUE NOS. 257–271

In the Manner of Niccolò Fiorentino
About 1485–1500

264. Lionora Altviti.

Obv. Bust to left, with pointed jewel on breast of dress. Around, Lionora de Altviti
Without reverse.
70 mm. Late cast.

There are no early casts extant of this medal, which may have been made for the marriage in 1487 of Lionora or Dianora, daughter of Rinaldo Altviti, to Antonio Altviti.

Literature: Cpo Arm. II, 49, 6; Corpus, no. 955; Cott p. 178 (as manner of Fiorentino).

265. Fra Alberto Belli (d. 1482).

Obv. Bust to left, wearing rochet, and hood over head. Around, An IDeO TiBi BELLVS QVIA FAVSTO NOMINE VOCARIS
Rev. Faith (FIDES), holding chalice with wafer, and cross.
56 mm.

The inscription seems not quite certainly to identify the person with Fra Alberto Belli, canon of Ferrara, who died there in 1482. The medal, however, may have been made later, about 1497, when the Savonarola medals were popular.

Literature: Cpo Arm. I, 94, 6; Heiss, Florence, i, p. 76, pl. ix, 1; Corpus, no. 982 a; Cott p. 179 (as manner of Fiorentino).

266. Antonio di Dante Castiglione.

Obv. Bust to left wearing round cap. Around, ANTONIVS FL(orentinus) DANTIS F(ilius) DE CASTILIONIO
Without reverse.
69 mm.

The only known specimen.

Literature: Arm. 1, 94, 6; Heiss, Florence, i, p. 83, pl. xi, 3; Habich, pl. xili, 4; Corpus, no. 963 a; Cott p. 179 (as manner of Fiorentino).


Obv. Bust to left, elderly, wearing cap and armour. Around, HERCVLES DVX FERA(riac) MV(tine) ETC(etera)
Rev. Minerva (MINERVA) standing to front, resting on spear and shield.
51 mm.

About 1490–5. Ercole was born in 1431.

Literature: Corpus, no. 971 b; cp. Arm. II, 44, 3; Cott p. 179 (as manner of Fiorentino).


Obv. Bust to left, wearing cap. Around, MARSILIVS FICINVS FLORENTIVS
Rev. PLATONE ACROSS FIELD.
55 mm.

Shortly before 1499.

Literature: Cpo Arm. II, 49, 8; Corpus, no. 974; Cott p. 179 (as manner of Fiorentino); Middeldorf, Morgenroth, no. 101 (Corpus, 974 a).


Obv. Bust to left, with long hair. Around, PETRVS DE MACHIAVELLIIS ZA(nobi) FI(lius)
Rev. Eagle with wings displayed standing on a stump, to which is fastened the Machiavelli shield.
73 mm.

About 1480–5, if, as it is said, Pietro, the son of a painter Zanobi, was born in 1460 or 1461. This is the only recorded specimen.

Literature: Les Arts, Aug. 1908, p. II, no. vii; Arm. 1, 97, 4; Heiss, Florence, i, p. 76, pl. ix, 1; Corpus, no. 982 a; Cott p. 179 (as manner of Fiorentino).

270. Roberto di Ruggiero de’ Macinghi.

Obv. Bust to right, with long hair, wearing cap and gown; around, ROBERTVS MACINGIVS 1495
Rev. Nude female figure, holding a round conical shield and a peacock by its neck; above, VIGILANTIA
33 mm. The only specimen known.

The marks under the bust were read by Hill as being clearly a date; the last figure, 5, is made thus 3. The larger medal of this man was made in 1498.

Literature: Corpus, no. 984 a; Cott p. 179 (as manner of Fiorentino).

271. Lorenzo de’ Medici, il Magnifico (1448–1492).

Obv. Bust of Lorenzo to left, with long hair, wearing robe.
Without reverse.
35 mm.

The other known specimen (Berlin) has the inscription MAGNVS LAVENTIVS MEDICES This medal is the smaller of two reductions, made doubtless for popular purposes, from the large medal signed by Niccolo Fiorentino.
272. MARIA DE’ MUCINI.

Obv. Bust to left. Around, MARIA DE’ MUCINY
Rev. Eagle or falcon on an armillary sphere, resting on a blazing frame-work; across the field, on a scroll, EXPECTO; below, a dog (for trustworthiness) with scroll ASSIDVVS and a lamb (for gentleness) with scroll MITIS ESTO; behind the dog, a pomegranate; field sené with plumes.

90 mm. A101-272A

Of the two other known specimens, that at Berlin is inferior, that at Florence a modern cast. The lady is unidentified. The reverse is an allegory, of which other versions, equally obscure, are found on medals of this school; they are intended to remind us that the end of life is inevitable.


273. RUBERTO DI BERNARDO NASI.

Obv. Youthful bust to left, with long hair, wearing cap. Around, RUBERTO DI BERNARDO NASI
Rev. Virginity tying Love to a tree; between them, unicorn (for innocence) lying on the ground. Around, VIRGINITAS AMORIS FRENVM

55 mm. A1011-273A

The reverse is borrowed from the medal of Costanza Rucellai (no. 281). The date is probably about 1495, Ruberto having been born in 1479. He was prior of liberty in 1513.

Other specimens at Berlin and Paris.

Collection: Signol (sale, Paris, 1 April 1878, lot 164).

Literature: Corpus, no. 992; cp. Arm. ii, 50, 11; Cott p. 179 (as manner of Fiorentino). Tervarent, cols. 19v (conquered Love); 237, ii (Unicorn).

274. See Appendix.

275. See Appendix.

276. COSTANZABENTIVOGLIO, wife of Antonio Pico della Mirandola, married 1473, Countess of Concordia 1483.

Obv. Bust to left, wearing coif. Around, CONSTANTIA BENTIVOLDA DE LA MIRANDVA (dula) CONCOR(diae) COMIT(isa).

Rev. Constancy standing to front, leaning on tall staff and column. Below, CONSTANTIA

59 mm. A1014-276A

The reverse is a loan from the medal of Paolo Dotti (no. 214). The medal is after 1483, when Antonio obtained the fief of Concordia.

Literature: Corpus, no. 997; cp. Arm. i, 51, 12; Cott p. 179 (as manner of Fiorentino); Wind, p. 74 u (reverse type a combination of the attributes of Constantia and Concordia).

277. GIOVANNI PICO DELLA MIRANDOLA, philosopher and poet (1463–94).

Obv. Bust to right, with long hair, wearing cuirass (?) with winged mask on breast. Around, IOANNES PICVS MIRANDVLENSIS

Rev. The three Graces. Around, PVLCRITVD AMMOR VOVPTAS

81 mm. Late cast. A1015-277A ca. 1484–5.

Only poor casts of this version of the medal are known. While the other version (Corpus, no. 998 A) represents a portrait doctored in seventeenth-century style, though the reverse has been left alone, this version renders better the original character of the portrait, but the reverse has been retouched.

Literature: cp. Arm. i, 86, 9; cp. Corpus, no. 998 B; Cott, p. 179 (as manner of Fiorentino); Wind, pp. 49, 67 (suggesting the date for the medal, and that the reverse legend comes from Ficino, and is a reference to a trinitarian philosophy of love).

278. ANTONIO PIZZAMANI (1462–1512), Venetian scholar and protonotary apostolic.

Obv. Bust to left, with long hair, wearing cap and robe. Around, ANTONII PIZZAMANI

Rev. Half-figures to front of Felicity, holding a peacock (?), Fame, helmeted, with trumpet, and Virtus, holding palm-branch. Above, FOELICITAS VIRTVS FAMA

61 mm. A1016-278A

Born in 1462, Pizzamani became Bishop of Feltre in 1504 and died in 1512. He was associated as a student in Florence with Giovanni Pico della Mirandola and Politian. The medal may be dated about 1490. There is another specimen in Berlin.

Literature: Les Arts, Aug. 1908, p. 13, no. xvii; Arm. ii, 77 19; iii, 182, d; Heiss, Florence, i, p. 62, pl. v. 8; Corpus, no. 1000 b; Cott p. 179 (as manner of Fiorentino).

279. ANGELO POLIZIANO (1454–94) and MARIA POLIZIANA.

Obv. Bust of Politian to left, wearing cap. Around, ANGELI POLITIANI

Rev. Bust of Maria Poliziana to left, hair coiled at back of head. Around, MARIA POLITIANA
Maria was probably the sister of the humanist, who was born in 1454 and died in 1494; the medal cannot be far from the latter date.

**Literature:** Cp. Arm. i, 86, 11; Corpus, no. 1002; Cott. p. 179 (as manner of Fiorentino).

### 280. **MARIA POLIZIANA.**

**Obv.** Bust to left, with long hair. Around, incised, MARIA POLITIANA

**Rev.** Constancy standing to left, nude but for scarf, one end of which, together with an arrow (?), is held in her raised right hand; she leans on a bundle of arrows bound with a ribbon. Below, CONSTANTI

**58 mm.** Late cast. AIO17-279A

Another specimen is in the British Museum; a third belonged to Heiss. The reverse is perhaps a complimentary borrowing from that of the medal of Costanza Bentivoglio, the image being a combination of the attributes of Constantia and Concordia.

**Literature:** Arm. i, 87, 13; Rodocanachi, *La femme italienne,* p. 40; Corpus, no. 1005 b; Cott. p. 179 (as manner of Fiorentino); Wind, p. 74 n (on derivation from Costanza Bentivoglio’s medal, and the meaning of the image as a martial and amiable type).

### 281. **COSTANZA RUCELLAI.**

**Obv.** Bust to left, hair in small coif; jewel on cord round neck. Around, COSTANTIA ORICELLARIA (h(i)e)ronymi ET FR(anciscae) FILIA

**Rev.** Virginity tying Love to a tree; between them, unicorn (for Innocence) lying on the ground. Around, VIRGINITAS AMORIS FRENUM

**55 mm.** Late cast. AI019-281A

The abbreviation HE is probably an error for HIE; Costanza would then be a daughter of Girolamo Rucellai who in 1471 married Francesca Dini. The medal, judging from the hair-dressing, seems to date from about 1485–90.

**Literature:** Cp. Arm. ii, 50, 12; Corpus, no. 1011; Cott. p. 180. Tervarent, cols. 19v (conquered Love); 237, ii (Unicorn).

### 282. **GIROLAMO SAVONAROLA,** Dominican preacher (1452–98).

**Obv.** Bust to left, in habit with hood raised. Around, HIERONYMVS SAVONAROLAE FER(rariensis) VIR DOCTISS(imus) ORDINIS PREDICATORVM

**Rev.** Map of Italy, showing the chief cities (marked with their initials); above, issuing from a cloud, the hand of God threatens the land with a dagger. Around, GLADIUS DOMINI SVF(er) TERAM CITO ET VELOCITER

**95 mm.** Late cast. AIO20-282A

The only other specimen recorded was in the Cabinet of the late Dr. Hofstede de Groot. This is the best of the many medals of Savonarola, not excepting the better known one which is based on the cornelian intaglio by Giovanni delle Corniole. It probably dates from about 1497, when it is recorded that many medals of Savonarola were cast, bearing the text of his prophecy of the sword of the Lord (the French invasion).

The inscription and the reverse image derive from a dream recorded by Savonarola. Professor Middeldorf (private communication) has identified a maiolica portrait roundel of Savonarola in the Musée des Beaux-Arts, Lille (Wicar collection, diam. 7.5 cm.) as an original portrait by one of the sons of Andrea della Robbia, who became Dominicans, followers of Savonarola, and are recorded in two early sources as having made portraits of the preacher. Hill (Corpus p. 277) denies that the medals of Savonarola are by these two della Robbia artists, and suggests that the medals only derive from the type which they created. The Wicar roundel has not been illustrated. The portrait type differs from this medal and is closer to the portrait type of the intaglio and the paintings by Fra Bartolommeo. A photograph of the Wicar roundel is in the Warburg Institute, London. Middeldorf has also recorded that a terracotta cast of the obverse of a Savonarola medal (Corpus no. 1076) was formerly in the Fairfax Murray collection, and at Messrs Bruscoli, Florence.

**Literature:** Arm. ii, 46, 17; Heiss, *Nicola Spinelli,* p. 69 no. 3, pl. vii, 1; Les Arts, Aug. 1908, p. 8, no. v; Corpus, no. 1075 a; Cott. p. 180 (as manner of Fiorentino); Wind, p. 87, fig. 66; Fernand Beaucamp, *Le peintre lillois Jean-Baptiste Wicar,* 1762–1834, Lille, 1939, p. 591 (item 21 in an inventory, identified as Savonarola) for the maiolica roundel.

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### 283. See Appendix.

### 284. **OTTAVIANO SFORZA-RIARIO,** Count of Forli and Imola.

**Obv.** Bust to left, with long hair, wearing small cap and armour. Around, OCTAVIANVS S(fortia) DE RIARIO FORLI VII IMOLAE Q(uo) C(omes).

**Rev.** OCTAVIVS R(arius). Ottaviano with drawn sword riding to right.

**75 mm.** Late cast. AIO22-284A

Probably made in 1498, when Ottaviano, coming to serve the Florentines in the war of Pisa, paraded at Florence with 100 men-at-arms and 50 troopers on 28 June. By the same hand as the medal of his mother, the famous Caterina (no. 283).

**Literature:** Arm. i, 87, 16; Heiss, *Florence,* i, p. 73, pl. viii, 3; Corpus, no. 1016 d; Cott. p. 180 (as manner of Fiorentino).
285. GIOVANNI DI ANDREA DA STIA.

Obv. Bust to left, with long hair, wearing cap. Around, GIOVANNI DI ANDREA DA STIA

Rev. SPESE Hope, with hands folded, gazing up at the Sun. 78 mm.

A1023–285A

About 1485–90. The sitter, a native of Stia in the Casentino, is unidentified. There are other specimens at Berlin, Florence, and Paris.

Literature: Les Arts, Aug. 1908, p. 11, no. iv; cp. Arm. 1, 95, 11; Corpus, no. 1017; Cott p. 180 (as manner of Fiorentino).

286. FILIPPO STROZZI, Florentine merchant-prince (1426–91).

Obv. Bust to left, wearing gown. Around, PHILIPPVS STROZA

Rev. An eagle with spread wings on a stump, to which is tied the Strozzi shield. Landscape with pine-trees in a meadow; the field semé with plumes. 98 mm. Repairs to surfaces: obv: before the profile, rev: below left wing of eagle.

A1024–286A

Doubtless made for the foundation of the Strozzi Palace on 6 Aug. 1489, when it is recorded that certain medals were buried. The medal has sometimes been attributed to Benedetto da Maiano, probably for no other reason than because it resembles, as it naturally would, the sculptured bust from his hand.

A wax model closely related to the obverse portrait type and formerly in the Sambon collection, is now in the Cabinet des Médailles, Paris. An iron plaque of the portrait type, now in the Walters Art Gallery, Baltimore, is also recorded. Both wax and plaque are anepigraphic, and are perhaps related to one another, rather than to the medal portrait.

Literature: Les Arts, Aug. 1908, p. 11, no. v; cp. Arm. 1, 98, 6; Corpus, no. 1018; Cott p. 180 (as manner of Fiorentino); Miinzen und Medaillen auction XVII, Basel, 2 Dec. 1937, lot 103, pl. 14 (another specimen of the medal, d. 87.8 mm.); Corpus no. 1018 bis (wax model); Arthur Sambon collection sale catalogue, Hirsch, Munich, 9 May 1914, no. 11, pl. 1, v (wax model); J. Babelon, ‘Un medaillon de cire du Cabinet des Médailles. Filippo Strozzi et Benedetto da Majano’, in Gazette des Beaux-Art (1921) iv, pp. 203–210 (for the wax model, as by Benedetto da Maiano); Corpus no. 1018 bis (for the iron plaque); Fabriczy, p. 12 note (iron plaque); M. C. Ross, ‘An iron plaque of Filippo Strozzi’, in Art in America 31, no. 3 (1943), pp. 151–3 (figured on the cover).

287. ACHILLE TIBERTI of Cesena (d. 1501).

Obv. Bust to left, with long hair, wearing small cap and armour. Around, ACHILLES TIBERTVS CESENAS ARM(iger).

Without reverse.

73 mm. A1025–287A

Tiberti, a lieutenant of Cesare Borgia, took Forlì on 17 Dec. 1499 and was killed before Faenza on 18 Apr. 1501. This medal, which is known only in this specimen, may be dated about 1495.


288. GIOVANNA ALBIZZI, wife of Lorenzo Tornabuoni.

Obv. Bust to right. Around, VXOR LA VRENTH DE TORNABONVS IOANNA ALBIZA

Rev. The three Graces; above, CASTITAS VLCHRTVDO AMOR

78 mm. A1026–288A

This was doubtless made for or very soon after the marriage of Giovanna in 1486. The reverse is inspired by an antique group of the three Graces, but the precise source used by the medallist has not been identified.

Niccolò used the same reverse model for his medals of Pico della Mirandola (ca. 1489–94; Kress no. 277), Johann Greudner (ca. 1501–2; Corpus no. 1047) and Rafael Martin (Corpus, no. 1050), but with different inscriptions for those of Pico and Martin.

Panofsky interprets the type as representing the threefold aspect of Venus in terms of the trinitarian view of Love in Florentine neoplatonism. Wind, by his redating of the medal of Pico della Mirandola (no. 277), suggests that the Albizzi reverse shows a deliberate choice of type to compliment Pico.

Literature: Les Arts, Aug. 1908, p. 8, no. i; cp. Arm. 1, 88, 20; Corpus, no. 1021; Cott p. 180 (as manner of Fiorentino); Fabriczy, pp. 124–5, pl. xxiv, 3; Panofsky, pp. 168–9, fig. 124; Wind, p. 72 (choice of type).


289. GIOVANNI DI FRANCESCO TORNA­BUONI, Florentine banker and statesman

Obv. Bust to right; around, TORNABONVS FR(ancisci) IOANNES

Rev. Hope praying, looking up at sun. Around, FIRMAVI Across the field, MCCCLXXXIII

33 mm. A1027–289A

This is a second version of the medal, the earlier bearing no date, and having been produced probably about 1480–1490. That was itself a reduction of a larger medal. This dated specimen was doubtless produced for some special occasion when medals were wanted, as for the foundation
of a building. Tornabuoni was Treasurer to Pope Sixtus IV, and ambassador to Rome in 1480, 1484 and 1523.

Literature: Les Arts, Aug. 1908, p. 11, no. vii; Corpus, no. 1025 c; cp. Arm. I, 95, 13; Cott p. 180 (as manner of Fiorentino).

292. IPPOLITO D’ESTE, born 1479, cardinal 1493, died 1520.

Obv. Bust to left, wearing cap and plain dress. Around, HIPPOLYTVS ESTENSIS

Without reverse.

45 mm. A1030–292A

Other specimens at Naples and Vienna. Probably made at Florence by an artist in the circle of Niccolò Fiorentino. Ippolito d’Este, son of Ercole I d’Este, was hurrying to Rome on the death of Pope Alexander VI, 1503, when he was delayed by breaking a leg. The medal may date from that time.

Literature: Corpus, no. 1045 c; cp. Arm. iii, 169, 9; Cott p. 180 (as manner of Fiorentino).

293. See Appendix.

294. GIANOZZO DI BERNARDO SALVIATI (b. 1462).

Obv. Bust to right, with long hair, wearing small cap. Around, GANOZ DI BERNARDO DI MARCHO DI MENSE RE F ScreE SALVIATI

Rev. Fortune, with sail on dolphin proceeding over the waves; in the water, radiant reflection of the sun. On the right, ARIDEA TVSQVE

89 mm. A1032–294A

The only recorded specimen. Gianozzo was born at Florence on 11 Feb. 1462. The medal is rather after than before 1500, judging by the apparent age of the sitter. He was prior of liberty in 1515.

Literature: Arm. i, 99, 3; Heiss, Florence, i, p. 89, pl. xiii, 5; Corpus, no. 1065 a; Cott p. 181 (as manner of Fiorentino). Tervarent, col. 145, v (Fortune and dolphin).

295. MICHELANGELO DI GUGLIELMINO TANAGLIA (1437–1512).

Obv. Bust to left, aged. Around, MICHELANGELVS D(omi)nii G(ullimini) DE TANAGL

Rev. Half-figure of a youthful pilgrim, wearing peaked cap and an animal’s skin; carries staff and scroll inscribed BONA FORTYNA

46 mm. A1033–295A

Michelangelo Tanaglia was a Florentine official, and author of an Italian poem De Agricultura dedicated to the Duke of Calabria. Tanaglia’s interest in gems and medals is attested by a letter from him to Piero de’ Medici, 1492, and by a letter from Michelangelo Buonarroti to his brother of 1500. There are other specimens of the medal at Arezzo, Berlin, and Florence. The plaque-like reverse of the medal seems ill adapted to the obverse.

Literature: Arm. ii, 51, 15; Heiss, Florence, i, p. 151, pl. xx, 3; Corpus, no. 1066 d; Cott p. 181 (as manner of Fiorentino). Michelangelo Tanaglia, De Agricultura (edition of A. Ronceaglia and Tammare de Marinis), Bologna, 1953, p. xi (for the letter from Tanaglia); Giovanni Poggi, Paola

296. LORENZO DI GIOVANNI TORNABUONI (1466-1497).

*Obv.* Bust to left, with long hair. Around, LAURENTIVS TORNABONVS IO(annis) FI(lius).

*Rev.* Mercury walking three-quarters to right, armed with sword, carrying caduceus.

78 mm. A1034-296A

One of three recorded specimens. Lorenzo was the husband of Giovanna Albizzi (no. 288) and was executed on 17 Aug. 1497 for intriguing with Piero de' Medici for the restoration of that dynasty. Hill interpreted the reverse type, which is an improved version of that on a medal of Turriano of 1498 (*Corpus*, no. 1069), as referring to the fate of Lorenzo, and suggested that the medal and its companion piece of Lorenzo's sister Lodovica (*Corpus*, no. 1069) were made after the restoration of the Medici. Wind comments that the sword-bearing Mercury was a renaissance commonplace.

**Literature:** *Les Arts*, Aug. 1908, p. 8, no. iii; *Corpus*, no. 1068 a; *cp*. Arm. I, 88, 19; Cott, p. 181 (as manner of of Florentino); Wind, p. 74, n. 1 (on the reverse type).

297. See Appendix.

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**FLORENTINE SCHOOL**

**Late Fifteenth Century**

297a. MATHIAS CORVINUS, King of Hungary (1458-90).

*Obv.* Bust to right, laureate. Around, MATHIAS REX HUNGARIAE BOHEMIAE DALMATiae.

*Rev.* Cavalry battle between Hungarians and Turks; in foreground, a statue on a column. Below, MARTIFAVTORI

52 mm. A1036-297A

The attribution of this medal to Bertoldo, by Bode, has not been accepted. Hill shows that the obverse type is probably contemporary with the king, but believed the facture to be much later, as a 'restitution'. Hill also denied the reverse to Bertoldo, Habich accepting it. Middeldorf (private communication) doubts the Florentine origin for the medal, and even doubts that the reverse is of Italian origin. A nineteenth century reproduction of the medal is recorded by Balogh.

**Literature:** *Cp*. Arm. II, 82, 9; *Corpus*, no. 920 g; Middeldorf, *Margenroth*, no. 96 (*Corpus* 920 i); Cott, p. 178. For the iconography of Mathias Corvinus see Jolán Balogh, 'Mátyás Király Ikonografájá' in *Mátyás Király Emlékkönyv*, Budapest, 1940, pp. 437-548 (where this medal is p. 463, fig. 12/129, and the nineteenth century reproduction, p. 531, fig. 12 b).

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298. ARISTOTLE.

*Obv.* Bust to right, with long hair and beard, wearing cap. Around, ΑΡΙΣΤΟΤΕΛΗΣ

*Without reverse.*

85 mm. A1036-298A

Probably Florentine work of about 1500. The type reproduces an image, known also in reliefs and engravings, which was regarded in the late fifteenth and sixteenth century as a portrait of Aristotle. A relief of Aristotle is in the Kress collection. The medal is the best of the known examples, the others being at Bologna, Milan, and Venice (Museo Correr).

**Literature:** *Corpus*, no. 1090 d; Cott, p. 181; Pope-Hennessy, *Kress Bronzes*, no. 373 (with references for the typology of Aristotle portraits).

299. DANTE ALIGHIERI, Florentine poet (1265-1321).

*Obv.* Bust to left, in laureate cap with falling point and stringed ear-flaps. Around, DANTHES FLORENTINVS

*Rev.* Dante standing before the Mountain of Purgatory. In moulded frame, making 68 mm.

56 mm. A1037-299A

The reverse is based on the painting made in 1465 by Domenico di Michelino, in the Duomo at Florence. The medal itself dates from the end of the fifteenth century.

**Literature:** *Cp*. Arm. II, 11, 1; *Corpus*, no. 1092; Cott, p. 181.

300. GIOVANNI BOCCACCIO, Florentine writer (1313-75).

*Obv.* Bust to left, head and neck swathed in cloth, and laureate. Around, IOHANNES BOCATIVS FLoRE(ntinus).

*Rev.* Wisdom gazing at a serpent which she holds up.

56 mm. Late cast. A1038-300A

The original was evidently a rough piece of work, a pendant to the Petrarch following. It probably dated from about 1500.

**Literature:** *Cp*. Arm. II, 12, 8; *Corpus*, no. 1093; Cott, p. 181.

301. FRANCESCO PETRARCA of Arezzo, poet (1304-74).
Obv. Bust of Petrarca to right, laureate, head and neck swathed in cloth. Around, FRANCISCVS PETRARCA FLORENTIVNS

Rev. Female figure (Poetry) walking in a wood, plucking laurels.

55 mm. Late cast. A1039–301A

Companion piece to the preceding. The portrait may have been copied from an earlier miniature.

Literature: Cp. Arm. II, 12, 4; Corpus, no. 1094; Cott p. 181.

302. GIANFRANCESCO PALLAVICINI

Obv. Bust to left, in flat cap. Around, 10(anne)s FRANCISCVS MARCHIO PALLAVICINVS CO(mes).

Without reverse.

Lead, 51 mm. A1040–302A

The only other recorded specimen, at Berlin, has a reverse of Pallas (an allusion to the name), holding a halberd. Armand (whom the Corpus quotes, by a misprint, as giving the diameter of 57 mm.) identifies the man, perhaps rightly, as the son of Orlando, Marchese di Zibello, who died in 1497, and was a partisan of Lodovico Sforza.

Literature: Corpus, no. 1135 b; cp. Arm. III, 175, c; Cott p. 181.

UNATTRIBUTED MEDALS

Before about 1530

303. LAURA DE NOVES (1307/8–1348), friend of Petrarach.

Obv. Bust to waist of a girl to left, with long hair, her right hand on her heart, her left hand holding a book; above, and below, incised, DIVA LAURA (PA)RIXIENSIS; in two upper corners, fleurs-de-lis incised; pedimental top containing a mask.

Without reverse.

Lead, rectangular, 133 (including triangular pediment) x 81 mm. A1041–303A

A pendant to a portrait of Petrarach (Corpus no. 1136 a, bronze specimen in the Victoria and Albert Museum, London). Cott notes that although Hill reconstructed the inscription as (PA)RIXIENSIS and identified the sitter as Laura of Brescia (d. 1469), W. Suida observed in commerce another cast of the plaquette with the inscription PARIXIENSIS intact, together with the companion plaquette of Petrarach.


304. A CARRARA?

Obv. Bust of boy to left, with long hair, wearing flat cap and coat. Around, incised, DE CAR

Rev. The heraldic carro, incised.

32 mm. A1042–304A

This little medal must date from about 1500; but at that time the original Carraresi were extinct. The incised inscriptions and the carro may be incorrect; and it is to be observed that the portrait resembles the young Francesco, son of Giangaleazzo Sforza, as represented in the drawing in the Uffizi attributed to Leonardo da Vinci.

The only specimen known. Grotemeyer has published another of these sixteenth-century Carrara restitutions, of Francesco I or Francesco II.

Collection: possibly F. Spitzer (sale, Paris, April–June 1893, I, lot 1347).


305. BALDASSARRE DI CRISTOFORO CASTIGLIONE, author of the 'Courtier' (1478–1529).

Obv. Bust to right; around, BALTHASAR CASTILION(eus) CR(istophori) F(ilius).

Rev. Aurora stepping from her car; on either side a Psyche with butterfly wings restrains a horse; the car rises above the edge of the Globe, on which part of the Mediterranean is shown. Above, TENEBRARVM ET LVCS.

37 mm. axis ↓ A1043–305A

Aurora symbolizes Castiglione's culture. There was a tradition that this medal was made by Raphael; the reverse may go back to some design of him, which has been adapted to the round. Castiglione was born 6 Dec. 1478, and must be about 40 years old here. The authorship of the medal, which lacks character, is quite uncertain. Habich gives the medal as either Mantuan, by a follower of Cristoforo di Geremia and Melioli, or Roman, by a follower of Cristoforo. There is an anonymous restoration of the medal (with reverse, the sea), and another restoration by Mercandetti.

Literature: Cp. Arm. II, 100, 10; Habich, pl. lxvii, 3; Corpus, no. 1158; Cott p. 181.

306. LOUIS XII, King of France (1462–98–1515).

Obv. Bust to left, in flat cap with spiked crown, and armour. Around, LVDOVICVS D(ie) G(ratia) REX FRANCORVM.

Rev. A woman seated, head on hand; towards her runs a semi-nude woman pursued by a veiled woman with dagger; followed by Mars on horseback, holding torch and whip and accompanied by three hunting-leopards. Above, in clouds, thunder-bearing Jupiter. Below, MD 13 nearly obliterated. Above, Jupiter holding thunderbolt.
71 mm. 
A1044-306A
The medal, of Italian work, probably commemorates the disasters to the French arms in 1513. The mourning figure is Italy; the *furia francese*, pursuing a victim, is herself pursued by Mars.

*Literature:* Les Arts, Aug. 1908, p. 14, no. v; Corpus, no. 1167 g; cp. Arm. ii, 139, 1; Cott p. 182; Middeldorf, Morgenroth, no. 114 (Corpus, 1167 h; dated on rev., 1513).

307. *Obv.* Bust to left, wearing cap and robe.  
Reverso LV(Dovicus) XII incised.  
35 mm. 
A1045-307A
Another specimen at Milan (Brera collection in the Castello).

*Literature:* Arm. II, 140, 7; Les Arts, Aug. 1908, p. 14, no. xi; Corpus, no. 1168 b; Cott p. 182.

308. FRANCIS I, King of France (1494–1515–47).  
*Obv.* Bust to left, beardless, in helmet decorated with crown and crest of salamander in flames (?). Around, *FRANCISVS REGIS FRANCORUM PRIMO DOMITOR ELVETIORVM*.

*Reverso.* Trophy of arms. Around, *DEO FACENTE ET IMPERATORIS VIRTUTE*

51 mm.  
A1046-308A
Perhaps made at Milan. From the same hand as a medal of Battista da Vercelli (Corpus, 1192). The title given to Francis dates the medal in or after 1515.

*Literature:* Cp. Arm. ii, 188, 6; Corpus, no. 1168 bis; Cott p. 182.

309. BERNARDINO FRANCESCONI of Siena.  
*Obv.* Bust to left, in cap and gown. Around, *+BERNARDINVS FRANCISCVS SENISIS*  
*Reverso.* Arms of Francesconi. Around, *+A(nno) D(omini) MDXX BER(nardinus) FRAN(cisconus) FVNDAVIT HANC DOMVM*

45 mm.  
A1047-309A
The medal may have been made at Siena, where the Palazzo Francesconi was founded on 5 May 1520, for which occasion this medal was intended.

*Literature:* Cp. Arm. ii, 98, 21; Corpus, no. 1170; Cott p. 182.

310. MATTIA and LUDOVICO UGONI.  
*Obv.* Bust of Mattia to left in berretta and cape; around, *MATHIAS VGO EPS[copi]S PHAMAVG[ustanus]. Below, branch of laurel.  
*Reverso.* Bust of Ludovico to left, wearing armour, hair in net-cap; around, *LVDOVICVS VGONIVS*; below, two branches.

58 mm. The only specimen known.  
A1048-310A
Mattia was Bishop of Famagusta from 1504 to 1530. Ludovico is not known.

*Literature:* Arm. ii, 104, 16; Corpus, no. 1190 a; Cott p. 182.

311. UNKNOWN MAN, about 1500.  
*Obv.* Bust to right, beardless, in large cap with circular medallion.

*Without reverse.*

44 mm. The only specimen known.  
A1049-311A
*Literature:* Corpus, no. 1194 a; Cott p. 182.

312. CASTRUCCIO CASTRACANE DEGLI ANTELMINELLI of Lucca (1281–1328).  
*Obv.* Bust to left, wearing cap with drapery, doublet and cloak. Around, *CASTR(uccius) AN(ELMINELLI) LVCE[nsis].*  
*Without reverse.*

28 mm.  
A1050-312A
Probably not earlier than Machiavelli's biography, which was published in 1532. Compare the portrait in the Museum Jovianum by Paolo Giovio (Elogia Vir. Ill., 1596, p. 38).

*Literature:* Cp. Arm. iii, 153, c; Corpus, no. 1253; Cott p. 182.

313. Omitted.
ITALIAN MEDALS FROM THE TIME OF BENVENUTO CELLINI ONWARDS

The materials in Hill's Corpus end at about 1530, and there is no reference work but Armand for the remaining sixteenth-century Italian medals. The medals in this part, including some later pieces, are arranged under schools in the following way: Florentine, Roman, Paduan, Venetian, Milanese and Emilian. Then come non-localised medals, unattributed medals, and fictitious portraits. A concordance to Armand will be found at pages 273–276.

FRANCESCO DA SANGALLO
(b. 1494; d. 1576)

Florentine sculptor and medallist.

DOMENICO DE’ VETRI
(b. after 1480; d. 1547)

Domenico di Polo di Angelo de’ Vetri was court medallist to Alessandro I and Cosimo I de’ Medici. He was taught gem-engraving in the shop of Giovanni delle Corniole and Pier Maria da Pescia. His medals were struck from steel dies.
See G. F. Hill, in Thieme-Becker 9 (1913) p. 408; H. de la Tour, 'Domenico di Polo, medailleur et graveur sur pierres fines du duc Alexandre de Médicis', in Procès-verbaux et Mémoires, Congrès international de Numismatique, Paris, 1900, pp. 382–399, pls. xxxii, xxxiii (the article made the proper distinction between de’ Vetri and Francesco dal Prato, distributing between them the medals grouped by Armand under the artist médailleur au signe de Mars. The plates include the gem of Alessandro de’ Medici by de’ Vetri); Habich, p. 118, pl. lxxxii, 1–4; Forrer, 4, pp. 639–641 (gem wrongly labelled); Supino, nos. 248–264.

314. GIOVANNI DE’ MEDICI DELLE BANDE NERE, born 1498, died 1526, a celebrated condottiere, and father of Cosimo I.
Obv. Bust to right, in cuirass. Around, IOANNES MEDICES DVX FORTISS(imus) MDXXII Incised on truncation, FRANc(isch) SANGALLIVS FACIENS.
Rev. Winged thunderbolt. Around, NIHIL HOC FORTIVS
92 mm. A1051-314A
Made long after Giovanni’s death, perhaps about 1570, which is the date of the medal by Sangallo of Alessandro and Cosimo de’ Medici in the same style.

Literature: G. Clause, Les Sangallo, 3 vols., Paris, 1900–2, iii, p. 217; cp. Arm. 1, 137, 2; Friedländer, It. Schmuckstückv. p. 169, no. 6, pl. xxxiii; Habich pl. lvi, 4; Cott p. 182. Bottari-Ticozzi, 1, p. 228, letter from Vincenzo Borghini to Federigo di Lamberto, 1565 (an attack on the notion that Giovanni used the impressa of a winged thunderbolt). For the marble bust by Francesco da Sangallo of Giovanni delle Bande Nere see Pope-Hennessy (cited above) Text vol. pp. 93–4, fig. 119.

315. 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. A1052–315A
Vasari (ed. Milanesi, v, p. 384) says that this medal was made by Domenico di Polo in 1537; but Cosimo, who was then only 18 years old, has here a distinct beard. The capricorn was Cosimo’s device, and appears as an adjunct symbol, for instance, to the figure of Cosimo as Apollo in the sculptured group by Domenico Poggini, 1559.
316. ALESSANDRO DE' MEDICI (first Duke of Florence, 1510-37) and COSIMO I DE' MEDICI (see no. 315).

Obv. Head of Alessandro to right. Around, ALEXANDER MED(ices) FLORENTIAE DVX (primus).

Rev. Head of Cosimo to left, beardless. Around, COSMVS MED(ices) FLORENTIAE DVX II

34 mm. A1053-316A

The original was struck from dies; there are specimens in silver in the British Museum and at Vienna. Attributions vary between Cellini, Domenico di Polo, Francesco dal Prato, and Domenico Poggini, of whom the second seems to have most claim.

Literature: Arm. i, 150, 19; iii, 59, 6; Heiss, Florence, ii, p. 9, no. 6, pl. i, 7; Cott p. 182 (as Domenico?).

FRANCESCO DAL PRATO
(b. 1512; d. 1562)

Francesco Ortensi di Girolamo dal Prato, Florentine medallist, goldsmith and painter, the son of Girolamo d’Andrea who was also a goldsmith and medallist by whom no medals are now known. Many of the medals by Francesco were once attributed to Domenico di Vetri (Domenico di Polo).

See P. Grottemeyer, in Thieme-Becker, 27 (1933) p. 351; H. de la Tour, 'Domenico di Polo, medailleur et graveur sur pierre fines du duc Alexandre de Médicis', in Procès-verbaux et Mémoires, Congrès International de Numismatique, Paris, 1900, pp. 382-399, pls. xxxii, xxxiiii (the article which made the distinction between the medals of de' Vetri and Francesco dal Prato); Habich, p. 118, pl. lxxxv, 1, 2; Forrer, 4, pp. 331-332; Supino, no. 265.

317. ALESSANDRO DE' MEDICI, first Duke of Florence (see no. 316).

Obv. Bust to right, draped. Around, ALEXANDER MED(ices) FLORENTIAE I

Rev. Peace, holding olive-branch, seated to right; with a torch she fires a pile of arms. Around, FVNDATOR QVIRITIS MDXXXIII Below, sign of Mars.

43 mm. A1054-317A

Literature: Cp. Arm. i, 151, 4; Heiss, Florence, ii, p. 9, no. 3, pl. i, 4; H. de la Tour (cited above), pl. xxxiii, 3 (showing that the piece was not by Domenico di Polo, but by Francesco dal Prato); Cott p. 182. Hill, B.M.G., p. 37 ('the sign of Mars ... is merely the sign of the celestial power chosen by the Duke as his protector'). Tervarent, col. 382, iv.

CESARE DA BAGNO
(b. 1530; d. 1564)


318. ALFONSO II D'AVALOS (1502-46), Marquess of Vasto.

Obv. Bust to left, in cuirass, with scarf. Around, ALF(onsus) DA(V(a)l(os) MAR(quis) G(eneralis) CAR(ol(oni)) V IMP(eratoris).

Without reverse.

Lead, 66 mm. Four times pierced. A1055-318A

Usually has, as reverse, a portrait of Fernando Francesco II, with artist's signature.

Literature: Cp. Arm. i, 174, 1; Forrer, 1, p. 113 (engraving of the complete medal); Alvarez-Ossorio, p. 99, no. 178; Cott p. 182.

PASTORINO DE' PASTORINI
(b. 1508; d. 1592)

Pastorino, born near Siena, was a glass-painter when young, but achieved considerable repute by modelling portraits in wax, and casting them, usually in lead. He was active in Parma, Ferrara, Novellara, Bologna, and Florence, and appears to have produced his medals between 1540 and 1586. His work in Ferrara included die engraving and portraiture between 1554 and 1559. He settled finally in Florence in 1576. More than two hundred medals are signed by or attributed to Pastorino. The earlier medals, comparatively seldom signed and less often dated, are small (as no. 320) and were mostly made from about 1540 to 1554; the later medals have a border of large pearls on a raised band. Pastorino was a popular, skilful, but rather superficial artist.

Fabriczy, pp. 145-150, pl. xxx, xxxix; Forrer, 4, pp. 408-422 (useful listing of works); Hill, N.I.A., adds seventeen pieces to the lists in Armand; Müller, Nachtrag, no. 2, attributes one piece to Pastorino. Illustrations of medals by Pastorino are still to be sought in Heiss, Florence ii; in Habich (as cited above); in Keary, B.M.G. (first ed. 1881) pl. vii; (second ed. 1892) pl. vi; in the B.F.A.C. exhibition catalogue, 1905 (pl. xvi); and in four articles by Hill, Some medals by Pastorino da Siena, in Burl. Mag., 9 (1906) pp. 408-412; Some Italian medals in the British Museum, in Burl Mag., 10 (1907) pp. 384-7 (at p. 387); 'Some lead Italian medals', in Archiv für Medaillen- und Plakettenkunde, 5 (1925/6) pp. 20-25 (at pp. 23-4, pl. iii); 'Edward Courtenay', in Num. Chron., 5 (1925), pp. 265-7.

319. BEATRICE DA SIENA, unidentified.

Obr. Bust to right; around, BEATRICE DE SENa; incised on truncation, P

Rev. A wheat-sheaf; around, EXINANITVS REPLEO

43 mm. Al056-319A

Another specimen at Vienna, and a late cast in the British Museum.

Literature: Arm. 1, 189, 6; Heiss, Florence, ii, p. 100, no. 7, pl. vii, 16; Cott p. 182.

320. COSTANZA BUTI, unidentified.

Obr. Bust to right. Around, CONSTANIA DE BTI

Without reverse.

35 mm. A late cast, finely chased. Al057-320A

Unsigned, but entirely in Pastorino's style. There is an old lead cast in the British Museum.

Literature: Arm. 1, 190, 14; Heiss, Florence, ii, p. 106, pl. viii, 10; Cott p. 183.

321. CAMILLO CASTIGLIONE (1517-98), son of Baldassarre.

Obr. Bust to right, in cuirass. Around, CAMILVS DE CASTILIONO BAL (dassaris) (illius). Incised on truncation, I 561 P

Without reverse.

68 mm. Al058-321A


322. CORNELIA SICILIANA, unidentified.

Obr. Bust to right, draped, wearing flat cap. Around, CORNELIA SICILIANA

Rev. Truth seated, unveiling herself. Around, INTER ONNES (sic) VERITAS

34 mm. A later cast. Al059-322A

This medal is unsigned, but markedly in the style of Pastorino. He seldom attempts a reverse for his medals.


323. ERCOLE II D'ESTE, fourth Duke of Ferrara (1508-34-59).

Obv. Bust to left, in cuirass and mantle. Around, HERCVLES II FERRARIAE DVX III

Without reverse.

39 mm. A1060-323A

Another specimen is in Vienna. This portrait is also found attached to the portrait of Francesco d'Este (no. 324).


324. FRANCESCO D'ESTE, son of Alfonso I, Marquess of Massa (1516-78).

Obv. Bust to right, in cuirass. Around, FRANC (iscus) ESTEN (sis) MARCH (io) MASSAE; incised on truncation, I 554 P

Without reverse.

40 mm. A1061-324A

Often found combined with portraits of other Estensi by the same hand (no. 323).

Literature: Cp. Arm. 1, 193, 30; Cott p. 183.

325. LUCREZIA DE' MEDICI, daughter of Cosimo I, first wife of Alfonso II d'Este, born 1545, married 1558, died 1561.

Obv. Bust to left, with jewelled band on head. Around, LVCRETIA MED (ices) FERR (ariae) PRINC (eps) A (nno) A (etatis) XIII Incised on truncation, I 558 and, on shoulder, P

Without reverse.

66 mm. Bronze gilt. A1062-325A

Literature: Rodocanachi, La femme italienne, p. 40; cp. Arm. 1, 195, 40; Cott p. 183.

326. ELEONORA D'AUSTRIA, Duchess of Mantua, wife of Guglielmo I Gonzaga, born 1534, married 1561, died 1594.

Obv. Bust to left, wearing flat cap, dress with high collar and small ruff. Around, LEONORA DVCISSA MANTVAE Incised on truncation, P I 561

Without reverse.

69 mm. A1063-326A

The sale of the D. J. Levy collection, lot 127 (London, Sotheby, 30 Nov. 1964) contained a pink wax portrait of
This Duchess of Mantua, by or after Pastorino, dated 1561. It was formerly in the Walcher von Molthein collection.

**Literature:** Cp. Arm. 1, 109, 64; Cott p. 183.

327. ISABELLA TROTTI NEGRISOLI.
   Obv. Bust to right, dress with curl open in front. Around, YSSAB(ella) TROTTI NEGRISOLI A(u) E(tatis) XXXIII Incised on truncation of arm, 1550
   **Without reverse.**
   56 mm. A1064–327A
   There is no trace of the usual signature P, but the style is unmistakable. On a specimen at Vienna the date seems to be 1556. The lady belonged to the Trottis of Ferrara.
   **Literature:** Arm. 1, 209, 129; Cott p. 183.

328. ISABELLA MANFRO DE’ PEPOLI.
   Obv. Bust to right, wearing long veil; dress with puffed sleeves. Around, ISABELLA MANFRO DE PEPOLI 1571 Incised on truncation of arm, P
   **Without reverse.**
   65 mm. A1065–328A
   The Pepoli, into whose family this lady married, were a Bolognese family.
   **Literature:** Cp. Arm. 1, 204, 94; Cott p. 183; Habich, pl. lxxxiv, 5.

329. LODOVICA FELICINA ROSSI.
   Obv. Bust to right, hair bound with strings of pearls. Around, LODOVICA FELICINA RVBEA Incised on truncation, 1557 P
   **Without reverse.**
   63 mm. A1066–329A
   The sitter belonged to the Felicini of Bologna.
   **Collection:** Joseph Fau (sale, Paris, 3 March 1884, lot 461).
   **Literature:** Cp. Arm. 1, 205, 102; Cott p. 183; Supino, no. 347; Habich, pl. lxxxv, 4.

330. GIROLAMA SACRATA of Ferrara.
   Obv. Bust to right, wearing dress with net chemisette and puffed sleeves. Around, HIERONIMA SACRATA MDLV Incised on truncation of arm, P
   **Without reverse.**
   69 mm. A1067–330A
   **Literature:** Rodocanachi, La femme italienne, p. 220; cp. Arm. 1, 206, 108; Cott p. 183; Habich, pl. lxxxv, no. 2; Bange, no. 236, pl. 28 (a cut-out profile portrait of this medal; dating confused with the medal of 1560, below).

331. GIROLAMA SACRATA of Ferrara.
   Obv. Bust three-quarters to right, wearing dress with standing collar. Around, HIERONIMA SACRATA 1560 Incised on truncation, P
   **Without reverse.**
   62 mm. A1068–331A
   **Literature:** Cp. Arm. 1, 206, 109; Cott p. 183.

332. GIROLAMA, daughter of Galeazzo Farnese, wife of Alfonso SAN VITALE, widowed 1560.
   Obv. Bust to right, hair passing through veil and hanging down back. Around, HIERONIMA FARNESIA D(e) S(an) VITALI Incised on truncation of arm, P 1556
   **Without reverse.**
   64 mm. Cast hollow. A1069–332A
   **Literature:** Rodocanachi, La femme italienne, p. 40; cp. Arm. 1, 206, 113; Cott p. 183; Habich, pl. lxxxv, 8.

333. GINEVRA TROTTI.
   Obv. Bust to right, hair bound with strings of pearls. Around, GINEVERA TROTTI A(u) E(tatis) XXXIII Incised on truncation, 1586 P
   **Without reverse.**
   58 mm. Late cast. A1070–333A
   The date is possible, for Pastorino lived until 1592; but it has hitherto been read 1556 (which is probable in the light of no. 327). His latest date on a medal, otherwise, is 1579.
   **Literature:** Cp. Arm. 1, 209, 128; Heiss, Florence, ii, p. 167, pl. xvi, 2; Cott p. 183.

334. NICOLOSA, daughter of Francesco Bacci of Arezzo; wife of Giorgio VASARI the painter; married 1548.
   Obv. Bust to left, hair braided. Around, NICOLOSA BACCI DE V ASARI Incised on truncation, P 1555
   Incised on truncation, P 1555
   **Without reverse.** Cast solid.
   58 mm. Not an early cast. A1071–334A
   **Literature:** Cp. Arm. 1, 209, 130; Heiss, Florence, ii, p. 167, pl. xvi, 4; Cott p. 183.

335. FRANCESCO (or Franceschino) VISMOMINI of Ferrara, humanist and hebraist (1509–73).
   Obv. Bust to right, in habit with hood. Around, FRANCISCUIS VISDOMINVS FERRARIENSIS Incised on truncation, 1564 P
   Rev. A right hand, issuing from a cloud, holding a flaming sword. Around, VXO DOMINI IN VIRTUE
   67 mm. A1072–335A
   Vismominii was a very learned man, called the 'Demos-thenes of his times'. The motto of the reverse was used by his family. A very fine thin casting, so that, besides the usual piercing, a hole has broken through the field.
336. UNIDENTIFIED MAN.

Obv. Bust to left, with slight beard, in cuirass. On truncation, incised P 1 5 5 7

Without reverse.
Bust only, cut out, height 37 mm. Cast hollow and gilt.

Literature: Cott p. 183.

337. UNKNOWN LADY.

Obv. Bust to right, hair braided and pearléd, chain round neck, low dress.

Without reverse.
30 mm. Gilt.

The other known specimens show a raised pearléd border.

Literature: Cott p. 183.

GIAMPAOLO POGGINI
(b. 1518; d. 1582)

Giampaolo was the elder brother of Domenico. He worked with his brother for the court of Cosimo I de' Medici, in Brussels, 1555-1559 at the behest of Philip II of Spain, and from 1559 in Spain, where his works included eighteen medals of Philip II and his family.


338. See Appendix.


Obv. Bust to left, young, wearing cuirass and mantle. Around, ALEXANDER FARNESTVS (parvam) F(ascarum) PRINc(es) AN(ici) XIII NAT(um).

Without reverse.
37 mm.

A1228-490A

Also found with a reverse (HVIVS AVRA MDLXXIII) in the Victoria and Albert Museum (Salting). But, as Armand remarks, this date is 14 years later than the obverse, for Alessandro was born in 1545; and the date is absent from the British Museum specimen. P. H. C. Allen suggested that this medal is by G. P. Poggini.

DOMENICO POGGINI
(b. 1520; d. 1590)

Domenico was the younger brother of Giampaolo and the son of a gem-cutter, Michele. He was a craftsman of very accomplished academic style, both as sculptor in bronze and as medallist. He was also known as a die-cutter, goldsmith, and poet. His medals date between 1552 and 1590. He produced a large group of struck medals for the Medici, besides some cast medals.


339. LODOVICO ARIosto, the poet, born at Reggio d'Emilia 1474, died 1533.

Obv. Bust to right, in gown with slashed sleeves. Around, LVDOVICVS ARIOSTVS On truncation, incised, DOM(inicVS) POG(ginus) F(ecit).

Without reverse.
51 mm. Cast hollow (incuse of the obverse).

The reverse belonging to this medal shows a right hand with shears cutting off a serpent's tongue, and the motto PRO DONO MALVM.

Literature: Cott p. 184.

340. ALFONSO II D'ESTE, fifth Duke of Ferrara (1533-59) and his wife LUCREZIA DE' MEDICI (see no. 325).

Obv. Bust to right of Alfonso, in cuirass and cloak. Around, ALPHON(SUS) ESTEN(sis) FERRAR(iae) PRINcEPS Rev. Bust to right of Lucrezia. Around, LVCRETIA MED(ices) ESTEN(sis) FERR(arie) PRINcEPS 47 mm. Late cast.

A1077-340A

Literature: Cott p. 184.


Obv. Bust to right, in cuirass and mantle. Around, COSMVS MED(ices) FLORENT(iae) ET SENAR(um) DVX II; below, I 5 6 1

Rev. View of the Uffizi, with the Palazzo Vecchio in the background; in front, Equity with scales and cornucopiae.
Around, _ Publica com moditatis_ 41 mm. Struck.  

The building of the Uffizi was ordered by decree in 1560.  


342. _ELEONORA DE TOLEDO_, first wife (1539) of Cosimo I de' Medici; died 1562.  

Obv. Bust to left, back hair in net, dress open in front over stiff bodice and lace chemisette. Around, _ELEONORA FLORENTIAE DVCISSA_.  

Rev. A pea-hen standing to front, with wings spread sheltering six young ones. Around, _CVN PVDROR LAETA FORCVNDITAS_ 43 mm.  

The medal has been ascribed by Milanesi (apud Armand) to Domenico Poggini, which may be right, if he made the medal of Sibilla Lippi, of which the reverse is similar (Arm. iii, 123, 6). Armand himself prefers Domenico di Polo, and dates the medal about 1540, when Eleonora was still young. The _impera_ of the reverse was designed by Giovio (Lettere, ed. Domenichi, 1561, f. 56 b, 9 Aug. 1551).  

_Literature:_ Cp. Arm. II, 199, 20; iii, 249, c; Cott p. 184; Middendorf, _Morgengroll_, no. 139 (as D. Poggini); Alvarez-Ossorio, p. 230, no. 256 (as D. Poggini).

343. _GIULIO NOBILI_, Florentine Senator (1537-1612).  

Obv. Bust to right, in doublet and cloak. Around, _IVLIVS NOBILIUS (p)atricius? FLORENTINUS_ and, below, _1570_.  

Rev. Nude female figure standing to front, holding scales; a swan at her side. Around, _IVLIVS BENIGNITATE NOBILIS ET CLARVS_ 42 mm.  

The attribution to Poggini on grounds of style seems sound.  

_Collection:_ S. Addington (sale, London, Sotheby, 19 May 1886, lot 38).  

_Literature:_ Arm. iii, 123, F; Cott p. 184.

344. _CAMILLA PERETTI_, sister of Sixtus V, died 1591.  

Obv. Bust to right, in veil. Around, _CAMILLA PERETTA SYXTI V P(ontriciis) M(aximi) SOROR_ incised on truncation, D P  

Rev. Façade of S. Lucia at Grottamare. Around, _SANTA LVCIA AN(no) D(ominii) M D LXXXX_; incised on a panel under the pediment, _CAMILLA PERETTA_ 47 mm.  

Camilla married Giambattista Mignucci, who died in 1566 or earlier. The medal commemorates the foundation of the collegiate church at Grottamare on the Adriatic coast near Montalto.  

_Literature:_ Cp. Arm. I, 258, 27; Heiss, _Florence_, ii, p. 64, no. 10; Supino, no. 465; Berlin, Simon collection, no. 344; Litta, _Peretti_, no. 5 (specimen in Milan); Alvarez-Ossorio, p. 205, no. 265 (243 in text); Cott p. 184.

345. _NICCOLO TODINI_ of Ancona, Captain of Castel Sant' Angelo, 1585-91.  

Obv. Bust to right, in cuirass and ruff. Around, _NICOL(aus) TODINI(US) ANGONITANUS ARCIS S(ancii) ANG(eii) PREFERCVS_ incised on truncation, D P  

Rev. View of the Castel Sant' Angelo.  

44 mm.  


346. _BENEDETTO VARCHI_, Florentine historian and man of letters (1502-65).  

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 QVAGV G SI GODE_ 51 mm. Late cast.  

_Probably the medal mentioned by Annibal Caro in a letter of 20 April 1561, to Leonardo Salviati, when it was doublets new._  


_R C_  

A medallist influenced by Domenico Poggini; Milanesi guessed that the initials are for Regolo Coccapani of Carpi, a jeweller who worked at Florence, or Raffaello Casellesi, a jeweller of Florence.

347. _CAMILLA ALBITII_, 1556.  

Obv. Bust to right. Around, _CAMILLA ALBITIA FLOS VIRGINUM_ AETAT(is) _SVAE_.  

Rev. Apollo pursuing Daphne, whose hands sprout into laurel. Around, _FORTVNA NO[N] MVTTAT GENVS_ and, below, _1556 R C_ 45 mm. Late cast.  

PIER PAOLO GALEOTTI
(b. 1520; d. 1584)

Galeotti was called Romano from his birth-place, and signs his medals P.P.R. He was brought by Cellini from Rome to Florence, and was his pupil in goldsmithery and medal making. He accompanied Cellini to Ferrara and to Paris. From 1552 Galeotti, having settled in Florence, 1550, worked mainly as a medallist, and in 1555 Varchi commented on Galeotti as an equal of Domenico Poggini (Sonetti, ed. 1555, i. 252), especially for his Medici portraits. He appears to have worked briefly as a die-cutter at the papal mint in 1575, substituting for Lodovico Leoni (Martinori, fasc. xi, p. 67). The evidence of his medals also suggests that Galeotti had employment at, or at least commissions from, Milan, Genoa, and Turin. The earliest of his eight dated medals is of Cardinal Madruzzo, 1552, and he produced some seventy other medals, besides a series of twelve on the works of Cosimo I.

As Habich observes, Galeotti seems to have had a liking for pictorial reverses, using idyllic landscape, delicate figure composition, and swirling water, in a skilful manner. Galeotti is well represented in the Kress collection. See Forrer, 2, pp. 190-4; 7, pp. 336-7 (remains the most convenient account, with longest list of works); Thieme-Becker, 13, pp. 91-92; Habich, p. 136, pl. xviii, nos. 1-9; Supino, nos. 383 ff (for medals of Cosimo I).

347a. BARBARA BORROMEO, wife of Camillo Gonzaga, married 1555, died 1572.

Obv. Bust to right in thin dress, cloak knotted on shoulder. Around, BARBARA GONZ(aga) BORR(omea) COM(itissa) NOVELL(arum) ANN(orum) XVII

Rev. Two summits of Pindus, on each a flaming vase; on left, Pegasus flying. Above, NON VLLI OBNOXIA VENTO 49 mm. A1225-487A

Most descriptions of this piece give NOXIA. It paraktes of the style of Domenico Poggini and Galeotti, the reverse probably indicating the latter artist.

Literature: Cp. Arm. ii, 202, 4; iii, 250, a; Cott p. 194 (as Italian, 16th century).

347b. ALESSANDRO CAIMO, jurist of Milan.

Obv. Bust to left, in doublet. Around, ALEXAND(er) CAYMVS r(etri) PAVI I(lliis) MEDIOL(anensis) i(uris) v(triuesque) D(octor) ET BON(arm) ART(ium) AMATOR MLXII

Rev. Boat on the sea; in the bows, Fortune, nude, holding up sail; in stern, helmed woman, with spear, steering. Around, OPTANDA NAVIGATIO. 46 mm. A1226-488A

Galeotti has been suggested as the artist of this medal.

The specimen in the Oppenheimer sale, lot 127 was so described.

Literature: Cp. Arm. ii, 203, 2; Cott. p 185. Habich, pl. xviii, 7, rev. (cp. the handling of the waves on a signed medal of Carpentier).

348. ANTONIO CALMONE, Secretary of Philip II.

Obv. Bust to right, in doublet. Around, ANTONIVS CALMONE AET(atis) AN(no) 34; in left PPR

Rev. A flowering shrub growing up through thorns. Above, DIFFICVLTAS INITII FERENDA 43 mm. A1085-348A

Another medal of Calmone by the same hand mentions his office and is dated in 1570.

Literature: Cp. Arm. i, 328, 3; Habich, pl. xviii, 3; Cott p. 184.

349. BIANCA PANSANA CARCANIA.

Obv. Bust to left, dress with high collar and puffed sleeves. Around, BLANCA PANSANA CARCANIA and, in right corner, PPR

Rev. An island in a stormy sea, where people are drowning; on the island a circular wall enclosing a high rock, at foot of which a kneeling figure. Around, TE SINE NON POSSVM AD TE 55 mm. A1086-349A

Literature: Les Arts, Aug. 1908, p. 12, no. xv; Rodocanachi, La femme italienne, p. 220; cp. Arm. i, 233, 31; Cott p. 184. Lübbecke, lot 82, pl. vii (uniface lead specimen, 56 mm., bought by Vogel, not in his sale of 4 Nov. 1924).

350. GIROLAMO FIGINO, Milanese painter (second half sixteenth century).

Obv. Bust to left, loosely draped. Around, HIERONIMVS FIGINVS MLXII

Rev. Minerva, armed, standing to front; at her feet, instruments of music and sculpture. Around, OMNIS IN HOC SVM 37 mm. A1087-350A

Reasonably attributed to Galeotti, who made a medal of Figino's master, Lomazzo. The latter in a poem celebrates Figino's talents as a painter, musician, and singer. Other specimens in the British Museum and formerly T. W. Greene collection.

Literature: Arm. ii, 232, 14; iii, 251, d; cp. Hill P.M.I.A., p. 63, no. 4; Cott p. 184.

351. FRANCO LERCARI.

Obv. Bust to left, in doublet. Around, FRANCVS LERCARIVS R(egius ?) CONS(iliarius) and PPR

Rev. Female figure walking to left, carrying cornucopii;
on left, a tree; landscape background and starry sky. Above, HVNC REGVNT OMNIA Q(uae) DOMANT
56 mm. AIo88-351A
Other specimens in the Paris Cabinet des Médailles; Oppenheimer collection; sale lot 125 (in gilt bronze, ex. T. W. Greene collection).


352. CRISTOFORO MADRUZZO, b. 1512, Cardinal, Prince Bishop of Trent 1539, of Brixen 1542, died 1587.

Obv. Bust to left, loosely draped. Around, CRISTOPHORVS MADRUZZVS CAR(dinalis) AC PRIN(ceps) TRIDENTINVSVS; below, PPR 1552 (?)
Rev. Female figure on a pedestal beside a river pointing to the sun, which is reflected in its waters.
35 mm. AIo89-352A
According to Rizzini the landscape shows the Adige separating Trento from Dos Trento. The date on the obverse could be read 1556 (Bergmann), 1552 (Armand and the Kress specimen), or 1561 (Mazzucchelli).

Literature: Cp. Arm. i, 231, 20; i, p. 297; Cott p. 184; Rizzini, no. 319; J. Bergmann, Medaillen auf ... Manner des Oesterr. Kaiserstaates, Vienna, 1858, 1, pl. iii, 9, 10; Museum Mazzucchellianum 1 p. 376, pl. lxxxiii, vi.

353. Obv. Bust to left, loosely draped. Around, CRISTOPHOR(us) MADRUZZVS CAR(dinalis) AC PRIN(ceps) TRIDENTINVSVS BRIXIN(sis) Q(uae) EPI(scopu)s and, behind bust, PETRVS PAULVS ROM(anus).
Rev. A harbour, containing ships, closed by a chain; without, Neptune reclining on back of a dolphin.
44 mm. AIo90-353A
The reverse was suggested by the harbour of Ostia on sestertii of Nero. Armand reads BRIXIAE on obverse, and P.P.R. on reverse.

Literature: Cp. Arm. i, 231, 17; Keary, B.M.G., no. 175; Cott p. 184.

354. TOMMASO MARINI of Genoa, Duke of Terranuova.

Obv. Bust to right, in cuirass and cloak. Around, THOMAS MARINVS DVX TERRAENOVAE Incised on truncation, P.P.R
Rev. Sun shining on sea. Above, NVNQVAM SICCA BIVTVR ESTV
52 mm. AIo91-354A
Literature: Cp. Arm. i, 232, 25; Cott p. 185; Alvarez-Ossorio, p. 183, no. 245 (who also reproduces, no. 246, another medal of the sitter, unattributed); Löbbecke, lot 83.

355. JACOPO DE' MEDICI (1497-1555), Marquess of Marignan, and general of Charles V.

Obv. Bust to right, in cuirass and cloak. Around, IA(cobus) MED(ices) MARCVS[io] MELECVS[an] ET CAES[ar(is)] CAP(taneus) Q(e)n(eri)ALIS ZC (etc.) and, in left corner, P.P.R
Without reverse.
56 mm. AIo92-355A
Sometimes found as a hybrid with an alien reverse belonging to a medal of Marcantonio Magno, legend QVO ME FATA VOCANT.

Literature: Cp. Arm. i, 232, 26; Cott p. 185; Habich, pl. xvii, no. 4 (for the Magno medal, Arm. iii, 273, J., as in the style of Leoni); Alvarez-Ossorio, p. 197, no. 240 (Jacopo de' Medici medal with alien reverse); C. C. Vermeule, 'An imperial medallion of Leone Leoni and Giovanni Bologna's statue of the flying Mercury', in The Numismatic Circular (London), Nov. 1952, at col. 510, note 10 (observing that the reverse type may be based on a trial piece by Leone Leoni for a medal of Maximilian II).

356. CASSANDRA MARINONI, wife of Deifobo II Melilupi, killed in 1575.

Obv. Bust to right, rich dress, light veil behind. Around, CASSANDRA MARINONI LVP(us) MARCHionissa SO(renna) and, in left corner, P.P.R
57 mm. AIo93-356A
Literature: Les Arts, Aug. 1908, p. 12, no. xvii; Rodocanachi, La femme italiane, p. 220; cp. Arm. i, 232, 27; Cott p. 185.

357. GIAMPAOLO MELILUPI, son of Deifobo II and the preceding Cassandra.

Obv. Bust to left, as a boy, in cuirass. Around, IO(annes) PAV(ulus) LVP(us) II MAR(chionis) SO(rennae) FIL(ius) AEATIS ANNO VRM VI and, in inner arc behind, P.P.R
Rev. A child addressing a warrior (Deifobo II), who stands holding up a bâton; both in armour; arms at feet of Deifobo. Above, TE SEQVAR
50 mm. AIo94-357A
Literature: Cp. Arm. i, 233, 28; Cott p. 185; Rizzini, 326.


Obv. Bust to right, veiled. Incised across field, FA
Rev. Type obliterated; around, [IO(annes)] ALVISSIVS CONFALONERIVS
40 mm. Late cast, tooled. AIo95-358A
This is an interesting case of the alteration of a medal. It has been made from a specimen of the medal Arm. i, 229, 8, which bore both portraits. A wax positive was made;
the lady's name was erased; the man's portrait was pressed out with the fingers, whose prints are still visible, but his name is still in great part legible. A bronze casting having been made from this positive, the letters F A were incised on it.

Literature: Cott p. 185; Hill, 'Eight Italian Medals', in Burl. Mag., 14 (1908-9), p. 216, pl. ii, 4 (where Hill published the medal of the husband, Arm. ii, 229, 22, in which the obverse legend had faulted in such a way that the model for the medal can be seen to have been prepared by impressing the profile and the legend from separate parts).

359. CHIARA TAVERNA.

Obv. Bust to left, veil at back of head, rich dress. Around, CLARA TOLENTINA TABERNA VXOR SVÆREMII and, below truncation of arm, F P R

Rev. On clouds over landscape, Cybele, holding caduceus, in car drawn to right by two lions. Above, FERTILIUM IN FACIE ET QUIETE

62 mm. A1096-359A

Chiara, of the family of the Counts of Tolentino, married Francesco Taverna (no. 360).

Literature: Arm. i, 235, 39; iii, 113, f; Cott p. 185; H. G. Gutekunst sale (Hirsch, Munich, 7 Nov. 1910, lot 63; second specimen). Tervarent, col. 85 (the Car of Cybele).

360. FRANCESCO TAVERNA, Milanese jurisconsult, Count of Landriano (1488-1560).

Obv. Bust to right in gown. Around, FRA(NCISCUS) TABERNA COMES LANDRIANI MAGNUS CANCELL(ARIUS) and, in right corner, F P R

Rev. In landscape with trees, temple, etc., hound seated, looking up at constellation of the Goat. Above, IN CONSTANTIA ET FIDE FELICITAS

65 mm. A1097-360A

Literature: Cott p. 185.

360a. GIANFRANCESCO TRIVULZIO (1504-73) Marquess of Vigevano, Count of Mesocco (1518-49), Rheinwald, and Stoss.

Obv. Bust to right, in armour and cloak; around, IOH(annes) FRAN(CISCUS) TRI(VULZIO) MAR(CHIO) VIC(EVANI) COMES MVSO(CHI) AC VA(LIS) REN ET STOSA(C) DOMINUS. On the truncation, AET(ATIS) 39

Rev. Fortune on a dolphin, blown on by winds, passing over the waves, which are full of swimmers and drowning people. Above, FVI SVM ET ERO

60 mm. A1243-505A

The medal has been attributed to Galeotti, the age of the sitter dates the medal to about 1548, before the artist was re-settled in Florence.

Literature: Cp. Arm. ii, 302, 13 bis; Cott p. 185 (Romano ?); Habich, p. 135, pl. xxvi, 5 (as unknown Milanese master); Keary, B.M.G., no. 169 (as Galeotti); Hill, B.M.G., p. 39, no. 109 (as hardly in style of Galeotti); Alvarez-Ossorio, p. 232, no. 447. Tervarent, col. 145, v (Fortune and dolphin).

GASPARO ROMANELLI
(Activity 1560-1609)

Gaspard Romanelli of Aquila was active in Florence as medallist and goldsmith from about 1560, and is recorded as delivering a monstrance for the church of S. Maria di Collemaggio in Aquila in 1609. He is known from a letter of A. F. Doni to have made a medal of that writer; other medals, some signed G.R.F., are attributed to him with some probability. See G. Ceci, in Thieme-Becker, 28 (1934) p. 544; G. Pansa, 'Masello Cinelli di Sulmona e Gaspare Romanelli dell' Aquila', in Rivista Abruzzese di Scienze, Lettere, ed Arti, 22 (1907) pp. 236-244 (at pp. 241-4); Heiss, Florence ii, pp. 22-6; Forrer 5, p. 199 (including descriptions of the five medals of Vettori attributed to Romanelli).

361. PIETRO VETTORI the Younger, Florentine scholar, 1499-1585.

Obv. Bust to left, wearing gown. Around, PETRVS VICTORIVS AET(ATIS) SVÆ AN(NO) LXXIX

Rev. An olive-branch. Around, LABOR OMNIA

45 mm. A1098-361A

Literature: Cott p. 185 (Romano ?); H. G. Gutekunst sale (Hirsch, Munich, 7 Nov. 1910, lot 63; second specimen). Cott p. 185 (Romano ?); H. G. Gutekunst sale (Hirsch, Munich, 7 Nov. 1910, lot 63; second specimen). Tervarent, col. 145, v (Fortune and dolphin).


Rev. Minerva holding olive-branch and spear. Around, 38 mm. Struck. A1099-362A

Vettori wrote on the cultivation of the olive. This medal dates from 1574. Only one of the five medals of the sitter is signed by Romanelli, and dated 1580. They are reproduced in Bandini's life of Vettori of 1758 (title page and facing p. civ) and in Heiss.

Literature: Cott p. 185.
GASPARE MOLA
(b. ca. 1580; d. 1640)

Mola was born at Coldre, near Como. His name also appears as Gasparo Molo. He began his career as a goldsmith in Milan, and worked in Florence, from ca. 1608, as a die-cutter. He remained there two years, and subsequently worked for the mints of Modena and Guastalla, 1613–14. He settled in Rome, and was appointed papal mint master in 1625 in succession to J. A. Moro. Mola was also a skilled armourer, as is testified by the helm and shield by him now preserved in the Bargello, and once ascribed to Cellini. Mola contributed reliefs to the scheme for the decoration of the doors of the Cathedral at Pisa. See Thieme-Becker, 25 (1931) pp. 27–8; Forrer, 4, pp. 111–7; 8, p. 68 (useful for the listing of works); A. Bertolotti, ‘Giacomo Antonio Moro, Gaspare Mola e Gasparo Morone-Mola incisori nella zecca di Roma,’ in Archivio Storico Lombardo 4 (1877) pp. 295–315 (including documents: the first article to distinguish between the work of the three artists); Martini, Annali, III, fasc. 14 pp. 56, 66 (biography), pp. 70–98 (medals by Mola).


For Mola as a relief artist, see Pope-Hennessy, Italian High Renaissance and Baroque Sculpture, 1963, Catalogue vol. pp. 89, 90.

363. VINCENZO GONZAGA, fourth Duke of Mantua (1562–1612).

Obv. Bust to right, in cuirass with scarf. Around, VINCENTVUS GONZAGA. Below, GASPAR MOLA fecit.

Rev. St George and the Dragon. Around, p(er) p(atia) DUX MANT(ue) III ET MONT(is) F(errati) II ET C and, below, PROTEC(tor) NOSTER ASPICE 43 mm.

There are other specimens in the British Museum (struck), in the Magnaguti collection (in silver and in bronze), and at Copenhagen (cast).

Literature: Cott p. 185; Magnaguti, nos. 57, 58, pl. xii; Keary, Guide, no. 215 (for British Museum specimen).

364. (See 484c).

ROMAN SCHOOL, XVI CENTURY
GIOVANNI BERNARDI DA CASTELBOLOGNESE
(b. 1496; d. 1553)

Bernardi worked at the papal mint in Rome between 1534–8 and 1541–5, but had a much greater reputation as a crystal engraver. For biography, see Thieme-Becker, 3, pp. 435–6; for his engraved crystals see E. Kris, Meister und Meisterwerke der Steinschneidkunst, Vienna, 1929. For plaquettes after his engraved crystals see Pope-Hennessy, Kress Bronzes, nos. 29–43.

365. CLEMENT VII, Pope (1523–34).

Obv. Bust to right, bearded, in cope. Around, CLEM(ensis) VII PONT(ifex) MAX(imus).

Rev. Joseph revealing himself to his brethren; above, EGO SVM IOSEPH FRATER VESTER 33 mm. Restrike, from cracked dies.

AII02–365A

One of the modern restrikes issued by the Vatican mint. The original was, according to Vasari, engraved by Giovanni Bernardi. It cannot, as Thurston has suggested (Holy Year of Jubilee, London, 1900, p. 52) have been connected with the Jubilee of 1525, for Clement is bearded. Literature: C.P. Arm. 1, 138, 4; Habich, pl. lxvii, 5; Cott p. 186 (as perhaps by Bernardi). For the restriking of papal medals in the nineteenth century see F. Mazio, Serie dei coni di medaglie pontificie... (Roma, 1824) where this medal is no. 47.

ALESSANDRO CESATI
(Active 1538–1564)

Alessandro Cesati called il Greco or Grechetto, son of an Italian father and a Cypriote mother. He worked in Rome from 1538, first in the service of Cardinal Alessandro Farnese, then from 1540 for some twenty years as Master of the Papal Mint; in 1561 he went to serve the Duke of Savoy, but left for Cyprus in 1564. His work represents the highwater mark of academic finish in Rome.

Obv. Bust to right, in cope. Around, PAULVS III PONT(ifex) MAX(imus) AN(no) XI  
Rev. Ganymede watering the Farnese lilies, resting his left hand on shoulder of the eagle. Above, ΦΕΡΝΗ ΖΗΝΟΣ  
an, below, ΕΥΡΑΙΝΕΙ  
40 mm. Struck.  
ΦΕΡΝΗ ΖΗΝΟΣ (dowry of Zeus), a pun on the name Farnese, and ευραῖει (he waters well) refer to the grant by Paul to his son Pierluigi of the Duchies of Parma and Piacenza in 1545. The medal has nothing to do with the Jubilee (Holy Year of Jubilee, London, 1900, p. 52) it supposes; but the medal was reissued again in 1550 with modifications alluding to that event.

Literature: Cott p. 186.

367. EMANUELE FILIBERTO, tenth Duke of Savoy (1528-53-80), and MARGUERITE DE FRANCE (married 1559, died 1574).  
Obv. Bust of the Duke to right, wearing cuirass and mantle. Around, EMANVEL PHILIBERTVS III D(iux) SABAVIDAIE X On the shoulder, A F  
Rev. Bust of the Duchess to left, in rich dress, with light veil. Around, MARGARITA FRa(N)C(i)SE (iscis) REG(is) F ila) d(ucissa) SABAVIDAE On truncation of arm, A F  
41 mm. Struck. Once gilt.  
Armand mistread the signature on this specimen A F. If not A(lexander) F(ecit) it is A(Δεξιάποσ) F(τοιεί), for Cesati sometimes signs in Greek.

Literature: Arm. I, 172, 5; Cott p. 186.

368. DIDO, Queen of Carthage.  
Obv. Bust to right, wreathed, hair in coils and falling on neck, drapery fastened on right shoulder. Around, in Greek, ΑΙΑΝ ΒΑΣΙΛΙΣΣΑ  
Rev. View of Carthage, with galleys lying in harbour before it; above, on left, ΚΑΡΧΗΔΩΝ  
45 mm.  
All of the known specimens seem to be cast, but the original was die-struck. The British Museum specimen reads ΔΑΙΔΩΝ; on most others for the N is substituted a leaf.


369. PRIAM, King of Troy.  
Obv. Bust to right, diademed; around, ΠΡΙΑΜΟΣ ΒΑΣΙΛΕΥΣ  
Rev. View of Troy, with galleys in harbour before it; on wall of citadel, ΙΑΙΟΝ; above, ΤΡΟΙΑ  
39 mm.  
The original was struck from dies; all of the published specimens, however, appear to be casts.

Collection: His de la Salle (sale, London, Sotheby, 22 Nov. 1880, lot 164).


GIOVANNI ANTONIO DE' ROSSI  
(b. 1517; d. after 1575)  
The artist was born in Milan, was working in Venice in 1543, and went to Rome in 1546, where he signed medals of Marcellus II and of Paul IV, 1556, 1557. After a period at the court in Florence he returned to Rome as an engraver with Cesati, whom he succeeded in 1561. During his Roman periods he also produced medals of Pius IV (seven dies), Pius V (nine dies), and Gregory XIII (three dies). In 1562 he cut 2 celebrated cameos of Cosimo I de' Medici and his family, and he also cut a cameo of Pius V. See Thieme-Becker, 29 (1935) p. 60; Habich, p. 11, fig. 44, p. 117, pl. lxxix, 5, 6, 8; Forrer, 5, pp. 216-9 (reproducing the medal of Henry II of France, 1558); 8, p. 175; Supino, nos. 418-432.

369a. JULIUS III, Pope (1550-5).  
Obv. Bust to left, in cope. Around, [b][ivus] IIVLVS III PONT(ifex) o[π]Τ(imus) MAX(imus) AN(no) V  
Without reverse.  
Lead, 80 mm.  
This lead apparently derives from an unsigned model by de' Rossi for a medal of Julius III of 1555. The attribution is clear from comparison with the following medal. The Berlin specimen (Simon no. 329) shows the reverse of Atlas, with inscription NON IMPAR ONERI FORTITVDO.

Literature: Arm. II, 215, 8; Martinori, Annali, fasc. 10, p. 28 (obverse legend restored, after Armand, as OPT); Cott p. 187 (as Italian).

370. MARCELLUS II, Pope (1555).  
Obv. MARCELLVS II PONT(ifex) MAX(imus). Bust to left, in cope. Below, 10(anneis) AN[tonius] RVB(eus) MEDIOS(anensis).  
Rev. The Church seated reading the Gospels, holding a rudder as symbol of the Papal power ruling the world.  
76 mm.
GIAN FEDERIGO BONZAGNI
(d. after 1586)

Bonzagni was born in Parma, son of Gian Francesco. He was active as sculptor, goldsmith, medallist and die-engraver, and is documented in Rome from 1554 as an assistant to his brother Gian Giacomo and to Alessandro Cesati. His medals are dated between 1547-1575, and number more than fifty. See S. Lottici, in Thieme-Becker, iv, p. 329; for descriptions of medals, Armand and for papal medals, Martinori, Annali, fasc. 9, pp. 26, 40, 42, 43, 45; fasc. 10, pp. 23, 58-61, 75-9, 82; fasc. II, pp. 22, 24, 26, 76-9, 86; fasc. 12, p. 39.

372. PIUS IV, Pope (1559-65).

Obv. Bust to right, in cope. Around, PIVS III PONTIFEX MAX(imus) OPT(imus) ANNO VI. Struck. 

Rev. The Porta Pia. Above, PORTA PIA, below, ROMA 31 mm. Struck. 

Literature: C. Arm. II, 217, 18; III, 105, I; Cott, p. 186.

373. PIUS V, Pope (1566-72).

Obv. Bust to left, in skull-cap and cape with hood. Around, PIVS V PONTIFEX OPT(imus) ANNO VI and, below, P(edricus) P(armenis).

Rev. The Battle of Lepanto. On a galley, an angel with cross and chalice; God hurling lightning from above. Above, DEXTERA TVA DOM(inic) PERCVSSIT INIMICVM 1571 37 mm. Silver, struck. 

Literature: C. Arm. I, 226, 33; Cott, p. 186.

374. IPPOLITO II D’ESTE, son of Alfonso I, born 1509, cardinal 1538, died 1572.


Without reverse.

40 mm. Cast hollow (Incuse of the obverse). AIII1-374A Other specimens show a reverse with Abraham receiving the three angels and the legend NE TRANSEAS SERVVM TVVM

Literature: C. Arm. I, 222, 4; Habich, pl. lxxviii, 2; Cott, p. 186; Alvarez-Ossorio, p. 143, no. 216.


Rev. Bird’s-eye view of the citadel of Parma, with gate opening on a stream. Around, AD CIVITATIS DITIONIS (ucv) TVTEL(um) MVNIM(entum) EXVRCTVVM 40 mm. Struck. 

AIII2-375A Many specimens are known.

Literature: C. Arm. I, 222, 6 (the signature incomplete); Cott, p. 186; Litta, Farnese, ii, i. (Two varieties are published; Alvarez-Ossorio, p. 147, no. 220. Hill, N.I.A., no. 103).

FEDERIGO COC

This artist may be Coccola, Cocciola or de Cocchis. Forrer (i, p. 445) describes three medals of Pope Clement XIII besides these two pieces in the Kress collection as bearing the signature F.CO or F.C. Martinori, Annali,
CATALOGUE NOS. 3700-380

vol. 2, fasc. 10, pp. 68, 86, mentions a Federigo Cicciolo who engraved seals in 1560 and 1564, and ascribes the three papal medals to one Federigo de Cocchis who is recorded as a member of the College of Goldsmiths (fasc. xi p. 85). These three names could well represent the same artist.

376. JEAN PARISOT DE LA VALLETTE, Grand Master of Malta (1557-68).

Obv. Bust to right, in armour and mantle, with cross of Malta on breast; around, f(rater) 10(anneis) VALETTA m(agnus) m(agi) HOSP(italis) Hierusalem); below, f(edericus) CO.

Rev. David striking off the head of Goliath; Philistines fleeing; above, V(NVS) X MILLIA. Below the head of Goliath, letters 1 0 3 stamped.

50 mm.

This refers to the defence of Malta in 1565.


377. PROSPERO PUBLICOLA SANTACROCE, Roman, born 1514, cardinal 1565, died 1589.

Obv. Bust to right, wearing cape with hood. Around, PROSPER SANTACRVCIVS s(ancet) r(omanae) &e;clesiae) cARDinalis). On truncation, FEDericus co.

Rev. Bird's-eye view of a building with garden in front. Above, GEROCOMIO; below, 1579

54 mm.

For the villa at Gerocomico, built by Cardinal Santacroce in 1579 as the place of his retirement, on the road between S. Gregorio da Sassola and Tivoli, see R. A. Lanciani, Wandering in the Campagna, Boston-New York, 1909, p. 118.

Literature: Cp. Arm. 1, 263, 5; Cott p. 186; Alvarez-Ossorio, p. 222, no. 315.

LORENZO FRAGNI
(b. 1548; d. 1618)

Fragni was born in Parma, and was called to Rome by his uncle and master, Gian Federigo Bonzagni, with whom he worked in the papal mint from 1572 until 1586. He produced medals of Gregory XIII and of Sixtus V. See Thieme-Becker, 12, pp. 274-5; Forrer, 2, pp. 133-5 (fuller list of Fragni's productions); Habich, p. 117, pl. Ixxxiii, nos. 5-7.

378. SIXTUS V, Pope (1585-90).

Obv. Bust to right, wearing skull-cap and cape with hood; around, SIXTVS V PONTIF(fex) OPT(imus) MAX(imus).

Below, l(aurentius) PAR(mensis).

Rev. Securitas seated to right, holding fleur-de-lis sceptre, her head resting on her right hand; beside her, flaming altar; around, SECVRITAS POPVLI ROMANI and, below, ALMA ROMA

37 mm. Struck.

One of the hybrids common in the Papal series; for the reverse is from a die made for Paul III (hence the fleur-de-lis), probably by Cesati.

Literature: Cp. Arm. 1, 282, 27; Cott p. 186.

GIOVANNI PALADINO
(Active to ca. 1572)

Paladino was a Roman medallist and author of a series of medals of the Popes from Martin V (1417-1431) to Pius V (1566-1572). He is believed to have been active during the reigns of Pius V and his predecessor, his portraits being based on earlier medals. This medal series was extended by Giambattista Pozzi, a Milanese artist of the later sixteenth century to include all of the Popes from St Peter to Alexander V (1409-1410), the portraits being entirely imaginary.

See Grotemeyer, in Thieme-Becker, 26 (1932), p. 154; Forrer, 4, pp. 366-7 (useful summary listing of the medals); Supino, nos. 533-564 (no illustrations); Martinori, Amnali, fasc. II, pp. 26, 27, 69 (citing only two pieces. No documents on the career). For Pozzi's series of medals see Forrer, 4, pp. 680-1.

379. LEO X, Pope (1513-21).

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, books, instruments of music, etc. Above, LIBERALITAS PONTIFICIA

33 mm. Restrike.

One of the modern restrikes issued by the Vatican mint. The original dies are attributed to Paladino.

Literature: Cp. Arm. 11, 144, M; Supino, no. 560 (40 mm); Cott p. 186. For the restriking of papal medals in the nineteenth century see F. Mazio, Serie dei coni di medaglie pontificie ..., existenti nella pontificia zecca di Roma, Rome, 1824.

UNATTRIBUTED PAPAL MEDALS

380. CLEMENT VII, Pope (1523-34).

Obv. Bust to right, bearded, in cope. Around, CLEMENS VII PONTIFEX MAX(imus).
381. PAUL III, Pope (1534-49).

Obv. Bust to right, in cope. Around, PAVLVS III PONT(ifex) MAX(imus).
Rev. Fight between a griffin and a serpent. All in wreath.

62 mm. A1118-381A

The attribution to Sangallo, which has been suggested, is unsatisfactory. The Morgenroth catalogue mentions that the medal resembles that by Francesco dal Prato (Habich, pl. Ixxx, 1), and also that Alfonso Lombardi made a portrait of the Pope (perhaps a medal; cf. Corpus, p. 157). Literature: Arm. II, 166, 4; Middeldorf, Morgenroth, no. 142; Cott p. 186.

382. Obv. Bust to right, in cope decorated with fleurs-de-lis. Without reverse.

Height 84 mm., cast hollow, without background.

A1119-382A

A variant on which the cope is decorated with six chalices is in the Kestner Museum, Hanover.

Literature: Les Arts, Aug. 1908, p. 12, no. xi; Cott p. 187.

383. (See 369a).

384. (See 370a).

SCHOOL OF PADUA
FOLLOWER OF RICCO

385. ANDREA BRIOSCO (ca. 1470/5-1532), called Riccio, celebrated Paduan bronze sculptor.

Obv. Bust to left, lightly draped. Around, ANDREAS CRISPVS PATAVINVS AEREVM D(vi) ANT(oni)I CANDELABRVM fecit.

Rev. A broken laurel tree with withered top; a leafy branch springing from the trunk lower down; above, a star. Inscription: OBSTANTE GENIO

52 mm. A1122-385A

This medal is by many supposed to be the work of the artist himself, but the ruined tree, from which a fresh branch springs, seems to allude to his death in 1532, the branch representing his school. The inscription on the obverse describes him as maker of the famous candlestick in the Santo at Padua.


VALERIO BELLi
(b. ca. 1468; d. 1546)

Valerio Belli was born at Vicenza, and worked in Rome as a celebrated crystal and gem engraver. He left Rome in the fifteenth-twenties, and moved to Venice, and to Vicenza. His reputation as a crystal engraver rivalled that of Giovanni Bernardi. Belli made a few medals, and a series of some fifty so-called coins of ancient worthies which were struck from dies, but which are mostly known in the form of casts, like no. 387. For his career see Thieme-Becker, 3, pp. 682-4. J. Babelon, 'Une Médaille de la reine Artémise par Valerio Belli', in Berliner Münzblätter, 52 (1932) pp. 399-403. For his engraved work see E. Kris, Meister und Meisterwerke der Steinschneidekunst, Vienna, 1929. There is a lead reproduction of the self portrait medal by Valerio Belli in the collection, for which see no. 385a in the Appendix. The plaquettes by Belli in the Kress collection are Pope-Hennessy, Kress Bronzes, nos. 4-23.

385a. See Appendix.

386. PIETRO BEMBO (1470-1547) promoted Cardinal, 1538.

Obv. Head to left. On left, PETRI BEMBI

Rev. Bembo, reclining under trees beside a stream, holding a branch.

34 mm. Struck. A1123-386A

Perhaps the piece of which Belli is recorded as having made dies in 1532.

Literature: Cp. Arm. 1, 136, 4; Habich, pl. lxxvi, 6; A. von Sallet, 'Zwei italienische Medaillen', in Zeitschrift für Numismatik, 10 (1883), pp. 194-9 (for the reverse as seated Bembo, wrongly dated to 1520); Bottari-Ticozzi, i, pp. 328-9 (for letters from Bembo to Belli, of 28 Feb. and 12 March 1532); Alvarez-Ossorio, p. 107, no. 116; Cott p. 187.

387. HELEN OF TROY.

Obv. Bust to right; around, ΕΛΕΝΗ ΒΑΣΙΛΙΣΣΑ

Rev. Concord seated, holding cornucopiae; on left, ΟΜΟΝΟΙΑ ΕΛΑΝΗΝ

29 mm. A1124-387A
Other specimens in the British Museum (cast, without rev.), at Vienna, and formerly in the Rosenheim collection (struck).

**Literature:** Cott p. 187; Habich, pl. lxxvi, nos. 1-4, 7, 9 (for the coins of ancient worthies).

GIOVANNI DAL CAVINO
(b. 1500; d. 1570)

Cavino of Padua was the most famous of all imitators of ancient Roman coins, and the name Paduans came to be applied to most sixteenth century imitations of Roman sesterces and medallions. A large number of dies by Cavino, are preserved in the Paris Cabinet des Médailles. They were bought from the conte Giovanni de Lazzara by Th. Lecomte and bequeathed by him to the Abbey of Ste. Geneviève, Paris, in 1870 (Forrer, I, p. 366). They were published by Claude de Molinet, *Le Cabinet de la Bibliothèque de Sainte Geneviève, Paris, 1692* (pp. 92-118, pls. 23-27, mainly imitations of Roman coins). Present opinion seems to be that the Cavino versions of Roman coins were produced with the intent to deceive the collector, and were recognised as such during the sixteenth century. Both the imitation coins and the portrait medals are well represented in the Kress collection.


388. ALFONSO II D'AVALOS (1502-1540)
Marquess of Vasto.

**Obv.** Bust to right in cuirass. Around, *ALFON(sus) AVOI(us) MAR(chio) GVA(S)TI CA(P)TANEUS GEN(eralis) CA(P)OLI V IMP(eratoris).*

Rev. Palm-tree; on left, a man in cloak with hands behind his back, and a pile of arms; on right, a woman (Africa) seated on a cuirass, mourning, beside a ship's prow. Around, *AFRICA CAPTA* and, below, *C C* 37 mm. Cast. (The original was struck.) A1125-388A

The reverse is borrowed from one of Cavino's imitations of a 'Judaea Capta' sestertius of Vespasian. *C C* may be for *Carolo Caesari* or *Concessu Caesaris* (since *Senatus Consulto* would be out of place).

**Literature:** C. Arm. ii, 163, 1; III, 78, A; Cott p. 187; Alvarez-Ossorio, p. 99, no. 183.

389. ALESSANDRO BASSIANO, Paduan scholar, and the MEDALLIST.


36 mm. Struck. A1126-389A

This reverse was made for Cavino's medal of Gianantonio Dolce (no. 392). His dies, as will be seen, are often found wrongly combined.

Bassiano advised the medallist in his restitutions of the antique.

**Literature:** Arm. i, 180, 10; cp. Hill, P.M.I.A., p. 51, no. 28, pl. xxiii; Cott p. 187. For Bassiano see E. Zorzi, 'Un antiquario padovano del sec. xvi—Alessandro Maggi da Bassano', in *Bollettino del Museo Civico di Padova,* 51 (1962), pp. 41-98.

390. GIAMPIETRO MANTOVA BENAVIDES, Paduan physician, died 1520.

**Obv.** Bust to left in robe. Around, 10(annnes) PET(rus) MAN(tuS) BONAVI(tuS) MEDICVS PATER

Rev. Façade of temple; within, statue of goddess holding cornucopia; around, *AETERNITAS MANT(uS).* 36 mm. Struck. A1127-290A

Other specimens at Brescia and Vienna. This medal was probably made some time after the death of Benavides to the order of his son, Marco Mantova Benavides.


391. GIROLAMO CORNARO.

**Obv.** Bust to right with long beard, in robe. Around, *HER(onymus) CORNELIVS*
Julius III. Count of Montesavino.

VICI SED TIBI Dolce (no. 392). Girolamo, Count of Panico, Paduan poet.

Belongs to a medal of Antinous by Cavino.

The reverse, as already observed, belongs to the medal of Antinous by Cavino (no. 392).

Another specimen is in the British Museum. The reverse is from the die of one of Cavino’s imitation sestertii (no. 409).

Literature: C.p. Arm. i, 184, 33; Cott p. 188.

392. GIOVANNI ANTONIO VINCENZO DOLCE, Paduan jurist, born 1482, canon of Padua 1516, died 1554 (?).

Obv. Bust to left with long beard, in robe. Around, IOANNES MELSIVS IVR(is) CONS(sultus).

Rev. Genius, holding dolphin in left hand, sacrificing with patera in right hand over flaming altar. Around, GENIO BENIO ONEMIAE DVLCLIS.

37 mm. Struck.


393. GIOVANNI MELS, jurist, born at Udine, died 1559.

Obv. Bust to right, in cloak. Around, IOANNES MELSIVS IVR(is) CONS(sultus).

Rev. Mels as Genius sacrificing with patera on altar; holds cornucopiae in left hand. Around, GENIO MELSIVS.

38 mm. Struck.


394. BALDUINO DEL MONTE, brother of Pope Julius III. Count of Montesavino 1550, died 1556.

Obv. Bust to left, in doublet and fur-trimmed robe. Around, BALDVINVS DE MONTE COMES.

Rev. Combat between two horsemen. Around, MAGIS VICI SED TIBI.

42 mm. Struck.

The reverse, which is too large for the obverse, really belongs to a medal of Antinous by Cavino.


395. GIROLAMO (d. 1558), Count of Panico, and POMPEO LUDOVISI (d. 1565).

Obv. Busts of the two to left, jugate. Around, HIERONYMVS PANICVS PAT(avinus) POMPEIVS LODOVISIVS BON(niensis).

Rev. Genius sacrificing, as on no. 392 (from same die).

37 mm. Struck.

The reverse, as already observed, belongs to the medal of Dolce (no. 392). Girolamo, Count of Panico, Paduan poet and musician, died blind in 1558. Pompeo Ludovisi of Bologna received the title of Count from Paul III; he died in 1565. His son was Gregory XV.

Collection: His de la Salle (sale, London, Sotheby, 22 Nov. 1880, lot 158).


396. FRANCESCO QUIRINI, Venetian patrician, poet, and soldier.

Obv. Bust to right, draped. Around, FRANC(iscus) QVIRINVS.

Rev. Wolf and Twins. Above, PERPETVA SOBOLES.

37 mm. Struck.

Literature: C.p. Arm. i, 184, 30; Cott p. 188; Alvarez-Ossorio, p. 212, no. 193; Rosenheim sale lot 140 (specimen with substituted inscription ALEXANDER MEDICES).

Rizzini 282 (for a medal of Girolamo Quirini attributed to Cavino).

397. LUCA SALVIONI, Paduan jurist.

Obv. Bust to right, in robe. Around, SALVIONVS IVR(is) CONS(sulitus).

Rev. Ceres holding book and cornucopiae; at her feet, a boat’s head. Around, LEGIFERAE CERERI.

38 mm. Struck.

The dies of both sides are preserved in Paris. Francesco Quirini was writing in 1544.

Literature: C.p. Arm. i, 184, 31; Cott p. 188; Rizzini no. 278; Alvarez-Ossorio, p. 221, no. 187 (with reverse M. M. Benavides).

398. COSIMO SCAPTI.

Obv. Head to right. Around, COSMIVS SCAPTIVS.

Rev. Salus seated to left, before a statuette of Bacchus placed on a column under a vine; she gives drink from a patera to a serpent, which rears itself from the ground over a branch of the vine. Around, PONTIFEX MAX(imus) TRIBUNICIA POTESTATE IMP(ERATOR) V CEN(culus) III POT(estate) ATIA and, below, SALVS.

38 mm. Struck.

Another specimen is in the British Museum. The reverse is from the die of one of Cavino’s imitation sestertii (no. 409).

Literature: C.p. Arm. i, 184, 33; Cott p. 188.
CATALOGUE NOS. 392-405 bis

399. HOMER.

*Obv.* Bust to right, bearded, in cloak. Around, ΟΜΗΡΟC.

*Rev.* Armed male figure standing, eagle at his feet, between (on left) seated woman with cornucopiae and (on right) seated man with globe and spear, approached by Victory; below, two reclining river-deities, one with a dragon, the other with another monster.

31 mm. Struck.

The obverse die is in the collection of Paduan dies at Paris. A cast specimen was in the Lanna collection (lot 347). Sabatier, *Médailles contorniées*, Paris, 1860, pl. xii, 6, illustrates a specimen instead of the original contorniate from which it was derived.

**Literature:** Cott, p. 188.

400. IMITATION OF SYRACUSAN MEDALLION.

*Obv.* Four-horse chariot on pedestal; above, Victory flying to crown the charioteer; below, two shields, cuirass, and helmet.

*Rev.* Head of Arethusa to left, wreathed with reeds; around, four dolphins; behind neck, a scallop-shell; above, ΣΥΡΑΚΟΣΙΑΝ.

38 mm. Struck.

A fairly close copy of the silver medallion or piece of ten drachms, in the style of Eusaios, issued by Syracuse at the end of the fifth century B.C. (Hill, *Coins of Ancient Sicily*, 1903, frontispiece.) The chief variation is in the exergue of the obverse, where there should be a cuirass, one shield, two greaves, and a helmet, not to mention the word ΑΘΛΑ, which, however, is rarely legible on originals. The detail is, in general, too scholarly to be by any of the usual imitators, such as Belli and Cesati, and the work not dry enough for Cavino. But a die closely resembling the obverse is preserved among the Paduan dies at Paris.

**Literature:** Cott, p. 188; Hill, P.M.I.A., p. 49 (notes that the reverse is known also as reverse of Valerio Bellis self-portrait medal).

401. AGRIPPINA Senior, daughter of Marcus Agrippa, wife of Germanicus. Died A.D. 136.

*Obv.* Bust to right, hair in club behind, tresses falling down neck. Around, AGRIPPINA M(arci) F(ilia) GERMANICI CAESARIS.

*Rev.* Funeral car drawn by two mules. Above, S(enatus) C(onsulto) GERMANICUS C(onsulti) and MEMORIAE AGRIPPINAE.

35 mm. Struck. 'Sestertius.'

The obverse die corresponds to the coin of Agrippina restored by Titus or Nerva (Cohen, *Monnaies frappées sous l'Empire romain* (Paris 1880-92), 2nd ed., i, p. 231, nos. 4, 5). The obverse die preserved at Paris corresponds, on the other hand, to an earlier coin struck under Caligula (Cohen, no. 1). The reverse of this specimen is from the existing die at Paris.

**Literature:** Cp. Lawrence, no. 8; Cott, p. 188.


*Obv.* Bust to right; around, ANTONIA AVGVSTA.

*Rev.* Claudius, with toga drawn over head, holding simulium; around, TR((ibunicia)) CAESAR AVG(ustus) P(ontifex) M(aximus) IMP(erator), s(enatus) c(onsulto).

31 mm. Struck. 'Dupondius.'

The obverse die is preserved at Paris. The original is a dupondius of Claudius, H. Mattingly, *Coins of the Roman Empire in the British Museum* (London 1923), p. 188, 166, pl. 35, 8. Lawrence wrongly says that on the genuine coin the figure represents Antonia as Vestal, while on the Paduan the figure 'is bearded and resembles Claudius'.

**Literature:** Cott, Lawrence, no. 6; Cott, p. 188.

403. NERO, Emperor, A.D. 54-68.

*Obv.* Head of Nero to right, laureate, beard closely cropped. Around, NERO CLAVD(ius) CAESAR AVG(ustus) GER(manicus) P(ontifex) M(aximus) TR(ibunicia) P(otestate) IMP(erator) P(ater) P(atriae).

*Rev.* Ceres seated, holding torch and ears of corn; facing her, Annona standing, holding cornucopiae; between them, modius on a cippus; in background, galley. Around, ANNONA AVGVSTI CERES and, below, S(enatus) C(onsulto).

35 mm. Struck. 'Sestertius.'

The dies for this are not preserved. The original was a sestertius of Nero, similar to the coin cited in H. Mattingly, *Coins of the Roman Empire in the British Museum*, vol. i (London 1923) p. 45, 19.

**Literature:** Cott, Lawrence, no. 16; Cott, p. 188.

404. SABINA, wife of Hadrian, died A.D. 136.

*Obv.* Bust to right, wearing stephane; hair elaborately coiled on back of head. Around, SABINA AVGVSTA HADRIANI AVG(usti) F(ili). *Rev.* Ceres seated to left on modius, holding three ears of corn and a lighted torch. Below, S(enatus) C(onsulto).

34 mm. Struck. 'Sestertius.'

The dies for this are not extant, and Cavino's authorship may be doubted. It is copied from a sestertius, Cohen, 2nd ed., ii, p. 253, no. 69; H. Mattingly, *Coins of the Roman Empire in the British Museum* Vol. iii (London, 1936), p. 537, 1879, pl. 99, 2.

**Literature:** Cott, p. 188.

405, 405 bis. ANTINOUS, the favourite of Hadrian. Died A.D. 130.
Obv. Bust of Antinous to right, hairpin to left, lion skin on right shoulder. Around, ΑΝΤΙΝΟΥ ΚΑΙΡΟΣ ΜΑΡΚΕΛΛΟΣ Ο ΙΕΡΟΣ ΤΟΥ ΑΝΤΙΝΟΥ ('Hostilianus Marcellus, priest of Antinous').
Rev. Mercury taming Pegasus. Around, ΑΝΕΙΡΙΚΗ ΑΞΙΑΙΟΙΟΙ ΑΧΕΙΑΙΟΙ ('dedicated [this coin] to the Achaeans').

Two examples, (405) 41 mm. struck, and (405 bis) 38 mm. cast.

The obverse die is slightly different from that preserved at Paris; the reverse die, as already observed, seems to be by some quite different engraver. It is copied from an actual medallion of Verus (Cohen, 2nd ed., iii, p. 176, no. 66; Gnecchi, Medaglioti Romani (Milan, 1912), ii, pl. 72, no. 7).

**Literature:** Cp. Lawrence, no. 62; Cott p. 188.

409. COMMODUS, Emperor, A.D. 177-192.

Obv. Bust to right, laureate, in cuirass and paludamentum. Around, ΜΙΑΝΟΗΚ ΚΟΜΜΟΥΝΟΥ ΑΥΓΟΥΣΤΟΥΣ ΒΡΙΤΩΝΙΚΟΣ.
Rev. Mars resting on spear and shield; cuirass on ground behind him; around, DIVI M(ARCUS) ΑΥΓΟΥΣΤΟΥΣ ΒΡΙΤΩΝΙΚΟΣ ΠΩΤΩΝΙΚΟΣ ΠΑΤΡΙΑΙ.

39 mm. Struck. 'Medallion.'

From the existing dies. An imitation, with varied legend, of a sestertius. See Cohen, Monnaies frappées sous l'Empire romain, 2nd ed., iii, p. 319, note 1; Mattingly, Coins of the Roman Empire in the British Museum, iv, p. 799, 556, pl. 106, 1.

**Literature:** Cp. Lawrence, no. 64; Cott p. 189.

410. SEPTIMIUS SEVERUS, Emperor, A.D. 193-212.

Obv. Bust to right, laureate, in cuirass and paludamentum. Around, ΣΕΠΤΙΜΙΟΥ ΣΕΒΕΡΟΥΣ ΠΙΝΤΙΝΑΣ ΠΩΤΩΝΙΚΟΣ ΒΡΙΤΩΝΙΚΟΣ ΠΑΤΡΙΑΙ ΠΟΝΤΙΚΟΣ.
Rev. Sacrifice by the Empress and five women and a child before a circular temple containing a statue of Mars (?). Below, S(anus) C(onsulto).

35 mm. Struck. 'Sesterrius.'

From the existing dies. No original Roman model exists; the older writers took the Paduan for an original.

**Literature:** Cp. Lawrence, no. 59; Cott p. 188.

411. Obv. Head of Hercules to right, lion-skin round neck.
Rev. Hercules in cuirass, lion-skin over arm, standing leaning on spear; a messenger brings him the shirt of Nessus. Below, monogram of H B and a bird.

40 mm.

The head of Hercules is probably taken from an ancient gem. A specimen struck in silver is in the Kunsthalles at Ham-
burg. The British Museum has a variant, on oval flan, with subject reverse and legend GENIO SALVTIS. There is a specimen similar to the Kress piece for Ercole Bassiano); Molinier, I, no. 48 (as after an engraving by Hans 'Paduaner', in Blätter für Minnefreunde, June 1912, pl. 200, fig. 4 (illustrating a struck specimen); Claude du Molinet, Le Cabinet de la Bibliothèque de Sainte Geneviève, Paris, 1692, p. 112, no. xI (doubting that the initials stand for Ercole Bassiano); Molinière, I, no. 48 (as after an engraving by Hans Sebald Beham, and not to be associated with Cavino); Löhbecke, 1908, lot 116 (as Ercole Bassiano); Bange, no. 120, pl. 22; Cott p. 189.

**GIOVANNI MARIA MOSCA**
(Active 1515-1553)

Mosca was a Paduan, active as portrait sculptor and medallist in his native town and in Venice, 1515-1530/30. He migrated to Poland, 1530, where in 1532 he cast four medals of Sigismund I, his queen, son, and daughter. See Hill, 'Some Italian medals of the sixteenth century' in Habich Festschrift, p. 10; Thieme-Becker, 25 (1931), pp. 174-6; Cracow exhibition catalogue, 1964, L'Art à Cracovie entre 1350 et 1550, nos. 259-261 (three medals by Mosca with full bibliographical references for the artist's career and work in Poland).

412. SIGISMUND AUGUSTUS, King of Poland, born 1520, associated to the crown 1530, died 1572.

*Obv.* Bust to left, in very high relief, wearing broad hat with plume, robe and chain. Around, D(ivinus) SIGISMUND(us) II REX POLONIE A(nn)o REGNI N(ost)RI III AETATIS XIII ANNO D(omini) MDXXXII

*Rev.* Lion to left. Around, PARCERE SIBIELICT ET DEBELLARE SUPERBOS ET IVSTVS SICVT LEO; below, IOHANNES MARIA PATAVINVS F(ecit).

66 mm. Later cast. A1149-412A

An original lead specimen of the medal was in the auction catalogue no. 1697, Rudolph Lepke, Berlin, 22-23 April 1913, lot 316, pl. iii. The motto is from Virgil, *Aen.* vi, 853. Literature: Cott, 1, 140, 3; Cott p. 189; Cracow exhibition catalogue (cited above) no. 261 (Later cast in chased silver, 66-3 mm).

**ANDREA SPINELLI**
(b. 1508; d. 1572)

Spinelli was born in Parma, and died in Venice. He was a pupil of Gian Francesco Bonzagni, and was principally active in Venice, where he was appointed assistant engraver in 1535, chief engraver 1540. He held the office until he was replaced by his son Marcantonio in 1572.

See N. Pelicelli, in Thieme-Becker, 31 (1937), p. 385; Habich, p. 120, pl. lxvii, 16, 17.

413. ANDREA GRITTI, Doge of Venice, 1523-38.

*Obv.* Bust to left in ducal cap and robe; around, ANDREAS GRITTI DVX VENETIAR(um) MDXXXIII

*Rev.* Church of S. Francesco della Vigna. Below, AN(dreas) SPINELLI F(ecit). Around, DIVI FRANCISCI MDXXXIII 36 mm. A1150-413A

**Literature:** Cott, Arm. 1, 155, 4; Heiss, *Venise*, p. 134, no. 1, pl. ix, 1; Alvarez-Ossorio, p. 171, no. 144; Cott p. 189.

414. ANTONIO MULA, Duke of Crete 1536, member of the Council of Ten for the third time and Councillor for the fourth time 1538.

*Obv.* Bust to left in robes. Around, ANTONIUS MVLA DVX CRETAE X VIR III CONS(iliarius) IIII

*Rev.* Lion to left. Around, CONCORDIA FRATRVM 1538 40 mm. Struck. A1151-414A

**Literature:** Cott, Arm. 1, 154, 1; Heiss, *Venise*, p. 135, pl. ix, 3; Habich, pl. lxvii, 17; Alvarez-Ossorio, p. 201, no. 142 (no. 143 on plate); Cott p. 189.

415. GIROLAMO ZANE, Venetian Senator.

*Obv.* Bust to left, in robe. Around, HYERO(nymus) ZANE SENAT(OR) OPT(Imus).

*Rev.* St Jerome in landscape; below, AND(reas) SPINELLI F(ecit) 1540 40 mm. Struck. Gilt. A1152-415A

On a specimen formerly in the Rosenheim collection the date was altered by engraving to 1543.


416. VENICE 1539.

*Obv.* The Doge Pietro Lando and senators kneeling before Christ, who stands, holding banner and blessing them; above, SENATVS VENETVS; below, 1539; around, CONCORDIA PARVAE RES CRESCVNT

*Rev.* Venice, crowned, seated on lion, holding cornucopiae and scales; on left, galleys at sea, on right, arms; below, AND(reas) SPINELLI F(ecit); around, ADRIACI REGINA MARIS

40 mm. Struck. A1153-416A

**Literature:** Cott, Arm. 1, 155, 6; Cott p. 189.
416a. ETERNITY and FAME 1541.
Obv. Eternity, veiled, standing to front, holding a globe on which is the Phoenix on its pyre. Around, SEMPER TERTIUM
Rev. Fame, winged, seated on a celestial globe, blowing two trumpets. Above, 1541; below, IMON(ou)TAS
36 mm. Struck.

Another specimen is at Vienna. The form of the 5 in the date (a reversed 3) is found at Venice on Andrea Spinelli's medals. This may be by him.

Literature: Cott p. 189 (as Spinelli ?).

I. A. V. F.

417. PIETRO LAURO, Modenese poet and scholar.
Obv. Bust to right, wearing gown. Around, P LVCET ALMA VIRTVS RARIS VIRENS SEMPER C V 47 On the truncation, I. A. V. F.
Rev. Within a wreath, CEDANVYR A Morte Inique Lacessentes Lingue Viperibus Similes V 1555
57 mm.

A puzzling medal, doubtless made at Venice, where Lauro lived nearly all his life. The inscriptions are acrostics, yielding PLAVRVS C V and CAMILLYS V. But since the signature is I. A. V. F. the artist cannot be Camillus V (evenus), even if the identification of this man with the Venetian sculptor Camillo Bossetti were possible, as is suggested in the Mus. Magazzuchellianum. The same work suggests that C V is for clarissimus vir.


417b. Obv. Bust to right, bearded, in gown. Around, THOMAS PHILOGOVS RAVENNAS
Rev. A female figure placing a wreath on an ox's horns; in the clouds, God the Father. Around, VIRTVE PARTA DEO ET LABORE
54 mm.

Tommaso Rangone, known as Philologus, was born Gianozzi, and took his new surname after serving under the Conte Guido Rangoni. Tommaso studied at Padua, becoming in 1518 a professor in Philosophy, and later in Astronomy. He moved to Venice, as a doctor. He restored the church of San Giuliano, employing Sansovino and Alessandro Vittoria. This and the following medal were tentatively ascribed to Sansovino by Habich. Professor Middeldorf (private communication) and Mr John Pope-Hennessy have both pointed out that the monumental seated figure of Rangone is by Sansovino, and that R. Gallo (cited above) misinterprets the documents which he publishes. Cessi gives this medal and the following piece to Vittoria, but the handling of the bust and lettering would argue against Vittoria, and leave Sansovino as more probably the artist, especially as he was responsible for the monumental representation of Rangone.


JACOPO TATTI, called SANSOVINO (b. 1486; d. 1570)

Jacopo Tatti was a pupil of the Florentine sculptor Andrea Sansovino, and adopted his name. Tatti worked in Florence and Rome as architect and sculptor, went to Venice in 1527, on his way to France, and was persuaded to remain, working both as architect and sculptor. See Weichrauch in Thieme-Becker, 32 (1938), pp. 465-70; Habich, p. 129, pl. 1xxvi, 5, 6; R. Gallo, 'Contributi su Jacopo Sansovino', in Saggi e Memorie di Storia dell'Arte Venice, 1 (1957), pp. 81-105 (at pp. 101-4, for Sansovino and the Rangone monument); Pope-Hennessy, Italian High Renaissance and Baroque Sculpture, 1963, Catalogue vol. p. 51 (for biography and critical bibliography).

417a. TOMMASO RANGONE of Ravenna (1493-1577).

Obv. Bust to right, in robe. Around, THOMAS PHILOGOVS RAVENNAS
Rev. A female figure placing a wreath on an ox's horns; in the clouds, God the Father. Around, VIRTVE PARTA DEO ET LABORE
54 mm.

The reverse illustrates the legendary creation of the Milky Way. Jupiter wished to give his son Hercules the immortality due to the son of a god, and so carried the child to the sleeping Juno to be fed. The milk falling in the heavens created the Milky Way, and falling on earth, created lilies. The choice of this type has been seen as a reference to Rangone's own adoption, and as the fore­runner of the painting of the same subject by Tintoretto, a friend of Rangone.

Literature: Cp. Arm. II, 196, 20; Habich, p. 129, pl. 1xxvi, 6 (as Sansovino ?); Fabriczy, p. 81 (as Vittoria); Francesco Cessi, Alessandro Vittoria, medaglista (1525-1608), Trento, 1960, pp. 76-7, pl. 15 (as Vittoria, ca. 1560 ?); Cott, p. 190 (as Sansovino ?). E. Mandowsky, "The origin of the Milky Way" in the National Gallery', in Burl. Mag., 72 (1938), pp. 88, 89, 93 (where the connection between Rangone and Tintoretto was first suggested); Cecil Gould, National
Gallery Catalogues. The sixteenth-century Venetian School, London, 1959, pp. 89-91, no. 1313 (for the painting by Tintoretto, dated to shortly before 1578). Tervarent, col. 4 i. For another portrait medal of Rangone, see no. 420a.

DANÈSE CATTANEÔ
(b. ca. 1509; d. 1573)

Habich has collected under this name a number of medals, formerly attributed to the 'Venetian Medallist of 1550'. The sculptor Danese Cattaneo was a pupil of Sansovino, and a number of the medals of this group are of people who are known to have been in touch with him. For the medals see Habich, pp. 127-8, pl. lxxxix; for sculpture, Pope-Hennessy, Italian High Renaissance and Baroque Sculpture, 1963, Catalogue vol. pp. 109-111.

418. (See 419a).

419. ELISABETTA QUIRINI, daughter of the Venetian Francesco Quirini; married Lorenzo Massolo, widowed 1556.

Obv. Bust to left, hair braided; around, ELISABETÆ QVIRINÆ
Rev. The three Graces.

41 mm. A1156-419A

Elisabetta Quirini is the subject of the painting in the Louvre (S. de Ricci, Description, i, 1913, no. 1201) described as of the School of Paolo Caliari, and formerly attributed to Tintoretto. This is proved by an engraving in the Berlin Cabinet by Joseph Canale after a painting attributed to Titian, whose friend she was. The Louvre painting probably goes back to the original by Titian, which was painted in 1544. She was living in 1556, when her husband Lorenzo Massolo died.

Literature: Cp. Arm. i, 121, 4; iii, 49, a; Habich, pl. lxxxix, 4; Cott p. 189.

AFTER DANÈSE CATTANEÔ

419a. GIOVANNI DE’ MEDICI DELLE BANDE NERE (1498-1526) father of Cosimo I.

Obv. Bust to left, in doublet and cloak. Around, GIOVANNI DE MEDICI
Rev. Thunderbolt issuing from a cloud. Around, FOLGORE DI GUERRA

57 mm. A1155-418A

Cattaneo made a medal immediately after the death of Giovanni (Habich, pl. lxxxix, 5) of which replicas were made in 1546. Pietro Aretino mentions the medal in a letter to Cosimo I of April 1546.

Literature: Cp. Arm. ii, 95, 8; Habich, p. 127; Middeldorf, Morgenroth, no. 122 (as after Cattaneo); Cott p. 189 (as Cattaneo); Lettre sull’Arte di Pietro Aretino (ed. Peritile and Camesasca), Milan, 1957-60, vol. 2, pp. 164-6, no. cccil.

ALESSANDRO VITTORIA
(b. 1525; d. 1608)

Alessandro Vittoria came to Venice from Trento, in 1543, and became a pupil of Jacopo Sansovino, with whom he worked for nine years. Vittoria produced a group of medals in which the handling of the bust and the style of lettering are characteristic and distinctive. The medals include a portrait of Pietro Aretino. On Vittoria as a medallist see Francesco Cessi, Alessandro Vittoria, medaglista (1525-1608), Trento, 1960 (in the series Collina di Artisti Trentini), with bibliography. Middeldorf, Morgenroth, no. 125 (medal of Antonio Bossi; with discussion and literature); Habich, p. 128, pl. xc, 1-7. The work by Prose (cited under Leone Leoni) includes the medal of Daniele de Hanna (Cessi, p. 81, 3, plate 19) as by Leoni. The reverse type appears in the decorations of the bronze figure of Philip II amongst other reverse types by Leoni. The medal of Daniele still seems more in the style of Vittoria than that of Leone Leoni. For Vittoria as a sculptor see Pope-Hennessy, Italian High Renaissance and Baroque Sculpture, London, 1963, Text vol. pp. 81-3; Catalogue vol. p. 114 (bio­graphy and critical bibliography).

420. GASPARE BORGIA, Bishop of Segorbe 1530, died 1556.

Obv. Bust to right, in gown. Around, GASPARIS A BORGIA EPI(scopus) SEGORBICENS(is).

Without reverse.

52 mm. A1157-420A

The attribution of this piece to Vittoria begins with Rizzini. It is denied by Cessi on the grounds that Borgia was bishop of Seville from 1632, a confusion based on misreading the latinised name of Segorbe. Although there is no documentary support for the attribution to Vittoria the handling of the bust and the clumsy form of the lettering can be paralleled from his medals (cp. bust of Pietro Aretino, lettering of the proof medal of Caterina Chierega; Cessi pls. 7, 5b). Borgia attended the Council of Trent, 1551-2, the medal may date from that time.

Literature: Arm. ii, 185, 2; Cott p. 189; Rizzini, no. 215; Cessi, p. 41; Konrad Eubel, Hierarchia catholica medii et recentioris aevi, Padua 1910, vol. 3, p. 315 (for Borgia's career).
420a. TOMMASO RANGONE of Ravenna (1493–1577).

Obv. Bust to left. Around, THOMAS RANGONVS RAVEN(nas).

Rev. Apollo seated, the sun above him, places a wreath on the head of a lion. Around, LEO IMPERAT SOL ET APOLLO 18 mm. A1239–501A

Rangone was born Tommaso Giannozzi, and took his new name from Conte Guido Rangoni under whom he had served in a military expedition. Tommaso studied at Padua, becoming in 1518 a professor in Philosophy, and later in Astronomy. He moved to Venice, and practised as a doctor. He restored the church of San Giuliano, employing Sansovino and Alessandro Vittoria. Only two other specimens are recorded, Paris, Cabinet des Médailles (Armand-Valton collection) and Venice, Museo Correr.

Literature: Cp. Arm. iii, 246, B; Cott p. 190 (as Sansovino?); Cessi, p. 80; pl. 18 (Venice specimen, as Vittoria). For two other portrait medals of Rangone, see nos. 417a, 417b.

421. CATERINA SANDELLA, wife of Pietro Aretino. Obv. Bust to left, loosely draped; around, CATERINA SANDELLA; below, A V Without reverse.

56 mm. A1158–421A

Probably made about the time of the marriage in 1548. The signed medals by Vittoria seem all to date early in his career. The medal is not mentioned in the letters of Aretino.


MILANESE SCHOOL

This school produced about the middle of the sixteenth century an interesting group of medals marking the transition between Benvenuto Cellini and the later masters more definitely associated with Milan, such as Leone Leoni.

422. (See 484b).

423. PIETRO PIANTANIDA of Milan.

Obv. Bust to right, in cuirass and cloak. Around, CA(pitanus) PET(tus) PLANTANIDA AEAT(atis) AN(no) XXXVI

Rev. Faith, holding chalice in left hand, pointing with right to heaven. Around, DVR M SPIRITVS HOS REGET ARTVS 50 mm. A1160–423A

A wax model from the Whitcombe Greene collection, now in the British Museum, of a medal of Sigismund III of Poland bears the same reverse type and legend. The Piantanida medal is ascribed to a follower of Abondio by Habich (in 1532), and given to Abondio by Dworschak. See also the note to no. 484b.


424. JEAN DE LORRAINE, born 1498, cardinal 1518, died 1550.

Obv. Bust to right in berretta and gown. Around, IO(annes) CAR(dinalis) LORTHINGIAE

Rev. Prudence, holding mirror in left hand, compasses in right, advancing to right, a dragon at her feet. Around, SIC TV[N]e AD ASTRA 51 mm. A1161–424A


425. GIANFRANCESCO MARTINIONI, Milanese physician.

Obv. Bust to right, with pointed beard, wearing doublet and gown; around, IO(annes) FRANC(iscus) MARTINIONI MEDICVS; on truncation of arm, ANN(o) 27

Rev. Bust of Hippocrates (?) to left, with long beard, wearing tall round hat surrounded with cincture inscribed ΦΙΛΕΛΛΗΝ; around, ΕΛΛΑΤΩ ΣΠΕΙΕΙΣ ΑΠΡΟΝ 'the gift of the Hellas which he saved'. 48 mm. A1162–425A

In the Museum Mazzuchellianum the head on the reverse is called Hippocrates (whose Aphorisms were printed by Martinioni in 1532). Rudolph-Duisberg identifies the head as Aristotle. With the medal of Piantanida (no. 423) this piece is ascribed by Dworschak to Abondio.

Literature: Cp. Arm. ii, 160, 11 (age wrongly recorded as 37); Cott p. 190; Habich, pl. lxxxiii, 5; T. W. Greene, 'Notes on some Italian medals', in Num. Chron., 13 (1913) p. 418; C. A. Rudolph rectorius aevi numismata
viro rum de rebus medicis et physicis... edidit... Carol. Ludov. de Duisburg, Danzig, 1862, p. 9, no. xx; Museum Mazzuchellianum, I, p. 261, pl. Ivii, I; F. Dworschak, Antonio Abondio, medaglista e ceroplasta (1538–1591), (in the series Collana di Artisti Trentini), Trento, 1958, p. 50.

LEONE LEONI
(b. 1509; d. 1590)

Leoni was born near Como, the son of an Artesian, and died in Milan. He was both a sculptor and medallist. For the greater part of his career he was officially Master of the mint in Milan, 1542–1545 and 1550–1559. His employment by the emperor however took him to Brussels, to Augsburg, and in 1559 to Spain. He was also employed as engraver at the papal mint, 1537–1540, causing the imprisonment of Cellini in 1538, and being himself sent to the galleys in 1540 for a murderous assault on a colleague. Andrea Doria procured his release. His visits to both the Low Countries and to Spain greatly influenced the development of the medal in those centres.


427. (See no. 484a).

428. BACCIO BANDINELLI, Florentine sculptor (1493–1560).

Rev. Within a laurel-wreath, CHANDOR ILLVIS
39 mm.
A1165–428A

The original was struck, and showed on the truncation of the arm LEO, which is not apparent on this specimen.

Literature: Cp. Arm. i, 163, 4; iii, 66, 6; Plon, p. xxxiii, 3; Hill, P.M.I.A., p. 55, no. 32, pl. 15; Cott p. 190; Habich pl. xxii, 7.

429. MICHELANGELO BUONARROTI, Florentine artist (1475–1564).

Rev. A blind man with staff and water-flask, led by a dog. Around, DOCEO INIQVOS V(ias) T(uas) ET IMPII AD TE CONVER(tentur).
39 mm. A later casting.
A1166–429A

Modelled at Rome, prepared in Milan, and sent to Michelangelo in two silver and two bronze specimens, 14 March 1561. There was evidently an earlier version in which the cord by which the dog is held by the man was tightly stretched, not loose as on extant specimens. According to Vasari the reverse subject was suggested by Michelangelo himself. The reverse legend is from Psalm li, 13. In March 1561 when the medal was dispatched, Michelangelo would have been 86 not 87 as the inscription on the medal records. The latest discussion of the medal is that provided in the notes to Barocchi's edition of Vasari's life of Michelangelo.

A wax portrait medallion (not a model for the medal) was presented by C. D. E. Fortnum to the British Museum in 1893, for which no early provenance is recorded either in the MS catalogue of the Fortnum collection, Ashmolean Museum, Oxford, or in Fortnum's publication of the piece.

Literature: Cp. Arm. i, 163, 6; iii, 66, 6; Plon, p. 270–2, pl. xxxiii, 1 and 2 (medal); pp. 164–5, 178 (letters concerning the medal); Hill, P.M.I.A., p. 60, no. 40; Habich, pl. xxii, 2; Cott p. 190; E. Steinmann, Die Porträtdarstellung des Michelangelo, 1913, pls. 49–33; Giorgio Vasari, La Vita di Michelangelo (ed. P. Barocchi) Milan/Naples 1962, vol. i, p. 109.

430. ANDREA DORIA, the Genoese admiral (1468–1560), and the ARTIST.

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

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

431. ANDREA DORIA.

Obv. Same as preceding.

Rev. Starboard view of a galley at sea; standard with double-headed eagle on poop; small boat containing two rowers coming away; a fisherman angling from a rock in the foreground.

432. IPPOLITA DI FERDINANDO GONZAGA (1535–65).

Obv. Bust to left, in loose-fitting dress with scarf. Around, IPPOLITA GONZAGA FERDINANDI FIL(ia) AN(no) XVI and, in inner arc, LEO APHTINOΣ

Without reverse.

Lead, 69 mm. Cast hollow.

433. See Appendix.

434. PAUL III, Pope (1534–49).

Obv. Bust to left, wearing cope. Around, PAVLVS III PONT(ifex) MAX(imus) AN(no) III MDXXXVIII Below the shoulder, LEO

Rev. Roma, helmeted, seated on the seven hills, holding in her right hand a spear and on her knee a small column; beside her, Wolf and Twins; below, river Tiber seated, holding urn from which water flows; in the field, SENATUS CONSULTO.

44 mm. Struck.

435. (see no. 441a)

436. PHILIPPINA WELSER.

Obv. Bust to right, wearing flat cap, dress with fur trimming. Around, DIVAE PHILIPPINAE

Without reverse.

Lead, 56 mm. Cast hollow; not contemporary.
ATTRIBUTED TO LEONE LEONI

436a. GIROLAMO CARDANO of Pavia, physician and philosopher (1501-76).

Obv. Bust to right, in doublet and robe. Around, hie(onymus) CARDANVS AETATIS AN(no) XLVIII. On truncation of the bust, traces of a signature. 

Rev. A vision of several people advancing towards a vine; below, the word ONEIPON (Dream). 50 mm. 

A1227-489A

This vision is described by Cardano in one of his works, as having been seen by him in 1534. The medal represents the Sun-god in his car, with motto IAM ILLVSTRABIT OMNIA. 

Literature: Cp. Arm. ii, 162, 21; Cott p. 191; Museum Mazzuchellianum, i, pp. 360-1, pl. lxxx, iv (explaining the reverse type as chosen by Cardano because his investigations of dreams were the one source of his fame, and quoting a source for this idea from Cardano's works); Hill MSS. as Leone Leoni.

JACOPO NIZOLLA DA TREZZO

(b. 1515 or 1519; d. 1589)

Da Trezzo was born in Milan and died in Madrid. He was gem cutter to Cosimo III de' Medici. His first known medal is that of della Torre (434a, below), of 1550, after which date the artist was in Spain. In 1555 he went to the Netherlands, employed by Philip II, and in 1559 he went again to Spain, to work as a sculptor, architect, jeweller, metal-worker, gem engraver and medallist. 


437. PHILIP II, King of Spain, born 1527, king 1556-1598.

Obv. Bust to right in cuirass. Around, PHILIPPVS REX PRINC(eps) HISPI(aniae) AET(atis) S(uae) AN(no) XXVIII. Below, IAC(obus) TREZZO (sic) 1555

Without reverse.

Lead, good later cast. 72 mm. 

A1174-437A

The reverse belonging to this medal shows the Sun-god in his car, with motto IAM ILYSTRABIT OMNIA.

Literature: Arm. I, 241, 2 (70 mm); Cott, p. 191; Alvarez-Ossorio, p. 149, no. 268 (bronze 68 mm); Lanna, lot 691 (bronze, 69 mm); Lübbecke, no. 129 (lead, uniface, 69 mm). René Graziani, 'Philip II impressa and Spencer's Souland', in Warburg Journal, 27 (1964), pp. 322-6 (on the reverse type).

438. IPPOLIPOINTS DI FERDINANDO GONZAGA (1535-63).

Obv. Bust to left, wearing double necklace and loose drapery. Around, HIPPOLYTVA GONZAGA FERDINANDI FIL(ia) AN(no) XVIII; below, IAC(obus) TREZ(zo).

Rev. Aurora riding through the heavens, on a chariot drawn by winged horse, carrying torch, and scattering flowers; above, VIRTIVS FORMABEQ(UI) PRAEVIDIA 69 mm. 

A1175-438A

Specimens in the Victoria and Albert Museum and at Oxford. See the note to no. 432 (Portrait derives from a Leoni prototype).

Collection: Signol (sale, Paris, 1 April 1878, lot 214). 

Literature: Cp. Arm. 1, 241, 1; Rodocanachi, La femme italienne, p. 220; Cott, p. 191; Alvarez-Ossorio, p. 169, no. 276 (poor bronze specimen); Magnaguti, no. 138, pl. xxii. Tervarent, cols. 78 (Car of Aurora); 182, 191 (attributes of Aurora).

439. ISABELLA CAPUA, Princess of Malfetta, wife (1529) of Ferrante Gonzaga; died 1559.

Obv. Bust to right, with veil; around, ISABELLA CAPVA FR(INCEPS) MALFICT(f) FERDIN(ANDI) GONZAGAE VXOR Below, IAC(obus) TREZ(zo).

Rev. Isabella, in classical attire, veiled, at a burning altar, on side of which, the sun's face and NVBIVFGO; around, CAESTE ET SV[P]PLICITER 70 mm. A good after cast. 

Literature: Cp. Arm. 1, 242, 7; Cott p. 191; Alvarez-Ossorio, p. 113, no. 274 (device on the altar absent).

440. JUAN DE HERRERA (about 1530-97), architect of the Escorial.

Obv. Bust to left, in doublet and cloak. Around, IOAN(nes) HERRERA PHIL(ippi) II REG(ii) HISP(ianarum) ARCHITEC(tus). Below, IAC(obus) TR(ezzo) 1578

Rev. Architecture seated, holding compasses and square; architectural background, with domed chapel (the Escorial). Below, DEO ET OPTIMO PRINC(ipi) 51 mm.

A1177-440A


441. ASCANIO PADULA.

Obv. Bust to right, in cuirass and scarf. Around, ASCANIVS PADVLA NOBILIS ITALVS MDLXXVII Below, IAC(obus) TR(ezzo).
Rev. Apollo, cloak round neck and falling behind, holding bow and lyre; on left, a blazing tripod; on right, a raven perched on a cauldron. Around, NON AB RE

50 mm. A1178-441A

Another specimen, but not fine, is in the British Museum.

Literature: Arm. 1, 243, 9; Cott p. 191.

441a. GIANELLO DELLA TORRE, of Cremona, b. 1500, engineer in the service of Charles V, died at Toledo 1585.

Obv. Bust to right. Around, IANELIVS TVRRIAN(us) CREMON(ensis) HOROLOG(iii) ARCHITECT(us).

Rev. The Fountain of the Sciences; inscription: VIRTUS NAVNQ(uam) DEFICIT

80 mm. A1172-435A

The reverse type of this medal also appears as the reverse of an unsigned medal of Philip II. The portrait type of the Philip medal derives from another medal signed by Leone Leoni, so that the della Torre piece is also sometimes given to Leoni. The medal is dated conventionally to ca. 1550. In 1552 Leoni wrote to the Bishop of Arras from Milan a letter which mentions della Torre in friendly terms (Plon, pp. 89-90). By 1556 however, Leoni and della Torre had disagreed, as Leoni wrote to Ferrante Gonzaga from Brussels, and made an abusive comment about the engineer (Plon p. 127). As da Trezzo copied another Leoni medal portrait, of Ippolita Gonzaga (no. 432), for his own version of the sitter (no. 438) and as both da Trezzo and Herrera, 'Medallas del principe Don Felipe y de Juanelo Turriano', in Revista de archivos, bibliotecas y museos, III época, año IX, tom. XII (Madrid, 1905) pp. 266-270 (as da Trezzo); Casto del Rivero, 'Nuevos documentos de Juanelo Turriano', in Revista Española de Arte, 5, no. I (March 1936) pp. 17-21 (for della Torre's will, and date of death. The plates include the sculptured bust of della Torre by Monegro); Alvarez-Ossorio, p. 231, no. 270; Hill, N.I.A., no. 330 (for another medal of della Torre describing him as architect to Philip II). For the career of della Torre see Thieme-Becker 33 (1939) p. 501.

ANNIBALE FONTANA
(b. 1540; d. 1587)

Fontana was Milanese, and trained there as a gem engraver, and in Rome as a sculptor. He worked in Palermo, 1370, returned to Milan after 1574 and was active as sculptor until 1586. He was a younger contemporary of da Trezzo and was famous both as sculptor and bronze-caster. The two following medals are attributed to him by literary evidence. The problem of whether or not Fontana is to be identified with the medalists signing ANNIBAL and ANIB is still open. Both Habich (p. 137 and note 138) and Hill, 'Notes on Italian medals xxvii', in Burl. Mag., 42 (1923) p. 44, only associate the medals of Castaldi and Gonzalo de Córdoba with the two documented pieces by Fontana. See Thieme-Becker, 12, p. 169; Forrer, 2, pp. 119-120. For his sculpture, E. Kris, 'Materialien zur Biographie des Annibale Fontana und zur Kunsttopographie der Kirke S. Maria presso S. Celso in Mailand', in Mitteilungen des Kunsthistorischen Institutes in Florenz, III, 1930, pp. 201-253; Pope-Hennessy, Italian High Renaissance and Baroque sculpture, London, 1963, Text vol. p. 87, Notes vol. pp. 99. For bronzework, see L. Planiscig, 'Annibale Fontana der Meister der bronze Leuchter im Dom zu Pressburg', in Kunst and Handwerk, 20 (1917), pp. 370-7. For his engraved work, see E. Kris, Meister und Meisterwerke der Stinschneid kunst, Vienna, 1929, chapter viii. There is a terracotta relief by Fontana in the Kress collection, for which see Seymour, Masterpieces, pp. 139-141, 181.

442. FERNANDO FRANCESCO II D'AVALOS of Aquino, Marquess of Pescara, born about 1530, died 1571.

Obv. Bust to right, in cuirass and cloak. Around, FERDINAND(us) FRAN(ciscus) DAVALOS DE AQUIN(o) MAR(chio) PESCAR(eae).

Rev. Fernando as Hercules, his foot on the dragon, plucking the apples of the Hesperides; landscape and cities in background. Above, QVAMVIS CVSTODITA DRACONE

72 mm. A1179-442A


Literature: Cpi. Arm. 1, 253, 1; Cott p. 191; Alvarez-Ossorio, p. 100, no. 274. Habich, pl. xcix, 2.

443. GIOV. PAOLO LOMAZZO, Milanese painter and writer on art (1538-1600).

Obv. Bust to left, cloak loosely knotted on shoulder. Around, 1OANNES) PAULVS LOMATTVS PIC(Tor).

Rev. Lomazzo presented by Mercury to Fortune. Inscription: YTRIVSQUE

50 mm. A1180-443A

The attribution to Annibale Fontana is fixed by a sonnet written to him by Lomazzo (reprinted in Forrer, 2, p. 120) in which the medal is described. Lynch dates the medal to about 1559 and describes the reverse as illustrating Lomazzo's interest in Astrology. Lynch also illustrates the
medal of Lomazzo by Galeotti, which he dates to early 1562, with a reverse type intended to refute the painter's critics of that time.


ANNIBAL

A medallist of this name, possibly not distinct from Annibale Fontana (see no. 445) was working in Milan about the middle of the sixteenth century.

444. GIAMBATTISTA CASTALDI, Count of Piadena, general of Charles V, died 1562.

**Obv.** Bust to left, with long beard, in cuirass and scarf. Around, IO(annes) BA(ptista) CAS(taldus) CAR(oli) v CAES(arii) FE(rdinandi) RO(manorum) RE(gis) ET BOE(miae) RE(gis) EXERGET(US, sic) DUX

**Rev.** Castaldi in armour, receiving sceptre from a woman, behind whom is a Turk; on right, a bearded man approaches. Around, CAPTIS SVBAC(tiS) FVSIsQ(ue) REG(ibus) NAvar(iae) Daciae ET OLiM PERSa(rum) TVRc(arum) DVCE

46 mm. A1181-444A

The signature ANIB occurs on other medals of Castaldi closely resembling this.

Castaldi distinguished himself against the French at the Battle of Pavia (1525), against the Turks at the Siege of Vienna, and afterwards as Imperial general in Siebenbürgen and elsewhere. He died at Milan in 1562.

**Literature:** Cp. Arm. 1, 175, 3; Hill, 'The medals of Giambattista Castaldi', in Num. Chorn., 17 (1917), p. 167, no. 1; Cott p. 191; Lübbecke, 1908, lot 144; Kris, no. 487, pl. 124.

445. GONSALVO DE CÓRDOBA, the Great Captain (1453-1515).

**Obv.** Bust to left, wearing cuirass and scarf. Around, GONSALVVS III DICTATOR MAGNII DVCIS COGNOMENTO ET GLORIA CLARVS Incised on truncation, ANNIbal or ANNIB ML

**Rev.** Battle under the walls of a city; one horseman carries Gonsalvo's banner; flag of France flying from the keep. Around, VICTIS GALLIS AD CANNAs ET LIRIM PACATA ITALIA IANVM CLAVSIT

58 mm. A1182-445A

This medal, of about 1550, is not contemporary with Gonsalvo, who died in 1515; and the portrait is not authentic. It commemorates his victories over the French at Cerignola (Cannae) and the Garigliano (Liris) in 1503. Interest in Gonsalvo was revived in Italy by a biography by Giovio, published in 1550.

On some specimens the signature reads ANNIB ML, showing that the artist was Milanese, and so perhaps to be identified with Fontana.

**Literature:** Cp. Arm. 1, 176, i; III, 77 a; Cott p. 191; Alvarez-Ossorio, p. 147, no. 181 (signed ANNIbas); Habich, pl. xcxix, no. 3; Hill, 'Notes on Italian medals, XXVII', in Btfl. Mag., 42 (1923) at p. 44, plate F (specimen in the British Museum, signed ANNIbas ML); cp. Middeldorf, Morgenroth, no. 116 (with a note concerning the legend of the 'Great Captain'). See also no. 521.

POMPEO LEONI

(b. ca. 1533; d. 1608)


446. ERCOLE II D'ESTE, 4th Duke of Ferrara (1508-34-59).

**Obv.** Bust to left, wearing cuirass with cloak. Around, HERCVLES ESTENSI S FERR(ariae) DVX IIII and, in inner arc, POMPEIVs

**Rev.** Female figure standing, hands crossed on breast, chained by left foot to a rock, on which is a vase surrounded by a celestial globe; liquid flows from the spout of the vase; landscape background. Around, SVPERANDA OMNIS FORTVNA

Lead, 69 mm. A1183-446A

**Literature:** Cp. Arm. 1, 250, 5; Cott p. 192; Habich, pl. xcviii, 4; E. Molinier (ed.), La Collection Spitzer, Paris, 1892, vol. IV, p. 164, no. 38 (specimen with date 1554 under the shoulder); R. Wittkower, 'Vasari's “Patience” and Ercole II of Ferrara', in Warburg Journal, 1 (1937) pp. 172-3 (for the reverse type of the medal, which derives from a composition by Vasari for his painting of Patience now in the Pitti Gallery). Tervarent, cols. 173-4 (for the device, and other versions of it).

ALFONSO RUSPAGIARI

(b. 1521; d. 1576)

Ruspagiari was born at Reggio Emilia, and spent the whole of his career there, becoming the superintendent of the mint in 1571. He was the chief of a small group of delight-
ful wax-modellers, virtuosi in very low relief, fond of portraying exquisite ladies in elaborate millinery. The other artists in the school were Agostino Ardenti, Bombarda, and Signoretti.

For Ruspagiari see Thieme-Becker, 29 (1935) pp. 225-6; Habich, pp. 138-9, pl. c, 4-6; Forrer, 5, pp. 272-5 (useful listing of works). For Ardenti (not represented in the Kress collection) see Rosenheim and Hill, 'Notes on some Italian medals', in Burll. Mag., 12 (1907) pp. 141-154 (at pp. 141-7), pl. ii; Hill 'Some Italian medals of the sixteenth century', in Habich Festschrift, pp. 10-13 (at pp. 11-12, pl. ii, 1, medal of Titian, and pl. iv, note 1, further bibliography); and Bange, nos. 256-9. For unattributed medals of the school see Hill, 'Notes on Italian medals, XIX', in Burll. Mag., 27 (1915) pp. 235-242 (at pp. 236-242, pl. ii); and nos. 461-3, below.

447, 447 bis. CAMILLA RUGGIERI.

Obv. Bust to right, placed on voluted bracket; fine loose drapery. Around, CAMILLAE RVGERIAE and, incised on truncation of arm, AR

Without reverse.

Lead, 68 mm. A1184-447A

There is an oval lead specimen at Oxford. The Kress collection also contains a second specimen of the medal, 69 mm, in bronze (A1185-447 bis), from the Joseph Fau collection (sale, Paris, 3 March 1884, lot 468).

Collection: Signol (sale, Paris, 1 April 1878, lot 203).

Literature: Arm. I, 216, 2, iii, 100 a; Cott p. 192; Rodocanachi, La femme italienne, p. 220; A. Balletti, 'Alfonso Ruspagiari e Gian Antonio Signoretti, medaglisti del secolo XVI', in Rassegna d'Arte, 14 (1914), pp. 46-8, at p. 47, publishes an engraving exactly resembling the medal but in reverse sense, signed with monogram Air, as the portrait of Costanza Bocchi.

448. ALFONSO RUSPAGIARI, the medallist.

Obv. Half-figure to front, head to right, wearing fine loose drapery, holding syrinx. Around, 

Without reverse.

Lead, 79 mm. Cast hollow. A1186-448A

Literature: Arm. I, 216, 3; Habich, pl. c, 6; Cott p. 192; Bange, no. 253 (bronze 73 mm, anepigraphic); Roberto Salvini e Alberto Mario Chiiodi, Mestra di Lelio Orsi (catalogue of an exhibition at Reggio Emilia), 1950, p. 10, for the drawing of the medal, Galleria Estense, Modena, inv. no. 914. Another portrait medal of Ruspagiari is noted by Bernhart, Nachträge, p. 85, pl. xvi, 4 (lead, uniface, 47 mm).

449. UNKNOWN LADY.

Obv. Bust seen partly from behind, head to left, wearing veil, which falling behind joins drapery which covers back and breast, leaving left shoulder bare; below, a r

Without reverse.

Lead. Oval, 70 x 54 mm. Cast hollow. A1187-449A


450. UNKNOWN LADY.

Obv. Bust to right, nude but for light drapery over left shoulder and tied in front under breasts; engraved on truncation of right arm, a r All in oval frame, out of right edge of which a beardless profile appears gazing at her; voluted mouldings filling space between oval and circular edge.

Without reverse.

Lead, 69 mm. Cast hollow. A1188-450A

Other specimens in the British Museum, and at Paris. In the Cluny Museum there is an impression in reverse in horn.

Literature: Arm. I, 216, 5; Cott p. 192; Bange, no. 252; Habich, pl. c, 4; Bernhart, Nachträge, p. 88, fig. 2 (another similar portrait piece).

GIAN ANTONIO SIGNORETTI
(Active from 1540; d. 1602)

This artist was a medallist and die cutter at Reggio from 1540 until his death. His medals are close in style to those of Ruspagiari, and are signed S. On the school, see the note to Ruspagiari.

See Thieme-Becker, 31 (1937) pp. 14-15; Habich, p. 139, pl. c, 2; Forrer, p. 500.

451. COSTANZA BOCCHI.

Obv. Bust to right, with elaborate coiffure, thin dress fastened on right shoulder. Around, CONSTANTIA BOCCHIA VRGO ACHILLIS filia MDLX Below, s

Without reverse.

Lead, 64 mm. A1189-451A

Other specimens (Brescia, Vienna) have a reverse of the plaquette of Orpheus, Molinier, no. 526. Costanza, daughter of the Bolognese writer Achille Bocchi, married Gianfrancesco Malvezzi and died in 1566.

Literature: Arm. I, 213, 1; iii, 95 a; Cott p. 192; Rizzini, no. 303.

452. GABRIELE LIPPI of Reggio d'Emilia.

Obv. Half-figure to right, supported by voluted mouldings;
left hand on breast holding cornucopiae; around, GABRIEL

Without reverse.

Lead, 72 mm. Cast hollow.  

A medal of the same lady gives her husband’s initials as 

I. F. C.  

Literature: Cp. Arm. 1, 214, 2; III, 98, a; Cott p. 182.

457. Obv. The same bust. Around, the same inscription 
altered to end OLDOFREDI d(e) is(e) AET(atis) xv 
Rev. Judgement of Paris; in the heavens, banquet of the 
gods. Above, HAEC DIGNIOR 
61 mm. 

A Collection: Joseph Fau (sale, Paris, 3 March 1884, lot 506). 


458. The collection also contains a lead uniface version of 
the obverse of no. 457. 
64 mm. 

459. VIOLANTE, wife of Giambattista PIGNA. 
Obv. Bust to right, placed on voluted bracket; fine loose 
drapery, leaving right breast bare. Around, VIOLANTIS 
PIGNAE ANN(o) and, in right lower corner, BOM 
Without reverse. 
Lead, 70 mm. 

Violante Brasavola, wife of the Ferrarese physician, poet, 
and historian Giambattista Pigna, who died in 1575. 

Literature: Cp. Arm. 1, 215, 4; III, 98 b; Cott p. 192.

460. UNKNOWN LADY. 
Obv. Half-figure to left; light veil at back, dress with high 
collar open in front, puffed sleeves. Below, on right, BOM 
Without reverse. 
Lead, 70 mm. 

A medal of this sitter exists at Turin, signed by Bosius; 
the motto attached to it, Quod 
luic deest et me torquet, 
suggests that she may be of the Fiamma family. Bombarda made 
a medal of Gabriel Fiamma, of which a signed specimen 
is at Madrid, similar in the handling of the bust to the 
medal of Isabella Mariani (no. 455). Fiamma was bishop 
of Chioggia, 1584-5. 

Literature: Hill, ‘Some Italian medals of the sixteenth 
century’, in Habich Festschrift, pp. 10-3 (at p. 12, pl. ii, 6); 
Alvarez-Ossorio, p. 160, no. 212 (medal of Gabriel 
Fiamma); Cott p. 192.
EMILIAN SCHOOL

The three following medals belong to the school of artists of which Ruspagiari is the principal member, centred in Emilia.

Apart from the works on the three artists Ruspagiari, Signoretti and Bombarda, who are the main members of the school, the related and anonymous medals are discussed by Rosenheim and Hill, 'Notes on some Italian medals', in Burlington Magazine, 12 (1907), pp. 141-154 (at pp. 141-7, pl. ii, group of pieces given to Ardenti), and by Hill, 'Notes on Italian Medals, XX', in Burlington Magazine, 27 (1913), pp. 235-242 (at pp. 236-242, pl. ii).

461. UNKNOWN LADY.

Obv. Half-figure to right, in thin dress, scarf over left shoulder and arms, passing behind and round to front.

Without reverse.

Lead, 65 mm.  
Literature: Cp. Arm. iii, 276, v; Cott p. 192.

462. UNKNOWN LADY.

Obv. Half-figure to left, hair dressed with voluted ornaments and a string of pearls hanging from the back; light drapery.

Without reverse.

Lead, 55 mm. Cast hollow.  
Literature: Cott p. 192.

463. UNKNOWN LADY.

Obv. Bust to right, wearing thin voluminous dress.

Without reverse.

76 mm.  
Another specimen (72 mm.) is in Berlin, Simon collection, no. 368. It is true that a later lead casting in the British Museum has the inscription CAMILLA PALLAVICINA, but that is of doubtful authenticity; nor is it certain which of the four ladies of that name is meant. It is better therefore to regard this portrait as unidentified.

Literature: Rodocanachi, La femme italienne, p. 40; Cott p. 192.

ANTONIO ABONDIO
(b. 1538; d. 1591)

Abondio was born at Riva di Trento, and died in Vienna. His work began in Italy between 1552-65, and shows him to have been influenced by Milanese, Florentine, and Emilian artists. From 1565 Abondio worked at the courts of Vienna or Prague with excursions to the Netherlands, Spain, Bavaria and north Italy. He was a most accomplished wax-modeller, and exercised a great influence on the development of the later German-Austrian school.


Three pieces ascribed to Abondio are published by G. Probszt, 'Unbekannte Renaissance-Medaillen', in Numismatische Zeitschrift, 74 (1951), pp. 86-95, nos. 2, 10, 15.

464. MAXIMILIAN II, Emperor (1527-64-76), and MARIA (1528-48-1603).

Obv. Bust of Maximilian to right, in cuirass and mantle, with collar of the Fleece. Around, IMP(erator) CAES(ar) MAXIMIL(fanus) AVG(ustus) and behind, in outer arc, ANTONIUS AB(ONDIUS).

Rev. Bust of Maria to left, hair in coif; ruff and gown with high collar. Around, MARIA IMPER(atrix) MDLXXV and, in outer arc, AN AB

Silver, 56 mm., in corded mount making 64 mm., with loop.  
A1202-464A

A wax model of the bust of Maria is published by Menadier. It differs in detail from the medal portrait. A unique variant of this medal, with reverse the emperor in the guise of St George, formerly in the Katz collection, is Salton collection, no. 112.


465. RUDOLPH II, Emperor (1522-76-1612).

Obv. Bust to right, in ruff, cuirass, and cloak. Around, RVDOLPHVS II ROM(anorum) IMP(erator) AVG(ustus).

Rev. An eagle flying upwards into clouds which in opening disclose a radiant wreath. Above, SALVTL PVBLCAE

Silver, 45 mm. Loop soldered on.  
A1203-465A

Some specimens (e.g. Lobbecke Sale, no. 547) show the signature AN AB behind the bust in an outer arc.

Literature: Cp. Arm. i, 269, 7; Fiala, p. 37, no. 45, pl. v, i;
CATALOGUE NOS. 461-470

466. JOHANN BARON VON KHEVENHÜLLER (1538-1606).

Obv. Bust to right, in cuirass, mantle, and ruff; below, on left, AN AB; around, IOANNES KEVENHVLLER BARO
Rev. Minerva walking, leading by the hand Hercules; he raises his left hand in farewell to Vice who slinks away to right; hilly landscape background.

Dated by Fiala about 1571, during Abondio’s journey in Spain in the suite of Khevenhiiller who was imperial ambassador in Madrid.

Literature: Cpo Arm. i, 271, 21; Fiala, p. 34, no. 33, pl. iv, 2, where it is said to be signed AN AB on the reverse.

Dworschak, p. 81 (illustrates another medal of Zäh, dated 1572, rev. RESPICE FINEM, Vienna, 40 mm); Cott p. 193.

467. CATERINA RIVA.

Obv. Half-figure to right, holding lap-dog, right breast bare, left hand on bosom. Around, CATHERINA RIVA and, in right corner, AN(tonius) AB(ondius).

Without reverse.

Lead, 70 mm. Cast hollow.

Belongs to Abondio’s Italian period, before 1565. Wrongly dated by Dworschak to 1577. In style, the handling of the figure clearly derives from the Emilian school of medallists.

Literature: Cpo Arm. i, 272, 25; Dworschak, p. 64, illustrated; Cott p. 193.

468. JACOPO ANTONIO SORRA.

Obv. Bust to left in doublet with turn-down collar, and gown. Around, IAc(obus) ANT(onius) SORRA 1561
Rev. Sorra, nude, shooting at a mark; two arrows have missed the target; behind, a tree. Above, NON SEMPER
50 mm.

Amongst the earliest authentic work by Abondio.

Literature: Cpo Arm. ii, 233, 22; Habich, ‘Beiträge zu Antonio Abondio, ii, Nachträge und Berichtigungen’, in Archiv für Medail­len- und Plakettenkunde, i (1913-14) pp. 100-9 (at p. 101, pl. xi, 7); Dworschak, p. 50 (illustrated p. 65); Cott p. 193.

469. SEBASTIAN ZÄH (1527-98) and his wife SUSANNA SCHLECHT.

Obv. Bust to right, in small ruff, doublet and gown. Around, SEBASTIAN ZÄH [A]NNO AET(atis) XXXV 1572 Incised on truncation, AN AB
Rev. Bust to left, wearing flat cap, hair in net. Around, SUSANNA SCHLECHTIN SEIN HAVSFRAW IRS ALTERS IM XXXI 1AR Incised on truncation, 1572

ANTONIO VICENTINO

An artist of whom nothing is known except that he signed a medal of Ascanio Gabucciini of Fano which makes possible the attribution to him of a number of other medals in the same style, formerly assigned to Nicolò Cavallerino of Modena. The other medals in the group besides the Kress pieces are of Laura Pallavicini, Marino Grimani, Girolamo Beltramoti, and Giovanni Battista Casali.


470. ALTOBELLO AVEROLDO (d. 1531), Bishop of Pola, thrice Governor of Bologna.

Obv. Bust to right in berretta and cape. Around, ALTOBELVS AVEROLDVS EPISCOPVS POLEN(sis) DONON(fae) ETC TER GEVR(ATOR)
Rev. A prince seated, receiving a man who holds a bridle; two other persons, one with cornucopiae, in background. Inscription: MATYRA CELYRITAS
67 mm.

The date is fixed by the mention of Averoldo’s third
governorship to 1530-1, in which latter year he died. The reverse is similar in composition and handling to that of the medal of Giovanni Battista Casali published by Hill from the unique specimen in Cambridge.

*Literature:* Arm. iii, 55 b; 196, a; Alvarez-Ossorio, p. 101, no. 128 (as Cavallerino); Hill (cited above) p. 244, pl. ix, i (for the medal of Casali).

471. GUIDO RANGONI (1485–1539), Lord of Spilimberto.

*Obv.* Bust to left, in close-fitting cap tied under chin, and cuirass. Around, GUIDVS RANGONVS BELLO PACEQ(ue) INSIGNIS

*Rev.* Female figure, holding palm-branch and thunderbolt, riding on bull galloping to right; a flying angel lays a wreath on her head. On the ground, baskets of fruit, cornucopiae, etc. Around, EXTENSIO ALARVM DEI

Lead, 67 mm.

A1209–471A

The reverse appears as a plaquette, at Modena. There is another medal of Guido Rangoni, by Vicentino, struck, 32 mm.

*Literature:* Cpo Arm. 1, 142, i; Cott p. 193; Hill (cited above), p. 243, pl. viii, 1 (east medal) and p. 243, pl. viii, 2 (struck medal, similar reverse type); Le Gallerie Nazionali Italiane, ii (1896) pl. xxi (plaquette at Modena).

472. ARGENTINA PALLAVICINI, wife of Guido Rangoni, poetess and botanist, died 1550.

*Obv.* Bust to left; back hair in large puffed-out net; dress with frilled edge. Around, ARGENTINA RANGONA PATCIVCINA DICAVIT Without reverse.

64 mm.

A1210–472A

The reverse of this medal depicts Argentina seated by a river (the Parma or Panarus), and being crowned by Fame; around, FIDES ET SANCTA SOCIETAS.

*Literature:* Cpo Arm. 1, 142, 4; Cott p. 193; Museum Mazzuchelliianum, i, pp. 179–180, pl. xi, no. vii (for obverse and reverse).

IAC. URB.

473. GIULIA ORSINI, wife of Baldassare Rangoni, born 1537, married about 1554, died 1598.

*Obv.* Bust to left, hair braided, wearing light drapery fastened on left shoulder. Around, IVLIA VRSCNA RANGONA CAMILLI FILIA ANN(o) ATAT(is) SVE XVII Rev. In a landscape a large two-handled vase; above, PANTAGATON; around, MORTALIBVS AB INMORTALIBVS ANTIPANDORA 1554; below, IAC VRB 51 mm.

A1211–473A

Giulia, born in 1537, married (as the medal shows) in 1554 or soon before, and died in 1598. The device describes her as a vessel full of all blessings, given by the gods to men as an antidote to Pandora’s vase. Another specimen is at Milan. Nothing is known of the artist Jacopo, who may have been either of Urbino (Urbinas) or Orvieto (Urbevetanus). See also no. 497.

*Literature:* Cpo Arm. 1, 185; iii, 81; Litta, Orsini, no. 31 and, Rangoni, no. 6; Cott p. 193.

T. R.

Nothing is known of this medallist, except that he signed a number of medals about the seventies of the sixteenth century. He used to be wrongly identified with the medallist Timotheus Refatus of Mantua. See G. F. Hill, ‘Timotheus Refatus of Mantua and the medallist “T. R.”’, in Num. Chron., 2 (1902), pp. 55–61, pl. i, ii; Hill, ‘Some Italian medals of the sixteenth century’ in Habich Festschrift, pp. 10–3 (at p. 13); Bernhart, Nachträg., p. 78.

474. BENEDETTO LOMELLINI of Genoa, born 1517, cardinal 1565, died 1579.

*Obv.* Bust to right, in cape with hood. Around, BENEDICTVS CARDinalis LOMELLINVS T R

*Rev.* Gentleness standing on a serpent, and holding a dove. Around, MANSVETVDO; below, on left, H T

Lead, 34 × 28 mm. Oval.

A1212–474A

Other specimens are in the British Museum and the Cabinet des Médailles, Paris.

*Literature:* Cpo Arm. 1, 287, 4; Hill (cited above) p. 59, pl. ii, 2; Cott p. 193.

475. GIOVANNI PICO DELLA MIRANDOLA, philosopher and poet (1463–94).

*Obv.* Bust to right, with long hair, wearing cap and gown. Around, IOannes PIVCS MIRANDVLE DOMinus Phil(osophus) ACTVS(simus). On truncation, T R

Without reverse.

48 mm.

A1213–475A

A ‘restitutio’ portrait of the fifteenth-century humanist.

*Literature:* Cpo Arm. 1, 82; iii, 139, e; Cott p. 193.
CATALOGUE NOS. 471-480

FELICE ANTONIO CASONI
(b. 1559; d. 1634)

Architect, sculptor, wax-modeller, and medallist, born at Ancona 1559. He was working at Bologna as early as 1592, and died in Rome 1634.

476. DIONISIO RATTÀ of Bologna (d. 1597).

Obv. Bust to right, in doublet. Around, +DIONYSIVS DE RATA VTR(iisque) SIG(naturae) REF(erendarius) ET S(acrae) INQVlsIT(ionis) PRAELATVS CONS. Signed on truncation ANTONIO CASONI F

Rev. Inscription recording building of Church of St Peter Martyr (at Rome) and of his own tomb in 1592.

DIVO PETRO MARTYRI TEMPVLM EREXIT ET SEPVLCHRVM SIBI CONSTRVXIT SEDENTE CLEMENTE VIII PONT 
A D MDXCII

67 mm. A1214-476A

Some specimens of the medal are recorded as bearing the signature CASONIVS. There are three other reverses recorded with this portrait type.

Literature: Cpo Arm. III, 147, D; Museum Mazzuchellianum, i, p. 416, pl.xciii, no. viii (the other reverses also illustrated); Cott p. 193.

477. LAVINIA FONTANA, Bolognese painter (1552-1612).

Obv. Bust to left, light veil at back, puffed sleeves. Around, LAVINIA FONTANA ZAPPIA PICTRIX 16II and, below, ANT(onio) CASONI

Rev. Lavinia, with flying hair, seated to left painting at an easel; implements of her art on the ground and in margin below. Around, PER TE STATO GIOIOSO MI MANTENE

65 mm. A1215-477A

Another specimen in the British Museum. The artist in this portrait recalls the manner of the Emilian school. Lavinia, a representative of the Bolognese mannerists, worked for some time in Rome, where she married Zappi.

Literature: Hill, P.M.I.A., p. 81, no. 66, pl.xxxi; Cott p. 193.

CAMILLO MARIANI
(b. 1556; d. 1611)

Mariani was born in Vicenza, and practised as sculptor, painter, architect, and medallist. He died in Rome in 1611. According to a seventeenth century tradition he made a number of fancy medals of ancient worthies whom he supposed to be connected with Vicenza, the inspiration for the series being La historia di Vicenza, by Giacomo Marzari, published in 1590.

See Thieme-Becker, 24 (1930) p. 93 (the bibliography giving full references to the four important articles by B. Morsolin in Rivista Italiana di Numismatica); Hill, 'Classical influence on the Italian medal', in Burl. Mag., 18 (1911), p. 259 (on the medal of Q. Remmius Palaemon in the series of worthies).

478. AULUS CAECINA ALIENUS, general of Vitellius in A.D. 68.

Obv. Bust to right, in cuirass; around, A(ulus) CAECINVS VICENT(ius) MENE VIT(ellius) EXERC(itus) IMPERAT(or).

Rev. G E across the field.

50 mm. A1216-478A

Another specimen was in the Bardini collection. MENE and G E have not been explained.

Literature: B. Morsolin, 'Camillo Mariani, coniatore di medagliere', in Rivista Italiana di Numismatica, iv (1891) at p. 178; Cott p. 193.

MONOGRAMMIST A

479. PAULA CARLINA.

Obv. Half-figure to left seated in chair (on back of which is a satyric mask); she holds in her right hand jewels (?). Seated on a table facing her, and chucking her under the chin with his left hand, a Cupid, his right hand on his quiver. On the table-cloth a monogram of A G. Above, PAULÀ CARLINA

Without reverse.

Lead, 94 mm. Cast hollow. A1217-479A

Judging by the lady's head-dress, about 1590-1600. The monogrammatic signature is entirely in the German fashion (compare the Aldegrever monogram), but the style of the piece is Italian or at least Italianate.

Literature: Cott p. 193.

M. A. S.

480. ERCOLE TEODORO TRIVULZIO, Prince of the Holy Roman Empire and of Valle Misolcina, Count of Mesocco 1656-64.

Obv. Bust to right, in cuirass, open collar, and cloak over left arm. Around, THEOD(oruS) TRIVVLTIVS S(acri) R(omanii) I(mperii) MESOCHII ET VALIS(iae) MES(olcinae) PRIN(cepis) ETC. On truncation of arm, M. A. S. F.

Without reverse.

41 mm. A1218-480A
There are other specimens at Brescia and in the Victoria and Albert Museum. Mazzuchelli wrongly identifies the sitter and Rizzini ascribes the medal to Alberto Hamerani and reads the signature A. P. R. On the London specimen the signature is less clear than on the Kress piece. The initials may represent Maria Aurelio Soranzo, mint-master of Venice in 1659.

Literature: Cott p. 193; Rizzini, no. 816; Museum Mazzuchellianum 2, p. 15, pl. civ, i; Thieme-Becker, 31 (1937) p. 288 (for Soranzo).

JOHANN JAKOB KORNMA NN, called CORMANO
(d. 1649)

The artist was born in Augsburg, and is believed to have married at Landsberg in 1620. From about 1630 he was in Venice, as he signed a medal of Antonio Marta who died in that year. He worked as a papal medallist, a rival to Gaspare Mola and to his successor Morone-Mola. Corman's skill is said to have excited the jealousy of Mola. Corman's medals include the following—Henri de Fois, duc de Candalle (N. Rondot, Les médailleurs et les graveurs de monnaies, jetons, et médailles en France, Paris, 1904, pl. 29, 1); Dr Johann Heins of Augsburg; Paolo Giordano Orsini, Duke of Bracciano, 3 medals, one only signed and dated 1635 (Museum Mazzuchellianum, 2, p. 51, pl. 111, 2, 4, 7); Ferdinando Carli, 1639 (Museum Mazzuchellianum, 2, p. 25, pl. 106, 2); Filippo Pirovani, dated 1641 (Museum Mazzuchellianum, 2, p. 25, pl. 106, 1; Forrer, 3, pp. 206–207); Accession medal of Pope Innocent X, 1644, there being another with similar reverse signed by Mola (Martinori, Annali, fasc. 15, p. 35); Jubilee medal of Pope Innocent X, 1650 (Martinori, Annali, fasc. 15, p. 37); Cardinal Widman, 1648 (reverse ODIT TAMEN OTIA VICTOR, diam. 35 mm., specimens in the British Museum and at Cambridge).

The biographical accounts of Cormano remain Forrer, 3, pp. 206–8; Thieme-Becker, 21, p. 319. The medals of the duke of Bracciano have the incidental utility of dating the marble and bronze busts of the duke attributed to Bernini. See R. Wittkower, Gian Lorenzo Bernini, London, 1966, catalogue nos. 36a, b.

481. FRANCESCO MOROSINI, Venetian admiral, born 1618, Doge 1688, died 1694.

Obv. Bust to left, in cuirass and cloak. Around, FRAN(ciscus) MAVRO(cenus) VEN(enus) REGN(i) CRETAE PROCONSUL Below, CORMANO F(ecit).

Without reverse.

52 mm. Cast hollow.

Literature: Cott p. 194.

482. FRANCESCO MARIA BRANCACCI, cardinal 1634, died 1675.

Obv. Bust to right, in cape with small hood. Around, FRANC(us) MARIA (sanctae) ROM(anae) ECCLESIÆ CARDINALIS BRANCATIUS Below, CORMANO F(ecit) A(nno) 1636

Without reverse.

83 mm.

86 mm.

483. GIOVANNA D’AUSTRIA, first wife (1565) of Francesco I de’ Medici. Died 1578.

Obv. Bust to left; around, IOANNA AVSTRIACA MAG(na) DVX ETVRVIAE

Without reverse.

86 mm.

The reverse should show an eagle bearing five eaglets above the clouds, motto AD AETHERA

Literature: Cott p. 194; Corpus, pp. 284–5; Lankheit, Florentinische Barock Plastik, pp. 196–7 (for the advertisement for this series of medals).
UNATTRIBUTED ITALIAN MEDALS OF THE XVI CENTURY

484. MARIA OF ARAGON, wife of Alfonso II d'Avalos. Died 1568.

Obv. Bust to right, hair braided; dress with square opening to bodice and puffed sleeves.

Rev. Assembly of the Gods—Mars, Cupid at his knee, Venus (holding tall torch), Jupiter (?) with globe, Mercury, Vulcan, etc.

Slightly oval, 42 × 41 mm. A1222–484A

The medal is a hybrid, the reverse being ill-adapted to the obverse. The portrait is identified by its likeness to that on an inscribed medal published by Armand, and another variety exists without the ornament on the breast. The handling of the portrait is in the manner of Leone Leoni. There are uniface specimens at Munich and in the Victoria and Albert Museum, and a specimen similar to the Kress at Brescia.

Literature: Cp. Arm. ii, 163, 2; Habich, pl. xcvii, 5 (as manner of Leoni); Rizzini no. 606; Cott p. 191 (as manner of Leoni); Habich, in Münchener Jahrbuch der bildenden Kunst, 5 (1910) p. 137, pl. c. 13 (as style of Leoni); Löbbecke collection, lot 70, pl. vii (oval specimen); Bernhart, Nachträgê, p. 89, pl. xvi, 7 (without the ornament on the breast).

484a. 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 (Hated) crouching; she points at him and looks up at Jupiter (?) in the clouds. Around, VERITAS ODIO PARIT.

60 mm. A1164–427A

The medal is often attributed to Leone Leoni, who signed a medal of Aretino dated 1537, and was making another in 1546. A specimen of the Kress piece (recorded by Hill) formerly in the T. W. Greene collection was dated on the truncation of the arm, 1542. Habich ascribes the medal to an unknown master. The handling and invention of the piece seem too poor to have any connection with Leoni, the obverse conforming in a general way to the type of Titian’s portrait in the Frick Collection. Professor Middeldorf (private communication) suggests that the medal may be associated with the sculptor Francesco Segala, who made a bronze bust of the sitter (Widener collection). Wind has pointed out that the reverse legend is a parody of a medal of Federigo Gonzaga, GLORIAM AFFERTE DOMINO (Corpus no. 267). The type illustrates Aretino’s opinion that Truth engendered Hate.

Literature: Cp. Arm. ii, 153, 11; iii, 72, q; E. Plon, Les Maîtres italiens au service de la Maison d'Autriche. Leone Leoni et Pompeo Leoni, Paris, 1887, pl. xxi, nos. 11–12; Habich, pl. lxxxvii, 8 (unknown master); Supino, no. 287 (as L. Leoni); Alvarez-Ossorio, p. 101, no. 169; Cott p. 190 (as L. Leoni). Paintings and sculptures from the Widener collection, National Gallery of Art, Washington, 1948, p. 126 (for the bust, ascribed to Sansovino, which is similar to the works of Segala); Wind, p. 73 n. (on reverse legend). For the struck medal of Aretino, 1537, by Leone Leoni, see Plon (cited above), pl. xxix, 10. It is wrongly identified by Habich, p. 130, pl. xci, 8 (but explained in his note 135, as possibly the work of Battista Baffo). Tervarent, col. 336 (on reverse type).

484b. PIETRO BEMBO, born 1470, promoted cardinal 1538, died 1547.

Obv. Bust to right, with long beard, in habit. Around, PETRI BEMBI CARDINALIS.

Rev. The fountain Hippocrene starting from the ground under the hoofs of Pegasus.

55 mm. A1159–422A

Cellini modelled Bembo in 1537, in preparation for a struck medal, but there is no documentary evidence for his having cast a medal of Bembo. Plon followed Armand, suggesting that Cellini made the piece in ca. 1539 from the earlier model. Rizzoli proposed Danese Cattaneo as the artist, but Hill (in 1910) accepted the view of Plon and suggested a grouping of pieces (on rather tenuous similarities between them) based on a figure on the reverse of Cellini’s documented medal of Clement VII. Habich accepted the grouping, but denied Cellini’s connection with it, and Hill followed this view in publishing this piece in 1930, placing the Bembo with medals nos. 423–425. Pope-Hennessy supports the ascription to Cellini, but does agree (private communication) that the style is not Milanese.

Literature: Cp. Arm. i, 146, 1; Habich, p. 121; Cott p. 190; Middeldorf, Morgenroth, no. 127 (as Milanese); Plon, Benvenuto Cellini, Orfèvre, Médailleur, Sculpteur, Paris, 1883, pp. 128–129; Rizzoli, "Una medaglia del Bembo che non è opera di Benvenuto Cellini", in L’Arte, 8 (1903) pp. 276–280; The Life of Benvenuto Cellini (ed. Pope-Hennessy), London, 1949, p. 484 (Note to plate viii).

484c. CHARLES V, born 1500, King of Spain 1516, Emperor 1559–56, died 1558. Coronation medal, 1530.

Obv. Bust three-quarters to right, head to right, bearded, wearing flat cap and robe. Around, CAROLVS V IMP(erator) BONON(iae) CORONATVS MDXXX

Without reverse.

83 mm. A1101–364A

Vasari says that Giovanni Bernardi da Castelbolognese
made a medal, from engraved dies, at the coronation of Charles. This medal however, is cast, shows little affinity to the other work of Bernardi, and must be by another artist.

**Literature:** Cp. Arm. i, 137, 1; Cott p. 185 (as Bernardi?); Lobjecke, lot 61 (as Bernardi); Alvarez-Ossorio, p. 116, no. 125 (as Bernardi), W. M. Stirling, The procession of Pope Clement V after the coronation at Bologna... designed and engraved by Nicolas Hogenberg (Edinburgh, 1875) plate 23, depicts a herald throwing medals to the crowd. It is probable that the medal for the emperor by Bernardi would also have been small enough to be distributed in this way.

485. VITTORIA COLONNA (1490-1547), married, 1507, to Fernando Francesco I d'Avalos (ca. 1490-1525) Marquis of Pescara.

*Obv.* Bust to left, with floating hair and top-knot, drapery fastened on left shoulder. Around, *VICTORIA COLUMNIA DAVALA* 

*Without reverse.* 

49 mm. Late chasing.  

**Literature:** Cp. Arm. ii, 107, 7 (the Paris specimen); Cott p. 194.

486. LUCIA BERTANI, Bolognese poetess (1521-67), née dall'Oro, married Gurone Bertani.

*Obv.* Bust to right. Around, *LVCIA BERTANI* 

*Rev.* The three Graces. Around, *NVLLI LARGIVS* 

Lead, with bronze rim, 73 mm.  

**Third quarter of the sixteenth century.**

**Literature:** Arm. ii, 219, 28; iii, 268, k; Cott p. 194.

487. (See 347a).

488. (See 347b).

489. (See 436a).

490. (See 338a).

491. (See 469a).

492. MATHIAS CORVINUS, King of Hungary (1458-90).

*Obv.* Bust to right, wearing oak-wreath. Around, *MATHIAS REX HUNGARIAE* 

*Without reverse.* 

86 mm.  

**Literature:** Arm. ii, 81, 7; iii, 187 a; Les Arts, Aug. 1908, p. 13, no. xii; cp. Corpus, no. 1281; Cott p. 194; Balogh (cited under no. 255) p. 449, fig. 1, p. 462.

493. LORENZINO DE' MEDICI, son of Pierfrancesco II (1514-47).

*Obv.* Bust to right, drapery fastened on shoulder. Around, *LAVRENTIVS MEDICES* 

*Rev.* Cap of Liberty between two daggers. Below, *VIII ID(us) IAN(uarias)* 

37 mm. Struck.  

AI231-493A 

The medal is sometimes attributed to Cavino (as by Habich), but lacks his dry precision. The reverse, borrowed from a well-known denarius of Brutus with the words EID. MAR. commemorating the murder of Caesar, here of course alludes to the murder of Alessandro de' Medici in 1537. The medal was popular and exists in many examples.

**Literature:** Cp. Arm. ii, 153, 3; Habich, pl. lxvi, ii; Alvarez-Ossorio, p. 197, no. 395; Cott p. 189 (as Cavino?).

494. Omitted.

495. CORNELIO MUSSO of Piacenza, a Franciscan, Bishop of Bitonto 1544, died 1574.

*Obv.* Bust to left, in cape. Around, *CORNELIVS MVSSVS EP(iscop)vS BITVNTIN(us)*. 

*Rev.* *SIC VIRVS A SACRIS* Unicorn purifying a stream by dipping his horn in it; landscape with shepherd, etc. Below, shield of arms between two horns of plenty. 

60 mm.  

AI232-495A 

The unicorn expelled poisonous creatures from fountains by virtue of his horn. An attribution of the medal to Galeotti is doubtful, although no alternative artist has been suggested.

**Literature:** Les Arts, Aug. 1908, p. 12, no. vii; cp. Arm. ii, 212, 46; Museum Mazzuchellianum, 1, p. 353, pl. lxvii, iv (with three other medals of Musso); Alvarez-Ossorio, p. 202, no. 408; Cott p. 185 (as Galeotti?). Tervarent, cols. 235–6 (Unicorn as purifier).

495 bis. GIOVANNI DE NORES, Count of Tripoli. 

*Obv.* Bust to left, bearded, wearing robe with broad fur collar, and chain. Around, *IOANNES DE NORES COMES TRIPOLIS* 

*Without reverse.* 

95 mm.  

AI233-495 bis a 

Nores was a distinguished Cypriote family. Tripolis in Syria was captured by the Sultan of Egypt in 1288, when the actual dynasty of the Counts of Tripolis came to an end. Giovanni de Nores received from the Republic of Venice in 1489 the hereditary title of Count of Tripoli;
he was succeeded by his son Lodovico in 1544. This medal is of about 1530-40, perhaps of Venetian origin. One of two known specimens.

**Literature:** Arm. II, 164, 10; Cott p. 194; Middeldorf, Morgenroth, no. 118 (legend almost obliterated).

496. ENRICO ORSINI.

**Obv.** Bust to right, in cuirass and cloak; around, HENR(icus) VRSIN(US).

**Rev.** Bees flying round a hive; around, NON NISI LAEDENTEM LAEDIMVS.

Oval, 35 x 28 mm. 

Another specimen is in the Borghesi and Sambon collections.

**Literature:** Arm. II, 218, 24; Cott p. 194; Ancielllle Collectlon Borghi, sale catalogue, Sambon & Canessa, Paris, 25-27 May, 1908, lot 760; Arthur Sambon collection sale catalogue, Hirsch, Munich, 9 May 1914, lot 44, plate ii.

497. GIULIA ORSINI.

**Obv.** Bust to left; around, IVLIA VRSINA.

Without reverse.

52 mm. 

Possibly the Douglas specimen described by Armand. Perhaps, says Armand, the wife of Baldassare Rangoni, see no. 473. But the resemblance between the two portraits is not convincing.

**Literature:** Arm. III, 265, MMM; Cott p. 194.

498. GIROLAMO PRIULI (Doge of Venice 1559-67) and ALVISE or LODOVICO DIEDO (1539-1603), 1566.

**Obv.** Bust of Priuli to right, in ducal cap and robes. Around, HIERONIMVS PRIOL(US) VENE(tiarum) DVX AN(n)o VIII AE(tatis) LXXX and, in field, 1566.

**Rev.** Bust to right of Diedo in gown. Around, ALOY(sius) DIEDO PRIMIC(rius) s(ancti) MAR(ci) VEN(eti) AN(no) III AE(tatis) XXVII and, in field, 1566.

96 mm. Much tooled.

Diedo, scholar and poet, was appointed Primicerius of St Mark's in 1563 by the Doge. The obverse occurs with its own reverse of Justice and Peace embracing. A specimen like the present with the two portraits is in Brescia and another was formerly in the Rosenheim collection. The portraits are by the same hand as that of a medal of Francesco da Ragagna.

**Literature:** Cp. Arm. II, 224, 1; Cott p. 194.

500. (See 417a).

501. (See 420a).

502. (See 417b).

503. See Appendix.

504. MARCANTONIO TREVISAN, Doge of Venice, 1553-4.

**Obv.** Bust to right, in ducal cap and robe. Around, MARCVS ANTONIVS TRIVISSANO DEI GRATIA DVX VENETIARVM ET C VIXITANO IN PRINCIPATV OBIT MDLIIII.

63 mm. 

Another specimen is in the Victoria and Albert Museum.

**Literature:** Cp. Arm. II, 196, 17; Bange, no. 275 (as school of Modena, ca. 1550); C. A. Ossbahr, 'Nachtrag zu Armand', in Archiv für Medaillen- und Plakettenkunde, 4 (1923/4) pp. 93-4 (materials in Stockholm; p. 93, no. 2, pl. x, another rectangular portrait piece of different size and format); Cott p. 194.

505. (See 360a).

506. LAURA GONZAGA TRIVULZIO (b. 1525/1530).

**Obv.** Bust to right, wearing veil. Around, LAURA GONZ(aga) TRIVL(tia).

**Rev.** The river-god Mincio (MINC) reclining to right, hand on urn from which water flows; on left, tree, in background, town on hill; above, SEMPER ILLAES.

47 mm. 

The medal has been attributed to Annibale Borgognone da Trento. The lady married first Giovanni Trivulzio, and then, after 1549, Giangiacomo Trivulzio. If the veil is a widow's veil, as seems probable, the medal dates from her first widowhood. She is supposed to have been born
between 1525 and 1530, and looks here to be between 25 and 30.

**Literature:** Cp. Arm. II, 206, 14; Habich, pl. xcvi, 4;
J. Babelon, 'Médailles et plaquettes artistiques', in Rev. Num., 23 (1920), at p. 137, no. 4; Cott p. 194.

507. ANDREA DELLA VALLE, Roman cardinal, 1517–34.

**Obv.** Bust to left, wearing cape with hood. Around, **ANDREAS CARDINALIS DE VALLE** (archipresbyter?) **ANNO IVBILEI**

**Rev.** Faith, pointing to heaven, extends her left hand over a chalice on an altar; on the left the golden door of St Peter's, incised with a cross, and surmounted by a cherub's head. Around, **PORTA AVB(a) FIDES PUBLICA** and, below, **CONSECRACIO**

39 mm. **A124S–507A**

Other specimens in the British Museum, and at Brescia and Modena.

Andrea was promoted cardinal in 1517. He became archipresbyter of S. Maria Maggiore in 1520, and died in 1534. Yet the style of the medal forbids Hill to date it as early as 1525, to the Jubilee of which year it must refer.

**Literature:** Cp. Arm. II, 170, 33; Alvarez-Ossorio, p. 233, no. 446; Rizzini, no. 610; Cott p. 194.

507. **PIERIO VALERIANO BOLZANIO** of Belluno, scholar (1475–1558).

**Obv.** Bust to right, in embroidered robe. Around, **PIERIVS VALERIANVS BELLVNENSIS**

**Rev.** Mercury, holding caduceus and resting left hand on a broken obelisk inscribed with hieroglyphics; between, **INSTAVRATOR**

61 mm. **A1246–507B**

Made about 1545–50, probably at Padua; other medals by the same hand represent Fra Urbano Bolziano and Florio Maresio. The reverse alludes to Pierio's work Hieroglyphica (published at Basel in 1536).


508. **DON NICOLA VICENTINO** (b. ca. 1511; d. 1572).

**Obv.** Bust to left, with long beard, wearing gown. Around, **NICOLAS VINCENTINVS**

**Rev.** An organ (archiorganvm incised) and cymbalum (archicembalvm incised). Around, **PERFECTAE MVSCICAES DIVISIONISQ(ue) INVENTOR**

50 mm. **A1247–508A**

Nicola was born at Vicenza and became a priest. He invented the archicembalo for combining the ancient and modern harmonics. His theoretical treatise L'antica musica ridotta alla moderna pratica was printed at Rome, 1555, and his work on the archicembalo, Descrizione dell'archiorgano (n.p.) in 1561. Habich ascribes the medal to the circle of Leone Leoni, Hill cited the opinion of P. H. C. Allen for the medal being by Vittoria, Dworschak gives it to Antonio Abondio. There are other specimens in the British and Victoria and Albert Museums, at Vienna, and at Brescia.

**Literature:** Cp. Arm. II, 299, 24; III, 271 f; Museum Mazzuchellianum, I, p. 271, pl. lix, v; Rizzini, no. 695; K. Andorfer u. R. Epstein, Musica in Nummis, Vienna, 1907, p. 155, no. 799; Habich, pl. xcvi, 3; Dworschak, Antonio Abondio, medaglista e ceroplasta (1538–1591), (in the series Collana di Artisti Trentini) Trento, 1958, p. 50, illustrated p. 28; Cott p. 189 (as Vittoria?).

509. **CALIDONIA VISCONTI**, wife of Lucio Cavanago.

**Obv.** Bust to right, in rich dress with high collar; behind, the Visconti biceone. Around, **CALIDONIA VICE­COMES VIRAGO**

**Rev.** Eagle standing on arms and looking up at sun above clouds; landscape background. Around, **VISVS ET ANIMVS IDEM**

47 mm. **A1248–509A**

Calidonia was the daughter of Gasparo Visconti, who died in 1535.

**Literature:** Cp. Arm. II, 160, 10; Cott p. 195.

510. **CARLO VISCONTI**, born 1523, cardinal 1565, died same year.

**Obv.** Bust to right, in cuirass. Around, **CAROLVS VICE­COMES**

**Rev.** A stalk of branching coral. Below, **CORALIT**

69 mm. **A1249–510A**

The medal has been attributed with little reason to Leone Leoni; also by Milanesi to Francesco Tortorino, who made many works in rock-crystal for Cardinal Carlo Visconti.

**Literature:** Cp. Arm. II, 206, 15; III, 255, 6; Cott p. 195; Löbbecke lot 123 (as Leone Leoni); Alvarez-Ossorio, p. 238, no. 445.

511. UNKNOWN LADY.

**Obv.** Bust to right, hair braided, thin dress, scarf fastened with brooch on right shoulder. **Without reverse.**

67 mm. Thrice pierced. **A1250–511A**

North Italian, second half of sixteenth century.

**Literature:** Cott p. 195.
512. UNKNOWN LADY.
Obv. Bust to left, hair braided; dress open in front. The bust in very high relief.
Without reverse.
81 mm.  A1251-512A
North Italian, second half of sixteenth century.
Literature: Cott p. 195.

513. UNKNOWN LADY.
Obv. Bust to right, hair in small chignon, dress laced in front, sleeves puffed and slashed.
Without reverse.
57 mm.  A1252-513A
Another specimen in the Victoria and Albert Museum (730-'65).
About 1550. In some ways close to the Berlin specimen, which is oddly described as in the style of Pastorino.
Literature: Bange, no. 237; Cott p. 195.

514. UNKNOWN LADY, about 1550-75.
Obv. Bust to left of lady, hair braided and confined with string of pearls across top of head; dress with high collar open in front; puffed sleeves. Guilloche border.
Without reverse.
62.5 mm. Cast hollow.  A1253-514A
The only specimen known. Middeldorf (private communication) suggests that in spite of the unusual border the piece might be by Pastorino.
Literature: Les Arts, Aug. 1908, p. 12, no. vi; Cott p. 195.

515. A TURK.
Obv. Bust to left, in turban and robe.
Without reverse.
Ht. 93 mm. Cast hollow, without background.  A1254-515A
The medal was described by Migeon in his account of the Dreyfus collection as depicting a courtier of Mahomet II. The style is rather of the sixteenth century. The portrait may be compared with that on the medal of Soliman (reigned 1520-66) formerly in the Oppenheimer collection, although nose and chin are more pointed. Hill also suggested that the portrait could be that of an official rather than a sultan.
Literature: Les Arts, Aug. 1908, p. 8, no. ix (as 'courtier de Mahomet II'); Cott p. 195. For the medal of Soliman, see Oppenheimer sale, lot 223 (formerly Lanna, lot 329; illustrated in both catalogues). Hill, 'Medals of Turkish Sultans', in Num. Chron., 6 (1926), pp. 287-298 (at p. 298, fig. 2).

516. ANTINOUS.
Obv. Nude bust to left; around, ANTINOOC HPNC
Rev. Antinous reclining on the back of a griffin. Above, KADXXANOCIC (sic); below, IPAN
42 mm.  A1255-516A
Sixteenth century?
Another specimen is in the British Museum. The types are based on a Greek imperial coin of Calchedon, Bithynia.
Literature: Cott p. 195; Blum, 'Numismatique d’Antinoos', in Journal International d’Archeologie Numismatique, 16 (1914) pp. 33-70 (at p. 47, no. 1, for the coin prototype).

517. (See 416a).

MISCELLANEOUS FICTITIOUS PORTRAITS

518. ENRICO AMBANELLI.
Obv. Bust to left, with long beard. Around, incised, 1423
ENRICVS DE AMBANELIS ANN(O) 58 D
Without reverse.
69 mm.  A1257-518A
The numerals, the forms of the letters, etc., are not earlier than the late sixteenth century; how much earlier the bust may be, is uncertain.
Literature: Arm. III, 158, II; Cott p. 195.

519. CATERINA CAPALLA.
Obv. Bust to right copied from the portrait of Isabella Capua Gonzaga by Trezzo (no. 439). Around, CATERINA CAPALLA
Rev. Branch of coral; below, CORALIT (All from the medal of Carlo Visconti, no. 510.)
69 mm.  A1258-519A
Perhaps the Montigny specimen.
Literature: Cp. Arm. II, 230, 6 (Montigny); Cott p. 195.

520. FILIPPO CASOLI.
Obv. Bust to left, wearing cap with cloth hanging behind, and furred robe. Around, DOCTORI DOCTOR(um) NOB(illissimo) PHILIPPO DE CASolis
Rev. A young man in antique cuirass, walking round the walls of a fortified town, holding fiddle and bow; around, OMNI(bus) ITALIE GYMNAS(iis) LECTORI; below, D PI 1
68 mm.  A1259-520A
This is now generally considered to be a later invention in fifteenth-century style.
521. ELVIRA, daughter of Gonsalvo de Córdoba, died 1524.
Obv. Bust in very high relief, to front, head inclined to left. Around, ALVIRA CONSALVI AGIDARI(i) MAGNI FIL(iae).
Rev. Before a round temple, Time carrying scythe, and another person. Around, TEMPLVM BELLi PAC(is)
46 mm. A1260–521A
Obviously a late invention, for which a bust, possibly of Lucretia, has been borrowed. The Morgenroth catalogue explains the posthumous reputation of the 'Great Captain', especially in Venice. See also no. 445.

Literature: Arm. ii, 138, 15; Corpus, no. 1261; Middeldorf, Morgenroth, no. 116 (with note on the type); Cott p. 195.
For the type of Lucretia cp. Kress Bronzes, no. 185, fig. 205.

522. See Appendix.

523. See Appendix.
III

FRENCH MEDALS

This series is arranged on the plan of the standard work on the subject by Mazerolle. The most recent general account of the school is J. Babelon, *La médaille en France*, Paris, 1948.

PARISIAN SCHOOL

between 1400–1402

524. CONSTANTINE THE GREAT, Emperor, 307–337.

*Obv.* Constantine, crowned, in long robes, riding to right; around, CONSTANTINVS IN XPO DEO FIDELIS IMPERATOR ET MODERATOR ROMANORVM ET SEMPER AVGSTVS

*Rev.* The Fountain of Life, surmounted by a cross; beside it, two figures representing the Church and Paganism; around, + MIHI ABSIT GLORIARI NISI IN CRVCE DOMINI NOSTRI IHV XPI

93 mm. A1263–524A

This and the following medal are part of a group of pseudo-antique medallions produced to form a series depicting the history of Christianity, probably by Michelet Saulmon, of which the Duc de Berry acquired specimens in gold between 1400 and 1402.

*Literature:* Les Arts, Aug. 1908, p. 10, no. xii; cp. Arm. II, 8, 5; Seymour, *Masterpieces*, p. 39, Notes 7–8 (as Burgundian); Cott p. 193 (as Burgundian or North French). The group of medals has been studied by R. Weiss, 'The medieval medallions of Constantine and Heraclius', in Num. Chron., 3 (1963) pp. 129–144, pls. xi–xv (where the earlier opinions and literature are fully discussed, dating proposed for the several versions of the medals, the copies of the medals in MS illumination examined, and the Parisian origin proposed). Medal no. 524 is Weiss no. Cl.

525. HERACLUS I, Emperor, 610–611.

*Obv.* Bust to right, with long beard, crowned, looking up at sun’s rays, his fingers in his beard, all placed on a crescent, which is inscribed SVEF TENEBRAS NOSTRAS MILITABOR IN GENTIBVS; around, name and titles of Heraclius in Greek; across field, ΑΠΟΙΛΙованτΜIC AND ΗΛΙΛΙΜΙΝΑ ΥΥΓΥΓΥΓΥΓΥΓ deu’.

*Rev.* The Emperor holding a cross, in a car, drawn by three horses; around, ΒΡΕΘΕΝΕΙΜ ET ΒΑΣΙΛΙΣΚΥ etc., and, in field, Greek inscr. ‘Glory to God in the Highest’, etc.

98 mm. A1264–525A

A companion to the preceding piece. It commemorates the recovery of the Holy Cross from Persian captivity in 629.


LOUIS LEPÈRE (Active 1456–1500), NICOLAS DE FLORENCE, and JEAN LEPÈRE (Active from 1492; d. 1534/7).


526. CHARLES VIII (1483–98) and ANNE DE BRETAGNE (1477–1514).

*Obv.* Bust of Charles to right, crowned and wearing Order of St Michael; field si-mâiti of fleurs-de-lis and ermines. Below, in margin, a lion. Around, FELIX FORTVNA DIV EXPLORATVM ACTVLT 1493

*Rev.* Bust of Anne, crowned and wearing ermine robe; field mi-parti of fleurs-de-lis and ermines. Below, in margin, a lion. Around, R(es) p(ublica) LVGDVNEN(sis) ANNA REGNANTE CONFLAVIT.

40 mm. Struck. A1265–526A

On the passage through Lyon of the King, on his way to the first Italian campaign, the city of Lyon offered a golden lion holding a cup containing 100 examples of this medal in gold to him and Anne on 15 March 1494 (new style). Both the lion and the medal are claimed to have been designed by the queen’s painter Jean Perréal, although the monograph by Grete Ring (cited for the next medal) does not discuss the attribution. The piece was modelled by Jean Lepère, and the dies cut by his father Louis and his brother-in-law Nicolas de Florence.

*Literature:* Cp. Mazerolle, no. 22; Tricou, no. 2; Cott p. 195. Tervarent, cols. 212–13 (ermine as a personal device of Anne).
Queen Anne of France was offered a gold medal by the city of Lyon when she entered the city for the second time in March 1500. The medal was designed by Jean Perréal (b. 1455/60; d. 1530), modelled by Leclerc and Saint-Priest, and cast by Jean Lepère (active 1492; d. 1534/37). See Grete Ring, 'An Attempt to reconstruct Perréal', in Burl. Mag., 92 (1950) pp. 253-261; Thieme-Becker, 22 (1928) p. 523 (Leclerc); 29 (1933) p. 328 (Saint-Priest); 23 (1929) pp. 97-8 (Lepère family: in the article Saint-Priest was wrongly identified with Perréal).

527. LOUIS XII (b. 1462) King of France (1498-1515), and ANNE DE BRETAGNE (b. 1477) Queen of France (1499-1514).

Obv. On a field semé with fleurs-de-lis, bust of Louis XII to right, wearing crown over cap, robe and collar of St Michael; below, lion of Lyon; around, FELICIS LVDOVICO REGNA(n)TE DVODECIMO CESARE ALTERO GAVDET OMNIS NACIO
Rev. On a field mi-parti of ermines and fleurs-de-lis, bust of Anne to left, crowned and veiled; below, lion of Lyon; around, LVGDVNU(NS) REPVBLICA GAVDEN(n)TE BIS ANNA REGNA(n)TE BENIGNE SIC FVI CONFLATA 1499 114 mm.

Many bronze casts of the gold medal have survived. There are two specimens in the Victoria and Albert Museum, and others in the British Museum, Wallace collection, and at Cambridge. The many bronze casts which exist of the medal may have been produced for antiquarian purposes. The only dated reproduction is that in silver recorded in the Clemens collection.

Literature: Cpt. Mazerolle, no. 27; Tricou, no. 4 (with references to the literature by Rondot on the medal; Cott p. 196; Middendorf, Morgenroth, no. 149; Ring (cited above) p. 260, no. 11; J. G. Mann, Wallace collection catalogue: Sculpture, marbles, terra-cottas and bronzes, London, 1931, p. 134, no. S. 362, pl. 83 (ex. Nieuwerkerke collection); C. Winter, The Fitzwilliam Museum, an illustrated survey, 1958, no. 40 (ex. Maurice Rosenheim, 1912); Gilt bronze specimens are recorded also, there is one in the Widener collection (A1480), and one at Cambridge (second specimen). Exhibition catalogue, Cologne, Die Sammlung Clemens, May-September 1965, Kunsthawermuseum der Stadt Köln, no. 282 pl. 37 (silver medal, diam. 113 mm., signed under the sleeve of Louis XII, C W 1603). Tervarent, cols. 212-13 (ermine as a personal device of Anne).

JEAN MARENDE
Goldsmith of Bourg-en-Bresse. See Forrer, 3, pp. 567-8 (with bibliography); Thieme-Becker, 24, p. 85.

528. PHILIBERT II LE BEAU, Duke of Savoy (1840-97-1504) and MARGARET OF AUSTRIA (married 1501, died 1530).

Obv. On a field semé with knots of Savoy and marguerites, busts confronted, rising from a wattle palisade, of Philibert and Margaret. Around, PHILIBERTVS DVX SABAVDIE VIII MARGVA(riz) MAXI(miliani) CAE(saris) AVG(usti) F(ili) D(ucissa) SA(baudiae).
Rev. Arms of Philibert impaling those of Margaret; in margin Savoy knots and marguerites and across field the Savoy motto FERT Around, GLORIA IN ALTISIMIS DEO ET IN TERRA PAX HOMINIVS BVRGVVS 103 mm.

When on 2 August 1502 Margaret of Austria entered Bourg-en-Bresse as Duchess of Savoy, the city presented her with a medal, made by the local goldsmith Jean Marendra. The second version is represented by many bronze casts, of which this is one; the flat treatment was adapted for enamelling, and some specimens have been so treated.

Literature: Les Arts, Aug. 1908, p. 14, no. i; Cpt. Mazerolle, no. 30; Cott p. 196.

UNIDENTIFIED MEDALLIST
529. LOUIS XII, King of France, 1498-1515.
Obv. Bust to left, wearing cap, with medallion with cross on edge, and encircled with crown, and robe. Around, LODOVIVCS REX FRANCORVM MCCCCC
Without reverse.
59 mm.

Not Italian, but inspired by an Italian medal of Charles VIII. Armand mistook the robe for a cuirass. Another specimen is in the Cabinet des Médailles, Paris.
Collection: Signol (sale, Paris, 1 April 1878, lot 261).


NICOLAS LECLERC
(Active in Lyon 1487-1507)

and JEAN DE SAINT-PRIEST
(Active in Lyon 1490-1516)
The author of the three following medals, and of others, was a Lyonnese, and possibly Jérôme Henry, a goldsmith known to have been working at Lyon from 1503 to 1538. All but one of his medals are dated 1518, the other 1524. He shows the influence of Candida and the Low Countries. The three following pieces are all dated 1518 and depict humanists of the city of Lyon.

530. JEAN DE TALARU (d. 1550), Canon of Fourrière (1517).

Obv. Bust to right, in large cap. Around, DOMINUS DE TALARU Below, 1518.

Without reverse. 47 mm. A later cast. A1269–530A

There should be a reverse with a putto holding the arms of Talaru, motto Accelera ut erias me.

Literature: Cott pp. 196; Tricou, no. 10 (with reverse); Tricou, Médailles de personnages ecclésiastiques lyonnais du XV* au XVII* siècles, in Rev. Num., 12 (1950) at pp. 186–8, no. 18.

531. JACQUES DE VITRY-LA LIÈRE (d. 1515)

Canon of Lyon, 1492–9; 1501–15.

Obv. Bust to left, in large cap. Around, DOMINUS DE VITRI and, below, 1518.

Rev. Putto holding arms of Vitry. Around, NON CONFUNDAS ME AB EXPECTACIONE MIA. 48 mm. A1270–531A

Literature: Cott pp. 196; Tricou, no. 11; Tricou, Médailles de personnages ecclésiastiques lyonnais du XV* au XVII* siècles, in Rev. Num., 12 (1950) at pp. 188–9, no. 19.

532. ANTONIO GONZALO DE TOLEDO (1480–1524) physician at Lyon.

Obv. Bust to right, in large cap. Around, ANTHONIVS DE TOLEDO MEDICINE DOCTOR and, below, 1518.

Rev. Nude woman, a basket of fruits on her head, sits on a saddle (with stirrups attached) and holds a vase of flowers and some plants. Around, NON TOLEDI TABVLA EST ISTA SED EST SPECVLM. 48 mm. A1271–532A

The only specimen mentioned by Mazerolle was in the Fillon collection.

Literature: Cott pp. 196; Middeldorf, Morgeroth, no. 190; Tricou, no. 9 (reproducing a modern specimen).

JACQUES GAUVAIN
(Active ca. 1501–1547)

Worked for more than 30 years at Lyon, was engraver to the mint at Grenoble 1521–6, and died after 1547. See Thieme-Becker, 13 (1920) p. 394.

533. BARTOLOMMEO PANCIAITCI, of Florence, born 1468, died at Lyon 1533.

Obv. Bust to right, in cap and gown. Around, BARTOLOMEVS PANCIAITCIUS CIVIS FLORE(NIUS).

Rev. Arms of Panciatichi, with L X above. Around, HANC CAPPELLA(m) FVNDAVIT AN(n)O D(omi)NI MDXVII 45 mm. A1272–533A

A specimen was found in the foundations of a chapel of the Church of the Jacobins at Lyon (cf. the Guadagni medal, no. 534). It has been attributed to Jacques Gauvain; and it has been compared to the Guadagni medal, which it does not in the least resemble, and to the Francesconi medal (no. 309), which it does resemble, though not so closely as to force one to accept the same authorship for the two. Since this was made for a chapel at Lyon and the Francesconi piece for one at Siena, the two may remain in their several countries.

Literature: Cott pp. 196; Tricou, no. 14; Cott p. 196.

UNIDENTIFIED MEDALLIST

534. TOMMASO GUADAGNI (1454–1533), Florentine consul at Lyon 1505, municipal councillor 1506–27, councillor and major-domo of Francis I in 1523.

Obv. Half-figure to left, wearing cap and robe with turn-down collar. Around, NOBILIS THOMAS DE GVADAGNIS CIVIS FLORENTIVS.

Rev. Shield of Guadagni. 103 mm. Moulded border on both sides. The only recorded specimen. A1273–534A

The portrait is from the same model as on another medal (Arm. ii, 96, 11) which describes Guadagni as councillor, etc., of Francis I, and records the foundation of the chapel of the Guadagni in the Church of the Jacobins at Lyon in 1523. See Mazerolle, ii, p. 15, no. 53. Nevertheless, judging from the style, the medal may be by an Italian hand. The attribution to Jacques Gauvain seems in the circumstances hazardous.

Literature: Cott pp. 196.
MATTEO DAL NASSARO
(Active ca. 1515; d. 1548)

The artist was born in Verona, and practiced as goldsmith, gem cutter, medallist, painter and musician. From ca. 1515 until his death he was employed at the court of Francis I. See Thieme-Becker 25 (1931), p. 350.

535. FRANCIS I, King of France (1494–1515–47).

Obv. Bust to left, with long beard; richly decorated cuirass and scarf fastened on each shoulder. The bust is placed on a crown. Around, FRANCIVS PRIMVS (francorum) R(ex) INVICTISSIMVS All in narrow wreath. 

Without reverse.

41 mm. A1274–535A

There should be a reverse of the coronation of the King by Victory and Mars (VIRTUTI REGIS INVICTISSIMI). The medal, which is inspired by Cristoforo di Geremia's of Alfonso V (no. 210), was probably made between 1538 (Treaty of Nice) and 1544 (Battle of Cerese). The original was struck.


536. (See 604a).

UNATTRIBUTED

537. FRANCIS I, King of France (1494–1515–47).

Obv. Bust three-quarters to right, bearded, wearing flat cap with falling plume, and slashed doublet. Around, FRANCIVS II FRANc(iae) DELPHI(nus) BRITA(niae) DVX

Rev. Unicorn dipping its horn into a stream at the foot of a high rock. Around, CHRISTIANAE REIP(ublicae) PROPVGNATORI

39 mm. Struck. A1276–537A

The unicorn expelled poisonous creatures from fountains by dipping in his horn. Another specimen was in the T. W. Greene collection.


538. FRANCIS, Dauphin, eldest son of Francis I; born 1517; Duc de Bretagne 1532, died 1536.

Obv. Bust of man to right, in cap; around, TAIRE OV BIEN DIRE

Rev. Bust of woman to left, in coif; around, SANS VARIER

36 mm. A1279–540A

Supposed, without certainty, to represent Pierre Brignonnet and his wife Anne Compaign. It is from the same hand as the portrait of Regnault Danet and his wife Marguerite, presumably therefore by Danet himself.


REGNAULT DANET


540. UNKNOWN COUPLE.

Obv. Bust of man to right, in cap; around, TAIRE OV BIEN DIRE

Rev. Bust of woman to left, in coif; around, SANS VARIER

36 mm. A1279–540A

Supposed, without certainty, to represent Pierre Brignonnet and his wife Anne Compaign. It is from the same hand as the portrait of Regnault Danet and his wife Marguerite, presumably therefore by Danet himself.

ETIENNE DE LAUNE  
(b. 1518/19; d. 1583)

Born 1518/19, was appointed in 1552 engraver to the newly installed Paris Mint; he, however, only held the office for a few months. He afterwards became famous as an engraver on copper, and died in 1583. On his medals see H. Stöcklein in Thieme-Becker, 9 (1913) pp. 2-3; H. Stöcklein, 'Die Medaillen von E. Dealaune in der Staatlichen Münzsammlung München', in Habich Festschrift, pp. 53-62.

541. HENRY II, King of France (1519-47-59).

Obv. Bust to right, laureate, cloak fastened on right shoulder. Around, HENRICVS II DEI G(ratia) FRANco(rum) REX

Rev. Victory seated on globe, holding palm and wreath. Around, SIC FAMA VIRES CIT 1552 E and, to right of globe, s

Silver, 20 mm. Struck.

Cp. Mazerolle, no. 98, who reads l (for Launius) instead of s. But the reading given above is confirmed by his note on his no. 96, where e is read in the same place on the Munich specimen of a similar medal with Diana. s is for Stephanus.

Literature: Cp. Mazerolle, no. 98; Cott p. 196.


Rev. Fame, holding trumpet, with banner of France modern attached, in quadriga to right; with her Abundance and Victory. Below, NV(m)n(n)A and, around, TE COPIA LAVRO ET FAMA BEARVNT

52 mm. Late cast.

Literature: Cp. Arm. ii, 285, d; Mazerolle, no. 103; Cott p. 196.

543. See Appendix.

PIERRE II WOEIRIOT DE BOUZET  
(b. 1532; d. after 1596)

Goldsmith and engraver working at Lyon. See Thieme-Becker, 36 (1947) p. 163.

544. SIMON COSTIERE of Lyon, born 1469, goldsmith and jeweller, still living 1572.

Obv. Bust to left, wearing flat cap and doublet. Around, SIMON COSTIERE AN(no) ET AE 97 and, on truncation, 1566

Without reverse, but engraved with intersecting circles.

67 mm.

Tourneur maintained (for rather unconvincing reasons) that this medal was an early seventeenth century recasting, with modified legend (ET AE being unintelligible). The original bears the artist's monogram on the truncation of the arm. There is another specimen from the Valton collection in the Cabinet des Médailles, Paris.

Literature: Mazerolle no. 439; cp. V. Tourneur, 'Simon Costière et Pierre Woeiriot', in Arthuse, fasc. 8 (1925) pp. 85-8; Tricou, no. 28 (Valton specimen, illustrated); Cott p. 197.

UNIDENTIFIED MEDALLISTS

545. HENRY II of France.

Obv. Bust to left, cloak clasped on left shoulder. Around, HENRICVS II FRANCORVM REX

Rev. Perseus rescuing Andromeda. Around, ÓLOΣ ΔΟΤΙ ΜΗΧΑΝΗΣ

40 mm. Late cast.

The blundered words on the reverse are for òθες ἄρω μαχήνας, as earlier versions show. The medal has been attributed to Cesati, without much probability; in its present form it is generally included in the French series.

Literature: Cp. Arm. ii, 248, 2; Mazerolle, no. 340; Löbbecke sale, lot no. 93, pl. viii; Cott p. 197.

546. FRANCIS I, HENRY II, and FRANCIS II of France.


Without reverse.

38 mm.

Another specimen is in the British Museum, with the correct reading FR(anciscus) at the beginning of the inscription. There should be a reverse with the busts of Carlo Emanuele, Filiberto and Margherita of Savoy.

Literature: Cott p. 197; Trésor, Méd. fr., part I, pl. xv, 7 (for the reverse type).

547. CATHERINE DE MÉDICIS, wife of Henry II of France (1519-33-59).

Obv. Bust to left, in jewelled head-dress, dress with high collar. Around, CATERINA [R]EGINA FRANCIAE

Without reverse.

Lead, 90 mm. Cast hollow.

A rough casting after the wax medallion at Breslau. The bronze casting in the Louvre and this piece derive from the same original.


548. ISABELLE (ELISABETH) DE VALOIS (1545–68), third wife of Philip II of Spain, 1559.

Obv. Bust to left in jewelled head-dress, dress with high collar, chain across breast. Around, incised, ISABELLA FILIA HENRICI II REX (sic) VXOR PHILIPPI HISP(A)NIARUM REX (sic) 1559

Without reverse.

Lead, 85 mm. Cast hollow.

Although the incised inscription is not contemporary, the portrait goes back to a good model, perhaps one of the series to which no. 547 of Catherine de Médicis belongs. But the medal of Isabelle that is exhibited with the wax medallions at Breslau is by Giampaolo Poggini. As Middeldorf notes, the awkward junction of head and body appears in another piece, of Livia Bentivoglio, of Italian workmanship.

Literature: Cott p. 197; cp. Middeldorf, Morgenroth no. 135; Zimmer (cited above) p. 593.


Obv. Bust to right, youthful, wearing flat cap with plume, robe with high standing collar open in front. Around, incised, CHARLES IX DEI (sic) G(RATIA) FRANCOR(um) REX 1561

Without reverse.

Lead, 90 mm. Cast hollow.

This is really a medal of Francis II from which the proper inscription FRANCISCVS II D. G. FRANCOR. REX has been removed, the present one being substituted.

Literature: Arm. ii, 251, 15; iii, 290 a; Mazerolle, note on no. 351; Cott p. 197; Engel-Gros collection sale catalogue, Paris, 17 Dec. 1921, lot 106, pl. X (anepigraphic bronze medal, 72 mm, with the same portrait type, different dress).


Obv. Bust to right, laureate, in cuirass. Around, CHARLES DE LOR(aine) DVC DE GUISE

Rev. In a landscape, a man ploughing; above, sun dispelling clouds. Around, DISCVTIT VT COELO PHOEBVS PAX NVBILA TERRIS

Silver, 48 mm. A modern strike.

For the reverse, cp. Mazerolle, no. 409; Trésor, Méd. fr., Part I, xvii, 1 and 2; Médailles françaises dont les coins sont conservés au Musée monétaire, Paris, 1892, no. 455. This is from the same hand as the medal of Henri Duc de Guise there figured, and both appear to be modern ‘restitutions’.

Literature: Cott p. 197.

551. DIANE DE POITIERS, wife of Louis de Brézé (1499–1566), Duchess of Valentinois 1548.

Obv. Bust to left, wearing cap. Around, DIANA DVX VALENTINORVM CLARISSIMA; below, AE(tatis) 26

Rev. Diane, with bow, standing to right, trampling on Cupid. Around, OMNIVM VICTOREM VICI 53 mm. Late cast.

The original should be struck, but it is doubtful whether it was made at the time.

Literature: Cott p. 197.

552. MICHEL DE L'HÔPITAL (1503–73), Chancellor of France 1560–8.

Obv. Bust to left in gown. Around, MI(chele) OSP(ietatis) FRAN(Ciae) CANCEL(lariius).

Rev. A tower on a rock in the sea, struck by lightning. Around, IMPAVIDVM FERENT RVINAE 35 mm.

Literature: Cott p. 197.

553. ANNE DE MONTMORENCY (1493–1567), Constable of France in 1538.

Obv. Bust to left. Around, ANNVS MAMORANCVS MILITIAE GALLCARVM PRÆFECTVS.

Rev. Three nude female figures, the middle one, winged (Prudence), bringing together one (Courage), who holds banner, arms at her feet, and the other (Fortune) who carries a sail, anchor at her feet. Around, PROVIDENTIA DVCIS FORTTVS(IMI) AC FOELICIS(IMI).

54 mm.

Mazerolle describes one, formerly in the Pichon Collection, as struck.

Literature: Cott p. 197.

554. JEAN VIRET, scholar and mathematician.

Obv. Bust, elderly, nearly facing, in fur cloak and flat cap. Incised on left and right, IOANNES VIRETVS

Without reverse.

67 mm. With loop.

Viret died at Paris of plague in 1583. The medal identifies a sculptured portrait medallion in black stone (diam. 11·5
cms.) with legend ANNO AE[T]IS SVAE LXXII which was in commerce, 1927.

Another specimen of this medal in lead (diam. 55 mm) appeared in commerce, 1966, from a seventeenth century collection, with the identification ‘Bishop Fisher’ scratched on the back.

_Literature:_ Cott p. 197; Auction sale ‘Liquidation L., de Londres’, Amsterdam, W. M. Mensing (F. Muller & Cie), 27 October, 1927, lot x (for the sculptured portrait); Sotheby sale (of the former Sharp collection), 14 March 1966, part lot 152 (for a second specimen of the medal).

**NICOLAS BRIOT**
(b. 1579/80; d. 1646)


555. LOUIS XIII, King of France (1601–10-43).

_Rev._ Bust to right, wearing crown, ermine mantle, ruff and collars of St. Michael and the Holy Ghost. Around, FRANCIS DATA MVNERA COELI XVII OCTOB. 1610 NB Silver, 48 mm. Struck.

_Catalogue:_ Cp. Mazerolle, no. 556; Cott p. 197.

**GUILLAUME DUPRÉ**
(b. ca. 1576; d. 1643)


556. HENRY IV (1553–89–1610) and MARIE DE MÉDICIS, 1603.

_Rev._ Henry as Mars joining hands with Marie as Pallas; between them, the future Louis XIII, his foot on a dolphin, putting on his father’s helmet; above, an eagle flying down with a crown. Around, PROPAGO IMPERI and, below, 1603

68 mm. Bronze gilt, with loop. A1295–556A

Henry and Marie de Médicis were married on 10 Dec. 1600, and Louis was born on 27 Sept. 1601. Mauméné suggests that the portraits of Henry IV on Dupré’s medals, and the reverse composition of this medal, were used by Rubens in his decorations of the gallery of the Luxembourg for Marie de Médicis, 1622–5. The composition of the medal reverse appears in the scene of Henry IV departing for war in Germany.


_Rev._ Bust to right, in cuirass and scarf. Around, 1(ean) l(ois) A LAVALETA D(ux) ESPER(onis) P(rovinciae) ET TOT(ius) GAL(liae) PEDIT(atus) PRAEF(ectus) and, in inner arc behind, G DVPRE F 1607

_Rev._ A lion seated, watched by a fox from his den, looks up at a Fury who holds two torches. Above, INTACTUS VTRINQVE

55 mm. A1296–557A

_Literature:_ Cp. Mazerolle, no. 656; Cott p. 197.

558. HENRY IV, King of France.

_Rev._ Bust three-quarters to right, in doublet, ruff, and mantle, wearing collar of the Saint Esprit. Around, HANRICVS IIII D(ci) G(ratia) FRANCORVM ET NAVAR(rac) REX

_Without reverse._

102 mm. Cast hollow. A1297–558A

The form _Francorum_ is found on another medal by Dupré, of 1606.

_Literature:_ Cp. Mazerolle, no. 660; Cott p. 197.

559. LOUIS XIII, King of France (1601–10-43).

_Rev._ Bust to right, young, laureate, wearing cuirass and ruff; around, LYDOVIC(us) XIII D(ci) G(ratia) REX CHRIST(ISANISSIMUS) GAL(lae) ET NAVAR(ae) HENr(ici) MAGNI FIl(ius) P(ius) H(celix) AVG(ustus). Below, GDVPRE F 1610...
Rev. The young Louis, nude, instructed by Minerva, who holds olive-branch and thunderbolt; around, ORIENS AVGVSTI TVTRICE MINERVA Below, ANN(O) NAT(i) CHRI(sti) MDCCX

Oval, with loop, 56 x 42 mm. A1298-559A

Literature: Cps. Mazerolle, no. 663; Cott p. 198.

560. HENRI DE BOURBON (1588-1646), Prince de Condé, first Prince of the Blood, and his wife Charlotte-Marie de Montmorency (married 1609, died 1650).

Obv. Bust to right, in lace collar, cuirass, and scarf. Around, H(enricus) BORBON(ius) CONDAEV(US) PRIN(CEPS) DOMVS PRINCIP(ES); and, on truncation, 1611

Rev. Bust of his wife to right in court dress. Around, CAR(olotta) MAMMORANTI PRINCIP(is) CONDAEI VXOR and, behind shoulder, DVPRE; incised on truncation, 1611

56 mm. A1299-S60A

Literature: Cps. Mazerolle, no. 666; Cott p. 198.

J. B. KELLER (1638-1702)

After GUILLAUME DUPE

561. FRANCESCO IV GONZAGA, Duke of Mantua (1586-1612). Obv. Bust to right, in cuirass, large ruff, and scarf. Around, FRAN(ciscus) III D(ei) G(ratia) DVX MANTV(ae) MON(Ti) FER(rati) III AN(no) I AET(atis) XXVI, and, below, G DVPRE F 1612

Without reverse.

163 mm. Thick hollow cast. A1300-561A

The reverse of this is signed J. B. KELLER, 1654, in large raised letters. Keller and his brother Johann Jakob were celebrated bronze founders in Paris.


GUILLAUME DUPE (continued)

562. MARIA MAGDALENA, Grand-Duchess of Tuscany (wife of Cosimo II 1589, died 1636).

Obv. Bust to left, in court dress. Around, MAR(iae) MAGDALENÆ ARCh(iducissae) AVST(riæ) MAG(nae) D(ucissae) ETR(uriae) and, below, G DVPRE F 1613

Without reverse.

93 mm. Cast hollow. A1301-562A

Literature: Cps. Mazerolle, nos. 671-2; Cott p. 198.

563. NICOLAS BRULART DE SILLERY (d. 1624), Chancellor of Navarre 1603, of France 1607.

Obv. Bust to right, in furred gown. Around, N(icolaus) BRVLARTVS A SILLERY FRANC(iæ) ET NAVAR(æ) CANCEL(larius); below, G DVPRE F and, incised on truncation, 1613

Rev. Apollo driving the Sun’s car across the sphere of the heavens; above, LABOR ACTVS IN ORDEM

73 mm. A1302-563A

Literature: Cps. Mazerolle, no. 679; Cott p. 198.

564. PIERRE JEANNIN (1540-1622) Councillor of the King, surintendant des finances.

Obv. Bust to right, in furred gown. Around, PETRVS IEANNIN REG(is) CHRIST(ianissimi) A SECR(etriæ) CON(硅iiarius) ET SAC(ri) AER(æ) PRAEF(ectus), and, below, G DVPRE F 1618

Without reverse.

190 mm. Thick hollow cast. A1303-564A

This piece is also known as a thin hollow casting, finely finished. Such specimens are in the British Museum, and at Cambridge.

Literature: Cps. Mazerolle, no. 683; Cott p. 198.

565. LOUIS XIII and ANNE D’AUTRICHE (1601-1661) 1620 and 1623.

Obv. Bust of Louis to right, in cuirass, ruff, and cloak. Around, LVDOVIC(us) XIII D(ei) G(ratia) FRANcoR(um) ET NAVARÆ REX and, below, G DVPRE; engraved on truncation, 1623

Rev. Bust of Anne to right in court dress, with large ruff. Around, ANNA AVGVs(ta) GALLIAE ET NAVARÆ REGINA; below, G DVPRE F 1620

66 mm. A1304-565A

Literature: Cps. Mazerolle, no. 685; Cott p. 198.

566. LOUIS XIII, 1623.

Obv. Bust to right, in large ruff, cuirass, and scarf. Around, LVDOVIC(us) XIII D(ei) G(ratia) FRANcoR(um) ET NAVARÆ REX Below, G DVPRE

Rev. Justice seated with sword and scales. Around, VT GENTES TOLLATVQUE PREMAT QVE and, below, 1623

60 mm. A1305-566A

The date 1623 was engraved on the truncation of the arm, but is barely legible.

Literature: Cps. Mazerolle, no. 689; Cott p. 198.
567. MARIE DE MÉDICIS, Queen of France (1573–1600–42).

Obv. Bust to right, in court dress. Around, retrograde, MARIA AVG(USTA) GALLI(AC) ET NAVAR(AC) REGIN(A) and, below, G DYPRE F Engraved on truncation, 1624.

Rev. The Queen as Mother of the Gods, with orb and sceptre, lion beside her; around her, five other deities; in the clouds, car drawn by two lions; below, LAETA DEVM PARTV

54 mm.

Literature: C. Mazerolle, no. 693; Cott, p. 198.

568. MARIE DE MÉDICIS, 1624.

Obv. Bust to right, in court dress. Around, retrograde, MARIA AVG(USTA) GALLI(AC) ET NAVAR(AC) REGIN(A) and, below, G DYPRE F 1624

Without reverse.

103 mm. Cast hollow, with loop. A1307–568A

Collection: J. Fau (sale, Paris, 3 March 1884, lot 542).

Literature: C. Mazerolle, no. 696; Cott, p. 198.

569. ANTOINE RUSE (1581–1632), Marquis d’Effiat et de Longjumeau, surintendant des finances in 1626.

Obv. Bust to right, in cuirass, falling lace collar, and scarf. Around, A(ntoine) RUSE M(arquis) DEFFIAT ET LEONIVMEAVSVR(intendan)T DES FINANCES

Rev. Hercules helping Atlas to bear the globe; around, QVIDQVID EST IVSSVM LEVE EST; below, engraved, 1629

65 mm.

Unsigned, but generally accepted as the work of Dupré.

Literature: C. Mazerolle, no. 702; Cott, p. 198. For a note on the other medals with the reverse type see Middeldorf, Morgenroth, no. 287.

570. JEAN DE CAYLAR DE SAINT-BONNET (1585–1636), Marquis de Toyras, Marechal de France in 1630.

Obv. Bust to right, in cuirass, with falling lace collar. Around, LE MARESCHAL DE TOYRAS; below, GVIL DYPRE F 1634

Rev. Radiant sun in clouds above landscape; inscription: ADVERSA CORONANT

59 mm.

Literature: C. Mazerolle, no. 705; Cott, p. 198.

571. CHRISTINE DE FRANCE, Duchess of Savoy (wife of Victor Amadeus 1619, regent 1637–48, died 1663), 1635.

Obv. Bust to right, in court dress, wearing small crown. Around, CHRISTIA(na) A FRANCIAC DVCISSA SAB(audiae) REG(ina) CY(pri) and G DYPRE F 1635.

Without reverse.

55 mm. Cast hollow, with loop. A1310–571A

The reverse should depict a diamond mounted in a pin and the motto FLVS DE FERMETE QVE DECLAT


ABRAHAM DUPRÉ

(b. 1604; d. 1647)

Abraham Dupré, son and pupil of Guillaume, worked in Savoy as cannon-founder 1626–39, when he succeeded his father at the Paris Mint. See Forrer I, pp. 646–7; Alvin in Thieme-Becker, 10 (1914), p. 168 (bibliography ends with Forrer).

572. JACQUES BOICEAU, Seigneur de la Barauderie, intendant des jardins du Roi, 1624.

Obv. Bust to right, in doublet and ruff. Around, IACQVBS BOICEAV s(eigneu)r DE LA BARRAVDERIE and, below, AD DYPRE F 1624

Rev. Landscape; caterpillars crawling on the ground; in the air, butterflies. Inscription: NATVS HVMI POST OPVS ASTRA PETO

72 mm.

A1311–572A

Literature: C. Mazerolle, no. 712; Cott, p. 198.

NICOLAS GABRIEL JACQUET

Known as the maker of some thirty medals between 1601 and 1630. Mazerolle supposed the medallist to be connected with the family of sculptors of the same name at Grenoble. See Thieme-Becker, 18 (1923) p. 316.


Obv. Bust to left, aged, in ruff and gown. Around, POMPONIVS DE BELLIEVRE FRA NCIAE CANcel(larius) AET(atis) 71 and, below, N G I F 1601


55 mm.

A1312–573A

Literature: C. Mazerolle, no. 720; Tricou, no. 33; Cott, p. 198.
PHILIPPE LALIAME

Philippe Laliame (or Philibert Lalyame), sculptor, architect, and medallist, recorded in Lyon from 1600 to 1628. See Thieme-Becker, 22 (1928) pp. 240-1.

574. NICOLAS DE LANGES (1525–1606), président de la sénéchaussée et siège présidial de Lyon; 1603.

Obv. Bust to left, in brocaded gown. Around, NICOLAVS LANGAEVS LVGD(unensis) and, in front, et. 78.

Rev. Apollo, leaning on an olive-tree trunk and holding lyre; on each side of him, obverse and reverse of a coin of Augustus; below, AN(no) 1603; around, VETERVM VOLVIT MONUMENTA VIBORVM 51 mm.

The inscription on the reverse is from Virgil, Aelleid, 3.102.

Literature: Cpo Mazerolle, no. 732; Tricou, no. 37; Cott P·198.

575. ANNE D' AUTRICHE (1601-66); 1642.

Obv. Bust to right, dress embroidered with fleurs-de-lis and trimmed with lace. Around, ANNA AVSTRIACA FRANc{iae} ET NAVAR{ae} REGINA; on truncation, LORFELIN F{ecit).

Rev. Crown surrounded by stars in clouds; below, flowers growing; around, NON EST MORTALE QVOD OPTO 51 mm. With loop for suspension.

Specimens in silver and bronze are at Paris. An unsigned specimen has the date 1642 on the truncation of the arm.

Literature: Cp. Mazerolle, no. 780; Tricou, no. 37; Cott p. 199.

JEAN DARMAND, called LORFELIN
(b. ca. 1600; d. 1669)

Born about 1600, died 1669, graver to the Paris Mint 1630-46, is succession to Briot. See Forrer I, pp. 509-510; Alvin in Thieme-Becker, 8 (1913), p. 407.


Obv. Bust to right; around, ARMANDVS IOANNES CARDINALIS DE RICHELIEV.

Rev. The figure of France seated in a chariot drawn by four horses, Fortune chained to the chariot, and Fame standing on the chariot, guiding the horses and trumpeting. Around, TANDEM VICTA SQVOR Below, I WARIN 1630 78 mm.

A1672

Literature: Mazelle, Jean Varin, 1, p. 86, no. 5 (variety).

576. ARMAND-JEAN DUPLESSIS (1585-1642), Cardinal de Richelieu.

Obv. Bust to right; around, ARMANVS IOAN(nes) CARD{inalis) DE RICHELIEV; below, I WARIN

Rev. The globe within the circle of the planets which is turned by a little winged genius. Around, MENS SIDERA VOLVIT Below, 1631 51 mm. A modern strike.

A1315-576A

Literature: Cp. Mêdiailles françaises dont les coins sont conservés au Musée monétaire, Paris, 1892, no. 83; Mazelle, Jean Varin, 1, p. 87, no. 13; Cott p. 199.

UNIDENTIFIED MEDALLISTS

577. NICOLAS DE BAILLEUL, Prévôt des Marchands of Paris 1622-8, died 1662.

Obv. Bust to right, in gown. Around, NICO(lao) DE BAILLEVL PROpraET(ore) VRB(is) ET PRAEFT(ecto) AEDIT(ium) CVRANTE Below, 1623

Rev. The Nymph of the Seine seated in a landscape, resting on an urn from which water flows. Around, AETERNOS PRAEDET LVETIA FONTES 52 mm.

A1316-577A

Literature: Cp. Mazelle, no. 842; Cott p. 199.

578. NOËL BRULART DE SILLERY, Knight of St John 1632.

Obv. Bust to right, in skull-cap, doublet, falling ruff, and cross of order. Around, frère) NOEL BRULART DE SILLERY CHEVALIER DE L'ORDRE DE S(a)INT) JEAN DE HIERSAL(em). Below, 1632

Rev. Achievement of Bruelart, the shield placed on a Cross of Malta and surrounded by collar of the Order. Around, INCLVSVS MVNDO SCELVSIT GAVDIA MVNDI Silver, 51 mm.

A1317-578A

Varin was born at Liège and died in Paris. He worked in Rochefort in ca. 1615; in Liège and Sedan, ca. 1623, and in about 1627 went to Paris to practice as a sculptor and engraver. He succeeded René Olivier at the mint in 1629. He produced both excellent struck medals, and cast portrait pieces.


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579. JOACHIM DE CHÂTEAUVIEUX, Comte de Confolens, died 1615.


Literature: Cp. Mazerolle, no. 856; Cott p. 199.

580. ANTOINE DE LOMENIE (1560–1638), councillor and Secretary of State.

Obv. Bust to right, in skull-cap, wearing gown with falling collar. Around, ANT(oine) DE LOMENIE CONSELLIER ET SECRETAIRE DESTAT Below, MDCXXX

Rev. Above a landscape, the Sun in car driving along the Zodiac, accompanied by Mercury. Above, SIC TE REX MAGNE SEQUEBAR

48 mm. A1319–580A

Literature: Cp. Mazerolle, no. 874; Cott p. 199.

581. JEAN DE SAULX, Vicomte de Tavanes et de Lugny.

Obv. Bust to right, in cuirass and scarf. Around, JEAN DE SAULX COMMANDENT EN BOVRGONGNE NORMANDIE MARESCHAL ET F I DE CAMP

Rev. Rampant lion on a chain; above, SEMPER; to left a flame, to right a crown. Around, VICOUNT DE TAVANES LIGNI MARQVIS DE MIREBET 1614

75 mm. A1320–581A

Literature: Cott p. 199.

Apparently unpublished. It represents Jean, son of Gaspard de Saulx, who was chevalier de l'ordre du Roi and maréchal général des camps et armées catholiques in 1552. He made his will in 1629.

582. See Appendix.
IV

GERMAN MEDALS

The medals of the sixteenth century, for the most part cast, are grouped according to Habich's Corpus of German medals, *Die deutschen Schaumünzen des XVI. Jahrhunderts*, 5 vols., Munich, 1929–1935. After these are placed a few medals, mostly the work of die-engravers, and a few pieces by later masters.

ALBRECHT DÜRER
(b. 1471; d. 1528)

583. CHARLES V, Emperor, 1521.
Obv. Bust of the Emperor to right, wearing crown, armour, and Order of the Fleece. Around, CAROLVS V R(omanorum) IMP(erator) (a). On a raised border, 14 coats of arms; above, the two pillars with FLVS VLER(a) on scroll.
Rev. Imperial double-headed eagle, charged on the breast with shield of Austria-Burgundy. On raised border, 13 coats of arms; below in a wreath, N (for Nuremberg).

Lead, 72 mm. A1322-583A
Struck from dies made after designs by Albrecht Dürer, to the order of the Council of Nuremberg for presentation to the Emperor in 1521 to commemorate the Diet to be held in the city. There are other lead specimens in the Germanisches Museum, Nuremberg, and the Wallace collection, London. The silver specimen in the Victoria and Albert Museum, London, has the number 14 stamped on the edge.


584. KUNZ VON DER ROSEN, confidential Councillor of Maximilian I.
Obv. Bust three-quarters to right, hair in net, flat cap. On left, incised, monogram of H s
*Without reverse.*
64 mm. A1323–584A
Other specimens are in Berlin and Milan. Kunz died soon after his master in 1519.

Literature: Cp. Habich, *Deutsche Schaumünzen*, i, 1, no. 120; Cott p. 199.

585. MELCHIOR PFINZING (1481–1535), Provost of St Sebald in Nuremberg.
Obv. Bust to left, in berretta and robe. Around, MCCCCXXIX AET(atis) XXXVII
Rev. XIX DEO VINDICTA ET IPSE RETRIBVET AN(no) MD in wreath.
44 mm. A1324–585A
Literature: Cp. Habich, *Deutsche Schaumünzen*, i, 1, no. 134 (the Berlin specimen); Cott, p. 199.

ALEXANDER VON BRUCHSAL
(d. 1545)

The artist was a goldsmith and die-engraver, working at Antwerp from 1505. He engraved dies for Henry VII of England, 1509, and was mentioned by Dürer after an encounter in 1521. See Hill and Tourneur, 'Alexander of Bruchsal', in *Num. Chron.*, 4 (1924) pp. 254–260.

586. ALEXANDER VON BRUCHSAL.
Obv. Bust to left, wearing cap and robe.
*Without reverse.*
45 mm. Thrice pierced. A1325–586A
There is an inscribed specimen of the medal in Brussels.

Literature: *Les Arts*, Aug. 1908, p. 13, no. xiv; cp. Habich,
Deutsche Schauinünstzen, i. i, p. 51, fig. 66 (Berlin specimen), pl. xli, 6 (Brussels specimen); Cott p. 200.

CHRISTOPH WEIDITZ
(b. ca. 1500; d. 1559)

Weiditz was active from 1523 to 1536 as medallist, woodcarver, gold and silver smith. He worked in Strassburg, Ulm, and Augsburg, and in Spain and the Netherlands. See Grottemeyer in Thieme-Becker, 35 (1942) pp. 267-8; Suhle, Die deutsche Renaissance-Medaille, Leipzig, 1950, pp. 29-35.

587. AMBROSIUS JUNG, physician, born at Ulm 1471, city-physician at Augsburg, died 1548.

Obv. Bust to right, in broad hat and robe. Around, AMBROI(S) JUVG ARTIVM ET MEDICINAE DOCTOR AN(no) AETATIS LVII
Rev. Arms. Around, IVSTICIA NOSTRA CHRISTVS MD XXVIII
70 mm. A1326-587A
Literature: Cp. Habich, Deutsche Schauinünstzen, i, i, no. 365; Cott p. 200.

588. FRANCISCO COVO (DELOS COP OS), Chancellor of Charles V in Spain, in Augsburg in 1530, in Brussels in 1531.

Obv. Bust to front, wearing hat, gown, and chain with pendant. Around, FRANCISCO COVO MAGNO COM(m)e(n)datori LEGIONIS CAES(aris) CAROLI V A SECRET(is) CONS(iliario) AN(no) MDXXXI
Rev. Man riding towards a cliff; carries scroll inscribed FATA VIAM INVENIENT
Lead. 60 mm. A1327-588A
Literature: Cp. Habich, Deutsche Schauinünstzen, i, i, no. 396, (specimens at Berlin and Madrid); Cott p. 200.

589. SEBASTIAN and URSULA LIEGSALZ, 1527.

Obv. Bust of Sebastian to right, hair in net, furled robe. Incised, around, SEBASTIANS LIGSALCZ GESTALT WAR IM XXX XlIII IAR ALT and, across field, MD XXVII
Rev. Bust of Ursula to left, in hat. Incised, around, VRSVLA SEBAsTI(ans) LIGSALCZ HAVSFRAV WAS IM XXVIII IAR and, across field, MDXXVII
126 mm. Separate old lead castings of obverse and reverse. A1328-589A A1329-589A
From the wooden models in Munich. Ursula Senffel was the second wife of Sebastian Liegsalz, a citizen of Munich.

590. GIOVANNI ALESSANDRO BALBIANI of Chiavenna, Captain in the army of Georg von Frundsberg, 1529.

Obv. Bust to left, in cap and gown. Around, IOANN(es) ALEXANDER BALBIANVS COMES CLAVENVE ANNO SALVTIS MDXXXIX In field to left, monogram of FH
Without reverse.
58 mm. A1330-590A
Literature: Cp. Habich, Deutsche Schauinüstzen, i, i, no. 465; Cott p. 200.

590a. MARGARET VON FIRMIAN (1509-36), wife of Caspar von Frundsberg, 1529.
Obv. Bust to left. Around, MARGARITA A FIRMIAN D CASPARIS A FRVNT SPERG VXOR ANNO ETATIS SVE XX and in field left, H

Without reverse.

Lead, 60 mm. Old after-cast.  

Literature: Cpo Habich, Deutsche Schaußiinzen, i, i, no. 540; Suhle, pl. 16, 1; Cott p. 200.

591. UNKNOWN MAN.

Obv. Bust of young man to left, wearing small flat cap, doublet, and mantle.

Without reverse.

52 mm. Cast hollow.  

AI331-591A

Probably an after-cast. The wooden model is in the Cabinet des Médailles, Paris.

Literature: Cpo. Habich, Deutsche Schaußiinzen, i, i, no. 603; Cott p. 200.

592. JOHANNES MULICUM.

Obv. Bust to left, wearing habit. Around, FRATER IOANNES MVLICVM DE NOVI(O) MAGIO ET INFIRMARIVS CAMPENSIS

Rev. AVGv(sta) t(m) ef(u)la mel(u)s EST ORARE CV(m) SILENTIO CORDIS QVA(m) SOLVM VERBVM SINE INTVITV MENTIS MDXXXX

47 mm. The only specimen known.  

AI332-592A

Mulicum of Nimwegen was infirmater in the Cistercian monastery of Kamp near Neuss.

Literature: Habich, Deutsche Schaußiinzen, i, i, no. 657; Cott p. 200.

593. PHILIPP MELANCTHON, Reformer (1497-1560).

Obv. Bust to left. Around, PHILIPPVS MELANTHON ANNO AETATIS SVAE XLVII and, in field left, monogram of FH

Rev. PSAL 36 SVBDITVS ESTO DEO ET ORA EVM ANNO MD XXXXIII

39 mm.  

AI333-593A

Literature: Habich, Deutsche Schaußiinzen, i, i, no. 651; Cott p. 200.

594. Obv. Bust to left, in flat cap and gown. Around, PHILIPPVS MELANTHON AN(m)O AETATIS SVAE XLVII

Rev. Inscription from Psalm xxxvi, as on no. 593, and date MDXLIII

47 mm.  

AI334-594A

Some specimens bear the monogram of Hagenauer on the obverse. The wooden portrait model is reproduced in Suhle.

Literature: Cp. Habich, Deutsche Schaußiinzen, i, i, no. 652; Suhle, pl. 17, 2 (wooden model); Cott p. 200.

595. KASPAR VON MÜHLHEIM, 1506-70/71, Counsellor of Cologne, 1543.

Obv. Bust to right, wearing cap and fur robe. Around, CASPAR VN MVLLEM SYNES ALDERS IM XXXVII IAER

Rev. Small shield with house-mark. Around, in two circles, O HYMLICHESCHER VATER DYN GENAED VND BARMHERTZICHKEIT SONST IST ALLES VERLOEREN ARBEYT MDXLIII

Lead, 46 mm.  

AI335-595A

Literature: Cp. Habich, Deutsche Schaußiinzen, i, i, no. 659; Cott p. 200.

596. HANS HAUSCHEL, born 1520.

Obv. Bust to right, in flat cap. Around, HANS HAVSCHEL SIENS ALTERS 24 IAR

Rev. ICH HABS GESTALT IN GOTS GEWALT MD XXXXIII

39 mm.  

AI336-596A

The original box-wood model is in the British Museum; a cast at Munich.

Literature: Cp. Habich, Deutsche Schaußiinzen, i, i, no. 665; Cott p. 200.

HANS KELS THE YOUNGER
(b. ca. 1510; d. 1565/6)

Hans Kels the younger was active as a medallist in Augsburg, where he was born, from 1530 until his death. See Habich in Deutsche Schaußiinzen; Simon in Thieme-Becker, 20 (1927) pp. 127-9.

596a. BARBARA REIHINGIN, wife of Georg Hermann (no. 597b). Dated 1538.

Obv. Bust to left. Around, BARBARA REIHINGIN VXOR AETATIS AN XXXVII

Rev. Coat of Arms. Around, IN DOMINO CONFIDO ANNO MD XXXVIII

52 mm.  

AI461-72IA

Literature: Cp. Habich, Deutsche Schaußiinzen, i, i, no. 777; Cott p. 201.

MATHES GEBEL
(b. ca. 1500; d. 1574)

Became a citizen of Nuremberg in 1523 and worked until 1554, but lived for another twenty years. A very large
number of medals formerly ascribed to other artists, such as Ludwig Krug and especially Peter Flötner, are now given to Gebel. He is the most able representative of the Nuremberg school, whose work has the fine qualities derived from its origin in goldsmithery, as opposed to the Augsburg school, which is based on ordinary metal-casting. See (besides the entry in Habich, Deutsche Schaumünzen) Suhle, *Die deutsche Renaissance-Medaille*, Leipzig, 1950, pp. 52–62.

596b. CHRISTOPH KRESS VON KRESSENDENSTEIN (1484–1535), ‘Kriegsrat’ in Nuremberg, dated 1526.

*Obv.* Bust to right. Around, CRISTOF KRES XXXXII IAR ALT

*Rev.* A blazon of arms. Around, CRISTOFF KRES YOM KRESENSTAIN MD XXVI

Lead, 39 mm.

_A1447–707A_

_Literature:* Cp. Habich, *Deutsche Schaumünzen*, i, 2, no. 957; Middeldorf, *Morgelroth*, no. 158; Cott p. 201 (attributed to Gebel).

596c. FREDERICK (1460–1532), Archduke of Brandenburg-Ansbach, 1528.

*Obv.* Bust to left. Around, DEI GRATIA INVICTA VIRTUS FRIDERICH AN N AT LXX SVPERST

*Rev.* Blazon of arms. Around, MARCH BRAND DV STETI POME CASVB VAND BVGRNRVREN PRN RVC MDXXVIII

Lead, 38 mm.

_A1455–715A_

_Literature:* Cp. Habich, *Deutsche Schaumünzen*, i, 2, no. 979; Cott p. 201.

597. PHILIPP (1503–48), Count Palatine.

*Obv.* Bust to right, in cuirass. Around, PHILIPPVS CO(mes) PA(latinus) RHE(ni) DVX BAI0(ariae) ZC (etc.) NA(uus) AN(no) XXV

*Rev.* Shield with two casques and crests. Around, ECIAM SI OCCIDERIT ME IN IPSO SPERABO MDXXVIII

Silver (base), 42 mm.

_A1337–597A_

_Literature:* Cp. Habich, *Deutsche Schaumünzen*, i, 2, no. 985; Cott p. 201.

597a. HIERONYMUS HOLZSCHUHER (d. 1529), dated 1529, patrician of Nuremberg.

*Obv.* Bust to right. Around, HIERONYMVS HOITZSCHVE JER SVAE LV

*Rev.* Shield of arms, with crest and mantling. Around, MVNIFICENTIA AMICOS PATIENTIA INIMICOS VINCE MDXXIX

Silver (base) 40 mm.

_A1434–694A_

_Literature:* Cp. Habich, *Deutsche Schaumünzen*, i, 2, no. 993; Cott p. 201.

597b. GEORG HERMANN (1491–1552), connected with the Fugger House, dated 1529.

*Obv.* Bust to right. Around, GIORGIS HERMAN AETATIS SVAE AN XXXVIII

*Rev.* Shields and a helm. Across field, MD XXIX FVNGENDO CONSVROR, all within a wreath.

Lead, 38 mm.

_A1440–700A_

_Literature:* Cp. Habich, *Deutsche Schaumünzen*, i, 2, no. 1001; Cott p. 201.

598. MARX RECHLINGER (d. 1532).

*Obv.* Bust to right, with beard, in small flat cap. Around, MARX RECHLINGER GESTALT DO ICH WVRT XX IAR ALT

_Without reverse._

Lead, 44 mm.

_A1338–598A_

One of three specimens recorded by Habich, the others are at Wiesbaden and Augsburg. A cut-out of the portrait is at Munich.

_Literature:* Habich, *Deutsche Schaumünzen*, i, 2, no. 1041; Cott p. 201.

599. CHARLES V, 1530.

*Obv.* Bust to right, wearing small flat cap and jewel of the Fleece. Around, IMP(erator) CAES(ar) CAROLVS V P(ius) F(elix) AVGVST(US) AN(no) AET(atis) xxx

*Rev.* In wreath, FYNDATORI QVETIS MDXX

Silver (base), 37 mm.

_A1339–599A_


599a. RAIMOND FUGGER (1489–1535) German scholar and patron of the arts, 1525.

*Obv.* Bust to right. Around, RAIMYNDVS FUGGER AVGVST VND AETATIS XXX

*Rev.* An allegory of Liberality. Around, PVDEAT AMICI DIEM PERDIDISSE.

Lead, 42 mm.

_A1337–597A_

_Literature:* Cp. Habich, *Deutsche Schaumünzen*, i, 2, no. 1014; Suhle, pl. 15, no. 3 (the model for the reverse by Habich); Cott p. 201.

599b. LORENZ TRUCHSES VON POMERSFELDEN (1473–1543).

*Obv.* Bust to right. Around, LAURENT TVRCHSES A DOMERSFELDEN DECANVS ECLI8 MAGVNT MDXXX

*Rev.* A tablet, inscribed CONFYNDANTVR SVPERBVI QVIA INVISTE INIQVITATAM FECVRNT IN ME, on the tablet,
an hour-glass. Around, PERCVLM IN FALSIS FRATRIBVS
MICH HODIE CRAS TIBI
Lead, 41 mm. A1438–698A
Literature: Cp. Habich, Deutsche Schaumiinzen, i, 2, no. 1025; Cott p. 201.

599c. JOHANN FRIEDRICH, b. 1503, Elector of Saxony (1532–54), ca. 1532.
Obv. Bust to right. Around, IO FR I IO I RO IMP ELECT
PRIMOE D SAX
Rev. Blazon of arms. Around, SPES MEA IN DEO EST
Silver (base), 46 mm. A1435–695A

599d. LORENZ STAIBER (1485/6–1539), and his wife, dated 1533.
Obv. Bust to right of Lorenz Staiber. Around, LA VREN
STAVBERVS EQ AVR AC ANGL ET FRANC REGIS ORATOR
Rev. Bust of Frau Staiber to left. Around, ICH ANYM GOT
ZV HILFF M D XXXV
Lead, 38 mm. A1439–699A
Staiber was a writer and orator.
Only two specimens are recorded by Habich (Chemnitz, Vögel collection, and this piece).

600. LUDWIG X, Duke of Bavaria-Landshut, etc. (1495–1516–1545), dated 1533.
Obv. Bust to right, with long beard, wearing flat cap and fur robe. Around, LUDVIG VON GOTS GNADEN
PFALZGRAF BEI RHEIN SEINS ALTERS IM XXXVIII IAR
Rev. Shield with two crests. Around, HERCYZOG IN
OBERN VND NIDERN BAIRN ZC ANN(0) DOM(ini) MDXXXV
Lead, 43 mm. A1340–600A
There is another medal by Gebel of the elector of the same year, with lion and three shields on the reverse.
Literature: Cp. Habich, Deutsche Schaumiinzen, i, 2, no. 1123; Middeldorf, Morgenroth, no. 164; Cott p. 201.

601. WILHELM LÖFFELHOLZ VON KOLBERG (1501–1554).
Obv. Bust to right, in flat cap. Around, WILHELM
LOFFEHOLCZ ZW KOLBERG ETATIS XXX
Rev. Shield, cuirass, casque, and crest. Around, VNVERSVCHT VNERFARN ANNO MDXXXX
Silver, 37 mm. With ring. A1341–601A
Literature: Cp. Habich, Deutsche Schaumiinzen, i, 2, no. 1191; Cott p. 201.

MASTER OF THE PISTORIUS MEDAL

Author of a series of Saxon, especially Leipzig, medals, from 1535 to 1544.

602. EMILIA, MARGRAVINE OF BRANDENBURG (1516–1591).
Obv. Bust to left, in flat hat with plume, hair in net.
Around, GOT VORMAGK AI[LE] DINGK 1540
Without reverse.
33 mm. After-cast. A1342–602A
There are other specimens at Vienna, Paris (École de Beaux-Arts), Victoria and Albert Museum, London (uniface) and Görlitz (uniface). The motto is 'God can do all things'. Emilia married George, Margrave of Brandenburg, in 1532, and was widowed in 1546.
Literature: Cp. Habich, Deutsche Schaumiinzen, ii, 1, no. 1877; Cott p. 201.

M. P.

Obv. Bust to left. Around, WENCESlaus(iaus) BEYER
MAEDI(cus) NATIO(n)e BOEMVS AETATIS SVE 38
Rev. Rider on a rearing horse (?) in landscape; in foreground a book, skull and bones. Around, IAM PORTVM
INVENI SPES ET FORTVNA VALETE
57 mm. Iron casting, late? A1343–603A
By a medallist who signs MP on another medal of the same man. Beyer, the first to write on the Carlsbad waters, died in 1526; some specimens of this medal bear that date stamped on them.
Literature: Cp. Habich, Deutsche Schaumiinzen, i, 2, no. 1467; Cott p. 201.

LUDWIG NEUFAHRRER
(d. 1563)

Neufahrer was active as medallist, die-cutter, and goldsmith from about 1530 to 1562, principally in Nuremberg, Vienna, and Prague. His medals bear dates between 1530

604. CHARLES V.
Obv. Bust to right, bearded, wearing flat cap and jewel of the Fleece. Around, CAROLVS HESPERY REX ET MODERATOR IBERI(ac) IN(victissimus?) and, below, LVD NEIFA
Rev. Double-headed crowned eagle standing on the two pillars of Hercules with scroll inscribed PLVS VITR(E); at sides the two pillars of Hercules and PLVS OVTRE; below, HR
Silver, 41 mm. Struck?

604a. FRANCIS I, King of France (1515-1547), 1537.
Obv. Bust three-quarters to left, wearing cap with plume, and robes. Around, FRANCISCVS I FRANCORVM REX CO
Rev. In a wreath, salamander in flames; below it, L N; around, DISCVTVIT HA(n)c FLA(m)a MA(m) FRA(n)cIsc(US) ROBORE ME(n)TIS o(v)R(M) I(m)E(r)V(N) CIT REX
Silver, 43 mm.

Thieme-Becker ascribes the medal to an unknown French medallist of the first half of the sixteenth century, which Probszt thinks unsatisfactory and includes the medal in his monograph on Neufahrer.

Literature: Cp. Forrer, 4, p. 249; Habich, Deutsche Schauinmünzen, i, 2, no. 1397 (as Neufahrer); Thieme-Becker, 37 (1950) p. 429 (artist signing L.N); Probszt, no. 25, pl. 37; Cott p. 196; Tervarent, cols. 333-4 (for the salamander device).

HANS REINHART THE ELDER
(d. 1581)

Reinhart was medallist and goldsmith. His medals date between 1535 and 1574, and his patrons included Cardinal Albrecht of Brandenburg and the Elector Johann Friedrich of Saxony. See (besides the entry in Habich, Deutsche Schauinmünzen) Grotemeyer, in Thieme-Becker, 25 (1934) pp. 123-4. For a double plaquette in the Kress collection, see Pope-Hennessy, Kress Bronzes, no. 434.

605. JOHANN FRIEDRICH, Elector of Saxony (1503-32-54) dated 1535.
Obv. Half-figure three-quarters to right, with sword and hat. Around, IOANN(es) FRIDERICVS ELECTOR DVX SAXONIE FIERI FECIT ETATIS SVAE 32. On his collar, traces of motto Alles in Ehren kann Niemand wehren.
Rev. Shield with three helms and crests. Around, SPE(M) In DEO EST ANNO NOSTRI SALVATORIS MDXXXV
Silver, 65 mm. A1345-605A

HANS BOLSTERER
(d. 1573)

Worked chiefly at Nuremberg from 1540 to 1567.

607. JOHANN FICHARD (1512-1581) and his wife ELISABETH, 1547.
Obv. Bust of Johann to right, in flat cap and gown. Around, IOANNES FICHARDVS V(triusque) I(urius) D(octor) AETATIS SVAE XXXVI A(nn)o 1547
Silver, 47 mm. A1347-607A

Johann Fichard was a Syndic of Frankfurt a. Main in 1532, and married in 1539 Elizabeth Grünenberger (b. 1518).

Literature: Habich, Deutsche Schauinmünzen, i, 2, no. 1779 (this specimen cited); Cott p. 202; Middeldorf, Morgenroth, no. 171 (obverse only).
JOACHIM DESCHLER
(Active 1532–1571)

Born about 1500, became a citizen of Nuremberg in 1537; living there or in Austria he worked from 1548 for the courts of Austria, Saxony, and the Palatinate, dying in 1571 or 1572.

608. HIERONYMUS PAUMGARTNER of Nuremberg (1497–1565).
Obv. Bust facing, in gown. Around, HIERONYMVS PAVMGARTNER ANNO AETATIS 56 and, on truncation, 1553 Narrow wreath.
Rev. Arms of Paumgartner. Around, IN VMBRA ALARVM TVARVM SPERABO DONEC TRANSEAT INIQVITAS Narrow wreath.
60 mm. A1348-608A
Literature: Cpo Habich, Deutsche SchaullliillZell, i, 2, no. 1611; Löhbecke sale, lots 297–8; Cott p. 202.

609. MARGARETHE BALBUS, nee Ganzhorn, 1565.
Obv. Bust to left, wearing cap. MARGARETA WILLELM GANCZHORNS LLEIBICHE DOCHTER.
Arabesqued field. All in narrow wreath.
Rev. Two shields. Above, ANNO 65 DOCTOR IOH(nes) BALBVS VICECAN(cellarius) ELICHE HAVSFRAV IRES ALTERS XXV
Silver, 39 mm. With ring. A1349-609A
Literature: Cpo Habich, Deutsche SchaullliillZell, i, 2, no. 1680; Cott p. 202.

JAKOB HOFMANN
(b. 1512; d. 1564)

The following medal is attributed to this Nuremberg goldsmith, as is also a portrait of Peter Zeitler dated 1555.

610. ANNA HOFMANN, wife of the medallist.
Obv. Bust to left, in small flat cap, hair in queue. Around, ANNA I HOEFMENNE
Rev. Venus kneeling; towards her runs a Cupid escaping from bees that issue from a tree-trunk; above, in the air, another Cupid, while a third hides behind Venus. Below, AMOR
34 mm. A1350-610A
Literature: Cpo Habich, Deutsche SchaullliillZell, ii, 1, no. 2399; i, 1, no. 834; Cott p. 202.

VALENTIN MALER
(Active 1563–1593)

An extremely prolific medallist, and a brilliant wax-modeller, but considerably influenced from time to time by different foreign masters, was working at Nuremberg as early as 1563, and was active until 1593, producing portraits of Nuremberg dignitaries, clerics and members of the court of Saxony.

611. JAKOB MUFFEL of Nuremberg, 1509–69.
Obv. Bust three-quarters to right, with long beard. Around, IACOB MVFFEL V(on) EKENHAID AETA(tiis) LIXX ANNO MDLXIX On truncation, trace of VM incised. Without reverse.
Lead, 55 mm. Cast hollow. A1351-611A

612. MATTHÄUS SCHYRER, secretary to Nuremberg Council.
Obv. Bust to right, in doublet and ruff. Around, MATTHAEVS SCHYRER AETAT 34 and, below, 1584
Rev. Fortune, nude, with veil, on globe on the sea. Around, FINGITVR FORTVNA MORIVNTVR
33 mm. A1352-612A
Literature: Cpo Habich, Deutsche SchaullliillZell, ii, 1, no. 2562 (as South German, or by Maler); Cott p. 202.

613. JAKOB FUGGER the Elder (1459–1525).
Obv. Bust three-quarters to right, in large cap; low relief, in imitation of Dürer. Around, IACOB FVGGR DER ELTER Without reverse.
Lead, oval, 47 x 42 mm. A1353-613A
Literature: Cpo Habich, Deutsche SchaullliillZell, ii, 1, no. 2559 (as South German, or by Maler); Cott p. 202.

MATTHÄUS CARL

Working 1584–1608 or 1609, influenced by Antonio Abondio and the Netherlanders.

614. HANS SCHEL (1518–1592).
Obv. Bust three-quarters to right, wearing cap, ruff, and gown. Around, in two circles, HANS SCHEL AETA(tiis) LXXIII VERSCHIDT DEN XXIX SEPTEMBER A(m)iO MDXCIII
Rev. Arms, surrounded by SOLI DEO GLORIA; around, BEATI QVI IN DOMINO MORIVNTVR
JOHANN PHILIPP VON DER PÜTT (d. 1619)

The artist came from Dordrecht to Nuremberg in 1586, becoming a Burger in 1589 and a Master in 1593. He practised as goldsmith, wax-modeller, and medallist, and died in Nuremberg. See Thieme-Becker, 27 (1933) p. 449.

615. JULIUS GEUDER (1531–1594), Nuremberg patrician, 1591.

Obv. Bust facing, with long beard, in ruff and fur-trimmed robe. Around, IVLIVS GEUDER V(on) HEROLTZBERG AE(tatis) 60. Without reverse.

Silver, 44 mm. A1355-615A


CONCZ WELCZ (d. ca. 1554)

A goldsmith and medallist active at Joachimstal, Bohemia, by whom there are works dating between 1532 and 1551. See Thieme-Becker, 35 (1942) p. 354, and V. Katz, Die Erzgebirgisclle Prägemedaille des XVI. Jahrhunderts, Prague, 1931, pp. 113–19 (for Wlez and his school).

615a. LUNA.

Obv. Bust to right of young woman, draped, crescent before her forehead; in front, LVNA 1543

Rev. Diana to right, holding horn and staff; across field, c w

Silver, 19 mm. Struck. A1362-622A

One of a small group of similar allegorical pieces which are ascribed to Wlez.

Literature: Arm. ii, 178, 6; Katz (cited above) p. 128, no. 228, pl. xxvii, 9; Cott p. 203.

VARIOUS MEDALS OF THE XVI CENTURY BY GERMAN OR AUSTRIAN MASTERS

616. MAXIMILIAN I as Archduke of Austria, and MARIA OF BURGUNDY.

Obv. Bust of Maximilian to right, with long hair, wreathed. Around, MAXIMILIAN(us) MAGNANIM(us) ARCHIDVX AUSTRIE BVRGVND(ic) and, across field, ETATIS 19 1479

Rev. Bust of Maria to right, wearing hennin and veil. Around, MARIA KAROLI FIIIA HERES BVRGVND(ic) BRAN(antie) CONIVGES and, across field, ETATIS 20

Silver, 42 mm. Struck. A1356-616A

One of the restored Schautaler, with the mistaken date 1479 instead of 1477, made at the mint of Hall in Tyrol after 1500. The portraits derive from the medal by Candida (no. 225).


617. JOHN HUSS CENTENARY.

Obv. Bust of Huss to right, in cap. Across field, IOA(nnes) HVS Around, CREDO VNAM ESSE ECCLESIAM SANCTAM CATOLICAM

Rev. Huss at the stake; around, in two circles, CENTVM REVOLVTlS ANNIS DEO RESPONDEBITIS ET MUll ANNO ACHR1ST(O) NATO 1415 IO(annes} HVS; across field, CONDEMNATVR

Silver, 43 mm. Struck. A1357-617A

Related to the Huss pieces by the monogrammist A, Hieronymus Magdeburger.


618. FRIEDRICH THE WISE OF SAXONY (1463–86–1525) dated 1522.

Obv. Bust to right, in cap and fur robe. Around, FR(i)O(ericus) DVX SAXON(i)e S(acri) RO(mani) IMP(erii) ELECT(or) and four small shields.

Lead, 43 mm. A1354-614A

II8
VARIOUS MEDALS OF THE XVI CENTURY
HOLDERMANN • SCHWEIGER • BRAUN

Rev. c(rux) c(hristi) n(ostra) s(alus) in angles of a cross, within a circle, round which MDXXII. Aroud, VERBVM
DOMINI MANET IN AETERNUM
Silver, 42 mm. Struck, Schautaler. A1358-618A
Attributed to Hans Krafft the Younger, Nuremberg goldsmith, engraver to the Nuremberg Mint from 1513 to 1527.

Literature: C. W. E. Tentzel, Sächsisches Medaillen-Kabinet, Ernestin Lin., 1, Frankfort, Leipzig, Gotha, 1714, p. 32,
pl. 4, 1; Lanna catalogue, no. 851; Cott p. 201 (as Krafft?).

619. FERDINAND I, Archduke of Austria, and his wife ANNA, 1524.
Obv. Bust of Ferdinand to left, in broad hat; around,
EFFIGIES FERDINANDI PRINCIPIS ET INFANTIS HISPANIE
ARCHIDUCIS AUSTRIAE &C. 
REV. Bust of Anna to left, in broad hat; around,
EFFIGIES SERENISSIMAE ANNE 
HVN(aiae) REGINA 
ARCHIDUCAE
Silver, 48 mm. After-cast. A1359-619A

Literature: C. K. Domanig, Porträtsmedaillen des Erzhauses Österreich, Vienna, 1896, no. 80; Lanna, no. 681; Cott
p. 203.

620. LUDWIG II OF HUNGARY and his wife MARIA, 1526.
Obv. Bust to left, wearing broad hat and collar of the Fleece. Around, [LV]ODOVIC(IS) 
VNGA(Aiae) EC REX 
CONTRA TVRCA(S) PVGNANDO 
CROA 
REV. Bust of Maria to right, wearing hat, hair in net. Around, MARIA REGINA EC QVOS DEVVS CONIVNXIT HOMO 
No(n) SE(paret).
Silver, 41 mm. Struck. Remains of loop formerly soldered on.

Literature: C. E. Fiala, Beschreibung der Sammlung böhmischer Münzen und Medaillen des Max Donebauer, Prague, 1888–9,
no. 981; Lübbecke, no. 424; Lanna, no. 657; Cott p. 203.

621. FERDINAND I, Archduke of Austria (afterwards Emperor 1556–64) 1541.
Obv. The Archduke in tourney-armour riding to left. Around, FERDINANDVS D. G. ROM HVNG BOEM DALMA 
CROA REX. Below, 1541.
Rev. Eagle displayed, charged with shield. Around, INFANS HISPANIEN ARCHIDVX AUSTRIE DVX 
BVRGVNDE 
Silver, 53 mm. A1361-621A

Cast after a struck original.

Literature: C. Lanna catalogue, no. 671 (and no. 670, pl. 35 for the struck version); Cott p. 203.

622. (See no. 615a).

GEORG HOLDERMANN
(b. 1585; d. 1629)
A wax modeller and medallist of Nuremberg, active from 1610 to 1629. See Thieme-Becker, 17 (1924) pp. 361–2.

623. WILLIBALD PIRKHEIMER and ALBRECHT DÜRER.
Obv. Busts of Pirkheimer three-quarters to right and of Dürer three-quarters to left, the latter at an easel drawing the former. Above, H BILIBALDI BIRKEYM ALBER DURER
Without reverse.
Silver, oval, 44 x 53 mm. A1363-623A


GEORG SCHWEIGER
(b. 1613; d. 1690)

624. FREDERICK III, Emperor 1463–93.
Obv. Bust to left, in high relief, wearing fur cap and gown. Around, incised, FRIDERICVS III R(omanorum) IMPERATOR 
ECR. Without reverse.
Silver, oval, 48 mm. A1364-624A

Literature: M. Herrgott, Numismatika Principum Austriac. II, Monumentorum Augustae Donum Austriacae, Freiburg im Br., 1752–3, pl. viii, 4; Riechmann auction catalogue xviii, Halle, 5 July 1921, no. 248; Cott p. 203.

625. MAXIMILIAN I.
Obv. Bust three-quarters to right in very high relief, wearing flat hat with feathered edge, ermine robe, and collar of the Golden Fleece.
Without reverse.
84 mm. Cast hollow. One of a series representing also Luther, Paracelsus, Erasmus, Wittman, Dürer, Pirkheimer and Melanchthon.

**Literature:** L. Planiscig, *Die Bronzeplastiken* (Kunsthistorisches Museum in Wien), Vienna, 1924, p. 272, no. 486; Cott p. 203.

**JOHANN BARTHOLOMAUS BRAUN**
(d. 1684)


**626. SIGMUND GABRIEL HOLTZSCHUHER**
of Nuremberg 1575–1642.

*Obv.* Bust three-quarters to right, in ruff and robe. Around, *SIGM(und) GABRIBL HOLTZSCHVHER AET(atis) 67.*

*Rev.* Without reverse.

Lead, 49 mm. A1366–626A

**Literature:** Cp. Erman, p. 91; Lanna catalogue, no. 1123, pl. 48 (with heraldic reverse, dated 1642); Cott p. 203.

**627. CHRISTOPH FÜRER VON HAIMENDORF,** Nuremberg Patrician, 1645.

*Obv.* Bust three-quarters to right, in ruff and fur robe. Around, incised, *CHRISTOF FURER.*

*Rev.* Shields of Fürer and his two wives (Gruder and Poemer). Inscriptions all incised: around, *AB HAIMENDORF IN WOLCERSDORF REIP(ublicae) NORIE(ergensis) DVMVIR; across field, AET(atis) 67; below, 1645* 39 mm. A1367–627A

**Literature:** Cp. Imhof, *Sammlung eines Nürnbergerischen Münz-Cabinets,* Nuremberg, 1780/2, p. 326, 14; Erman p. 92; Lübbecke catalogue, lot no. 626, pl. xxxiv (inscription slightly varied); Cott p. 203.

**628. See Appendix.**
V

MEDALS BY ARTISTS OF
THE LOW COUNTRIES

The medallists represented in this section are chiefly the Italianate artists of the second half of the sixteenth century. General accounts of these medals are Simonis, L'Art du Médailleur en Belgique, 2 vols., Brussels/Jemeppe, 1900, 1904; J. W. Frederiks, Nederlandsche Penningen, Amsterdam, 1947.

UNIDENTIFIED MEDALLIST

629. ADRIAN VI, Pope 1522-3.
Obv. Bust of the Pope to left, wearing tiara and cope, between two shields with the arms of the Pope and of the City of Utrecht; around, m(eester) ADRIAEN VAN GOD GHEKOREN PAVS VA(n) ROMEN TVTRECHT GEBOREN

Without reverse.
86 mm. A1369-629A

Enno van Gelder argues that because no print or drawing is known from which the medal could derive, it could be the only portrait of the pope from his Netherlands period. Hill observed that the style of the medal suggests a seal-engraver as the medallist. There is a specimen in the Victoria and Albert Museum, and another was in the Lanna collection.


629a. DESIDERIUS ERASMUS (1466-1536).
Obv. Bust left, around THN KPEITT TA SYGRPMATA AEIZEI IMAGO AD VIVA(m) EFFIGIE(m) EXPRESSA 1519. Across the field, ER ROT

Without reverse.

A1408-668A

The specimen of the medal in bell metal sent to Erasmus by the artist was included in the materials bequeathed by Erasmus to his friend Amerbach at Basel, and is now preserved in the Historical Museum at Basel. The medal has a reverse depicting Terminus. The Greek inscription also appears in Dürrer’s engraved portrait of 1526.


QUENTIN MASSYS
(b. ca. 1466; d. 1530)


630. FRÉDÉRIC PERRENOT, Sieur de Champagny, Governor of Antwerp.
Obv. Bust to right, in cuirass, scarf, and small ruff. Around,
FREDERICVS PERRENOT N(scclai) f(lius) and, below, 
I(acobus) ZAGAR f(ecit) 1574

Rev. Stern view of a ship sailing through a strait between high rocks; over it, a putto hovers, holding scales; above, NI CA NI LA

62 mm.

A1370–630A

Frédéric Perrenot was named governor of Antwerp in 1571. In 1576 he helped to organise the defence of the city against the Spaniards. The motto 'ni ça ni là' (with a balance) was the personal device of Perrenot.

Literature: C. Picque, 'Iconographie de la furie espagnole', in Rev. belge de Num., 33 (1879) pp. 288–303 (at p. 293, pl. xvi); Cott p. 204.

JACOB JONGHELINCK

(b. 1530; d. 1606)


631. ANT(onius) s(acrae) R(omanae) E(cclesiae) P(res)n(ytre)R


632. VIGLIUS VAN ZUICHEM (1507–77), lawyer, then (1563) Provost of Saint-Bavon, Chancellor of the Order of the Fleece, President of the Privy Council, etc.

Obv. Bust to left, in robe with fur collar. Around, VIGLIUS ZVICHEMVS FRAESES SEC(erti) CON(cilii) CAES(aris) Z (et) REGFae MAiestatis); incised on truncation, AET(atis) XLIX

Without reverse.

Lead, 54 mm.

A1372–632A

This medal should have a reverse similar to the following.

Literature: Cp. Simonis, 2, p. 84; Cott p. 204.

633. Obv. Bust to right, in flat berretta and robe with fur collar. Around, VIGLIUS ZVICHEMVS FRAESES SEC(erti) CON(cilii) CAES(aris) Z (et) REG(iae) MAiestatis); incised on truncation, AET(atis) LXII

Rev. On a table, candle burning, hour-glass and open book on which, incised, DEVS OP(zimus) MA(ximus); below, incised on a tablet, 1568; around, VITA MORTALIVM VIGILIA

51 mm.

A1373–633A

The motto, punning on the man’s name, is from the preface to Pliny’s Natural History.

Literature: Cp. Simonis, 2, p. 85; Cott p. 204.

634. Obv. Bust to right, wearing gown. Around, VIGLIUS ZVICHEMVS FRAESES

Rev. Similar type and motto to preceding, but without date.

Lead, 24 mm.

A1374–634A

Literature: Cp. Simonis, 2, p. 84; L. Wellens-De Donder, Medailleurs en Numismaten, no. 112, pl. xvi; Cott p. 204.

GIOVANNI V. MELON


635. ANTOINE PERRENOT, Cardinal Granvelle.

(See no. 631.)

Obv. Bust to left, wearing cape with hood. Around, same
This would appear to be among the latest of the medallic portraits of the Cardinal.

**Literature:** C. Arm. i, 265, 13; Bernhart, 'Die Granvelle Medaillen des XVI Jahrhunderts', in Archiv für Medaillen- und Plakettenkunde, 2 (1920–1) pp. 101–119 (at p. 117, no. 20); Cott, p. 204. On the reverse legend and Granvelle, see bibliography to no. 631.

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**STEVEN VAN HERWIJK**

(b. ca. 1530; d. 1565/67)


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**CONRAD BLOC**

(b. ca. 1550)


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**638. WILLIAM I OF ORANGE (1533–84) and CHARLOTTE DE BOURBON.**

**Obv.** Bust of William to right, in cuirass, scarf, and ruff. Around, guile(s) d(ei) g(ratis) FR(INCES) AVR(AICAE) CO(MES) NASSAV(IAE) 1577 and, below, COEN BLOC F

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**636. SIGISMUND AUGUSTUS, KING OF POLAND (1420–72).**

**Obv.** Bust to right, in cuirass. Around, SIGISMUND(us) AVGVSTVS D(ei) G(ratia) REX POLONIAE Signed on truncation STE II F
GIULIANO GIANNINI

Giannini was possibly a Florentine, who settled in Brussels, ca. 1580, and was working until ca. 1599. His earliest medal is dated 1560. See Thieme-Becker, 13 (1920) p. 585.

639. FERNANDO ALVAREZ DE TOLEDO, Duke of Alba (1508-82).

*Obv.* Bust to right, in cuirass, cloak, and ruff. Around, FERDINANDVS ALVAREZ A TOLETO DVX ALVAE

*Rev.* Pallas in car drawn by two owls; a little Victory crowns her; below, MDLXVIII; around, RELIGIONEM ET OBEEDIENTIAM REDINTEGRAVIT

37 mm. A1379-639A

The medal is attributed to Giuliano Giannini on the authority of Pinchart, who describes a specimen with the signature IVLIAN G. F. The year on the reverse is that of Alba’s first victories, but the medal dates from 1580 or thereabouts.


BERNARDO RANTVIC

(d. ca. 1596)

Rantvic was a Flemish painter, miniaturist, goldsmith, and medallist, who is recorded at Siena as a painter. See Thieme-Becker, 28 (1914) pp. 11–12. Forrer, 5, pp. 28–9 (where a medal of Cardinal Cesi is wrongly ascribed to the artist).

640. SIR RICHARD SHELLEY (b. ca. 1523–d. ca. 1589), Prior of the English Nation of the Knights of Malta.

*Obv.* Bust to right in armour, Maltese cross on breast. Around, RICARDVS SCHELLEVVS PRIOR ANGLIAB and, below, BERN(ardu) RANTVIC F(ecit).

*Rev.* Griffin, ducally gorged, in a landscape. Around, PATRIARVM EXCVBITOR OPVM

70 mm. A1380-640A

This medal was copied by Rantvic from a medal of Shelley made in Italy, probably at Venice, in 1577. Shelley’s crest was a griffin’s head, and the reverse alludes to this, and to his successful negotiations for Queen Elizabeth concerning the Levant trade. Rantvic has slightly modified the portrait, and provided a new reverse for his version of the medal.

*Literature:* Cp. Franks and Grueber, Medallic Illustrations of the History of Great Britain and Ireland, London, 1885, 1, p. 127, no. 75; Plates nos. ix, 1 (Rantvic’s medal), viii, 18, 19 (the original medals); Cott p. 204.
VI

COINS

All struck, unless otherwise described.

HOUSE OF SAVOY

Obv. Bust to right, wearing cap. Around, PHILIBERTVS D SABAVDIE VIII
Rev. Shield of Savoy, inclined, casque, crest and lambrequins, two Savoy-knots in the field. Around, IN TE D(omi)NE CONFIDO T CAS
Silver half-testoon, 27 mm. Wt. 4 grm. 55. A1381–641A
Literature: Cp. C.N.I., i, 131, 38; Cott p. 205.

642. CARLO II, 1504–33.
Obv. Bust to right, bearded, in flat cap and cuirass. Around, CAROLVS II DVX SABAVDIE IX
Rev. Crowned shield, across field, FERT Around, MARCHIO IN ITALIA PR B HP
Silver testoon, 29 mm. Wt. 9 grm. 28. A1382–642A
Literature: Cp. C.N.I., i, 147, 98; Cott p. 205.

CARMAGNOLA

643. LODOVICO II, Marquess of Saluzzo, 1475–1504.
Obv. Bust to left, in cap and cuirass. Around, LV M SALVTIARYM
Rev. Crowned shield inclined, with eagle crest, between L M Around, SANCT CONSTANTIVS
Gold ducat, 24 mm. Wt. 3 grm. 47. A1383–643A
Literature: Les Arts, Aug. 1908, p. 12, no. xvi; cp. C.N.I., ii, 57, 21; Bernareggi, p. 129, no. 28 b; Cott p. 205.

MANTUA

644. FRANCESCO II GONZAGA, fourth Marquess, 1484–1519.
Obv. Bust to left. Around, FRANCISCVS MAR MANT VIII
Rev. Pyx of the Blood of Christ. Around, XPIS SANGVINIS
Silver testoon, 25 mm. Wt. 7 grm. 09. A1384–644A
Literature: Les Arts, Aug. 1908, p. 12, no. xxiv; cp. C.N.I., iv, 239, 37; Cott p. 205.

645. Obv. Bust to left, in cap. Around, FRANCISCVS MARCHIO MANTIE III
Rev. Pyx of the Blood of Christ. Around, XPI SANGVINIS TABERNACVLVM
Silver half-testoon, 25 mm. Wt. 3 grm. 62. A1385–645A
Literature: Cp. C.N.I., iv, 243, 74; Cott p. 205.

Obv. Youthful bust to left. Around, FRAN DVX MAN II ET MAR MON F
Rev. Tobias conducted by the angel. Around, VIAS TVAS DOMINE DEMOSTRA MIHI
Silver testoon, 30 mm. Wt. 6 grm. 09. A1386–646A
Literature: Cp. C.N.I., iv, 293, 13; Cott p. 205.

MILAN

Obv. Bust to right, in cuirass. Around, FRANSCICVS SFORTIÀ [VIC][Ecomes].
Gold ducat, 22 mm. Wt. 3 grm. 51. A1387–647A
The end of the legend confused by restriking.
Literature: Cp. C.N.I., v, 147, 22; Bernareggi, p. 142, no. 69 type; Cott p. 205.

648. GALEAZZO MARIA SFORZA, fifth Duke.
Obv. Bust to right, in cuirass; behind, an annulet. Around, GALEA Z M SF VICE COS DVX MLI QIT (mint-mark, head of St Ambrose).
Rev. Shield, inclined, casque and crest, flanked by G3 M and brands with buckets. Around, PP ANGLE Q3 CO AC IANVE D
Silver testoon, 28 mm. Wt. 9 grm. 60. A1388–648A
Literature: Cp. C.N.I., v, 162, 2; Cott p. 205.
649. GIANGALEAZZO MARIA SFORZA, sixth Duke, Count of Pavia and Angliera, alone 1481.

Obv. Bust to right, in round cap. Around, IO G3 M SF VICECO DVX MLI SX (mint-mark, head of St Ambrose).

Rev. Shield with two crests. Around, PP ANGLEQ3 COS 7 C

Gold double testoon, 29 mm. Wt. 6 grm. 92.

Literature: C.p. C.N.I., v, 186, 14; Bernareggi, p. 149, no. 100; Cott p. 205.

650-1. THE SAME, with his uncle LODOVICO MARIA, il Moro, 1481-94.

Obv. Bust of Giangaleazzo to right, in cuirass. Around, IO GZ M SF VICECOMES DVX MLI SX (mint-mark, head of St Ambrose).

Rev. Shield with two crests. Around, LV PATRVO GV(E)R(N)ANTE (same mint-mark).

Silver testoon, 29 mm. Two specimens.

Wt. 9 gms. 67 (not illustrated). A1390-650a.

Wt. 9 gms. 36. A1391-651a.

Literature: C.p. C.N.I., v, 190, 32; Cott p. 205.

652. Obv. Same as preceding obverse. Around, IO GZ M SF VICECO DVX MLI SX

Rev. Bust of Lodovico to right, in cuirass. Around, LVDOVICVS PATRVS GV(E)R(N)ANS (same mint-mark).

Silver testoon, 29 mm. Wt. 9 grm. 71.

A1392-652a

Literature: C.p. C.N.I., v, 190, 31; Cott p. 205.

653. LODOVICO MARIA SFORZA, il Moro, 7th Duke, 1494-1500.

Obv. Similar bust to preceding reverse. Around, LVDOVICVS M SF ANGLVS DVX MLI (mint-mark, head of St Ambrose).

Rev. Crowned shield; on either side, brand with buckets. Around, PP ANGLEQ3 CO AC IANVE D 7 C (same mint-mark).

Silver testoon, 27 mm. Wt. 9 grm. 70.

A1393-653a


654. THE SAME with BEATRICE D'ESTE, 1497.

Obv. Bust of the Duke to right, in cuirass. Around, LVDOVIC M SF ANGLV DVX M (mint-mark, head of St Ambrose); below bust, 1497

Rev. Bust of Beatrice to left. Around, BEATRIX SF ANGLA EST(CN)SIS DVCSA MLI

Copper, 27 mm.

A1394-654a

An impression in copper from the dies for a testoon.

Literature: Les Arts, Aug. 1908, p. 12, no. xx; C.p. C.N.I., v, 202, 5 (variety); Cott p. 205.

655. LOUIS XII OF FRANCE as Duke 1500-12.

Obv. Bust to right, in cap encircled by crown; on breast, fleur-de-lis. Around, LVDOVICVS D G FRANCORVM REX

Rev. St Ambrose on horseback, wielding scourge; below, crowned shield of France modern. Around, MEDIOLANI DVX

Silver testoon, 28 mm. Wt. 9 grm. 63.

A1395-655a


FERRARA

656. ERCOLE I D'ESTE, second Duke, 1471-1305.

Obv. Bust to left, in cuirass. Around, HERCULES DVX FERRARIE

Rev. Christ rising from the tomb, holding banner. Around, SVREXIT XPS REX GL(OR)E

Gold ducat, 24 mm. Wt. 3 grm. 43.

A1396-656a

Nussbaum suggests that the reverse design derives from an anonymous fresco of the same subject in S. Apollinare, Ferrara.


657. Obv. Head to left. Around, HERCULES DVX FERRARIAE

Rev. Nude man on horseback to right.

Copper, 28 mm.

A1397-657a

Quarto.

Grierson has shown that the reverse design preserves an image of the clay model by Leonardo da Vinci for the monument to Francesco Sforza, which had been moved to Ferrara in 1502 at the request of the Duke Ercole d'Este. The detail of the rider and cloak was added by the engraver, Giannantonio da Foligno.


658. ALFONSO I, third Duke, 1505-34.

Obv. Bust to left, bearded, in cuirass. Around, ALFONSVS DVX FER III (s(acri) R(omani) E(cclesiae) cONf(allerius).

Rev. Helmeted nude figure seated, holding lion's head from which issue bees. Around, DE FORTI DVLCEDO

Cast of a silver testoon, 28 mm. Wt. 8 grm. 27.

A1398-658a

On the reverse, a tree-trunk encircled by a serpent has been tooled away.

Literature: C.p. C.N.I., x, 446, 34; Cott p. 205.
BOLOGNA

659. GIOVANNI II BENTIVOGLIO, Lord of Bologna, 1494-1509.

Rev. Shield surmounted by eagle. Around, MAXIMILIANI MVNVS

Gold ducat, 23 mm. Wt. 3 grm. 47. A1399-659A

Weiss has shown that this issue, formerly ascribed to the mint of Antignate, was really struck in Bologna.

Literature: Cpo C.N.I., iv, 4, 25; Bernareggi, p. 122, no. 4; Cott p. 205; R. Weiss, 'La leggenda di Antignate', in Italia Numismatica, 14, no. 9 (Sept. 1963) pp. 137-141. See also no. 184.


Obv. Bust to right, beardless, in cope. Around, IVLIVS II PONTIFEX MAXIMVS
Rev. San Petronio seated, holding model of city and crozier; below, arms of Cardinal Alidosi. Around, s(anctus) p(eteronius) BONONIA DOCET

Silver giulio, 28 mm. Wt. 4 grm. 41. A1400-660A

Literature: Cpo C.N.I., x, 65, 64; Cott p. 205.

661. LEO X, Pope 1513-21.

Obv. Bust to right, in cope. Around, LEO X PONTIFEX MAXIMVS
Rev. Lion rampant, holding banner; above, on left, arms of Cardinal Giulio de' Medici. Around, BONONIA MATER STUDIORVM

Silver bianco, 27 mm. Wt. 3 grm. 78. A1401-661A

Literature: Cpo C.N.I., x, 74, 42; Cott p. 206.

PESARO

662. GIOVANNI SFORZA, 1489-1510.

Obv. Bust to right, bearded, in cuirass. Around, IOANNES SFORTIA PISAVRI P(rincesp).
Rev. PVBLICAES COMMODITATI

Copper denaro, 19 mm. A1402-662A

Literature: Cpo C.N.I., xiii, 455, 98; Cott p. 206.

FLORENCE

SPAIN

667. FERDINAND V of Castile (1452-1504-16) and ISABELLA, married 1469, d. 1504.

Obv. Crowned busts of Ferdinand and Isabella confronted. Around, FERNANDUS ET ELISABET D G REX ET R

Rev. Eagle displayed charged with crowned shield of Leon and Castile quartering Aragon and Sicily; in field to right, T; to left, five pellets. Around, SUB UMBRA ALARVM TVARVM PROTEG(e).

Gold excelente, 29 mm. Wt. 7 grm. 02. A1407-667A

APPENDIX

ITALIAN MEDALS

PISANELLO

21. ALFONSO V of Aragon, King of Naples and Sicily, born 1394, established in Naples, 1442, died 1458.

Obv. Bust of Alfonso to right, above a crown. Inscription: DIVVS ALPHONSVS &C. (titles of King of Aragon, the two Sicilies, Valencia, Jerusalem, Hungary, Majorca, Sardinia, Corsica, Count of Barcelona, Duke of Athens and Neopatras, Count of Roussillon, etc.).

Rev. An angel with drawn sword in a car drawn by four horses led by two young men. Above, FORTITVDO MEA ET LAVS MEA DOMINVS ET FACTVS EST MIChI IN SALVTEM; below, OPVS PISANI PICTORIS

110 mm. Late cast. A757-21A

The signature does not appear on the earliest specimens of this medal, which appears to have been left unfinished in this respect by the artist about 1449.

Literature: Les Arts, Aug. 1908, pp. 4-5, no. iv; cp. Arm. i, 7, 19; Corpus, no. 43; Cott p. 162.

ESTE MEDALS

41. ALFONSO I D’ESTE, afterwards 3rd Duke of Ferrara (1476-1505-34).

Obv. Bust to left as an infant. Around, ALFONSVS MARCHIO ESTENSIS

Rev. Alfonso as infant Hercules, nude, grasping two snakes, lying in a cradle inscribed MCCCLXXVII; above, fantastic inscription.

66 mm. Late cast. A777-41A

Companion piece, in very low relief, to a medal of Alfonso’s parents Ercole I and Eleonora (Corpus, no. 117). The way in which the ground is cut away suggests that these pieces were meant for enamelling.

Literature: Cp. Arm. ii, 89, 1; Corpus, no. 118; Cott p. 163.

GIANCRISTOFORO ROMANO

77. ISABELLA OF ARAGON, wife of Giangaleazzo Sforza, Duke of Milan, born 1470, married 1489, died 1524.

Obv. Bust to right, veiled. Around, ISABELLA ARAGONIA DVX M(edio)L(an)I

Rev. Nearly nude female figure seated before a palm-tree, holding palm-branch and snake-encircled wand. Around, CASTITATI VIRTUTIQ(ue) INVICTAE

46 mm. Late cast. A814-77A

Jacopo d’Atri wrote that Giancristoforo was making a medal of Isabella at Naples on 24 Oct. 1507, but the veil was not quite finished.

Literature: Cp. Arm. iii, 49, 8; Corpus, no. 223; Cott p. 165.

IN THE NEIGHBOURHOOD OF GIANCRISTOFORO ROMANO

81. MADDALENA ROSSI, unknown.

Obv. Bust to left. Around, MAGDALENA RVBEA MORIB(us) ET FORMA INCOMPARABIL(is).

Rev. Captive Love, and inscriptions, all as on no. 80.

50 mm. Late cast. A818-81A

Literature: Cp. Arm. i, 118, 2; Corpus, no. 233; Cott p. 166. Tervarent, cols. 19 v; 40-41; Panofsky, pp. 95-128 (Blind Cupid).

SPERANDIO

121. PELLEGRINO PRISCIANO of Ferrara, man of letters and agent of the Estensi (died 1518).

Obv. Bust to left, in flat cap and gown. Around, PRISCIANVS FERRARIENSIS EQUESTRI DECORATVS AVRO DVCI(IVS) SVIS AC MERCVRIO GRATISSIMVS and, across field, SVPER(is) GRAT(us) ET IMVS

Rev. A man wearing cap covering ears and neck, long coat with fluttering skirts, and scarf floating out from shoulders, standing on body of an eagle or vulture; he holds in right hand a long arrow, in left a flame; leafless bushes on either side. Around, SPERANDIEVS MANTVANVS DEDIT ANNO LEGIS GRATIAE MCCCLXXIII IMPERFECTO

Lead, 97 mm. Late cast. A858-121A

Prisciano was counsellor to the Dukes Borso and Ercole. The formula of dating (in the uncompleted year of the
law of grace') is as extravagant as the allegory, one of Sperandio's most fantastic.

**Literature:** Cp. Arm. 1, 72, 35; Corpus, no. 374; Cott p. 168.

122. **PARUPUS,** an unknown poet.

**Obv.** Bust to left, wearing laureate cap. Around, INGENIVM MORES FORMAM TIBI PVLCHER APOLLO

**Rev.** Winged unicorn-pegasus; above, below clouds, FATVM; around, ARGVTAMQVE CHELVM DOCTE PARVPE DEDIT

53 mm. Late cast. A859–122A

Only late casts of this medal seem to be known.

**Literature:** Cp. Arm. 1, 71, 31; Corpus, no. 378; Cott p. 168.

129. **GUIDO PEPOLI,** noble of Bologna (1449–1505).

**Obv.** Bust to left, in cap. Around, GVIDO PEPVLVS BONONIENSIS COMES

**Rev.** King Evilmerodach and a philosopher playing chess; around, SIC DOCVI REGNARE TYRANNVM; below, OPVS SPERANDEI

83 mm. Late cast. A866–129A

About 1485–6. According to the story in the Game and Playe of the Chesse, the philosopher (Xerxes or Philometor) taught Evilmerodach the moral significance of the game for rulers. The Pepoli arms, of chessboard pattern, suggested the device. The reverse type and legend are known as a ceramic decoration.

**Literature:** Cp. Arm. 1, 72, 34; 11, 288; Corpus, no. 393; Cott p. 169; G. B(allardini), ‘Nuovi Acquisti del Museo’ in Faellza, 28 (1940) at p. 105, fig. a; and G. Cora, ‘Opus. Sperandei’, in Faellza, 36 (1950) pp. 108–110 (for the reverse type as a decoration on maiolica).

130. **CAMILLA (COVELLA) SFORZA;** married Costanzo Sforza 1475, widowed 1483, retired from Pesaro 1489.

**Obv.** Bust three-quarters to left, in widow’s veil. Around, CAMILLA SFOR(tia) DE ARAGONIA MATRONAR(um) PVDICISSIMA PISAVRI DOMINA

**Rev.** Female figure to front on a seat composed of foreparts of unicorn and hound; she holds an arrow in her right hand; her left arm is entwined with a dragon-headed serpent that threatens her. Above, SIC ITVR AD ASTRA; below, OPVS SPERANDEI

84 mm. A rough, not contemporary casting. A867–130A

Probably 1490–5, made during the lady’s retirement at Torricella. The unicorn for innocence, the hound for fidelity.

**Literature:** Cp. Arm. 1, 76, 47; Corpus, no. 403; Cott p. 169; Tervarent, cols. 81, ii, 405, iii.

**ANTONELLO DELLA MONETA**

Goldsmith, printer, and engraver to the Venetian mint from 1454 or earlier to 1484.

137. **CRISTOFORO MORO,** Doge of Venice (1462–1471).

**Obv.** Bust to left in ducal cap and robe. Around, CRISTO­FORVS MAVRO DVX

**Rev.** Venetia, as on the medal of Foscari (no. 136); inscription: VENETIA MAGNA; below, A N
This is a hybrid, the obverse being taken from Antonello's portrait, the reverse, signature and all, from that of Antonio Gambello's medal of Foscari (no. 136).

Literature: Cp. Arm. 1, 46, 2; Corpus, no. 411 note; Cott p. 170.

SAVOY, Early XVI Century


Obv. Bust to left, in cap with back-flap, and furred gown.

Around, PH(ilipp)vs DE SABAVDJA COMES GEBENARV(m).

Without reverse.

47 mm. Late cast.

A937–200A

The medal was made after 1514, when Philip became Count of Genevois, and before 22 Dec. 1528, when he was made Duke of Nemours.


MEDALLIST OF THE ROMAN EMPERORS

205 bis. MARCUS CROTO.

Obv. A reworked version of no. 205, the portrait profile lost, and only . . . cVS cROT in the legend being legible.

Rev. Man in armour riding to left, carrying a standard; below, helmet and shield; around, VICTORIAE AGVSTE and, below, s(enatus) c(onsultus).

63 mm.

A943–205 bis A

On the name Crote, see no. 205.

Literature: Molinier, no. 38; cp. Arm. II, 129, 7; Corpus, no. 736; Cott p. 174; Middendorf, Morgenroth, no. 72.

NICCOLO DI FORZORE SPINELLI
(Niccolò Fiorentino)

257. LORENZO DE’ MEDICI, il Magnifico (1448–1492).

Obv. Bust to left, with long hair. Around, MAGNVS LAVRNTIVS MEDICES

Without reverse.

90 mm. Late casting, hollow.

A995–257A

A late cast of the obverse of the signed medal by Niccolò Fiorentino.

IN THE MANNER OF NICCOLO SPINELLI

274. GIOVANNI PAOLO ORSINI, Count of Atripaldi 1486, died 1502.

Obv. Bust to left, with long hair in cap and armour. Around, IO(annes) PAVLVVS VRSVNVS ATRIPALDE COMES

Rev. Orsini on horseback. Above, TESEVQV and, below, AN(no) XXXV

Lead, 35 mm. Recent cast.

A1012–274A

The original probably dated from about 1485–90.

Literature: Cp. Arm. II, 65, 19; Corpus, no. 995; Middendorf, Morgenroth, no. 102 (Corpus, no. 995 h); Cott p. 179.

275. GIULIANO PARTICINI.

Obv. Bust to left, with long hair. Around, GIVLIANO PARTICINI MCCCLXXXXII

Rev. Hope gazing up at the Sun in prayer; around, ISPERO IN DEO and, across field, AN(no) xxxv

62 mm. Not a contemporary casting.

A1013–275A

There were two men of this name, both born in 1470, either of whom may be represented.

Literature: Cp. Arm. I, 95, 9; Corpus, no. 996; Cott p. 179.

283. CATERINA SFORZA-RIARIO, Countess of Forli and Imola, born 1463, died 1509.

Obv. Bust to left, wearing widow’s veil. Around, CATHARINA SF(ortia) DE RIARIO FORLIVII IMOLAE Q(ue) c(omitissa).

Rev. Winged Victory, holding palm-branch, in car drawn to right by two horses; on the side of the car, Sforza shield. Above, on right, VICTORIAM FAMA SEQVETVR

72 mm. Late cast.

A1021–283A

This medal of the famous virago was probably made soon after the murder of Girolamo Riario in April 1488. Two years later she married Giacomo Feo. The portrait was subsequently modified by removing the widow’s veil.


293. FRANCESCO LANCILOTTI, painter. (b. 1472).

Obv. Bust to left, bearded, with long hair, wearing cap. Around, FRANCISCVS LANCILOTTIS FLORENTIVS

Without reverse.

70 mm. Late, rough cast.

A1031–293A

Literature: Cp. Arm. I, 85, 4; III, 20, d; Corpus, no. 926; Middendorf, Morgenroth, 97 (Corpus no. 926 h); Cott p. 178.
Lancilotti was born in 1472, travelled much, and wrote a poem on painting, printed in 1509. The medal, sometimes attributed to Niccolò Fiorentino, may date from the beginning of the sixteenth century. It should have a reverse of Lancilotti on horseback.

Literature: Corpus, no. 1049; cp. Arm. II, 50, 10; Cott p. 181.

297. LODOVICA, daughter of Giovanni Tornabuoni. Obv. Bust to left, hair in sling-shaped band and long queue. Around, LVCDovicA DE TORNABONISIO annis fil(ia). Rev. Unicorn lying to left before a tree on which is perched a dove. Above, a blank scroll.

75 mm. Late cast. A1035-297A

The original was a pendant to the medal of Lodovica’s brother Lorenzo (no. 296). The Berlin specimen has the curious spelling LVCDOVIC.

Literature: Cp. Arm. I, 88, 18; Corpus, no. 1069; Cott p. 181.

GIAMPAOLO POGGINI

338. PHILIP II, King of Spain (1527-56-98).

Obv. Bust to left in cuirass, with scarf. Around, PHILIPVS D(ei) G(ratia) ET CAR(oli) V AVG(usti) PAT(ris) BENIGNIT-

-aneae) (rex) 1557 Below, IOannes PAV(eius) POG(ginus) f(ecit).

Rev. Hercules bearing the Globe. Around, V T QVIESCAT

ATLAS

Silver, 42 mm. Electrotype. A1075-338A

The edge of this piece is stamped RR R, the initials of R C. Ready (1811-1901) and his son Augustus P. Ready, who were employed as electrotypists at the British Museum. These official productions are also known stamped MB on the edges. The original medal was occasioned by Philip’s relieving Charles of the burden of sovereignty in 1556.

Literature: Cp. Arm. I, 238, 1; Cott p. 183. For the Ready, see Forrer, S, pp. 53-4.

VALERIO BELLI

385a. VALERIO BELLI.

Obv. Bust to left, bearded, wearing gown. Around, VALERIUS BELLVS VICENTINVS

Without reverse.

Lead, 48 mm (reproduction). A1456-716A

The portrait profile of the sitter appears in a drawing once the property of Vasari. Mr. A. E. Popham (private communication) has kindly provided the following information on this portrait drawing, which was subsequently in the collections of the grand duke of Weimar, of F. Koenigs, and is now in the Boymans-van Beuningen Museum at Rotterdam (inv. no. I. 392). The drawing is probably the model from which the medal was taken. It was certainly the original of the woodcut portrait in the second edition of Vasari’s Lives. The drawing has been variously attributed, to Michaelangelo, to the school of Parmigianino, to Luini, and to Valerio Belli himself (by Kurz). The last attribution is improbable as Vasari particularly insists on Belli’s incompetence as a draughtsman and his constant reliance on the drawings of other artists. A self-portrait moreover is unlikely to be in profile. The drawing seems to be by Parmigianino, as was first tentatively suggested by Weigel, and would date between 1524 and 1541, perhaps to 1527-30.

A painted roundel by Raphael, in the collection of Sir Kenneth Clark, shows a very similar profile to that of the drawing but the two portraits are probably independent. There is evidence that the roundel was painted in 1517, when Valerio Belli acted as godfather to Raphael’s daughter. A relief profile portrait ascribed to Ammanati, is in the Victoria and Albert Museum.


ATTRIBUTED TO

LEONE LEONI

433. IPPOLITA DI FERDINANDO GONZAGA (1535-63).

Obv. Bust to left; dress with high collar, necklace and scarf. Around, HIPPOLITA GONZAGA FERDINANDI FIL(ia) AN(no) XV

Rev. Ippolita, holding a book, looking up at a crown of seven stars; around her, musical and scientific instruments. Around, NEC TEMPS NEC AETAS

61 mm. Late cast. A1170-433A
This has been attributed to Leone Leoni, but is not on the same level as the medal of the same girl, no. 432.

*Literature:* Cpo. Arm. ii, 213, 3; iii, 257, a; Magnaguti, no. 136, pl. xxi; Cott p. 191.

**UNATTRIBUTED ITALIAN MEDAL
XVI Century**

503. MARGUERITE DE FRANCE, Duchess of Savoy. See no. 367.

*Obv.* Bust to left, in rich dress with high collar. Around, MARGARITA DE FRANTIA D(ucissa) SABA

*Rev.* Same as obverse.

51 mm. Late cast. A1241-503A

*Literature:* Cpo. Litta, Savoia, no. 139; Cott p. 194.

**MISCELLANEOUS FICTITIOUS PORTRAITS**

522. EUCLID.

*Obv.* Bust to right, head veiled.

*Rev.* EUCLIDES across field.

53 mm. A1261-522A

Except for its high relief, the style of this betrays the same hand as was responsible for a series of fictitious medals of Francia, Guercino, and others.

*Literature:* Cott p. 195; Hill, P.M.I.A., pp. 24-5, pl. xxxii (the forged medals of Francia, Primaticcio, and Guercino).

523. NICOLÒ GANDER.

*Obv.* Bust to left, in cap. Around, NICOLO GANDER

*Without reverse.*

115 mm. Cast hollow. A1262-523A

In some specimens, as in that illustrated by Habich, the cap is continued beyond the edge of the medal. Habich regards this as a Florentine portrait of a German, and mentions it among works attributable to Niccolò Fiorentino.

*Literature:* Cpo. Habich, pl. l, 2; Berlin, Simon collection, no. 298; Corpus, no. 1274; Cott p. 178.

**JACOPO PRIMAVERA**


543. MARY STUART, Queen of Scots, married Francis II 1538, executed 1587.

*Obv.* Bust of Mary to right, wearing coif and long veil. Around, MARIA STOVAR REG(ina) SCOT(iae) ANGL(iae) and, in inner arc behind, IA(cobus) PRIMA VERA.

*Without reverse.*

Lead, 64 mm. A1282-543A

Reproduction of a good specimen of the medal.


**JEAN-BAPTISTE NINI**

(b. 1717; d. 1786)

Jean-Baptiste Nini of Urbino, engraver and maker of terracotta medallions, established at Paris 1758-72, then at Chaumont.

582. ALBERTINE DE NIVENHEIM, of a Gelders family, married (1) M. Pater, separated 1765, (2) Marquis de Champcenetz 1777.

*Obv.* Bust to right, décolletée, cloak over shoulders. Around, ALBERTINE NEE BARONNE DE NIVENHEIM 1768

*Without reverse.*

148 mm. With ring for suspension. A1321-582A

From the terracotta which in 1930 was in the possession of Prince A. de Broglie.

*Literature:* A. Storelli, *Jean-Baptiste Nini*, Tours, 1896, p. 73; Cott p. 199.

**PSEUDO-DÜRER**

(W. Sommer of Frankfurt, working 1880-1900).

628. SEBAPLD SCHREIER.

*Obv.* Bust to right, in cap and gown. Around, SEBAPLDVS SCHREIER Behind, 1512 and monogram of Albrecht Dürer.

*Without reverse.*

Lead, 95 mm. Cast hollow. A1368-628A

The stone-model for this interesting invention was in the possession of Freiherr Guido von Volkamer, of Munich. (Information from Dr. Max Bernhart to Hill.)

*Literature:* Cott p. 203.
ILLUSTRATIONS

All illustrations are in the size of the originals.
1 obv. John VIII Palaeologus, Emperor of Constantinople

1 rev. John VIII Palaeologus riding in a rocky landscape

PISANELLO
2. obv. Gianfrancesco I Gonzaga, Marquess of Mantua

2. rev. Gianfrancesco I Gonzaga riding in a rocky landscape

3. obv. Filippo Maria Visconti, Duke of Milan

3. rev. Filippo Maria Visconti riding in a mountainous landscape
4 obv. Niccolò Piccinino, condottiere

4 rev. The she-griffin of Perusia suckling two infants

5 obv. Francesco Sforza, fourth Duke of Milan

5 rev. Charger, books and sword

PISANELLO
6 *obv.* Leonello d'Este, Marquess of Ferrara

6 *rev.* Head with three infantile faces

7 *obv.* Leonello d'Este, Marquess of Ferrara

7 *rev.* Two nude men carrying baskets with olive-branches

8 *obv.* Leonello d'Este, Marquess of Ferrara

8 *rev.* Blindfolded lynx seated on a cushion

**PISANELLO**
9 obv. Leonello d'Este, Marquess of Ferrara

9 rev. Nude youth lying before a rock

10 obv. Leonello d'Este, Marquess of Ferrara

10 rev. Lion being taught by Cupid to sing

PISANELLO
12 obv. Sigismondo Pandolfo Malatesta, Lord of Rimini and Fano

12 rev. Sigismondo armed and holding sword

13 obv. Sigismondo Pandolfo Malatesta, Lord of Rimini and Fano

13 rev. Sigismondo on charger before a fortress
15 obr. Domenico Novello Malatesta, Lord of Cesena

15 rev. Malatesta in armour, kneeling before a Crucifix

16 obr. Lodovico III Gonzaga, second Marquess of Mantua

16 rev. The Marquess in armour, riding
20 Alfonso V of Aragon, King of Naples and Sicily

19/rev. Alfonso V of Aragon, King of Naples and Sicily

19 rev. Eagle and lesser birds of prey in rocky landscape

PISANELLO
31 **obv.** Saint Bernardino of Siena, Minorite of the Observance

31 **rev.** The trigram in a flaming halo

32 **obv.** Pisanello the medallist

33 Giulio Cesare Varano, Lord of Camerino

32 **rev.** Initials of the Seven Virtues

34 Ginevra Sforza, wife of Giovanni II Bentivoglio
35 obr. Borso d'Este, Duke of Modena and Reggio

36 obr. Borso d'Este, Duke of Modena and Reggio

35 rev. Unicorn dipping its horn into a stream

36 rev. Hexagonal font in a landscape

38 obr. Ercole d'Este, Duke of Ferrara, Modena and Reggio

37 Ercole I d'Este, Duke of Ferrara, Modena and Reggio

38 rev. Hercules, and three columns in the sea

LIXIGNOLO (35) · PETRECINO (36) · BALDASSARE D'ESTE (37) · CORADINO (38)
FERRARESE AND OTHER NORTH ITALIAN SCHOOLS
FERRARESE AND OTHER NORTH ITALIAN SCHOOLS
55 a. Guarino da Verona, humanist
55 r. Fountain surmounted by nude male figure

56 a. Leone Battista Alberi, architect and writer
56 r. Winged human eye

MATTEO DE' PASTI
 Obv. Isotta degli Atti da Rimini, wife of Sigismondo Malatesta
Obv. Sigismondo Pandolfo Malatesta, Lord of Rimini and Fano
Obv. Sigismondo Pandolfo Malatesta, Lord of Rimini and Fano
Rev. The Malatesta elephant in a meadow
Rev. The Castle of Rimini
Rev. The Castle of Rimini

MATTEO DE' PASTI
68 obv. Lodovico III Gonzaga, second Marquess of Mantua
68 rev. The Marquess with Faith and Pallas

70 obv. Chiara Gonzaga, wife of Gilbert de Bourbon

69 obv. Francesco II Gonzaga, fourth Marquess of Mantua

69 rev. Health standing between sea and fire

70 rev. Goldsmiths' ornaments

71 obv. Francesco II Gonzaga, Marquess of Mantua

71 rev. Battle scene

BARTOLOMMEO MELIOLI (68–70) • GIANFRANCESCO RUBERTI (71)
ANTICO (71bis, 72, 73) - IN THE MANNER OF ANTICO (73a, 74, 75)
GIANCRISTOFORO ROMANO (76)
IN THE NEIGHBOURHOOD OF GIANCRISTOFORO ROMANO (78-80, 82, 83)
GIAN MARCO CAVALLI (84, 85) • MEA (86-88)
95 obv. Costanzo Sforza, Lord of Pesaro
95 rev. Costanzo riding in the country

96 obv. Costanzo Sforza, Lord of Pesaro
96 rev. Alessandro Sforza, father of Costanzo

97 obv. Costanzo Sforza, Lord of Pesaro
97 rev. The Castle of Pesaro
100 obv. Federigo da Montefeltro, Count of Urbino

100 rev. Eagle with spread wings supporting devices

101 obv. Borgez Borghesi, jurisconsult of Siena

101 rev. Minerva holding spear and shield

103 obv. Andrea Matteo III d'Acquaviva, Duke of Atri and Teramo

103 rev. Crowned shield of arms

CLEMENTE DA URBINO (100) · FRANCESCO DI GIORGIO MARTINI (101)
NEAPOLITAN SCHOOL, Late Fifteenth Century (103)
Mohammad II, Sultan of the Turks

The Sultan riding
104 **obv.** Ferdinand of Aragon, Prince of Capua, afterwards King Ferdinand
104 **rev.** Felicitas seated, holding ears of corn and waving cornucopiae

105 **obv.** Ferdinand II of Aragon, King of Naples
105 **rev.** Janiform head (bearded male to left, female to right)

106 **obv.** Giovanni Gioviano Pontano, poet
106 **rev.** Urania walking to right, holding globe and lyre

ADRIANO FIORENTINO
107 obv. Elisabetta Gonzaga, Duchess of Urbino
107 rev. Female figure holding bridle
108 Unknown boy
109 obv. Andrea Caraffa, Count of Santa Severina
109 rev. Prudence holding double-faced head
110 obv. Andrea Caraffa, Count of Santa Severina
110 rev. Shield of Caraffa arms
111 obv. Andrea Caraffa, Count of Santa Severina
111 rev. Shield of Caraffa arms

ADRIANO FIORENTINO (107-108) • GIROLAMO SANTACROCE (109)
NEAPOLITAN SCHOOL, Early Sixteenth Century (110-111)
112 obv. Bartolommeo Pendalia, merchant of Ferrara
112 rev. Figure seated on cuirass, holding globe and spear

113 obv. Antonio Sarzanella De' Manfredi of Faenza, diplomatist
113 rev. Prudence seated on two hounds holding Manfredi shield

114 obv. Lodovico Carbone of Ferrara, poet
114 rev. Carbone receiving a wreath from Calliope

SPERANDIO OF MANTUA
115 obv. Francesco Sforza, Duke of Milan

115 rev. Renaissance building with four cupolas

116 obv. Ercole I d'Este and his wife, Eleonora of Aragon

115a obv. Fra Cesario Contughi, a Servite of Ferrara

115a rev. Fra Cesario seated on rock, contemplating a skull

SPERANDIO OF MANTUA
117 <i>obv.</i> Sigismondo, son of Niccolò III d'Este

117 <i>rev.</i> Cupid holding palm-branch and balance

118 Sigismondo, son of Niccolò III d'Este

119 <i>obv.</i> Pietro Bono Avogario, physician and astrologer of Ferrara

119 <i>rev.</i> Aesculapius, standing on a dragon, and Urania on a globe

120 Agostino Buonfrancesco of Rimini, Councillor of Ercole I d'Este

SPERANDIO OF MANTUA
124 rev. Niccolò da Correggio and a friar
124 rev. Mercury seated on a dragon
123 Carlo Manfredi, lord of Faenza
126 rev. Niccolò da Correggio, Count of Brescia
126 rev. Niccolò da Correggio, Count of Brescia
125 *obv.* Andrea Barbazza of Messina, legist

127 *obv.* Niccolò Sanuti, noble of Bologna

125 *rev.* Fame holding a closed and an open book

127 *rev.* Pelican in her piety and inscription

Sperlino of Mantua
PIETRO DA FANO (135) · ANTONIO GAMBELLO (136) · MARCO GUIDIZANI (138)
139 obv. Filippo Maserano, of Venice

139 rev. Arion riding on a dolphin

140 obv. Nicolaus Schlüer, German musician

140 rev. Apollo with lyre and long scroll

141 obv. Giovanni Boldū

141 rev. Boldū, between Faith and Penitence
142 _obv._ Giovanni Boldù
142 _rev._ The artist, with the genius of Death

143 _obv._ The Emperor Caracalla
143 _rev._ Boldù with the genius of Death

144 _obv._ Mohammad II, Sultan of the Turks
144 _rev._ Three crowns: Constantinople, Iconium and Trebizond
153 obv. Andrea Gritti, Doge of Venice

151 obv. Marco Barbadigo, Doge of Venice

153 rev. Venetia holding scales and cornucopiae

151 rev. Inscription in wreath of ivy

155 obv. Agostino Barbadigo, Doge of Venice

156 obv. Andrea Gritti, Procurator of St. Mark's

157 obv. Niccolò Tempestà

156 rev. Gritti before breached city wall

157 rev. Winged dragon with balance

154 obv. Giuliano II de' Medici

154 rev. Virtue and Fortune

155 rev. Venetia on throne
164 obv. Antonio Grimani, Doge of Venice
164 rev. Justice and Peace
165 obv. Giovanni Fasol
165 rev. Figure holding Victory and branch
166 Simone Michiel, Protonotary
167 obv. Tommaso Mocenigo
167 rev. Toilet of Venus (?)
168 obv. Fra Giovanni Cornaro
168 rev. Shepherd and flock
169 Paolo Diedo
170 Giovanni Mannelli
171 obv. Alvise da Nole, jurist
171 rev. Inscription
172 obv. Antonio Roselli, jurist
172 rev. Roselli seated on bracket

VENETIAN SCHOOL (163–171) • BELLANO (172)
180 *obv.* Unknown lady

180 *rev.* Man holding fruit, and Cupid

182 *obv.* Isabella Sesso

182 *rev.* Occasion holding bridle

183 *obv.* Francis I of France

183 *rev.* Diomede seated on cippus

185 *obv.* Giovanni II Bentivoglio

185 *rev.* Shield of Bentivoglio

186 *obv.* Francesco degli Alidosi, Cardinal of Pavia

186 *rev.* Jupiter in car drawn by eagles

187 *obv.* Bernardo de' Rossi, Bishop of Treviso

187 *rev.* Figure in car drawn by dragon and eagle

POMEDELLI (180-183) • FRANCIA (184-185) • BOLOGNESE SCHOOL (186-187)
188 Gian Galeazzo Visconti, first Duke of Milan

189 Lodovico Maria Sforza, Duke of Milan

190 obv. Francesco I Sforza

190 rev. Francesco approaching city

191 obv. Lodovico Maria Sforza

191 rev. The Doge of Genoa
192 obv. Giangiacomo Trivulzio
192 rev. Inscription

193 obv. Donato di Angelo Bramante, architect
193 rev. Architecture, holding compasses and square
197 Simone Taverna of Milan

194 obv. Pope Julius II
195 obv. Pope Julius II
196 obv. Niccolò Orsini

194 rev. View of St. Peter's
195 rev. View of St. Peter's
196 rev. Orsini riding

CARADOSSO (192–196) · MILANESE SCHOOL, Early Sixteenth Century (197)
MILANESE SCHOOL, Early Sixteenth Century (198–199) • BATTISTA ELIA (201)
THE MEDALLIST OF THE ROMAN EMPERORS (205) • ROMAN SCHOOL (206)
202 obv. Nero, laureate, wearing cuirass and mantle

202 rev. Nero, laureate, seated under palm tree

THE MEDALLIST OF THE ROMAN EMPERORS
203 obv. Hadrian in crested helmet, cuirass and mantle

203 rev. Hadrian, riding and carrying standard

THE MEDALLIST OF THE ROMAN EMPERORS
THE MEDALLIST OF THE ROMAN EMPERORS
207 obv. Niccolò Palmieri, Bishop of Orte

208 obv. Pope Calixtus III

209 obv. Pope Sixtus IV

207 rev. Male figure holding hourglass

208 rev. Borgia arms with tiara

209 rev. Constancy with Turkish captives

210 obv. Alfonso V of Aragon, King of Naples and Sicily

212 obv. Lodovico Scarampi

212 rev. Triumphal procession

210 rev. Alfonso crowned by Mars and Bellona
Constantine the Great

Cardinal Guillaume d'Estouteville

Paolo Dotti of Padua

Shield of arms of Estouteville

Constancy resting on staff and column

Pope Paul II

Pope Paul II in public consistory

Palazzo di Venezia

Christ in Glory, and the Resurrection
225 obv. Maximilian of Austria
225 rev. Maria of Burgundy
226 obv. Jean Carondelet
226 rev. Marguerite de Chassey
227 obv. Raimondo Lavagnoli
228 obv. Robert Briconnet
229 obv. Nicolas Maugras, Bishop of Uzès
228 rev. Inscription
230 obv. Giuliano della Rovere
230 rev. Clemente della Rovere
227 rev. Arms of Lavagnoli
229 rev. Arms of Maugras over a crozier
SCHOOL OF GIOVANNI CANDIDA (231-232) · ROMAN SCHOOL UNDER INNOCENT VIII, ALEXANDER VI, AND JULIUS II (233-236)
ROMAN SCHOOL UNDER INNOCENT VIII, ALEXANDER VI, JULIUS II AND LEO X
242 obv. Girolamo Ariago, Bishop of Nice

242 rev. Inscription

243 obv. Jesus Christ

243 rev. Inscription in wreath

244 obv. St. Paul

244 rev. Inscription in wreath

ROMAN SCHOOL
FLORENTINE SCHOOL (245–247) • BERTOLDO DI GIOVANNI (249)
248 *obv.* Mohammad II, Sultan of Turkey

248 *rev.* Triumphal car with Greece, Trebizond and Asia

250 *obv.* Antonio Gratiadini, Imperial envoy

250 *rev.* Triumphal car with Mercury and the Muses

251 *obv.* Filippo de' Medici, Archbishop of Pisa

251 *rev.* The Last Judgement

253 *obv.* Lorenzo de' Medici

253 *rev.* Figure in antique armour

BERTOLDO DI GIOVANNI
263 obv. Jean Du Mas de l'Isle, Councillor of Charles VIII
263 rev. Jean Du Mas on a horse wearing chanfron and bardings

264 Lionora Altoviti

265 obv. Fra Alberto Belli
265 rev. Faith holding chalice with wafer and cross

266 Antonio di Dante Castiglione

ATTRIBUTED TO NICCOLO FIORENTINO (263) • IN THE MANNER OF NICCOLO (264-266)
IN THE MANNER OF NICCOLO FIORENTINO
IN THE MANNER OF NICCOLO FIORENTINO
IN THE MANNER OF NICCOLO' FIORENTINO
282 obv. Girolamo Savonarola, Dominican preacher

282 rev. Italy threatened by the hand of God

284 obv. Ottaviano Sforza-Riario, Count of Forli and Imola

284 rev. Ottaviano riding with drawn sword

285 obv. Giovanni di Andrea da Stia

285 rev. Hope, gazing at the Sun

IN THE MANNER OF NICCOLO FIORENTINO
IN THE MANNER OF NICCOLO FIORENTINO
IN THE MANNER OF NICCOLO FIORENTINO (296) • FLORENTINE SCHOOL, Late XV Century (297a, 298–299)
UNATTRIBUTED ITALIAN MEDALS (before about 1530)
314 obv. Giovanni de' Medici delle Bande Nere

314 rev. Winged thunderbolt

315 obv. Cosimo I de' Medici

315 rev. Capricorn and stars

316 obv. Alessandro de' Medici, first Duke of Florence

316 rev. Cosimo I de' Medici, first Grand Duke

317 obv. Alessandro de' Medici, first Duke of Florence

317 rev. Peace setting fire to a pile of arms

318 Alfonso II d'Avalos, Marquess of Vasto
329 Lodovica Felicina Rossi
330 Girolama Sacrata of Ferrara
331 Girolama Sacrata of Ferrara
332 Girolama, daughter of Gaetano Farnese
333 Ginevra Trottì
334 Nicolosa Bacci, wife of Giorgio Vasari
335 obv. Francesco Visdomini of Ferrara, humanist
336 Unidentified man
337 Unknown lady
335 rev. A hand, issuing from a cloud, holding a flaming sword

PASTORINO DE' PASTORINI
369a Pope Julius III

370a Pope Marcellus II

370b Vincenzo Bovio of Bologna

370c The Church reading the Gospels

371a Religion and an ox

371b Giovanni Antonio de' Rossi
UNATTRIBUTED PAPAL MEDALS (380-382) • FOLLOWER OF RICCIO (385) • BELLi (386-387) • CAVINO (388-389)
ANDREA SPINELLI (416, 416a) · I.A.V.F. (417) · JACOPO TATTI, called SANSOVINO (417a, b) · DANESE CATTANEO (419, 419a)
438 obv. Ippolita di Ferdinando Gonzaga
438 rev. Aurora riding through the heavens

439 obv. Isabella Capuza, Princess of Malfetto
439 rev. Isabella at burning altar

440 obv. Juan de Herrera, architect of the Escorial
440 rev. Architecture holding compasses and square

437 Philip II, King of Spain

JACOPO NIZOLLA DA TREZZO
441a, 441b. Gianello della Torre of Cremona

441c. Ascanio Padula

442a. Fernando Francesco II d'Avalos

442b. Fernando as Hercules plucking the apples of the Hesperides

443a. Giov. Paolo Lomazzo, painter and writer

443b. Lomazzo presented by Mercury to Fortune

JACOPO NIZOLLA DA TREZZO (441, 441a) · ANNIBALE FONTANA (442-443)
456 Anna Maurella Oldofredi d'Iseo

457 rev. The Judgement of Paris

458 Anna Maurella Oldofredi d'Iseo

457 obv. Anna Maurella Oldofredi d'Iseo

461 Unknown lady

462 Unknown lady

463 Unknown lady

467 Caterina Riva holding lap-dog

BOMBARDA (456-458) · EMILIAN SCHOOL (461-463) · ANTONIO ABONDIO (467)
484c  Emperor Charles V
492  Mathias Corvinus, King of Hungary

485  Vittoria Colonna

486  obv.  Lucia Bertani, Bolognese poetess
486  rev.  The three Graces

497  Giulia Orsini

499  obv.  Beatrice Rovere, wife of Ercole Rangoni
499  rev.  Three-masted ship, without sails, in stormy sea

UNATTRIBUTED ITALIAN MEDALS OF THE XVI CENTURY
UNATTRIBUTED ITALIAN MEDALS OF THE XVI CENTURY
UNATTRIBUTED ITALIAN MEDALS OF THE XVI CENTURY
UNATTRIBUTED ITALIAN MEDALS OF THE XVI CENTURY
UNATTRIBUTED ITALIAN MEDALS OF THE XVI CENTURY (516)
MISCELLANEOUS FICTITIOUS PORTRAITS (518-521)
524 obr. Emperor Constantine the Great

524 rev. The Church and Paganism beside the Fountain of Life

525 obr. Emperor Heraclius I

525 rev. The Emperor in a car drawn by three horses

526 obr. Charles VIII

526 rev. Anne de Bretagne

PARISIAN SCHOOL (524–525) · LOUIS LEPÈRE, NICOLAS DE FLORENCE, JEAN LEPÈRE (526)
527 obv. Louis XII, King of France

527 rev. Anne de Bretagne, Queen of France

NICOLAS LECLERC and JEAN DE SAINT-PRIEST
529 Louis XII, King of France

530 Jean de Talaru, Canon of Fourrière

531 obv. Jacques de Vitry-La Lièvre, Canon of Lyon

532 obv. Antonio Gonzalo de Toledo

528 rev. Arms of Philibert impaling those of Margaret

533 rev. Putto holding arms of Vitry

532 rev. Woman sitting on saddle

JEAN MARENDE (528) • UNIDENTIFIED FRENCH (529) • MEDALLIST OF 1518 (330-332)
UNIDENTIFIED FRENCH MEDALLISTS (549-554) • NICOLAS BRIOT (555)
561 Francesco IV Gonzaga, Duke of Mantua

562 Maria Magdalena, Grand-Duchess of Tuscany

J. B. KELLER after GUILLAUME DUPRÉ (561) · GUILLAUME DUPRÉ (562)
564 Pierre Jeannin, Councillor of the King

563 obv. Nicolas Brulart de Sillery

563 rev. Apollo driving the Sun's car

GUILLAUME DUPRÉ
568 Marie de Médicis, Queen of France

570 obv. Jean de Caylar de Saint-Bonnet

570 rev. Radiant sun over landscape

572 obv. Jacques Boiceau, Seigneur de la Barauderie

572 rev. Landscape with caterpillars and butterflies
573 obv. Pompone de Bellière, Chancellor of France
573 rev. Justice and Piety at an altar

574 obv. Nicolas de Langes
574 rev. Apollo, and coins of Augustus

575 obv. Anne d'Autriche
575 rev. Stars and clouds encircling crown

576 obv. Cardinal de Richelieu
576 rev. The globe and the planets

575a obv. Armand-Jean Duplessis, Cardinal de Richelieu
575a rev. Fortune chained to chariot carrying Fame and France

NICOLAS GABRIEL JACQUET (573) · PHILIPPE LALIAME (574)
JEAN DARMAND CALLED LORFELIN (575) · JEAN VARIN (575a, 576)
UNIDENTIFIED FRENCH MEDALLISTS

577 ovr. Nicolas de Bailleul
577 rev. Nymph of the Seine

578 ovr. Noël Brulart de Sillery
579 Joachim de Châteaubeuf
578 rev. Achievement of Brulart

580 ovr. Antoine de Loménie
580 rev. Sun driving along the zodiac

581 ovr. Jean de Saulx, Vicomte de Tavanes et de Lugny
581 rev. Rampant lion on a chain
588 obv. Francisco Covo, Chancellor of Charles V

588 rev. Man riding towards a cliff, carrying scroll

588b Augustin Lösch, Chancellor of Bavaria

588a obv. Caspar Wittstrer

588a rev. Inscription

590a Margaret von Firmian, wife of Caspar von Frundsberg

590 Giovanni Alessandro Balbiani of Chiavenna

591 Unknown man
FRIEDRICH HAGENAUER (592-596) · HANS KELS THE YOUNGER (596a)
MATHES GEBEL (596b, 596c)
626 Sigmund Gabriel Holtzschuh

627 obv. Christoph Füßer von Haimendorf, Nuremberg patrician

627 rev. Shields of Füßer and his two wives

625 Maximilian I

629 Pope Adrian VI

629a Desiderius Erasmus

GEORG SCHWEIGGER (625) · JOHANN BARTHOLOMÄUS BRAUN (626-627)
UNIDENTIFIED MEDALLIST OF THE LOW COUNTRIES (629) · QUENTIN MASSYS (629a)
638 obv. William I of Orange
638 rev. Charlotte de Bourbon
639 obv. Fernando Álvarez de Toledo, Duke of Alba
639 rev. Pallas in car drawn by two owls
640 obv. Sir Richard Shelley, Prior of the Knights of Malta
640 rev. Griffin, dually gorged, in a landscape
COINS OF THE MINTS OF SAVOY (641-642) · CARMAGNOLA (643) · MANTUA (644-646) · MILAN (647-655) · FERRARA (656-658) · BOLOGNA (659)
COINS OF THE MINTS OF BOLOGNA (660-661) · PESARO (662) · FLORENCE (663) · ROME (664) · NAPLES (665) · LORRAINE (666) · SPAIN (667)
41 *obr.* Este Medal: Alfonso I d'Este. Late cast

41 *rep.* Este Medal: Alfonso as infant Hercules. Late cast

77 *obr.* Giancristoforo Romano: Isabella of Aragon. Late cast

77 *rev.* Giancristoforo Romano: Figure before a palm-tree. Late cast

APPENDIX
In the neighbourhood of Giancrisstofo Romano: Maddalena Rossi. Late cast

Captive Love. Late cast

Sperandio: Pellegrino Prisciano of Ferrara. Late cast

Man standing on an eagle. Late cast

Guido Pepoli. Late cast

King Evlmerodach playing chess. Late cast
**APPENDIX**

130 *obv.* Sperandio: Camilla Sforza. Late cast

130 *rev.* Sperandio: Female figure and serpent. Late cast

132 *obv.* Sperandio: Agostino Barbodigo, Doge of Venice. Late cast

132 *rev.* Sperandio: Doge Barbodigo kneeling before the winged lion. Late cast

133 *obv.* Sperandio: Lodovico Brognolo. Late cast

133 *rev.* Sperandio: Two forearms joined in prayer. Late cast
134 obv. Sperandio: Antonio Vinciguerra. Late cast

134 rev. Sperandio: Apollo on a car drawn by swans. Late cast

137 obv. Antonello della Moneta: Cristoforo Moro, Doge of Venice. Late cast

137 rev. Antonello della Moneta: Venetia. Late cast

205 bis obv. Medallist of the Roman Emperors: Marcus Croto. Reworked

205 bis rev. Medallist of the Roman Emperors: Man riding

200 Savoy, early XVI century: Filippo, Count of Genevois. Late cast

274 obv. In the manner of Niccolò Fiorentino: Giovanni Paolo Orsini. Recent cast

274 rev. In the manner of Niccolò Fiorentino: Orsini on horseback. Recent cast

APPENDIX
Valerio Belli: Self-portrait. Lead reproduction

Attributed to Leone Leoni: Ippolita di Ferdinando Gonzaga. Late cast

Attributed to Leone Leoni: Ippolita looking at a crown of stars. Late cast

Unattributed Italian: Euclid

Unattributed Italian: Niccolò Gander

Unattributed Italian: Marguerite de France. Late cast

Jacopo Primavera: Mary Stuart, Queen of Scots. Lead reproduction

APPENDIX
CONCORDANCES
INDEX OF INSCRIPTIONS
GENERAL INDEX
INDEX OF PERSONS
INDEX OF ARTISTS
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### TABLE OF THE CHANGES BETWEEN DREYFUS AND KRESS

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### TABLE OF THE MEDALS WHICH WERE NOT CATALOGUED BY HILL FOR HIS CATALOGUE OF THE DREYFUS COLLECTION

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<td>A1455–715a</td>
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<td>A1417–677a</td>
<td>588b</td>
<td>A1457–717a</td>
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<td>A1434–694a</td>
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<td>A1456–716a</td>
<td>590a</td>
<td>A1445–705a</td>
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<td>A1440–700a</td>
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<td>575a (in Appendix)</td>
<td>A1672–</td>
<td>596a</td>
<td>A1461–721a</td>
<td>599a</td>
<td>A1437–697a</td>
<td>599b</td>
<td>A1438–698a</td>
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</table>

Two medals published in Hill’s Dreyfus catalogue were not received by the National Gallery of Art. They are nos. 313 and 494.
INDEX OF INSCRIPTIONS

The numbers are those of the medals.

GREEK INSCRIPTIONS

Acceda 94
Achilles tibertus cesenas arm 287
Ad aethera 483
Ad civitatis ditionisq tutel munim extructum 375
Ad mdxx ber fran fundavit hanc domum 309
Adolescentiae augustae 69
Adriaci regina maris 416
Adrianus aug co s iii ppp s c 203
Adversa coronant 570
AEcuitas principis 152
Aesculapius uranie 119
Aet 39 360a
Aeternitas mant 390
Aeternus praebet lutetia fontes 577
Aet s li h 588a
A f 33, 367
Africa capta 388
A g 479
Agitis in fatum 253
Agrippina mf germanici caesaris 401
A iove et sorore genita 417b
Albertine nec baronne de nivenheim 1768 582 (Appendix)
Alessandro di gino vechietti 290
Alexand bassianus et iohan cavineus patavini 389
Alexand caymus p pauli f mediol i u d et bon art
amator mdlvi 347b
Alexander farnesius p p prine an xiii nat
Alexander med dux florentiae i 317
Alexander med florentiae dux p 316
Alexander m r p floren dux 663
Alexander tartagnus iure consultissimus ac veritatis
interpres 124
Alexandro sfortiae divi sfortiae filio imperatori
invictiss 96
Alf dav l mar gu cap g car v imp 318
Alfon avol mar guas cap gen car v imp 388
Alfonsus borgia gloria ispanie 208
Alfonsus dux fer iii s r e conf 658
Alfonsus estensis 256
Alfonsus marchio estensis 41 (Appendix)
Alfonsus rex aragonum 23
Alfonsus rex regibus imperans et bellorum victor
210
Alfos rex 20
Alf ruspagiarri regien idem a r 448
Alles in ehren kann niemand wehren 605
Alma Roma 378

HEBREW INSCRIPTION

LATIN AND OTHER INSCRIPTIONS

Ab dupre f 1624 572
Ab haimendorf in wolcersdorf reip norib duumvir
act 67 1645 627
A caecinus vicent mene vit exerc imperat 478

94
287
483
375
309
69
416
203
570
152
119
360a
390
577
588a
33, 367
388
479
253
401
417b
290
389
347b
317
316
663
124
96
318
388
208
658
256
23
210
20
448
605
378

278
INDEX OF INSCRIPTIONS

Aloy diedo primice s mar ve an iii ae xxvii 1566 498
Aloysius anoalis iureconsultus 171
Alphon esten ferrar princeps 340
Alter adest cesar scipio roman et alter seu pacem
populis seu fera bella dedit 100
Altobellus aroldus polen ven leg t s apost 161
Altobelus aroldus epis polen bonon etc ter gubern 470
Alvira consalvi agidari magni fil 521
Amade mediolan arfex fect 28
Ambrosius iung artium et medicinae doctor an
aeatis lvii 587
Amor 610
An 136
~I~ 5U
An ab 464, 466, 467, 469
And carafa s severine comes 110
Andreae grito procur d marci io f
Andreus barbatia mesanius eques aragonu q regis
consiliarius iuris utriusq splendidissimu iubar
Andreas car de valle ar anna iubilei 430, 431
Andreas carrafa sante severine comes 111
Andreas crappsut patavinus aereum d ant
candelabrum f 385
Andreas doria p p 439
Andreas grito dux venetiar etc 153
Andreas grito dux venetiar mdxxiii 413
Andreas gucialotus 207
Andreas matheus iii de aquaviva 103
And spinelli f 1540 415
And spinelli f 416
And spin f 414
Angeli politiani 279
An ideo tibi bellus quia fausto nomine vocaris 265
Animi conscientia et fiducia fati 315
Ann 27 425
Anna augus galliae et navarae regina 565
Anna austriaca frant et navar regina 575
Anna i hoefmenne 610
Anna maurella isea act ann xvi 456
Anna maurella oldofredi d ise act xv 457, 458
Annae mommorancius militiae gallicae praef 553
Anni 26 290
Anibal 445
Annib ml 445
Ann nat chr mdcx 559
Anno 65 doctor ioa balbus vicecan eliche hausfrau 609
Alters xxv 617
Anno a christ nato 1415 io hus 617
Anno mcccc1xxv 68
Annona augusti ceres 403
An sp f 413
Ant casoni 477
Ant de lomenic consellier et secretairc destat mdxxx 580
Ant grimanus dux venetiar 164
Ant philo lotho et ba dux 666
Antonii de roynelis monarcha sapientie 91
Antonius marescoto da ferara f 406
Antonius pizamani 278
Antonius aug pius p tr p xvi 143
Antonius aur r caesarus orator 250
Antonius mor tra pector 637
Antonius sarzanella de manfredis sapientiae pater 113
Ant vinciguerre rei p venet a secretis
intergerimus 134 (Appendix)
A r 447, 449, 450
Aricorganum archicemabulm 508
Argentina rangona pa dicavit 472
Argutamque chelum docte parupe dedit 122 (Appendix)
Arideat usque 294
Arioni 139
Asia euro africa 119
Assiduus 272
Augi i ep la melis est orare cu silentio cordis qua solum
verbum sine intuitu mentis mdxxxx 592
Augustinus barbadicus veneturorum dux 132 (Appendix)
Augustinus barbadicus venetor dux 155
Augustus vates 160
A v 421
Bacius ban sculp flo 428
Balduinus de monte comes 394
Balthasar castilion cr f 305
Bapt fulgos ianue figur q dux petr du fil 201
<table>
<thead>
<tr>
<th>Index</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bapt spaniolus</td>
<td>87</td>
</tr>
<tr>
<td>Barbara gonz borr com novell ann xvii</td>
<td>347a</td>
</tr>
<tr>
<td>Barbara rethingin uxor acetis an xxxxxvi</td>
<td>506a</td>
</tr>
<tr>
<td>Barthol caput leonis ma c ve se</td>
<td>138</td>
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<tr>
<td>Bartholomaeus pendal in insigne liberalitatis et munificentiae exempul</td>
<td>112</td>
</tr>
<tr>
<td>Bartholomeus panciat civic flore ti</td>
<td>347a</td>
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<td>Bernardinus francisconus senesis</td>
<td>238</td>
</tr>
<tr>
<td>Bern rantwic</td>
<td>261</td>
</tr>
<tr>
<td>Ber gamb innocentii viii c s an xxx 1485</td>
<td>260</td>
</tr>
<tr>
<td>Bernardinus carvalai card</td>
<td>233</td>
</tr>
<tr>
<td>Bernardinus francisconus senesis</td>
<td>309</td>
</tr>
<tr>
<td>Ber ru co b eps tar le bo vie gu</td>
<td>187</td>
</tr>
<tr>
<td>Blanca pansana carcania</td>
<td>349</td>
</tr>
<tr>
<td>Bona fortuna</td>
<td>454, 459, 460</td>
</tr>
<tr>
<td>Bononia mater studiorum</td>
<td>295</td>
</tr>
<tr>
<td>Borsius dux mutine</td>
<td>661</td>
</tr>
<tr>
<td>Borsius dux mutine</td>
<td>40</td>
</tr>
<tr>
<td>Borsius dux mutine et regii marchio estensis rodigiiq comes et</td>
<td>35</td>
</tr>
<tr>
<td>Borsius dux mutine &amp; regii marchio estensis rodigiiq comes</td>
<td>36</td>
</tr>
<tr>
<td>Braccius</td>
<td>4</td>
</tr>
<tr>
<td>Braccius</td>
<td>211</td>
</tr>
<tr>
<td>Calidonia vicecomes virago</td>
<td>509</td>
</tr>
<tr>
<td>Calistus papa tertius</td>
<td>208</td>
</tr>
<tr>
<td>Camilla albita flos virg acetat suae</td>
<td>347</td>
</tr>
<tr>
<td>Camilla rugerieae</td>
<td>447</td>
</tr>
<tr>
<td>Camilla pallavicina</td>
<td>463</td>
</tr>
<tr>
<td>Camilla peretta</td>
<td>344</td>
</tr>
<tr>
<td>Camilla peretta syxte vp m soror</td>
<td>344</td>
</tr>
<tr>
<td>Camilla sfor de aragonia matronar pucicissima pisauri domina</td>
<td>130 (Appendix)</td>
</tr>
</tbody>
</table>
INDEX OF INSCRIPTIONS 281

Clemens de ruvere eps mimaten 230  Cristophorus madr car ep s prin q tridentinus 352
Clemens vii pontifex max 380  C v 172
Clementia et armis parta 190  Cum pudore lacta foecunditas 342
Clem vii pont max 365  . . . cus crot 205 bis (Appendix)
Coen bloc f 638  C w 6150
Coepit facere et postea docere 31  Cxxii equites creat kalendi ianuari mmcccxxix 249
Colit hanc regide moderatur et istam 573  Da mihi virtutem contra hostes tuos 636
Concordia augg 211  Danthes florentinus 299
Concordia augusta 27  De car 304
Concordia fratrum 1538  De fortii dulcedo 658
Concordia parvae res crescent 416  Dei gratia invicta virtus friderich ann nat lxx superst 596c
Condemnatur 617  Deo et opt princ 440
Confundantur superbia quia iniuste iniquitatem fecerunt in me 599b  Deo favente et imperatoris virtute 308
Confundantur superbi quia iniuste iniquitatem fecerunt in me 599b  Deo optimo fav 391
Constantia 209, 214, 276  Deus op ma 1568 633
Constantia bocchia virgo achillis f mdlx 45  Dextrera tua dom percussit inimicum 1571 373
Constantia bentivola de la miran concor comit 276  D francicus gon d fred iii m mantiue f spes pub salusq p redivi 69
Constantia bentivola de la miran concor comit 276  D g dux mant iii et mont f ii etc 363
Constantia bocchia virgo achillis f mdlx 45  D iacobus de vitri 1518 531
Constantius in xpo deo fidelis imperator et moderator romanorum et semper augustus 524  Diana dux valentinorum clarissima ae 26 551
Constantius f 102  Difficultas iniiier frerenda 348
Constantius sf de arago pisau d 99  D io francisi d ragonibus p v v 21B
Constantius sfortia de aragonia d alexan sfor fil pisaurens princeps aetatis an xxvii 95, 97  D iohannes de talaru 363
Constantius sfortia de aragonia filius bene merito parenti d m mcccclxxv 96  Dionysius de rata utr sig ref et s inquisit praelatus cons 476
Constantius sfortia de aragonia filius bene merito parenti d m mcccclxxv 96  Disciuit iustitiam moniti 426
Constantia 280  Disciuit lac flam fraccis robore metis o nia p vi cit reru i mensabilis u d 6044
Conteret contraria virtus 110, 111  Disciuit ut coelo phoebus pax nubila terris 550
Contubernalis b f 207  D isottae ariminen mcceclvi 65
Cor alit 510, 519  D isottae arimineni 63, 64
Cor alit 510, 519  Diva antonia bautia de gonz mar 72
Corman f a 1636 482  Diva augusta divae faustina 204
Corman f 481  Diva beatrix hungariae regina 83
Coradia siciliana 322  Divae genevrae sfortiae benvollae 34
Cornelius musus epus bitunt 495  Divae philippinae 436
Costantia 406, 408  Diva faustina dius antoninus 204
Cos iii 406, 408  Divai iulia primum felix 73
Cosi quaeggiu si gode 346  Diva iulia astallia 75
Cosmed med floren et senar dux ii 341  Diva iustina 150
Cosmed med florentiae dux ii 316  Diva laura . . . rixiensis 303
Cosmed med decretu publico p p 246, 247  Divi francisci mdcxxxiiii 413
Cosmed medii reip flor dux 315  Divi heroes francis liliis cruceq illustris incendunt iugiter
Cosmed scaptius 398  parantes ad superos iter 24, 25
Costantia de buti 320  Divi m pii f p m tr p iii cos ii p p 410
Costantia oricellaria h e et fr fillia 281  Divinum dare humanum accip liberalitas 84
C p 241  (D) iulius iii pont ot max an v 369a
Credo unam esse ecclesiam sanctam catolicam 617  Divo petro martyr templum erecit et sepulchrum
Cristoff kres vom kresentain md xxvi 596b  sibi construxit sedente clemente vii pont max
Cristoff kres xxxxxii iar alt 596b  a d mdcxii
Cristoforus mauro dux 137 (Appendix) 476
<p>| Divorum maximil et caroli eius nepot rom imp | 176 |
| tributus milit caspar vvinnzrer auratus md xxvi b | Euclides |
| Divus alphonsus aragoniae utriusque siciliae valenciae | 212 |
| et c | Exalto |
| Divus alphonsus rex triumphator et pacificus | 75 |
| meccexlviii | Exemplum unicum for et pud |
| Divus ludovicus rex francorum | 319 |
| Divus petrus aretinus | Expecto |
| D n acharius atest ferrariolae p i | 272 |
| Docebo iniquos v t et impii ad te converter | Expugnata alexandria deleto exercitu ludovicum ... |
| Doctori doctor nob philippo de casolis | capit |
| Dominicus cardinalis grimanus | 192 |
| Dominus borsius marchio estensis | Extensio alarum dei |
| Dom pog f | 471 |
| Don inigo de davalos | F a |
| Dottus patavus militia prefetus propter res bene gestas | 358 |
| D p | Fama super aethera notus |
| D p i | 125 |
| D sigismudus ii rex polonie a o regni n ri iii aetatis xiiii | 588 |
| anno d mdxxxii | Fata viam invenient |
| Dubia fortua | Faustina aug antonini aug p i fil |
| Duce virtute | Faustina ro o p |
| Duce virtute comite fortuna mdxiii | 407 |
| Dum spiritus hos reget artus | Favcat for votis |
| Dupre 1611 | 499 |
| Durate | 148 |
| Dux equitum praestans malatesta novellus cesenae dominus | 181 |
| Dux hadrie teramique | Federicus ii marchio mantuae v |
| Dux karolus burgundus | 90 |
| Dux mediolani ac ianue d | Fed parm |
| Ecclesia restituta | 374 |
| Ecciam si occiderit me in ipso sperabo mdxxvii | Felicite ludovicco regnate duodecimo cesare altero gaudet omnis nacio |
| Effigies augustini lech de hilkers i v doc baio ducum cancella mdxxvi | 527 |
| Effigies ser anne hu ga regine arch austr duciess burgu &amp; com tyro ano aeta sue xx | Felix fortuna diu exploratum actulit 1493 |
| viscar ano etat sue xxi | 526 |
| Effigies ser annu hu ga reginarch austr duciess burgu | Ferdinand fran davalos de aquin mar p |
| &amp; com tyro ano aeta sue xx | 442 |
| Ego sum joseph frater vester | Ferdinandus alonsi duc calab ferd reg n divi alfon pron aragoneus |
| Elelagae | 104 |
| Eleonorae florentiae duciess | Ferdinandus alvarez a toloco dux alvae |
| Elisabet fiscardin ge grumbergerin ac 29 a o 1547 | 639 |
| Elisabet gonzaga feltria ducis urbini | Ferdinandus d g rom hung boem dalma croa rex 1541 |
| Elisabettae quiriniae | 621 |
| Emanuel philiberthus iii d sabaudiae x | Ferdinandus ii de aragonia rex siciliae ungariae |
| Enricus de ambanelis ann 58 d | hierusalem |
| Er rot | 105 |
| Et in carne mea videbo deum salvatorem meum | Fernandus et elisabet d g rex e t |
| | 667 |
| | Ferrandus arago rex si hie |
| | 665 |
| | Fert |
| | 528, 642 |
| | Fertilitas in pace et quiete |
| | 359 |
| | F h |
| | 590, 593 |
| | Fide et pietate egrediar |
| | 499 |
| | Fidelitas labor |
| | 193 |
| | Fides |
| | 181, 265 |
| | Fides et sancta societas |
| | 472 |
| | Fides publica |
| | 507 |
| | Fido et sapienti principi fides et pallas assistunt |
| | 68 |
| | Fingtur fortuna moribus |
| | 612 |
| | Fio valletas m m hosp hier |
| | 376 |
| | Firmae et perpetuae caritati mdxxiii |
| | 158 |
| | Firmavi |
| | 289 |
| | Florentia |
| | 245, 246, 247 |</p>
<table>
<thead>
<tr>
<th>INDEX OF INSCRIPTIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Floresco calore partenii</strong></td>
</tr>
<tr>
<td>Frater ioannes muculum de novimagio et infirmarius campensis</td>
</tr>
<tr>
<td><strong>F nibii novar cura ob eius patriam domumq servat</strong></td>
</tr>
<tr>
<td>Fr cesarius fer ordinis ser b m v divin lit excellen doc ac divi ver famosis predictor</td>
</tr>
<tr>
<td><strong>F noel brulart de silleri chevalier de l'ordre de s jean de hierusal1632</strong></td>
</tr>
<tr>
<td>Fr dux dux saxon s ro imp elect</td>
</tr>
<tr>
<td><strong>Folgcire de guerra</strong></td>
</tr>
<tr>
<td>Fredericus perrenot n f</td>
</tr>
<tr>
<td><strong>Formae pudicitiae q s</strong></td>
</tr>
<tr>
<td>Fredericus tercius romanorum imperator semper augustus</td>
</tr>
<tr>
<td>For sfortia vicecomes mli dux iii bell pater et pacis autor mcceclvi</td>
</tr>
<tr>
<td>Fr for</td>
</tr>
<tr>
<td>Fr foelicitas virtus fama</td>
</tr>
<tr>
<td>F s k i p f t</td>
</tr>
<tr>
<td>Fr for victrici</td>
</tr>
<tr>
<td>Fui sum et ero</td>
</tr>
<tr>
<td>Fr for</td>
</tr>
<tr>
<td>Fundatori quiets mdxxx</td>
</tr>
<tr>
<td>Fr fort red 261</td>
</tr>
<tr>
<td>Fundatori quiets mdxxxiii</td>
</tr>
<tr>
<td>Fr fortuna non mutat genus</td>
</tr>
<tr>
<td>Galeaz maria sfortia vicecomes fr sfortiae mli ducis iii primogens mcceclviii</td>
</tr>
<tr>
<td>For victrici</td>
</tr>
<tr>
<td>Galeaz m sf vicecos dux mli qit</td>
</tr>
<tr>
<td>For victrici</td>
</tr>
<tr>
<td>Ganozo di bernardo di marchio di mesere forese salviati</td>
</tr>
<tr>
<td>For victrici</td>
</tr>
<tr>
<td>Gaspars a borgia epi segobrcien</td>
</tr>
<tr>
<td>For victrici</td>
</tr>
<tr>
<td>Gasp molo f</td>
</tr>
<tr>
<td>For victrici</td>
</tr>
<tr>
<td>G desttevella epis osti car rotho s r e cam</td>
</tr>
<tr>
<td>For victrici</td>
</tr>
<tr>
<td>G d p 1613</td>
</tr>
<tr>
<td>For victrici</td>
</tr>
<tr>
<td>G dupre</td>
</tr>
<tr>
<td>For victrici</td>
</tr>
<tr>
<td>G dupre</td>
</tr>
<tr>
<td>For victrici</td>
</tr>
<tr>
<td>G dupre f 1603</td>
</tr>
<tr>
<td>For victrici</td>
</tr>
<tr>
<td>G dupre f 1607</td>
</tr>
<tr>
<td>For victrici</td>
</tr>
<tr>
<td>G dupre f 1610</td>
</tr>
<tr>
<td>For victrici</td>
</tr>
<tr>
<td>G dupre f 1612</td>
</tr>
<tr>
<td>For victrici</td>
</tr>
<tr>
<td>G dupre f 1613</td>
</tr>
<tr>
<td>For victrici</td>
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<tr>
<td>G dupre f 1613</td>
</tr>
<tr>
<td>For victrici</td>
</tr>
<tr>
<td>G dupre f 1618</td>
</tr>
<tr>
<td>For victrici</td>
</tr>
<tr>
<td>G dupre f 1620</td>
</tr>
<tr>
<td>For victrici</td>
</tr>
<tr>
<td>G dupre f 1624</td>
</tr>
<tr>
<td>For victrici</td>
</tr>
<tr>
<td>G dupre f 1635</td>
</tr>
<tr>
<td>For victrici</td>
</tr>
<tr>
<td>G e</td>
</tr>
<tr>
<td>For victrici</td>
</tr>
<tr>
<td>Genio benevolentiae dulcis</td>
</tr>
<tr>
<td>For victrici</td>
</tr>
<tr>
<td>Genio melsi</td>
</tr>
<tr>
<td>For victrici</td>
</tr>
<tr>
<td>Gentilis bellinus venetus eques comesq</td>
</tr>
<tr>
<td>For victrici</td>
</tr>
<tr>
<td>Gentilis bellinus venetus eques auratus comesq</td>
</tr>
<tr>
<td>For victrici</td>
</tr>
<tr>
<td>palatinus f</td>
</tr>
<tr>
<td>For victrici</td>
</tr>
<tr>
<td>Gentilis tribuit quod potuit viro natura hoc potuit victor et addidit</td>
</tr>
<tr>
<td>For victrici</td>
</tr>
<tr>
<td>Gerocomio 1579</td>
</tr>
<tr>
<td>For victrici</td>
</tr>
<tr>
<td>G g</td>
</tr>
<tr>
<td>For victrici</td>
</tr>
<tr>
<td>Ginevera trotti a a xxii</td>
</tr>
<tr>
<td>For victrici</td>
</tr>
<tr>
<td>Giorgius herman aetatis suae an xxxviii</td>
</tr>
<tr>
<td>Index of Inscriptions</td>
</tr>
<tr>
<td>-----------------------</td>
</tr>
<tr>
<td>Giovanni dandrea da stia</td>
</tr>
<tr>
<td>Giovanni de medici</td>
</tr>
<tr>
<td>Giuliano particini mccecxii</td>
</tr>
<tr>
<td>Gladius domini sup teram cito et velociter</td>
</tr>
<tr>
<td>Gloria et honore coronasti eu de</td>
</tr>
<tr>
<td>Gloria in altissimis deo et in terra pax hominibus burgus</td>
</tr>
<tr>
<td>Got vormagk alle dingk 1540</td>
</tr>
<tr>
<td>Grete trapesunt sy isie</td>
</tr>
<tr>
<td>Guarinus veronensis</td>
</tr>
<tr>
<td>Guido pepulus bononiensis comes</td>
</tr>
<tr>
<td>Guidus ragonusus bello paceq insignis</td>
</tr>
<tr>
<td>Guilem m de poitiers</td>
</tr>
<tr>
<td>Guili cl d g pr auraicae coniassiae 1577 aet 44</td>
</tr>
<tr>
<td>Harenus pius aurea</td>
</tr>
<tr>
<td>Hac cappella fundavit ano dni mdxvii</td>
</tr>
<tr>
<td>Hanc tibi calliope servat lodovice coronam</td>
</tr>
<tr>
<td>Hannibalis fr p bonon princeps</td>
</tr>
<tr>
<td>Hanricus iii d fr boncom et navar rex</td>
</tr>
<tr>
<td>Hans hauschel siens alters 24 iar</td>
</tr>
<tr>
<td>Hans schel alber durer</td>
</tr>
<tr>
<td>Hec damus in terris aeterna dabuntur olimpo</td>
</tr>
<tr>
<td>Hier cornelius</td>
</tr>
<tr>
<td>Hieronymus farnesia d s vitali</td>
</tr>
<tr>
<td>Hieronymus hoitzscher senior actatis sue an</td>
</tr>
<tr>
<td>Hieronymus panicus pat pompeius lodovisius bon</td>
</tr>
<tr>
<td>Hieronymus paumgartner anno actatis 56 1553</td>
</tr>
<tr>
<td>Hieronymus pisaurus praefectus beneficti procuratoris</td>
</tr>
<tr>
<td>Hic bell i fulmen populos prostravit et urbes</td>
</tr>
<tr>
<td>Hic vir optimus pauperu pate diebus suis ad supe volavit</td>
</tr>
<tr>
<td>Hier arsagus eps nicien iuili ii alumnus</td>
</tr>
<tr>
<td>Hier cardanus actatis an xlvi</td>
</tr>
<tr>
<td>Hier cornelius</td>
</tr>
<tr>
<td>Hic belli fulmen populos prostravit et urbes</td>
</tr>
<tr>
<td>Hic bell i fulmen populos prostravit et urbes</td>
</tr>
<tr>
<td>Hic vir optimus pauperu pate diebus suis ad supe volavit</td>
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<tr>
<td>Hic belli fulmen populos prostravit et urbes</td>
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<td>Hic vir optimus pauperu pate diebus suis ad supe volavit</td>
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<td>Hic belli fulmen populos prostravit et urbes</td>
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<td>Hic vir optimus pauperu pate diebus suis ad supe volavit</td>
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<td>Hic belli fulmen populos prostravit et urbes</td>
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<td>Hic vir optimus pauperu pate diebus suis ad supe volavit</td>
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<tr>
<td>Hic belli fulmen populos prostravit et urbes</td>
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<td>Hic vir optimus pauperu pate diebus suis ad supe volavit</td>
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<tr>
<td>Hic belli fulmen populos prostravit et urbes</td>
</tr>
<tr>
<td>Hic vir optimus pauperu pate diebus suis ad supe volavit</td>
</tr>
<tr>
<td>Page</td>
</tr>
<tr>
<td>------</td>
</tr>
<tr>
<td>285</td>
</tr>
<tr>
<td>596</td>
</tr>
<tr>
<td>581</td>
</tr>
<tr>
<td>223</td>
</tr>
<tr>
<td>57</td>
</tr>
<tr>
<td>375</td>
</tr>
<tr>
<td>243</td>
</tr>
<tr>
<td>440</td>
</tr>
<tr>
<td>577</td>
</tr>
<tr>
<td>525</td>
</tr>
<tr>
<td>629a</td>
</tr>
<tr>
<td>607</td>
</tr>
<tr>
<td>608</td>
</tr>
<tr>
<td>621</td>
</tr>
<tr>
<td>122</td>
</tr>
<tr>
<td>128</td>
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<tr>
<td>135</td>
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<td>197</td>
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<td>220</td>
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<td>226</td>
</tr>
<tr>
<td>229</td>
</tr>
<tr>
<td>318</td>
</tr>
<tr>
<td>599c</td>
</tr>
<tr>
<td>649</td>
</tr>
<tr>
<td>662</td>
</tr>
<tr>
<td>71</td>
</tr>
<tr>
<td>302</td>
</tr>
<tr>
<td>302</td>
</tr>
<tr>
<td>1519</td>
</tr>
<tr>
<td>1539</td>
</tr>
<tr>
<td>649</td>
</tr>
<tr>
<td>376</td>
</tr>
<tr>
<td>360a</td>
</tr>
<tr>
<td>444</td>
</tr>
<tr>
<td>168</td>
</tr>
<tr>
<td>128</td>
</tr>
<tr>
<td>128</td>
</tr>
<tr>
<td>263</td>
</tr>
<tr>
<td>71</td>
</tr>
<tr>
<td>156</td>
</tr>
<tr>
<td>360a</td>
</tr>
<tr>
<td>92</td>
</tr>
<tr>
<td>399c</td>
</tr>
<tr>
<td>595b</td>
</tr>
<tr>
<td>412</td>
</tr>
</tbody>
</table>
INDEX OF INSCRIPTIONS

Iohannis candida 222  Karolus rex catolicus 178
Ioh es bocatius flore 300  Krolus secundus de manfredis faven 123
Io iacobus trivuls mar vig fra marescalus 192
Io ia tri mar vig fran mares 199  Labor actus in orbem 563
Io maria pomedellus veronensis f 176  Labor omnia 361
Io maria pomedellus veronen f mdxxvii 177  Laeta deum partu 567
Io melon f 635  L aquilegiansium patriarcia ecclesiam restituit 212
Io pa lup ii mar so fil aetatis annorum vi 357  Laura gonz trivl 506
Io paulus lomatis pie 443  Lauren stauberus eq aur ac ang et franc regis orator 599d
Io paulus ursinus atripalde comes 274 (Appendix)  Laurentius medices 252, 253, 493
Io petman bonavi medicus pater 390  Laurentius tornabonus io fi 296
Io picus mirandule dom phil acutis s 475  Laurent truchses a bomersfelden decanus celeie
Io son fine mecccdxvi 143  magunt mdxxx 599b
I paul pog f 338 (Appendix)  Lavinia fontana zappia pictix 1611
Isabella aragonia dux mli 77 (Appendix)  Legiferae cereri 397
Isabella capua prine malfiet fern gonz uxor 439  Le mareschal de toyras 570
Isabella esten march ma 76  Leo 429, 434
Isabella filia henrici ii rex uxor philip hispa rex 1559  Leo baptista albertus 56
Isabella manfro de pepoli 1571  Leo imperat sol et apollo 420a
Isabella mariana carcass 455  Leonar lauredanus dux venetiar etc 152
Isabella sessa michael veneta 182  Leonellus marchio estensis 6, 7
Isotta arimnensi forma et virtute italia decori 59  Leonellus marchio estensis d ferrarie regii & mutine 9
Isoper in deo an xxii 275 (Appendix)  Leonellus marchio estensis d ferrarie regii et mutine
gar 10, 11
Iulian g f 639  Leonora ducissa mantuae 326
Iulianus ep ostien car s p ad vincula 230  Leonorae camb uxoris 454
Iulianus medices 252  Leo x p max 239
Iulianus medices I F P r 240  Leo x pontifex max 379
Iulia pratorner 453  Leo x pontifex maximus 661
Iulia ursina 497  Liberalitas 84, 599a
Iulia ursina rangona camilli filia ann atat sue xvii 473  Liberalitas augusta 19
Iuliaus caesar pont ii 238  Liberalitas pontifecia 379
Iuluius gueder v heroltzberg ac 60  Liberatorii urbiun 105
Iulius ii pontifex maximus 660  Lionora de altoviti 264
Iulius iii pont o t max an v 369a  L m 643
Iulius ligur papa secundus mccecvii 194, 195  L n 604
Iulius nobilius p flor 343  Lodovicus brognolo patricius mantuanus 133 (Appendix)
Iupitter ex alto nobis adamanata remisit 42  Lodovicus rex francorum mccece 529
Iusta tuenda 665  Lorfelin f 575
Iusticia ambulabit ante te ut ponat in via gressus tuos 126  L parm 378
Iusticia nostra christus mdxxxviii 587  L septimius severus pertinax aug imp vii 410
Iustitia et pax osculate sunt 164  Lucas d zuharis prepositus ponponeschi 74
Iustitia pax copia 258  Lucas salvionus pat iur con 397
Iustizia augusta et benignitas publica 138  Lucdovica de tornabonis io fi 297 (Appendix)
Iustus es domine et rectum iudium tuum miserere nostra do miserere nostri 215  Lucia bertana 486
Iustus sicut leo 412  Lucretia esten borgia duciss 78
I warin 1630  Lucretia estn de borgia du 79
I warin 1630  Lucretia med estn ferr princeps 340
I zagar f 1574  Lucretia med ferr prince a a xii 325
Karolus octavus francorum ierusalen et cicilie rex 262  Luctus publicus 252
Karolus octavus francorum ierusalen et cicilie rex 262  Lud neifa 604
Karolus octavus francorum ierusalen et cicilie rex 262  Lud neifa 604
INDEX OF INSCRIPTIONS

Ludovica felicina rubea 329
Ludovic m sf anglu dux m 654
(Ludovic unga cex contra turca pungnando occubuit 320
Ludovicus ariostus 339
Ludovicus de gonzaga capitaneus armigerorum 16
Ludovicus d g francorum rex 655
Ludovicus d g rex francorum 306
Ludovicus ii marchio mantuae quam preciosus xpi 68
sanguis illustrat
Ludovicus ma sf vi co dux bari duc guber 191
Ludovicus m sf anglus dux mli 653
Ludovicus patruus gubnans 652
Ludovicus ugonius 310
Ludovicus xiii d g francorum et nav rex 555
christianissimus
Ludovicus xiii d g francor et navarae rex 565, 566
Ludovicus xiii d g rex chr gall et navar henr magni fil
p f aug 559
Ludwig von gotsgnaden pfalzgraf bei rhein seis
alters im xxxviii iar 600
Lud xii 307
Ludgund republica gaudete bis anna regnante benigne
sic fui confitata 1499 527
Lu m salutiarum 643
Luna 1543 615a
Lu nc 604
Lu patruo gubnante 650, 651
L verus aug arm parth max tr p viii 408
Lx 533
Madalene mantuane pm 82
M adriaen van god ghekoren paus va roman tutrecht
geborn 629
Magdalana mantuana die xx no mccccciii 73a
Magdalana rubea morib et forma incomparabil 81 (App.)
Magis vici sed tibi 394
Mag iulianus medices 241
Magni soultani f mohameti imperatoris 144
Magnus cosmus medices p p 245
Magnus iulianus medices 154
Magnus laurentius medices 257 (Appendix), 271
Mai piii 72
Manifestavi nomem tuum hominibus inri 31
Mansuetudo 474
Marcellus de capodeferro 234
Marcellus ii pont max 370
Marcet sine adversario virtus 228
March brand du steti pome casub vand burgr nuren
prin rug mdxxviii 596c
Marchio in italia pr b hp 642
Marchio rodéricus de bivar 233
Marcus 205
Marcus antonius trivixano dei gratia dux navarae
pugnando occubuit et c viixiato i in principatu obit mdliii
Marcus ant trivisano dux v 504
Marcus barbadico dux veneciar 131
Marcus croto 205
Margaretta doctor willem ganczhorns lieibliche doch 609
Margarita a firmian d casparis a fruntsperg uxor anno
etatis sue xx 590a
Margaretta de chasse 226
Margarita de frantia d sauabiae 503 (Appendix)
Margarita fra c reg f d sauabiae 367
Maria aug gall et navar regin 567
Maria augusta galliae et navarae regina 568
Maria de muciny 272
Maria imper mdxxv 464
Maria karoli f dux burgundiaea austriape brab c f lan 225
Maria karoli filia heres burgund brab coniuges estatis 20 616
Maria politiana 279, 280
Maria regina ec quos deus coniunxit homo no se 620
Maria stouuar regi scoti angli 543 (Appendix)
Mar magdaleneae arch austr mag d etr 562
Mars 233
Mars ferus et sumhum tangens cytherea tonantem dant
tibis regna pares et tua fata movent 100
Marsilius ficus florentinus 268
Mars viptor 203
Marte ferex recti cultor gallusq regalis meccclxiii 26
Martii fautorii 297a
Marx rechlinger gestalt do ich wurt xx iar alt 598
Mas s f 480
Mathi~s rex hungariae 492
Mathias rex hungariae bohemiae dalmat 297d
Mathias ugo eps phamaug 310
Matthaei patii veronensis opus 56, 57
Matthaeus schyrer actat 34 1584 612
Matthaeus de pastis f 55
Matura celeritas 470
Maumhet asie ac trapesunzis magne que gretie imperat
Maximiliani imperatoris munus mcccclxXAJciiii 659
Maximiliani imperatoris munus meccclxixiiii 184
Maximiliani munus 659
Maximilian magnanim archidux austrie burgund
etatis 19 1479 616
Maximilianus fr caes f dux austr burgund mccccciii
Mcccccix act xxxvii 184
Mcccccix act xxxvii 23
Mccceciii 231
Mcccexxix act xxxvii 585
Mcccevi 141, 142
Mcccevi opus ioanis boldu pictoris 139, 140
INDEX OF INSCRIPTIONS

Mcccclxvi 143 Nicolaus langaeus l菲律d 78 574
Mcccclxxv 254 Nicolaus malegrassi eps uceciensis 229
Mcccclxxvii 41 (Appendix) Nicolaus palmerius siculus eps ortan 207
Mcccclxxxi 209 Nicolaus picininus vicecomes marchio capitanus max
Mccclxxxiii 289 ac mars alter 4
Mccclxvii 61, 63 Nicolaus sanetus eques do co senatorq bonon
Mccclxviii 199 itegerimus 127
M commodus antoninus aug pius brit 409 Nicolaus slifer germanus vir modestus
Md 13 306 alterq orphev 140
Mdxix 175 Nicolaus tempe tar 157
Mdxxi 158, 159 Nicolaus gander 523 (Appendix)
Mdxxix fungendo consumor 597b Nicola bacei de vasari 334
Mdxvii 177 Nicol todin anc arcis s ang prefectus 345
Mediolani dux 655 Nic urs pet et nol comes sante rom eccle armor cap 196
Meliolus dicavit 69 Nic urs petiliani et nolae comes reip flor cap 196
Meliolus sacravit 68 Nihil hoc fortius 314
Memoriae agrippinae 401 Nil abest 109
Mens sidera volvit 1631 N m 29
Mercurialium hospes virorum 234 Nobilis thomas de guadagnis civis florentinus 534
Michaelangelus bonarrotus flor act s ann 88 429 Non ab re 441
Michelangelo 6 ni g de tanagl 293 Non confundas me ab expectacione mea 531
Mihi abit gloriari nisi in cruce domini nostri ihu xpi 524 Non est mortale quod opto 575
Minh 506 Non ignara mali miseris succurrere disco 85
Minerva 267 Non impar oneri fortitude 369a
Mitis esto 272 Non nisi laedentem laedimus 496
M m 225 Non sana 82
Moneta nanceii cusa 1523 Non semper 468
Moriens revivisco 177 Non toledi tabula est ista sed est spectulm 532
Mortalibus ab inmortalibus antipandora 1554 473 Non ulli obnoxia vento 3474
Mortalium cura 230 Notrisco al buono stingo el reo mccccllvi 232
M osp fran cancel 552 N picininus 4
Munificentia amicos patientia inimicos vince mdxxix 5977

N 583
N a 291
Natus humi post opus astra peto 572 Nulli largius 486
Nec cedit umbra soli 199 Nul ne si frote 224
Nec tempus nec aetas 433 (Appendix) Nunquam siecabitur estu 334
Nero aug 202 Nutrisco extingo 179
Nero claud caesar aug ger p m tr p imp p p 403 Nuia 542
Nero claud imp caes aug cos vii p p 202 Nubifugo 439
Ne transeas servum tuum 374 Nudus egressus sic redibo 207
N g i f 1601 573 Nuia 542
Ni bralartus a sillery frane et navar cancel 563 Nulli largius 486
Ni ça ni la 630 Nul ne si frote 224
Nic de bailleul propraet urb et præf aedil 577 Nunquam siecabitur estu 334
curante 1623
Nicolaï marchio estensis fcr 29 Nutrisco extingo 179
Nicolas vincentinus 508 Ob cives servatos 253
Nicolaus corigiens brixili ac corigiae comes 126 Ob restitutum italicæ libertatem 131
armorum ductor etc
Nicolaus langaeus 78
O b dunes servatos 253
Octavianus s 1601 573 Ob virtutes in flaminiam restitutas 187
Nicolaus palmerius 207 Ob virtutes in flaminiam restitutas 187
O ctauianus 563 Octaviani s 284b
Odbofredi d ise 9 e xxv 437 O ctauianus 563
Omnis in hac sum 330 O dobofredi d ise 9 e xxv 437
O mn italicæ gymnas lectori 520
<table>
<thead>
<tr>
<th>Index of Inscriptions</th>
<th>289</th>
</tr>
</thead>
<tbody>
<tr>
<td>Omnium victorem vici</td>
<td>551</td>
</tr>
<tr>
<td>Optanda navigatio</td>
<td>347b</td>
</tr>
<tr>
<td>Opt de patria merito grat civ</td>
<td>156</td>
</tr>
<tr>
<td>Optimo consilio sine armis restituta</td>
<td>191</td>
</tr>
<tr>
<td>Opus bertoldi florentin scultoris</td>
<td>248</td>
</tr>
<tr>
<td>Opus elementis ubinatis</td>
<td>100</td>
</tr>
<tr>
<td>Opus coradini m</td>
<td>38</td>
</tr>
<tr>
<td>Opus iacobus lixignolo mcccclx</td>
<td>35</td>
</tr>
<tr>
<td>Opus iacobus lixignolo mcccclx</td>
<td>35</td>
</tr>
<tr>
<td>Opus iacobus lixignolo mcccclx</td>
<td>35</td>
</tr>
<tr>
<td>Opus iacobus lixignolo mcccclx</td>
<td>35</td>
</tr>
<tr>
<td>Opus ioanis boldo pictoris</td>
<td>139, 140</td>
</tr>
<tr>
<td>Opus ioanis boldo pictoris veneti</td>
<td>141</td>
</tr>
<tr>
<td>Opus ioanis boldo pictoris venet us xografi</td>
<td>142</td>
</tr>
<tr>
<td>Opus io fr parmensis</td>
<td>94</td>
</tr>
<tr>
<td>Opus mathei de pastis v mccccxlvi</td>
<td>59</td>
</tr>
<tr>
<td>Opus m guidizani</td>
<td>138</td>
</tr>
<tr>
<td>Opus nicolai floretini mcccclxivii</td>
<td>256</td>
</tr>
<tr>
<td>Opus pauli de ragusio</td>
<td>23</td>
</tr>
<tr>
<td>Opus petricini de floretia mcccclx</td>
<td>36</td>
</tr>
<tr>
<td>Opus pisani pictoris</td>
<td>1, 2, 3, 5, 6, 7, 12, 15, 16, 21 (Appendix), 22</td>
</tr>
<tr>
<td>Opus pisani pictoris mcccxlxi</td>
<td>10, 11</td>
</tr>
<tr>
<td>Opus pisani pictoris mcccxlvi</td>
<td>13, 14</td>
</tr>
<tr>
<td>Opus pisani pictoris mcccclvii</td>
<td>17</td>
</tr>
<tr>
<td>Opus speraei</td>
<td>124</td>
</tr>
<tr>
<td>Opus speranei</td>
<td>127</td>
</tr>
<tr>
<td>Opus speranei</td>
<td>112, 113, 114, 115, 115a, 116, 117, 119, 125, 126, 128, 129 (Appendix), 130 (Appendix), 131, 132 (Appendix), 133 (Appendix), 134 (Appendix)</td>
</tr>
<tr>
<td>Op victoris camelio ve</td>
<td>145</td>
</tr>
<tr>
<td>Oriens augusti tutrice minerva</td>
<td>359</td>
</tr>
<tr>
<td>P</td>
<td>319, 325, 328, 330, 331</td>
</tr>
<tr>
<td>P 1555</td>
<td>334</td>
</tr>
<tr>
<td>P 1556</td>
<td>332</td>
</tr>
<tr>
<td>P 1557</td>
<td>336</td>
</tr>
<tr>
<td>P 1561</td>
<td>326</td>
</tr>
<tr>
<td>Paduae praefectus mdxv</td>
<td>174</td>
</tr>
<tr>
<td>Pantagoton</td>
<td>473</td>
</tr>
<tr>
<td>Parcere subiectis et debellare superbos iustus sicur leo</td>
<td>412</td>
</tr>
<tr>
<td>Parcere subiectis et debellare superbos sexte potes</td>
<td>209</td>
</tr>
<tr>
<td>Parnasus</td>
<td>124</td>
</tr>
<tr>
<td>Parthenius amicus</td>
<td>217</td>
</tr>
<tr>
<td>Par ubiq potestas</td>
<td>432</td>
</tr>
<tr>
<td>Pasqualis maripe tus venetum d dux</td>
<td>135</td>
</tr>
<tr>
<td>Patriarum excubitor opum</td>
<td>640</td>
</tr>
<tr>
<td>Paula carlina</td>
<td>479</td>
</tr>
<tr>
<td>Paulus dedus venetus mcccevii</td>
<td>169</td>
</tr>
<tr>
<td>Paulus iii pont max</td>
<td>381</td>
</tr>
<tr>
<td>Paulus iii pont max an iii mddxxviii</td>
<td>434</td>
</tr>
<tr>
<td>Paulus iii pont max an xi</td>
<td>366</td>
</tr>
<tr>
<td>Paulus ii venetus pont max</td>
<td>216</td>
</tr>
</tbody>
</table>
INDEX OF INSCRIPTIONS

<table>
<thead>
<tr>
<th>Inscriptio</th>
<th>Paginae</th>
</tr>
</thead>
<tbody>
<tr>
<td>Plus ultra</td>
<td>583</td>
</tr>
<tr>
<td>Pompeius</td>
<td>446</td>
</tr>
<tr>
<td>Porta pia roma</td>
<td>372</td>
</tr>
<tr>
<td>Pompeius de believre franciae cancel</td>
<td>573</td>
</tr>
<tr>
<td>Pm</td>
<td>30</td>
</tr>
<tr>
<td>Pm tr p x imp vi cos iii p p</td>
<td>398, 409</td>
</tr>
<tr>
<td>Porta aere fides publica</td>
<td>507</td>
</tr>
<tr>
<td>Post iuili ii cineres mdxiii</td>
<td>242</td>
</tr>
<tr>
<td>Praecl ariminii templum an gratiae v f</td>
<td>66</td>
</tr>
<tr>
<td>Prevenit aetatem ingenium precox</td>
<td>221</td>
</tr>
<tr>
<td>Pp angle g3 co ac Ianue d</td>
<td>648</td>
</tr>
<tr>
<td>Pp angle g3 co ac Ianue d 7c</td>
<td>653</td>
</tr>
<tr>
<td>Pp angle g3 cos 7 c</td>
<td>649</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Inscriptio</th>
<th>Paginae</th>
</tr>
</thead>
<tbody>
<tr>
<td>Psal 36 subditus esto deo et ora eum anno mduxiii</td>
<td>594</td>
</tr>
<tr>
<td>Psal 36 subditus esto deo et ora eum anno mduxxiii</td>
<td>593</td>
</tr>
<tr>
<td>Publicae commoditati</td>
<td>341, 662</td>
</tr>
<tr>
<td>Publicae felicitatis spec</td>
<td>104</td>
</tr>
<tr>
<td>Pulcrum</td>
<td>89</td>
</tr>
<tr>
<td>Pulcritudo ammor voluptas</td>
<td>277</td>
</tr>
<tr>
<td>P victorius act suae an lxix</td>
<td>361</td>
</tr>
<tr>
<td>Quamvis</td>
<td>442</td>
</tr>
<tr>
<td>Quidquid est iussum leve est 1629</td>
<td>569</td>
</tr>
<tr>
<td>Quamvis cumst mita dracone</td>
<td>52</td>
</tr>
<tr>
<td>Quies saeculorum</td>
<td>95</td>
</tr>
<tr>
<td>Quietum nemo me impune lacesset</td>
<td>92</td>
</tr>
<tr>
<td>Quo me fati vacat</td>
<td>335</td>
</tr>
<tr>
<td>Raimundus fugger augustin vind actatis xxxx</td>
<td>599a</td>
</tr>
<tr>
<td>Raimundus lavagnolus comes et commissar saxonia</td>
<td>227</td>
</tr>
<tr>
<td>Raynaldus de urisinis archiepiscopus floren</td>
<td>261</td>
</tr>
<tr>
<td>Reconciliatis civibus magnifici et pietate</td>
<td>240</td>
</tr>
</tbody>
</table>

Regalis constancia mduxiii | 159   |
Religionem et obedientiam redintegravit mduxvii | 639   |
Renata de berboia lother et ba ducissa | 539   |
Rhemis | 555   |
Ricardus scelleius prior anglicae | 640   |
R l | 227   |
Rob briconet parlamenti inquesto presid | 228   |
Robertus mainginus 1495 | 270   |
Roma | 241   |
R P lugdunen anna regnante conflagit | 526   |
Ruberto di bernardo nasi | 273   |
Rudolphus ii rom imp aug | 465   |
S | 453, 452, 453, 541 |
S | 398, 409 |
S | 252   |
S | 99    |
S | 465   |
S | 397   |
S | 643   |
S | 540   |
S | 344   |
S | 260   |
S c | 162, 202, 203, 204, 205, 205 bis (Appendix), 211, 402, 403, 404, 407, 434 |
S c | 162, 202, 203, 204, 205, 205 bis (Appendix), 211, 402, 403, 404, 407, 434 |
Sebastianus ligalaece gestalt war im xxxiii iar | 399   |
Securitas populi romani | 378   |
Securitas p p | 218   |
Semper | 581   |
S | 506   |
S | 4164  |
S | 416   |
S | 151   |
S | 254   |
S | 541   |
S | 130 (Appendix), 424 |
S | 580   |
S | 495   |
S | 60    |
S | 916   |
S | 162   |
S | 469   |
S | 378   |
S | 218   |
S | 581   |
S | 506   |
S | 4164  |
S | 416   |
S | 151   |
S | 254   |
S | 541   |
S | 130 (Appendix), 424 |
S | 580   |
S | 495   |
S | 60    |
S | 916   |
S | 162   |
S | 469   |
S | 378   |
S | 218   |
S | 581   |
S | 506   |
S | 4164  |
S | 416   |
S | 151   |
S | 254   |
S | 541   |
S | 130 (Appendix), 424 |
S | 580   |
S | 495   |
S | 60    |
S | 916   |
S | 162   |
S | 469   |
S | 378   |
S | 218   |
S | 581   |
S | 506   |
S | 4164  |
S | 416   |
S | 151   |
S | 254   |
S | 541   |
S | 130 (Appendix), 424 |
S | 580   |
S | 495   |
S | 60    |
INDEX OF INSCRIPTIONS

Sigismundus p d malatestis s r e c c generalis 58
Sigismundus d g rex polonie 636
Sigismundo scotto magno militi anno theogoniae mcv 108
Sigismundus de malatestis arimini &c et romane e c l generalis 13, 14
Sigismundus pandulfus de malatestis arimini fani d 12
Sigismundo pandulfus de mala testis arimini &c et romane e c generalis 61
Sigismundus pandulfus malasta pan f 62, 66
Sigismundus pandulfus de mala testis arimini &c et romane e c generalis 13, 14
Sigismundus pandulfus de malatestis s r e c c generalis 61
Te sequar an xxxv 274 (Appendix)
Te sine non possum ad te 349
Theod trivultii s r i mesochii et val mes prin etc 480
Te sequor an xxxv 274 (Appendix)

Si

Taddeo manfredus comes faventie imoleq d ac incliti
Taddeo manfredus comes faventie imoleq d ac incliti
Taddeo manfredus comes faventie imoleq d ac incliti
Taddeo manfredus comes faventie imoleq d ac incliti
guaidati unicus genitus 94

Taire ou bien dire 340
Tandem victa sequor 5754
Te copia lauro et fama bearunt 542
Templi petri instauracio vaticanus m 194, 195

Te sequor an xxxv 274 (Appendix)

Te sequor an xxxv 274 (Appendix)

Te sequor an xxxv 274 (Appendix)
Te sequor an xxxv 274 (Appendix)
Te sequor an xxxv 274 (Appendix)

Templum belli pac 521
Tempore condit ann cristi m x l v i 227
Tenebrarum et lucis 305
Ter max 87

Theologia politica 236
Theologia philosophia 236
Theologia theologica 236

Theod trivultii s r i mesochii et val mes prin etc 480
Theod trivultii s r i mesochii et val mes prin etc 480
Theod trivultii s r i mesochii et val mes prin etc 480
Theod trivultii s r i mesochii et val mes prin etc 480
Theod trivultii s r i mesochii et val mes prin etc 480
Te sequor an xxxv 274 (Appendix)
Te sequor an xxxv 274 (Appendix)
Te sequor an xxxv 274 (Appendix)
Te sequor an xxxv 274 (Appendix)
Te sequor an xxxv 274 (Appendix)

Valerius bellus vicentinus 385a (Appendix)
Vas electionis paulus apostolus 244
Vaticanus m 194, 195
V camello 150, 150a
Vellus aureum 223
Venas 155
Vener et mars victor 74
Venus 153
Venetia magna anna 136, 137 (Appendix)
Verbum domini manet in aeternum 618
Veritas odium parit 484a
Veritas interpres 86
Veterum volvit monumenta virorum 574
Vf 92, 93, 94
Vias tuas domino demostra mihi 646
Vicente de tavanes ligni marquis de mirebet 1614 581
Vicente de tavanes ligni marquis de mirebet 1614 581
Vitae iam nustria fatis agitur 220
Victa iam nustria fatis agitur 220
Victi gallis ad cannas et lirim pacata 144
Victrix de tavanes ligni marquis de mirebet 1614 581
Victor camelus faciebat 146
Victrix de tavanes ligni marquis de mirebet 1614 581
Vieortem regni mers et bellona coronant 210
Victoria columnia davala 485
Victoriae aguste 205, 205bis (Appendix)
Victoriam fama sequetur 283 (Appendix)
Victorius feltrensis summus 18
Vigilantia 270
Vigilantia florui 124
Vigilantia florui 124
Vigilantia florui 124
Vigilantia florui 124
Vigilantia florui 124
INDEX OF INSCRIPTIONS

Viglius praep s bav praes secr con r ma et canc ord au vel aet lxii 653 Viglius zuiehemus praeses 653 Viglius zuiehemus praeses sec con caes z reg ma aet xlix 652 Viid ii id ian 493 Vinc bovius bononien prothonot apost 371 Vincentius gonzaga 363 Vincentius maripetro and f an aet xlvii 159 Violantis pignae ann 459 Virginitas amoris frenum 273, 281 Virtus nunc deficit 441a Virtute duce et comite fortuna 167 Virtute parta deo et labore 417a Virtute supera 251 Virtuti omnia parent 159 Virtuti regis invictissimi 533 Virtutis et ingenii 146 Virtutis formaeq praevia 438 Visus et animus idem 509 Vita mortalium vigilia 633, 634 Vitoria 178 Vix an lxv obiit ad mcccclxvii 207 V m 611 Una ti diro altra ti fero 51 Unversucht umerfarn anno mdcxxxii 601 Unus x millia 376 Volentem ducunt nolentem trahunt 250 Vox domini in virtute 335 Urania 106, 160 Ursula sebasti ligsalez hausfrau was im xxviii iar alt mdcxxvii 589 Ut gentes tollatque premat que 1623 566 Ut quiescat atlas 338 (Appendix) Utriusque 443 Uxor laurentii de tornabonis ioanna albiza 288 Xix deo vindicata et ipse retribuet an md 585 Xpi ihesu sanguinis 644 Xpi sanguinis tabernaculum 645 Y h s 31 Yssab trot negrisoli a e xxxiii 327 1423 enricus de ambandis ann 58 d 518 1479 226 1499 expugnata alexandria deleto exercitu . . 192 1539 416 1541 416a 1551 327 1554 p 324 1556 r c 347 1557 p 329 1558 325 1561 341 1561 p 321 1564 p 335 1570 343 1586 p 333
GENERAL INDEX

The numbers are those of the medals. The few page references are indicated by p.

Abraham and three angels 374
Abundance, Fame, Victory 342
Abundance, Peace, Justice 238
Adige, landscape of 352
Aesculapius and Urania 119
Africa mourning 388
Altar, flaming tripod on 150
Altar, on a mountain 181
Alviano group of medals 165
Amerbach collection 629
Ammanati, relief ascribed to 385 (Appendix)
Amor, Castitas, Pulchritudo 288
Amor, Voluptas, Pulchritudo 277
Andromeda and Perseus 545
Angel driving car 21 (Appendix)
Annona and Ceres 403
Antinous on a griffin 516
Apollo 574
Apollo, blazing tripod and raven on a cauldron 441
Apollo with lyre and scroll 140
Apollo crowning lion 420
Apollo driving Sun's car 187 (Appendix)
Apollo and Daphne 347
Apollo and Marsyas, intaglio of 140
Apollo see also Sun God
Architecture, seated 440
Ares, Ludovisi 150
Arethusa, head of 400
Arezzo, letters concerning medals 419, 421
Arion riding dolphin 139
Armourer's marks 4, 16
Arms, coats of
Acquaviva (quarterly 2 and 3) 103
Adrian VI, Pope 629
Aldo 660
Antoine, Duke of Lorraine 666
Austria-Burgundy 583
Avalos 22
Balbus 609
Barbò 206
Bentivoglio 128, 185, 659
Bohier 231
Arms, coats of (continued)
Borgia 208
Brulart 578
Caraffa 110, 111
Córdoba, Gonsalvo de 445
Du Mas de l'Isle 263
Este 29, 40
Estouteville 213
Ferdinand I, Archduke of Austria 621
Ferdinand and Isabella of Castile 667
France, modern 655
Francescon 309
Frederick of Brandenburg-Ansbach 596c
Fürer 627
Ganzhorn 609
Gruder 627
Guadagni 534
Hadrian VI, Pope 629
Hermann 597b
Holzschuher 597a
Johann Friedrich, Elector of Saxony 596c, 605
Jung 587
Kress 596b
Lodovico II, Marquess of Saluzzo 643
Löffelholz 601
Ludwig X, Count Palatine 600
Machiavelli 269
Malatesta 12, 13
Manfredi 113
Margaret of Austria and Philibert II, Duke of Savoy 528
Maugras 229
Medici 239, 240, 661
Musso 495
Panciatichi 533
Palmgartner 608
Pepoli 129 (Appendix)
Philibert II, Duke of Savoy, and Margaret of Austria 528
Philipp, Count Palatine 597
Poem 627
Reihing 596a
Reihing 596a
Arms, coats of (continued)
della Rovere 238, 664
Savoy 641, 642
Schel 614
Sforza 192, 283 (Appendix), 648-651, 653
Strozzi 286
Talaru 530
Trivulzio 192
Utrecht, city 629
Vecchietti 290
Vitry 531
Astrology and serpent 76
Athenion, cameo by 236
Atlas 369a
Atlas and Hercules bearing Globe 569
Aurora 305, 438
Bacchus, statuette of 398, 409
Badile, Giovanni 32
Bal . . ., Antonio (relief by) 184
Barbaracce 224
Bartolommeo, Fra, paintings by 282
Battle of Lepanto 373
Battle scene 71, 73
Battle scene before city 445
Battle scene, between Hungarians and Turks 297a
Beauty see Pulchritudo
Bees, chasing Cupid 610
Bees, flying round hive 496
Bees, swarm of, issuing from dead lion 482
Beham, Hans Sebald, engraving by 411
Bellini, Gentile 163
Bellona and Mars crowning king 210
Bembo, Pietro, letters of 386
Bembo, Pietro, reclining under trees 386
Benavides, Marco Mantova 390, 397
Benedetto da Maiano 286
Bergamo, siege of 156
Berry, duc de, collections 524
Blind man led by dog 429
Boat, Fortune in prow and armed woman at tiller 347a
Boethius, vision of 235
Bologna, Giovanni 355
Bologna, coronation of Charles V 484c
Bologna, S. Giacomo Maggiore, portrait relief of Giovanni II Bentivoglio 184
Bologna, San Petronio, bust in 125
Bonsignori, drawing by 108
Book, closed 64, 65
Book, from which the figure of Truth escapes 86
Book, skull, bones 603
Bossetti, Camillo, sculptor 417
Botticelli, paintings by 252
Botticelli school, painting of 245
Bourg-en-Bresse, medal for entry into 528
Bramante, design for St Peter’s, Rome 193–195
Brantome 469a
Brescia, monument to Marc Antonio Martinengo at 142, 204
Brescia, siege of 156
Bridle 92, 107, 182, 470
Bronzino, portrait by, after medal 245
Building with four cupolas 115
Burgkmair, Hans, woodcut by 194, 243
Burgkmair, Hans, woodcut by 194, 243
Butterflies and caterpillars 572
Calliope, giving wreath to poet 114
Cameo, by Athlenion, of Jupiter 256
Cameo, by Domenico de’ Cammei 189
Cameo, of Andrea Caraffa 111
Cameo, of Christ and St Paul 243
Cameo, of Cosimo de’ Medici 247
Cameo, of Lodovico Maria Sforza 189
Cameo, see also Gem
Canale, Joseph, engraving by 419
Cap of Liberty, two daggers 493
Capricorn 360
Capricorn, device of Cosimo I de’ Medici 315
Capricorn and eight stars 315
Cap, drawn by dragon and eagle 187
drawn by two eagles 186
drawn by horses, led by Mars 248
drawn by four horses, led by two men 21 (Appendix)
drawn by two winged horses 283 (Appendix)
drawn by lion 250
drawn by two lions 359
drawn by two owls 659
drawn by Peace 262
drawn by swans 134 (Appendix)driven by angel 21 (Appendix)
driven by Apollo 563
driven by Sun God 437
driven by Emperor, 525
Car, Fame, Abundance, Victory 542
Car, with France, Fortune and Fame 575a
Car, with Sun, Mercury 580
Car, the Sun’s, driven by Apollo 563
Car, funeral, drawn by mules 401
Car see also Chariot, Triumphal car
Caraffa, Andrea, cameo of 111
Caro, Annibal, impress from 338a
Caro, Annibal, letters of 346
Carro di Carrara 304
Carriage, view of 368
Cassacco, castle of 162
Casitas, Pulchritudo, Amor 288
Castle of Cassasco 162
Castle of Pesaro 97, 99
Castle of Rimini 60, 62
Caterpillars and butterflies 572
Ceres holding book and cornucopias 397
Ceres, holding corn and torch 404
Ceres and Annona 403
Cerignola, battle of 445
Chariot, four-horse 400
Chariot, see also car
Cherico, Antonio del, MS illumination by 245
Cherub between swan and eagle 87
Chess-players 129 (Appendix)
Christ, crucifixion 631
Christ, dead, supported by winged putto 57
Christ, resurrection scene 656
Christ and St Paul, cameo of 243
Church, the, seated reading, holding rudder 370
Church, the, and Constantine the Great 211
Church, the, and Mercury 237
Church, the, and Paganism 524
Claudius in toga 402
Clement collection 527
Coats of arms, see Arms
Concord seated, holding cornucopias 387
Concord seated, holding lily-sceptre and olive branch 27
Constancy 209, 214, 276, 280
Constantine the Great and the Church 211
Coral, branch of 510, 519
Coronation at Bologna, Charles V 484c
Coronation at Rheims, Louis XIII 555
Coronation of Pope Sixtus IV 219
Courage, Fortune, Prudence 553
Crocodile and trochilus 201
Cross, voided 618
Crown in clouds 575
Crowns, three 144
Cupid see Love
Cybele, in car drawn by lions 359
Cymbalum 508
Dante, before the mountain of Purgatory 399
Daphne and Apollo 347
David and Goliath 376
Deianira, Rape of 254
Diamond, mounted on pin 571
Diamond rings, shower of 42
Diana 432, 615a
Diana, see Poitiers, Diane de
Diomede and the Palladium 183
Doge, kneeling to winged lion 132 (Appendix)
Doge and Senators before Christ 416
Dolphin, carrying Arion 139
Dolphin, carrying Fortune 290, 294, 360a
Dolphin, carrying Neptune 175, 353
Domenico de’ Cammei, cameo by 189
Domenico di Michelino, painting by 299
Door-knocker 28
Doria, Andrea, as Neptune, flanked by Liberty and Peace 430
Doria, Giannettino 430
Dragon, winged 157
GENERAL INDEX

Eagle on armillary sphere 272
Eagle bearing five eaglets 483
Eagle bringing Hercules to Juno 417b
Eagle, crowned 159
Eagle displayed 269, 286, 621
Eagle, double-headed 583
Eagle, double-headed, the pillars of Hercules 604, 606
Eagle, emblem of liberality 19
Eagle, flying 465
Eagle, on fulmen 100
Eagle, standing 509
Eagle and Ganymede 366
Eagle, with swan and cherub 87
Electrotypes 338 (Appendix)
Elephant in meadow 59, 63
Emilia, school of see Ruspagiari (artist, p. 85)
Empress and five women sacrificing 407
Equestrian figure I, 2, 3, 13, 14, 16, 95, 102, 128, 263, 274 (Appendix), 284, 293 (Appendix), 306, 524, 588, 603, 636, 647, 653, 657
Equestrian figure, before city wall 156
Equestrian figure and a friar 126
Equestrian figure bearing standard 205, 205bis (Appendix)
Equestrian figure and two halberdiers 196
Equestrian figure with soldiers near a city 190
Equestrian figures and foot soldiers 131
Equestrian figures in combat 394
Equestrian figures and the Doge of Genoa 191
Equestrian figures, Pope, Cardinals, Emperor 249
Equity, with scales and cornucopae 341
Equity, with scales and sceptre 152
Ermine, with a scroll 290
Escorial, view of 440
Este devices 9, 28, 36, 38, 42
Este impresa of mast and sail 10, 11
Eternity standing holding globe 416a
Evilmerodach, King, and Philosopher 129 (Appendix)
Excavated medals 4, 60, 66
Eye, winged 56
Faith, 265, 423, 507
Faith and Pallas 68
Faith and Penitence 141
Fame, seated, blowing two trumpets 416a
Fame, six-winged 125
Fame, Abundance, Victory 542
Fame, France, Fortune 575a
Fame, Virtue, Felicity 278
Fano, medal for the recovery of 12
Farnese, impresa 338a
Felicity seated 104
Felicity, Fame, Virtue 278
Ferrara, Council of 1
Festina Lente, impresa of 7, 8
Ficino, legend from 277
Fleece, Golden, between two b quieres 223
Florence, reclining under tree 240
Florence, seated, holding orb and olive 245, 246, 247
Florence, Duomo, choir of 252
Florence, Duomo, painting by Domenico de Michelino 299
Florencio, Palazzo Riccardi, medallion of Diomede and the Palladium 183
Florence, Palazzo Strozzi, foundation medal 286
Florence, Uffizi, view of 341
Florence, Uffizi, Botticellesque portrait of man with a medal 245
Font, baptismal 36
Fornovo, Battle of 131, 132 (Appendix)
Fortitude 61
Fortress see Castle
Fortune 612
Fortune, seated holding rudder and cornucopae 261
Fortune in a boat 347b
Fortune on dolphin 290, 294, 360a
Fortune receiving Lomazzo, presented by Mercury 443
Fortune (chained), France, Fame 575a
Fortune, Mars, Minerva 71bis
Fortune, Prudence, Courage 553
Fortune, Virtue 154
Fortune, see also Occasion
Foulc collection (former), terracotta bust of Lucretia 290
Foundation medals
Florence, Strozzi Palace 286
Lyon, Church of the Jacobins 533
Pesaro, Castle 99
Rimini, S. Francesco 66
Rome, Palazzo di Venezia 206, 216
Rome, St Peter's 194, 195
Siena, Palazzo Francesconi 309
Foundations medals, practice of using 206
Fountain 55
Fountain of Life 524
Fountain of the Sciences 441a
Fountain see Hippocrene
Fox, Lion, Fury 557
France in chariot, Fortune, Fame 575a
France pursued by Mars pursuing another 306
France, queen of, as Mother of the Gods 567
Frederick III, visit to Rome 211, 249
Fury with two torches, Lion, Fox 557
Galley 88, 431
Ganymede, watering Farnese lilies, Eagle 366
Garigliano, battle of 445
Gazzuolo, Giulia of 75
Gem, intaglio of Apollo and Marsyas 140
Gem, intaglio of Apollo and Marsyas 140
Gem, intaglio of Diomede 183
Gem, intaglio of Savonarola 282
Gem, see also Cameo
Genius sacrificing, holding dolphin 389, 392, 395
Genius sacrificing, holding patera and cornucopae 393
Genius, winged, writing on shield 178
Genoa, Doge of, seated on platform 191
Gentleness, standing on serpent, holding dove 474
Gericomio, view of 377
Giovanni delle Corniole, gem by 282
Giovio, Paolo, imprese from 342
Giovio, Paolo, writings of 188, 312, 342, 445
Giulia of Gazzuolo 75
Globe, turned by a genius 576
God the Father in clouds 260
Gods, assembly of 484
Golden Fleece between two briquets 223
Goldsmith’s ornaments 70
Goliath and David 376
Gonzaga devices 68, 71 bis, 181
Gonzaga, Francesco II, giving alms 84, 85
Graces, three 277, 288, 419, 486
Greyhound, seated 92, 190
Griffin 4, 640
Griffin bearing Antinous 516
Griffin and serpent fighting 381
Grottamare, S. Lucia, facade of 344
Gussenbrot, U 55
Hand, holding ampulla 555
Hand, holding dagger, threatening Italy 282
Hand, holding flaming sword 335
Hand with shears, cutting serpent’s tongue 339
Hands, praying 133 (Appendix)
Harbour 353
Head, janiform 105
Head, triple-faced 6
Health 69
Hercules, infant, Jupiter and Juno 417b
Hercules, infant, strangling snakes 41 (Appendix)
Hercules, plucking the apples of the Hesperides 442
Hercules with Globe 338 (Appendix)
Hercules, fighting Hydra 538
Hercules, with the shirt of Nessus 411
Hercules, standing 38
Hercules and Atlas bearing Globe 569
Hercules, Minerva, Vice 466
Hercules, Nessus, Deianira 254
Hippocrene, Fountain started by Pegasus 484b
Hope 72, 275 (Appendix), 285, 289
Horse, head of 5
Horseman, see Equestrian figure
Hound, the Gonzaga 68
Hound in landscape, gazing at Capricorn 360
Huss, John, at the stake 617
Innocence and Unicorn 17
Intaglio see Gem
Island in stormy sea 349
Italy, map of 282
Italy, mourning French invasion 306
Janiform head 105
Joseph and his brethren 365
Juno, Jupiter, and infant Hercules 417b
Judgement of Paris 89, 457
Jupiter, cameo of 256
Jupiter, in car drawn by two eagles 186
Jupiter, Juno, infant Hercules 417b
Justice, seated, with sword and scales 566
Justice and Peace 164
Justice and Peace embracing 498
Justice, Peace, Abundance 258
Justice and Piety 573
King crowned by Bellona and Mars 210
King crowned by Victory and Mars 535
King and Philosopher 129 (Appendix)
Landscape, butterflies and caterpillars 572
Last Judgement 251
Laural tree, broken and withered 385
Lead casts of medals, early 55
Leda and Swan 469a
Leonardo da Vinci, drawing by 304
Leonardo da Vinci, equestrian figure of Francesco Sforza 657
Leoni, L, letters of 441a
Lepanto, Battle of 373
Liberty 379, 399a, see also Eagle
Lilies, creation of 417b
Lilies (Farnese) 365, 378
Lille, Wicar collection 282
Lily, growing 217
Lion 412
Lion, crowned by Apollo 420a
Lion, dead, swarm of bees 482
Lion, rampant 581, 661
Lion, singing 10, 11
Lion, Fox, Fury 557
Lomazzo, presented by Mercury to Fortune 443
Louis XIII, instructed by Minerva 559
Love, captive 80, 81 (Appendix), 273, 281
Love, chlicking chin of woman 479
Love, standing, holding palm branch and balance 117
Love, standing on globe, kneeling male figure 180
Love, teaching lion to sing 10
Love, tied to tree by Virginity 273, 281
Lucretia, bust of 521
Lucretia, terracotta bust of attributed to Andrea della Robbia 290
Ludovisi Ares 150
Luna 615a
Lynx, blindfolded 8
Lyon, Church of the Jacobins, chapel foundation medal 533
Lyon, medal for entry into 526, 527
Machiavelli, writings by 312
Man: standing armed 12
armed, addressed by child 357
armed, seated woman with cornucopiae, seated man, Victory 399
armed, woman, Turk, bearded man 444
in armour 253
nude, holding Victory and branch 165
holding hour-glass and staff 207
shooting arrow at target 468
on eagle 121 (Appendix)
on wolf 218
giving alms 84, 85
Man: seated 172
giving alms 391
nude, holding globe and sphere 112
nude, with plummet 138
with genius of Death 142, 143
meditating on skull 135a
under sapling 150
on car drawn by swans 134 (Appendix)
receiving man with a bridle 470
crowned by Mars and Bellona 210
between Faith and Penitence 141

Man: kneeling
before crucifix 15

Man: ploughing 550
Man: ploughing, Love 180
Man: ploughing, blind, led by dog 429

Men, two, standing 7, 414
Men, two, standing 7, 414 (imitations of ancient coins)
see note to Cavino (artist, p. 73)

Mantegna, portrait by 212

Marzari, G, Histories by see Mariani

Medici, Cosimo de', cameo of 247
Medici, Marie de, as Mother of the Gods 567

Mercury, holding caduceus, resting on broken obelisk 507 bis
Mercury, sword bearing 296
Mercury, and the Church 237
Mercury seated on dragon 124
Mercury presenting Lomazzo to Fortune 443
Mercury and the nine Muses 250
Mercury taming Pegasus 405, 405 bis
Mercury, accompanying the Sun 580

Mercury, Giovanni Bologna's statue of 355
Milky Way, creation of 417b
Minerva 101, 267, 350, 362
Minerva, instructing Louis XIII 559
Minerva, Hercules, Vice 466
Minerva, Mars, Fortune 71 bis
Mino del Reame 213

Model for medal, in stone 628 (Appendix)
in wax see Wax model
in wood 589, 591, 594, 596, 599a
in wood, see Schwarz (artist, p. 110)

Monegro (sculptor) 441a

Naples, San Domenico Maggiore, monument in 111
Neptune in sea-car 220
Neptune on dolphin 175, 353
Nessus, Deianira, Hercules 254
Neus, siege of 223
Nibbia, Francesco, medal for 183

Obelisk, broken 507 bis
Occasion, seated, holding bridle and nails 182
Occasion in pursuit of time 73a
Olive branch 361
Olivieri, Maffeo, monument by 142, 204
Olympus and altar 181
Organ 508
Orpheus 451
Otranto, expulsion of Turks from 209
Owl 146
Owls, two, drawing Pallas in car 639
Ox 234
Ox, crowned by female figure 417a
Ox and Religion 371

Paddans (imitations of ancient coins)
see note to Cavino (artist, p. 73)
Paganism and the Church 524
Pallas in car drawn by two owls 639
Pallas and Faith 68
Pallas and Mars 176
Pallas, Mars, infant 556
Pallas see also Minerva
Pandora 69
Pandora's vase 473
Papal audience 145
Papal consistory 215
Paris, Judgement of 89, 457
Paris, Palais de Luxembourg, painting by Rubens 556
Parnassus, and Mercury 124
Patience 446
Pavia, Certosa, marble medallion at 142
Pazzi conspiracy 252
Peace, impressa of 7
Peace, seated, firing a pile of arms 317
Peace, with olive-branch and helmet 24, 25
Peace and Justice 164
Peace and Justice embracing 498
Peace, Justice, Abundance 238
Pea-Hen with six chicks 342
Pegasus, flying 347a
Pegasus, and the fountain Hippocrene 484b
Pegasus tamed by Mercury 405, 405 bis
Pegasus see also Unicorn-Pegasus
Pelican in her piety 18, 158, 168
Perseus and Andromeda 545
Perugia, salt tax 381
Pesaro, castle 97, 99
Pesaro, castle, foundation medal 99
Philosopher and King 129 (Appendix)
Philosophy, holding MSS and sceptre 235
Philosophy and Theology 236
Phoenix on pyre 75, 177
Piety and Justice 573
Pilgrim, carrying staff and scroll 295
Pillars of Hercules 38, 604, 606
Pindus, two summits of 347a
Plummet, symbol of Justice 138
Poet and Calliope 114
Poetry 301
Poggio Imperiale, battle of 101
Poitiers, Diane de, trampling Love 551
Pope in audience 145
Pope in consistory 215
Praying hands, rosary 133 (Appendix)
Prudence, seated 109
Prudence, double-headed, seated on two greyhounds 113
Prudence, triple-headed figure 6
Prudence, with mirror and compasses 198, 424
Prudence, Courage, Fortune 553
Pulchritudo, Amor, Castitas 288
Pulchritudo, Amor, Voluptas 277
Putti receiving shower of diamond rings 42
Putto with flame, skull 142, 143
Putto with scales 630
Putto holding shield of arms 530, 531
Pyxis of the Blood of Christ, 68, 644, 645
Ram between two briquets 223
Raphael, medal attributed to 305
Raphael, portrait of Belli (Appendix) 385a
Ravenna, disturbances at 187
Ready, R. C. and A. (electrotypists) 338 (Appendix)
Religion holding cross, Ox 371
Rembrandt, etching of the Three Crosses 2
Restrikes of papal medals 365, 379
Rheims, coronation at 555
Rheims, view of 555
Rimini, castle of 60, 62
Rimini, S. Francesco, by Alberti, foundation medal 66
River God reclining 306
River Gods, two, reclining 399
Robbia, Andrea della, terracotta of Lucretia by 290
Robbia, Paolo and Marco della 282
Roma, seated 241
Roma, seated, Wolf and Twins, seated 434
Roma, seated, Emperor, Victory 406, 408
Rome, Castel Sant'Angelo 345
Rome, Ponte Sant'Angelo 249
Rome, Palazzo Venezia, foundation medals 206, 216
Rome, Porta Pia 372
Rome, St Peter’s, golden door of 507
Rome, St Peter’s, design by Bramante 193–195
Rome, St Peter’s, foundation medals 194, 195
Rome, St Peter Martyr church 476
Romolo da Settignano, monument by 311
Rubens and Guillaume Dupré 556
Sacrifice 148, 389, 392, 393, 395, 407, 439
St Ambrose on horseback 653
St Anthony see St Francis and St Anthony
St Catherine 90
St Cosmas and St. Damian 663
St Francis and St Anthony, crowning pope 239
St George and the dragon 363
St Jerome, in landscape 415
St Michael and the dragon 665
San Petronio 660
Salamander in flames 232, 308, 604a
Salamander on tazza, in flames 179
Salus, feeding serpent 398, 409
Savonarola, gem of 282
Savonarola, majolica roundel of 282
Sciences, Fountain of 441a
Scopetta, device 100
Sea and Earth, both reclining 248
Seascape, sunlit 354
Security, seated 378
Seine, Nymph of 577
Serpent and Griffin, fighting 381
Seven Virtues 30, 32
Sforza, Lodovico Maria, cameo of 189
Sforza devices 92, 93, 190, 192, 283 (Appendix), 648, 653
Shepherd and flock 168
Ship 635
Ship in storm 499
Ship, sailing through strait 630
Shrub, flowering amongst thorns 348
Siege Perilous 201
Troy, view of 369
Truth, escaping from book 86
Truth, seated, unveiling herself 322
Truth, unveiled by two men 161
Triumphal car 256
Triumphal procession 212
Triumphal procession see also Car
Tribulus and crocodile 201
Unicorn 273, 281
Unicorn, dipping horn into stream 35, 495, 537
Unicorn, recumbent 297 (Appendix)
Unicorn, springing 259
Unicorn-Pegasus 122 (Appendix)
Unicorn and Hound 130 (Appendix)
Unicorn and Innocence 17
Urania 106, 160
Urania and Aesculapius 119
Vasari, drawing the property of 385a (Appendix)
Vasari’s ‘Patience’ 446
Vase, two-handled, in landscape 473
Venetia, seated, holding scales and cornucopiae 153
Venetia, seated on lion, holding scales and cornucopiae 416
Venetia, seated, Wolf and Twins, seated Tiber 434
Verona, disturbances at 309
Veto, seated, Emperor, Victory 406, 408
Vetra, standing, Victory 396
Vetra, seated, Victory 408
Vetra, reclining, Victory 397
Vetra, standing, Victory 408
Vetra, reclining, Victory 397
Vetra, seated, Victory 408
Vetra, standing, Victory 396
GENERAL INDEX

Venetia, seated, holding sword 155
Venetia, seated, holding sword and shield, two Furies at feet 136, 137 (Appendix)
Venice, church of S. Francesco della Vigna 413
Venice, church of San Giuliano 417a, 420a
Venice, Ducal Palace, relief of Venetia 136
Venice, toilet of 167
Venus, kneeling, three cupids 610
Venus and Mars, confronted 233
Venus and Mars, running 74
Verona, S. Maria della Scala, frescoes 32
Vice, Hercules, Minerva 466
Victory, seated on globe 541
Victory, in car drawn by two winged horses 283 (Appendix)
Victory, Fame, Abundance 542
Victory and Mars, crowning king 535
Vigilance, holding shield and peacock 270
Virginity tying Love to tree 273, 281
Virtue and Fortune 154
Virtue, Fame, Felicity 278
Virtues, seven 30, 32
Voluptas, Amor, Pulchritudo 277
Warrior, see Man, armed
Wax model 423, 426, 429, 464, 547, 548
Wax model, Strozzi 286
Wax models by Mola and Mazzafirri see Mola (artist, p. 68)
Wheatsheaf 319
Wicar collection 282
Winged eye 56
Winged genius writing on shield 178
Wisdom, gazing at serpent 300
Wolf and Twins 396
Woman: standing
  chained to rock 446
  crowning ox 417a
  holding book, looking at stars 433 (Appendix)
  holding purse and sceptre 23
  holding scales, swan 343
  in car drawn by dragon and eagle 187
Woman: seated
  with arrow and serpent 130 (Appendix)
  with palm-branch and wand 77 (Appendix)
  painting at easel 477
  with sword and wheel; putto with caduceus 94
  by river, crowned by Fame 472
  with caduceus, in car drawn by two lions 359
  on saddle, basket of fruits on head 532
  threatened by dragon-headed serpent 130 (Appendix)
Woman: reclining against rock and holding bridle 107
Woman: riding bull 471
Woman: walking, carrying cornucopiae 351
Wooden models see Model for medal in wood
Y h s in flaming circle 31
INDEX OF PERSONS

The numbers are those of the medals.

Acciaiuoli, Niccolò or Nerio 291
Acquaviva, Andrea Matteo III d' 103
Adrian VI, Pope 629
Agrippina Senior 401
Alba, Fernando Alvarez, Duke of 639
Alberti, Leone Battista 56
Albizzi, Camilla 347
Albizzi, Giovanna 288
Alfonso V of Aragon, King of Naples 19, 20, 21 (Appendix), 23, 210
Aldobrandi, Francesco degli 186
Alvise, Lionora 264
Ambanelli, Enrico 518
Anjou, Jean d' 24, 25
Anjou, Rene d' 24, 25
Anne d'Autriche, Queen of France 565, 575
Anne de Bretagne 526, 527
Antelminelli, Castruccio degli 312
Antinous 405, 405 bis, 516
Antoine, Bastard of Burgundy 224
Antoine, duc de Lorraine 539, 666
Antonia 402
Antonius Pius 204, 406
Aragon-Naples, Kings of, see under personal names, Alfonso, Ferdinand
Aragon, Beatrice of 83
Aragon, Eleonora of 116
Aragon, Isabella of 77 (Appendix)
Aragon, Maria of 484
Aretino, Pietro 482
Ariosto, Lodovico 339
Aristotle 298
Arsago, Girolamo 242
Astallia, Giulia 75
Aulenti, Isotta degli 59, 63–65
Augusto da Udine 160
Augustus 150
Austria, Anna Archduchess of 619
Austria, Anne of 565, 575
Austria, Eleonora of 326
Austria, Ferdinand I Archduke of 619, 621
Austria, Giovanna of 483
Austria, Margaret of 528
Austria, Maria Magdalena Archduchess of 562
Austria, Maximilian of 225, 616, 625
Avalos, Alfonso II d' 318, 388
Avalos, Don Filippo d' 22
Avalos, Fernando Francesco II d' 442
Avalos, Maria d' 484
Avalos, Vittoria d' 485
Averoldo, Altobello 161, 470
Avoogario, Pietro Bono 119
Baccarini, Caterina 421
Bacci, Pietro 484a
Bacci de' Vasari, Nicolosa 334
Bailiul, Nicola de' 577
Balbiano, Giov. Alessandro 590
Balbus, Margarethe 609
Balzo, Antonio del 72
Bandinelli, Baccio 428
Barbarigo, Agostino 132 (Appendix), 155
Barbarigo, Marco 151
Barbarossa, Andrea 125
Barbo, Pier, see Paul II
Bassiano, Alessandro 389
Batonatti, Guglielmo 239
Bavaria, dukes of, see under personal names, Ludwig, Philipp
Beatrice, Queen of Hungary 83
Beatrice da Siena 319
Bell, Alberto 265
Bell, Valerio 385 (Appendix)
Bellèvre, Pomponne de 573
Bellini, Gentile 147
Bellini, Giovanni 146
Bembo, Pietro 386, 484b
Benavides, Giampietro Mantova 390
Benavides, Marco Mantova 397
Benvenuto, Costanza 276
Bentivoglio, Ginevra Sforza 34
Bentivoglio, Giovanni II 128, 184, 185, 659
Beyrer, Wenzeslaus 603
Bivar y Mendoza, Rodrigo de 233
Bocaccio, Giovanni 300
Bocchi, Costanza 451
Bohier, Thomas 237
Boissieux, Jacques 572
Bolza, Giovanni 141, 142
Bolzano, Piero Valeriano 507 bis
Bolzano, Urbano, 507 bis
Bonatti, Francesco 86
Borghei, Borghezi 101
Borgia, Gaspare 420
Borgia, Lucrezia 78, 79
Borromeo, Barbara 347a
Bourbon, Charlotte de 638
Bourbon, Charlotte-Marie de 560
Bourbon, Chiara de 70
Bourbon, Henri de, see Condé
Bourbon, Renée de, see Lorraine
Bovio, Vincenzo 371
Bramante, Donato 193
Brandacci, Francesco Maria 482
Brandenburg, Emilia, Margravine of 602
Brandenburg-Ansbach, Frederick, Archduke of 390c
Brìçonnet, Anne 540
Brìçonnet, Pierre 540
Brìçonnet, Robert 228
Broglie, Andrea 385
Brittany, Anne of 526, 527
Brittany, Francis, Duke of 538
Brugnone, Lodovico 133 (Appendix)
Bruchsal, Alexander von 586
Bruhaupt, Jacques 128
Bruzzi, Felice 593
Buarde, Nicolas 563
Burgundy, Antoine, Bastard of 224
INDEX OF PERSONS

Burgundy, Charles the Bold, Duke of 223
Burgundy, Maria of 225, 616
Buti, Costanza 320
Cecina, Aulus 478
Caimo, Alessandro 347b
Calixtus III 208
Calmone, Antonio 348
Cambi, Leonora 454
Camelio 148, 150
Campofregoso, Battista II di 201
Candida, Giovanni 222
Capalla, Caterina 519
Capodiferro, Marcello 234
Capua, Isabella 439, 519
Caracalla 143
Caraffa, Andrea 109-Ill
Carbone, Lodovico Il 4
Carcania, Bianca Pansana 349
Carcassone, Isabella 455
Cardano, Girolamo 436a
Carlina, Paula 479
Carondelet, Jean 226
Carondelet, Marguerite 226
Casali, G. B. 470
Casoli, Filippo 520
Castaldi, Giambattista 444
Castiglione, Antonio di Dante 266
Castiglione, Baldassare 305
Castiglione, Camillo 321
Castile, see Ferdinand, Isabella
Castore, Castruccio 312
Catherine, Queen of France, see Médicis
Cavanago, Calidonia 509
Cavino, Giovanni dal 389
Caylar de Saint-Bonnet, Jean de 380
Charles III, de Lorraine 550
Charles V, Emperor 178, 426, 484c, 485, 487, 490, 491
Charles VIII of France 262, 526, 529
Charles IX of France 549
Chassey, Marguerite de 226
Chateauvieux, Joachim de 579
Christ, Jesus 57, 243
Christine de France, see Savoy
Clement VII 365, 380
Colonna, Vittoria 485
Cordoba, Elvira de 521
Cordoba, Gonsalvo de 445
Cornaro, Giovanni 168
Cornaro, Girolamo 391
Cornelia Siciliana 322
Correggio, Jacopo 80
Correggio, Niccolò da 126
Corvinus, Mathias 297a, 492
Costière, Simon 544
Covo, Francisco 588
Croto, Marcus 205, 205 bis (Appendix)

Dandolo, Giovanni 135
Dante 299
Deianira, Rape of 254
Deiocypo, Francisco 588
Dido 368
Diedo, Alvise 498
Diedo, Lodovico 498
Diedo, Paolo 169
Dolce, Giov. Ant. Vincenzo 392
Doria, Andrea 430, 431
Dotti, Paolo 214
Du Mas de l'Isle, Jean 263
Duplessis, Armand-Jean, Cardinal de Richelieu 575a, 576
Dürer, Albrecht 623
Effiat, Antoine Ruzé, Marquis d' 569
Elisabeth, see Isabelle de Valois
Emilia, Margravine of Brandenburg 602
Emo, Giovanni 176
Épervon, Duc d' 557
Erasmus 629a
Este, Acarino d' 39
Este, Alfonso I d' 41 (Appendix), 256, 658
Este, Alfonso II d' 340
Este, Beatrice d' 654
Este, Borso d' 28, 35, 36, 40, 45
Este, Eleonora of Aragon- 116
Este, Ercole I d' 37, 38, 42, 43, 116, 267, 656, 657
Este, Ercole II d' 323, 446
Este, Francesco d' 324
Este, Ippolito I d' 292
Este, Ippolito II d' 374
Este, Isabella d' 76
Este, Leonello d' 6-11
Este, Lucrezia Borgia d' 78, 79
Este, Lucrezia de' Médicis d' 325, 340
Este, Niccolò III d' 29
Este, Sigismondo d' 117, 118
Estouteville, Guillaume d' 213
Euclid 522 (Appendix)

Farnese, Alessandro 338a
Farnese, Girolama 332
Farnese, Pierluigi 375
Fasoli, Giovanni 165
Faustina I 204
Faustina II 407
Faustina Romana 469a
Felicina Rossi, Lodovica 329
Feltre, Vittorino Rambaldoni da 18
Ferdinand the Catholic, King of Castile 667
Ferdinand I, King of Naples 665
Ferdinand II, King of Naples 104, 105
Ferdinand I, Archduke of Austria 619, 621
Fiamma family, lady of the 460
Fichard, Elisabeth 607
Fichard, Johann 607
Ficino, Marsilio 268
Figno, Girolamo 350
Firmian, Margarret von 590a
Fontana, Lavinia 477
Foscari, Francesco 136
France, Christine de, Duchess of Savoy 571
France, King of, see under names of Kings Charles, Francis, Henry, Louis. Consorts: Anne d'autriche, Catherine de Médicis, Marie de Médicis.
France, Marguerite de, Duchess of Savoy 367, 503 (Appendix)
Francesconi, Bernardino 309
Francis I of France 179, 183, 232, 308, 535, 537, 546, 604a
Francis II of France 546, 549
INDEX OF PERSONS

Francis, Dauphin 538
Frederick, Archduke of Brandenburg-Ansbach 596c
Frederick the Wise of Saxony 618
Frederick III, Emperor 249, 624
Frundsberg, Margaret von 590a
Fugger, Jakob, the Elder 613
Fugger, Raimond 599a
Fürer von Haimendorf, Christoph 627
Gambello, Vettor 148, 150
Gamberia, Bernardino 260
Gameria, Giov. Alvise 148, 150
Gonzaga, Barbara 347a
Gonzaga, Cecilia 70
Gonzaga, Chiara 70
Gonzaga, Corrado 91
Gonzaga, Eleonora 91
Gonzaga, Elisabetta 107
Gonzaga, Eleonora 326
Gonzaga, Francesco II 490, 491, 545, 546
Gonzaga, Francesco III 561
Gonzaga, Gianfrancesco, di Ròdigo 71 bis
Gonzaga, Gianfrancesco I 2
Gonzaga, Giovanni, Marquess of Ariano 88
Gonzaga, Ippolita 432, 433 (Appendix), 438
Gonzaga, Isabella Capua 439, 519
Gonzaga, Isabella d'Este 70
Gonzaga, Laura 500
Gonzaga, Lodovico III 16, 68
Gonzaga, Vincenzo 363
Gonzalo de Toledo, Antonio 532
Granvelle, Cardinal, see Perrenot, Antoine
Gratia dei, Antonio 232
Gratiae, Publio Augusto 160
Grimaldi, Antonio 164
Grimaldi, Domenico 236
Gritti, Andrea 153, 156, 413
Gruenberger, Elizabeth 607
Guadagni, Tommaso 534
Guarino da Verona 55
Guise, Charles III de Lorraine, duc de 550
Hadrian, Emperor 203
Hadrian VI, Pope 629
Hauschel, Hans 596
Helen of Troy 387
Henry II of France 541, 542, 545, 546
Henry IV of France 556, 558
Heraclius I 254
Hercules 411
Hercules, Nessus, and Deianira 254
Hermann, Barbara 596a
Hermann, George 597b
Herrera, Juan de 440
Hofmann, Anna 610
Holtzschuher, Sigmund Gabriel 626
Holzschuher, Hieronymus 597a
Homer 399
Hôpital, Michel de l' 522
Hungary, Anne, Queen of 619
Hungary, Beatrice Queen of 83
Hunting, Beatrice Queen of 83
Hunting, Ludwig II, Duke of 620
Hunting, Maria, Queen of 620
Hunting, Mathias Corvinus, King of 297a, 492
Huss, John 617
Innocent VIII 258
Isabella of Castile 667
Isabella de Valois, wife of Philip II 548
Jean de Lorraine, Cardinal 424
Jeanin, Pierre 564
Jesus Christ 57, 243
Johann Friedrich of Saxony 599c, 605
John VIII Palaeologus 1
Julia, Diva 73
Julius II 194, 195, 230, 238, 660
Julius III 360a
Kung, Ambrosius 587
Khevenhiller, Johann von 466
Kress von Kressenstein, Christoph 596b
Lancilotti, Francesco 293 (Appendix)
Lando, Pietro 416
Langes, Nicolas de 574
Laura of Brescia 303
Laura, Petrarch's 303
Lauro, Pietro 417
Lavagnoli, Raimondo 227
Laval, Jeanne de 24, 25
Lavalette, Jean-Louis de Nogaret de 557
Laval, Jean, Parisisot de 376
Leo X 239, 379, 661
Lenzi, Leone 430
Lercari, Franco 351
Liegsalz, Sebastian 589
Liegsalz, Ursula 589
Lippi, Gabriele 452
Lodovico II, Marquess of Saluzzo 643
Lösselholz von Kolberg, Wilhelm 601
Lomazzo, Giov. Paolo 443
Lomellini, Benedetto 474
Lomenie, Antoine de 580
Loredano, Leonardo 152
Lorraine, Antoine, duc de 539, 666
Lorraine, Charles III de, duc de Guise 550
Lorraine, Jean de, Cardinal 424
Lorraine, Renée de Bourbon, Duchess of 539
Lösch, Augustin 588b
Louis XI of France 27
Louis XII of France 306, 307, 527, 529, 655
Louis XIII of France 555, 559, 565, 566
Ludovisi, Pompeo 395
Ludwig II of Hungary 620
Ludwig X, Duke of Bavaria-Landshut, Count Palatine 600
Luna 615a
Machiavelli, Pietro 269
Macinghi, Roberto de' 270
Maddalena of Mantua 734, 82
Madruzzo, Cristoforo 352, 353
Magno, Stefano 175
Malatesta, Domenico Novello 15
Malatesta, Sigismondo Pandolfo 12-14, 58, 60-62, 66, 67
Malipieri, Francesco 158
Malipieri, Pasquale 155
Malipieri, Vincenzo 159
Malvezzi, Costanza 451
Manfredi, Antonio Sarzanella de' 112
Manfredi, Carlo 123
Manfredi, Taddeo 94
<table>
<thead>
<tr>
<th>Name</th>
<th>Page(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Manfro de' Pepoli, Isabella</td>
<td>328</td>
</tr>
<tr>
<td>Manneli, Giovanni</td>
<td>170</td>
</tr>
<tr>
<td>Marcellus II</td>
<td>370</td>
</tr>
<tr>
<td>Maresio, Florio</td>
<td>507 bis</td>
</tr>
<tr>
<td>Margaret of Austria, Duchess of Savoy</td>
<td>528</td>
</tr>
<tr>
<td>Marguerite de France, Duchess of Savoy</td>
<td>367, 503 (Appendix)</td>
</tr>
<tr>
<td>Maria, Empress</td>
<td>464</td>
</tr>
<tr>
<td>Maria, Queen of Hungary</td>
<td>620</td>
</tr>
<tr>
<td>Maria, Duchess of Burgundy</td>
<td>225, 616</td>
</tr>
<tr>
<td>Mariani, Isabella</td>
<td>455</td>
</tr>
<tr>
<td>Marie Queen of France, see Médicis</td>
<td></td>
</tr>
<tr>
<td>Marinoni Mellilupi, Cassandra</td>
<td>356</td>
</tr>
<tr>
<td>Martinioni, Gianfrancesco</td>
<td>425</td>
</tr>
<tr>
<td>Maserano, Filippo</td>
<td>139</td>
</tr>
<tr>
<td>Massolo, Elisabetta</td>
<td>419</td>
</tr>
<tr>
<td>MathiasCorvinus</td>
<td>297a, 492</td>
</tr>
<tr>
<td>Maugras, Nicolas</td>
<td>229</td>
</tr>
<tr>
<td>Maurella, Anna</td>
<td>464-458</td>
</tr>
<tr>
<td>Maximilian I, as Archduke</td>
<td>225, 616</td>
</tr>
<tr>
<td>Emperor</td>
<td>625</td>
</tr>
<tr>
<td>Maximilian II</td>
<td>464</td>
</tr>
<tr>
<td>Medici, Alessandro de'</td>
<td>316, 317, 663</td>
</tr>
<tr>
<td>Medici, Cosimo de', Pater Patriae</td>
<td>245-247</td>
</tr>
<tr>
<td>Medici, Cosimo I de'</td>
<td>315, 316, 341</td>
</tr>
<tr>
<td>Medici, Eleonora de'</td>
<td>342</td>
</tr>
<tr>
<td>Medici, Filippo de'</td>
<td>251</td>
</tr>
<tr>
<td>Medici, Giovanna d'Austria de'</td>
<td>483</td>
</tr>
<tr>
<td>Medici, Giovanni de', delle Bande</td>
<td></td>
</tr>
<tr>
<td>Nere</td>
<td>314, 419a</td>
</tr>
<tr>
<td>Medici, Giuliano I de'</td>
<td>252</td>
</tr>
<tr>
<td>Medici, Giuliano II de'</td>
<td>154, 240, 241, 291</td>
</tr>
<tr>
<td>Medici, Jacopo de'</td>
<td>355</td>
</tr>
<tr>
<td>Medici, Lorenzo de', il Magnifico</td>
<td>252, 253, 257 (Appendix), 271</td>
</tr>
<tr>
<td>Medici, Lucrezia, d'Este, de'</td>
<td>325, 340</td>
</tr>
<tr>
<td>Medici, Maria Magdalena de'</td>
<td>562</td>
</tr>
<tr>
<td>Médicis, Catherine de</td>
<td>547</td>
</tr>
<tr>
<td>Médicis, Marie de</td>
<td>536, 567, 568</td>
</tr>
<tr>
<td>Melanchthon, Philipp</td>
<td>593, 594</td>
</tr>
<tr>
<td>Melilupi, Cassandra</td>
<td>356</td>
</tr>
<tr>
<td>Melilupi, Giampaolo</td>
<td>357</td>
</tr>
<tr>
<td>Mels, Giovanni</td>
<td>393</td>
</tr>
<tr>
<td>Michelangelo Buonarroti</td>
<td>429</td>
</tr>
<tr>
<td>Michiel, Isabella</td>
<td>182</td>
</tr>
<tr>
<td>Michiel, Simone</td>
<td>166</td>
</tr>
<tr>
<td>Mocenigo, Tommaso</td>
<td>167</td>
</tr>
<tr>
<td>Mohammad II</td>
<td>102, 144, 248</td>
</tr>
<tr>
<td>Montagnacco, Sebastiano</td>
<td>162</td>
</tr>
<tr>
<td>Monte, Baldovino del</td>
<td>394</td>
</tr>
<tr>
<td>Montefeltro, Federigo da</td>
<td>100</td>
</tr>
<tr>
<td>Montmorency, Anne de</td>
<td>553</td>
</tr>
<tr>
<td>Montmorency, Charlotte-Marie de 560</td>
<td></td>
</tr>
<tr>
<td>Montpensier, Claire, Comtesse de</td>
<td>70</td>
</tr>
<tr>
<td>Mor, Antonis</td>
<td>637</td>
</tr>
<tr>
<td>Moro, Cristoforo</td>
<td>137 (Appendix)</td>
</tr>
<tr>
<td>Moro, Tommaso</td>
<td>177</td>
</tr>
<tr>
<td>Morosini, Francesco</td>
<td>481</td>
</tr>
<tr>
<td>Mucini, Maria de'</td>
<td>272</td>
</tr>
<tr>
<td>Muffel, Jakob</td>
<td>611</td>
</tr>
<tr>
<td>Mühlheim, Kaspar von</td>
<td>595</td>
</tr>
<tr>
<td>Mula, Antonio</td>
<td>414</td>
</tr>
<tr>
<td>Mulicium, Johannes</td>
<td>592</td>
</tr>
<tr>
<td>Musso, Cornelio</td>
<td>495</td>
</tr>
<tr>
<td>Naples, Kings of, see under personal names, Alfonso, Ferdinand</td>
<td></td>
</tr>
<tr>
<td>Nasi, Ruperto</td>
<td>273</td>
</tr>
<tr>
<td>Negrisol, Isabella</td>
<td>327</td>
</tr>
<tr>
<td>Nero</td>
<td>202, 403</td>
</tr>
<tr>
<td>Nessus, Deianira, Hercules</td>
<td>254</td>
</tr>
<tr>
<td>Nibbia, Francesco</td>
<td>183</td>
</tr>
<tr>
<td>Nicola Vicentino, Don</td>
<td>508</td>
</tr>
<tr>
<td>Nivenheim, Albertine de</td>
<td>582 (Appendix)</td>
</tr>
<tr>
<td>Nolde, Alvise da</td>
<td>171</td>
</tr>
<tr>
<td>Nobili, Giulio</td>
<td>343</td>
</tr>
<tr>
<td>Nogaret de Lavalette, Jean Louis de</td>
<td>557</td>
</tr>
<tr>
<td>Nores, Giovanni de</td>
<td>495 bis</td>
</tr>
<tr>
<td>Noves, Laura de</td>
<td>303</td>
</tr>
<tr>
<td>Oldofredi, Anna</td>
<td>436-438</td>
</tr>
<tr>
<td>Orange, Charlotte de Bourbon</td>
<td></td>
</tr>
<tr>
<td>Orange, William I of</td>
<td>618</td>
</tr>
<tr>
<td>Orsini, Enrico</td>
<td>496</td>
</tr>
<tr>
<td>Orsini, Giovanni Paolo</td>
<td>274 (Appendix)</td>
</tr>
<tr>
<td>Orsini, Giulia</td>
<td>473, 497</td>
</tr>
<tr>
<td>Orsini, Niccolò</td>
<td>196</td>
</tr>
<tr>
<td>Orsini, Rinaldo</td>
<td>261</td>
</tr>
<tr>
<td>Padula, Ascanio</td>
<td>441</td>
</tr>
<tr>
<td>Palaeologus, John VIII</td>
<td>1</td>
</tr>
<tr>
<td>Palatinate, see under personal names, Ludwig, Philipp</td>
<td></td>
</tr>
<tr>
<td>Pallavicini, Argentina</td>
<td>472</td>
</tr>
<tr>
<td>Pallavicini, Camilla</td>
<td>463</td>
</tr>
<tr>
<td>Pallavicini, Gianfrancesco</td>
<td>302</td>
</tr>
<tr>
<td>Palmeri, Nicolò</td>
<td>207</td>
</tr>
<tr>
<td>Panciatichi, Bartolommeo</td>
<td>533</td>
</tr>
<tr>
<td>Panico, Girolamo</td>
<td>395</td>
</tr>
<tr>
<td>Pancana Carcania, Bianca</td>
<td>349</td>
</tr>
<tr>
<td>Parisot de la Vallette, Jean</td>
<td>376</td>
</tr>
<tr>
<td>Parthenio, Bartolommeo</td>
<td>217</td>
</tr>
<tr>
<td>Particini, Giuliano</td>
<td>275 (Appendix)</td>
</tr>
<tr>
<td>Parupus</td>
<td>122 (Appendix)</td>
</tr>
<tr>
<td>Paul, St.</td>
<td>244</td>
</tr>
<tr>
<td>Paul II</td>
<td>206, 215, 216</td>
</tr>
<tr>
<td>Paul III</td>
<td>366, 381, 382, 434</td>
</tr>
<tr>
<td>Paula Carlina</td>
<td>479</td>
</tr>
<tr>
<td>Paumgartner, Hieronymus</td>
<td>608</td>
</tr>
<tr>
<td>Pendalia, Bartolommeo</td>
<td>112</td>
</tr>
<tr>
<td>Pepoli, Guido</td>
<td>129 (Appendix)</td>
</tr>
<tr>
<td>Pepoli, Isabella Manfro de'</td>
<td>328</td>
</tr>
<tr>
<td>Peretti, Camilla</td>
<td>344</td>
</tr>
<tr>
<td>Perrenot, Antoine, Card. Granvelle</td>
<td>631, 635</td>
</tr>
<tr>
<td>Perrenot, Frédéric</td>
<td>630</td>
</tr>
<tr>
<td>Perrenst, Nicolas</td>
<td>260</td>
</tr>
<tr>
<td>Pesaro, Girolamo</td>
<td>173, 174</td>
</tr>
<tr>
<td>Petrarca, Francesco</td>
<td>301, 303</td>
</tr>
<tr>
<td>Pfingling, Melchior</td>
<td>585</td>
</tr>
<tr>
<td>Philipp II of Spain</td>
<td>338 (Appendix), 437</td>
</tr>
<tr>
<td>Philipp Count Palatine, Duke of Bavaria</td>
<td>597</td>
</tr>
<tr>
<td>Piantanida, Pietro</td>
<td>423</td>
</tr>
<tr>
<td>Piccinino, Niccolò</td>
<td>4</td>
</tr>
<tr>
<td>Piccolomini, Ortensia</td>
<td>89</td>
</tr>
<tr>
<td>Pico della Mirandola, Costanza</td>
<td>276</td>
</tr>
<tr>
<td>Pico della Mirandola, Giovanni</td>
<td>277, 475</td>
</tr>
<tr>
<td>Pigna, Violante</td>
<td>439</td>
</tr>
<tr>
<td>Pirkheimer, Willibald</td>
<td>623</td>
</tr>
<tr>
<td>Pisanò, Antonio, called Pisanello</td>
<td>30, 32</td>
</tr>
<tr>
<td>Pius IV</td>
<td>370a, 372</td>
</tr>
<tr>
<td>Pius V</td>
<td>373</td>
</tr>
<tr>
<td>Pizamani, Antonio</td>
<td>278</td>
</tr>
<tr>
<td>Poitiers, Diane de</td>
<td>551</td>
</tr>
<tr>
<td>Poitiers, Guillaume de</td>
<td>237</td>
</tr>
<tr>
<td>Poland, Sigismund Augustus, King of</td>
<td>412, 636</td>
</tr>
<tr>
<td>Poliziana, Maria</td>
<td>279, 280</td>
</tr>
<tr>
<td>Poliziano, Angelo</td>
<td>44, 279</td>
</tr>
</tbody>
</table>
### INDEX OF PERSONS

<table>
<thead>
<tr>
<th>Name</th>
<th>Page(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pontano, Giovanni Gioviano</td>
<td>106</td>
</tr>
<tr>
<td>Popes, see under personal names</td>
<td></td>
</tr>
<tr>
<td>Calixtus, Clement, Hadrian, Innocent, Julius, Leo, Marcellus, Paul, Pius, Sixtus</td>
<td></td>
</tr>
<tr>
<td>Pratoniere, Giulia</td>
<td>453</td>
</tr>
<tr>
<td>Priam</td>
<td>369</td>
</tr>
<tr>
<td>Prisciano, Pellegrino</td>
<td>121 (Appendix)</td>
</tr>
<tr>
<td>Priuli, Girolamo</td>
<td>498</td>
</tr>
<tr>
<td>Quirini, Elisabetta</td>
<td>419</td>
</tr>
<tr>
<td>Quirini, Francesco</td>
<td>396</td>
</tr>
<tr>
<td>Ragogni, Francesco da</td>
<td>498</td>
</tr>
<tr>
<td>Rambaldoni, Vittorino</td>
<td>18</td>
</tr>
<tr>
<td>Rangone, Tommaso</td>
<td>417a, 417b, 420a</td>
</tr>
<tr>
<td>Rangoni, Argimiro</td>
<td>472</td>
</tr>
<tr>
<td>Rangoni, Beatrice</td>
<td>499</td>
</tr>
<tr>
<td>Rangoni, Giov. Francesco de'</td>
<td>218</td>
</tr>
<tr>
<td>Rangoni, Guido</td>
<td>471</td>
</tr>
<tr>
<td>Ratta, Dionisio</td>
<td>476</td>
</tr>
<tr>
<td>Rechlinger, Marx</td>
<td>598</td>
</tr>
<tr>
<td>Reinhingin, Barbara</td>
<td>596a</td>
</tr>
<tr>
<td>René d'Anjou</td>
<td>24, 25</td>
</tr>
<tr>
<td>Riccio</td>
<td>385</td>
</tr>
<tr>
<td>Richelieu, Armand-Jean Duplessis, Cardinal de</td>
<td>575a, 576</td>
</tr>
<tr>
<td>Riva, Caterina</td>
<td>467</td>
</tr>
<tr>
<td>Romana, Faustina</td>
<td>469a</td>
</tr>
<tr>
<td>Roselli, Antonio</td>
<td>172</td>
</tr>
<tr>
<td>Rosen, Kunz von der</td>
<td>584</td>
</tr>
<tr>
<td>Rossi, Bernardo de'</td>
<td>187</td>
</tr>
<tr>
<td>Rossi, Lodovica Felicina</td>
<td>329</td>
</tr>
<tr>
<td>Rossi, Maddalena</td>
<td>81 (Appendix)</td>
</tr>
<tr>
<td>Rovere, Clemente della</td>
<td>230</td>
</tr>
<tr>
<td>Rovere, Giuliano della, see Julius II</td>
<td></td>
</tr>
<tr>
<td>Roverella, Beatrice</td>
<td>499</td>
</tr>
<tr>
<td>Rucellai, Costanza</td>
<td>281</td>
</tr>
<tr>
<td>Rudolph II</td>
<td>465</td>
</tr>
<tr>
<td>Ruggieri, Camilla</td>
<td>447</td>
</tr>
<tr>
<td>Ruspargiarì, Alfonso</td>
<td>448</td>
</tr>
<tr>
<td>Ruzzè, Antoine, Marquis d'Effiat</td>
<td>569</td>
</tr>
<tr>
<td>Sabina</td>
<td>404</td>
</tr>
<tr>
<td>Sacra, Girolama</td>
<td>330, 331</td>
</tr>
<tr>
<td>St. Paul</td>
<td>244</td>
</tr>
<tr>
<td>Saluzzo; Lodovico II, Marquess of</td>
<td>643</td>
</tr>
<tr>
<td>Salviati, Gianzoccio</td>
<td>294</td>
</tr>
<tr>
<td>Salvioni, Luca</td>
<td>397</td>
</tr>
<tr>
<td>Sandella, Caterina</td>
<td>421</td>
</tr>
<tr>
<td>Santacroce, Prospero Publicola</td>
<td>377</td>
</tr>
<tr>
<td>Sanuti, Niccolò</td>
<td>127</td>
</tr>
<tr>
<td>San Vitale, Girolama Farnese di</td>
<td>332</td>
</tr>
<tr>
<td>Sarzanella de' Manfredi, Antonio</td>
<td>113</td>
</tr>
<tr>
<td>Saulx, Jean de</td>
<td>581</td>
</tr>
<tr>
<td>Savonarola, Girolamo</td>
<td>282</td>
</tr>
<tr>
<td>Savoy, Carlo II, Duke of</td>
<td>642</td>
</tr>
<tr>
<td>Savoy, Christine de France, Duchess of</td>
<td>571</td>
</tr>
<tr>
<td>Savoy, Emanuele Filiberto, Duke of</td>
<td>367</td>
</tr>
<tr>
<td>Savoy, Filiberto II, Duke of</td>
<td>528, 641</td>
</tr>
<tr>
<td>Savoy, Margaret of Austria, Duchess of</td>
<td>528</td>
</tr>
<tr>
<td>Savoy, Marguerite de France, Duchess of</td>
<td>567, 503 (Appendix)</td>
</tr>
<tr>
<td>Savoy, Philibert le Beau, Duke of</td>
<td>528, 641</td>
</tr>
<tr>
<td>Saxony, Friedrich the Wise</td>
<td>618</td>
</tr>
<tr>
<td>Saxony, Johann Friedrich, Elector</td>
<td>596, 605</td>
</tr>
<tr>
<td>Scapti, Cosimo</td>
<td>398</td>
</tr>
<tr>
<td>Scarampi, Lodovico</td>
<td>212</td>
</tr>
<tr>
<td>Schel, Hans</td>
<td>614</td>
</tr>
<tr>
<td>Schlechter, Susanna</td>
<td>469</td>
</tr>
<tr>
<td>Schiller, Nicolaus</td>
<td>140</td>
</tr>
<tr>
<td>Schreier, Sebald</td>
<td>628 (Appendix)</td>
</tr>
<tr>
<td>Schyrer, Matthäus</td>
<td>612</td>
</tr>
<tr>
<td>Scotland: Mary Stuart, Queen of Scots</td>
<td>543 (Appendix)</td>
</tr>
<tr>
<td>Scotti, Elisabetta</td>
<td>358</td>
</tr>
<tr>
<td>Scotto, Sigismondo</td>
<td>108</td>
</tr>
<tr>
<td>Senfil, Ursula</td>
<td>589</td>
</tr>
<tr>
<td>Sesso, Isabella</td>
<td>182</td>
</tr>
<tr>
<td>Severus, Septimius</td>
<td>410</td>
</tr>
<tr>
<td>Sforza, Alessandro</td>
<td>96</td>
</tr>
<tr>
<td>Sforza, Beatrice</td>
<td>654</td>
</tr>
<tr>
<td>Sforza, Camilla (Covella)</td>
<td>130 (Appendix)</td>
</tr>
<tr>
<td>Sforza, Cosimo</td>
<td>95-97, 99</td>
</tr>
<tr>
<td>Sforza, Francesco I</td>
<td>5, 92, 93, 98, 115, 190, 647</td>
</tr>
<tr>
<td>Sforza, Francesco di Giangaleazzo</td>
<td>304 note</td>
</tr>
<tr>
<td>Sforza, Galeazzo Maria</td>
<td>93, 648</td>
</tr>
<tr>
<td>Sforza, Giangaleazzo Maria</td>
<td>50, 649-652</td>
</tr>
<tr>
<td>Sforza, Ginevra</td>
<td>34</td>
</tr>
<tr>
<td>Sforza, Giovanni</td>
<td>662</td>
</tr>
<tr>
<td>Sforza, Isabella</td>
<td>77 (Appendix)</td>
</tr>
<tr>
<td>Sforza, Lodovico Maria</td>
<td>189, 191, 650-654</td>
</tr>
<tr>
<td>Sforza-Riario, Caterina</td>
<td>283 (Appendix)</td>
</tr>
<tr>
<td>Sforza-Riario, Ottaviano</td>
<td>284</td>
</tr>
<tr>
<td>Shelley, Sir Richard</td>
<td>640</td>
</tr>
<tr>
<td>Siciliana, Cornelia</td>
<td>322</td>
</tr>
<tr>
<td>Siena, Beatrice da</td>
<td>319</td>
</tr>
<tr>
<td>Sigismund Augustus, King of Poland</td>
<td>412, 616</td>
</tr>
<tr>
<td>Sixtus IV</td>
<td>145, 209, 219, 664</td>
</tr>
<tr>
<td>Sixtus V</td>
<td>378</td>
</tr>
<tr>
<td>Soliman</td>
<td>515</td>
</tr>
<tr>
<td>Sorra, Jacopo Antonio</td>
<td>468</td>
</tr>
<tr>
<td>Spagnoli, Battista</td>
<td>87</td>
</tr>
<tr>
<td>Spain, King of, see under personal name Philip</td>
<td></td>
</tr>
<tr>
<td>Staiber, Lorenz</td>
<td>599d</td>
</tr>
<tr>
<td>Stia, Giovanni di Andrea da</td>
<td>285</td>
</tr>
<tr>
<td>Strozzi, Filippo</td>
<td>286</td>
</tr>
<tr>
<td>Stuart, Mary, Queen of Scots</td>
<td>543 (Appendix)</td>
</tr>
<tr>
<td>Talaru, Jean de</td>
<td>530</td>
</tr>
<tr>
<td>Tanaglia, Michelangelo</td>
<td>295</td>
</tr>
<tr>
<td>Tartagni, Alessandro</td>
<td>124</td>
</tr>
<tr>
<td>Tavanes, Vicomte de</td>
<td>581</td>
</tr>
<tr>
<td>Taverna, Chiara</td>
<td>359</td>
</tr>
<tr>
<td>Taverna, Francesco</td>
<td>360</td>
</tr>
<tr>
<td>Taverna, Simone</td>
<td>197</td>
</tr>
<tr>
<td>Tempstà, Niccolò</td>
<td>157</td>
</tr>
<tr>
<td>Tiberti, Achille</td>
<td>287</td>
</tr>
<tr>
<td>Todini, Niccolò</td>
<td>345</td>
</tr>
<tr>
<td>Toledo, Antonio Gonzalo de</td>
<td>532</td>
</tr>
<tr>
<td>Toledo, Eleonora de</td>
<td>342</td>
</tr>
<tr>
<td>Tornabuoni, Giovanna</td>
<td>288</td>
</tr>
<tr>
<td>Tornabuoni, Giovanni</td>
<td>289</td>
</tr>
<tr>
<td>Tornabuoni, Lodovica</td>
<td>297 (Appendix)</td>
</tr>
<tr>
<td>Tornabuoni, Lorenzo</td>
<td>296</td>
</tr>
<tr>
<td>Torre, Gielino della</td>
<td>441a</td>
</tr>
<tr>
<td>Toscani, Giov. Alvise</td>
<td>220, 221</td>
</tr>
<tr>
<td>Toyras, Marquis de</td>
<td>570</td>
</tr>
<tr>
<td>Trevisan, Marcantonio</td>
<td>504</td>
</tr>
<tr>
<td>Trivulzio, Ercole Teodoro</td>
<td>480</td>
</tr>
<tr>
<td>Trivulzio, Gianfrancesco</td>
<td>360a</td>
</tr>
<tr>
<td>Trivulzio, Giangiacomo</td>
<td>192, 199</td>
</tr>
<tr>
<td>Trivulzio, Laura Gonzaga</td>
<td>506</td>
</tr>
<tr>
<td>Trivulzio, Scaramuccia</td>
<td>198</td>
</tr>
<tr>
<td>Trotti, Ginevra</td>
<td>333</td>
</tr>
<tr>
<td>Trotti Negrisoli, Isabella</td>
<td>327</td>
</tr>
<tr>
<td>Name</td>
<td>Page(s)</td>
</tr>
<tr>
<td>-------------------------------</td>
<td>----------</td>
</tr>
<tr>
<td>Truchses von Pomersfelden, Lorenz</td>
<td>599b</td>
</tr>
<tr>
<td>Turk</td>
<td>315</td>
</tr>
<tr>
<td>Turriano, Juanelo</td>
<td>441a</td>
</tr>
<tr>
<td>Tuscany, see Medici</td>
<td></td>
</tr>
<tr>
<td>Udine, Augusto da</td>
<td>160</td>
</tr>
<tr>
<td>Ugoni, Ludovico</td>
<td>310</td>
</tr>
<tr>
<td>Ugoni, Mattia</td>
<td>310</td>
</tr>
<tr>
<td>Urbino, Elisabetta of</td>
<td>107</td>
</tr>
<tr>
<td>Urbino, Federigo of</td>
<td>100</td>
</tr>
<tr>
<td>Valeriano, Pierio</td>
<td>507 bis</td>
</tr>
<tr>
<td>Valle, Andrea della</td>
<td>507</td>
</tr>
<tr>
<td>Vallette, Jean Parisot de la</td>
<td>376</td>
</tr>
<tr>
<td>Valois, François de, see</td>
<td></td>
</tr>
<tr>
<td>Valois, Isabelle de</td>
<td>548</td>
</tr>
<tr>
<td>Varano, Giulio Cesare</td>
<td>33</td>
</tr>
<tr>
<td>Varchi, Benedetto</td>
<td>346</td>
</tr>
<tr>
<td>Vasari, Nicolosa</td>
<td>334</td>
</tr>
<tr>
<td>Vecchietti, Alessandro</td>
<td>290</td>
</tr>
<tr>
<td>Verus, Lucius</td>
<td>408</td>
</tr>
<tr>
<td>Vettori, Pietro</td>
<td>361, 362</td>
</tr>
<tr>
<td>Vinciguerra, Antonio</td>
<td>134 (Appendix)</td>
</tr>
<tr>
<td>Viret, Jean</td>
<td>554</td>
</tr>
<tr>
<td>Visconti, Calidonia</td>
<td>509</td>
</tr>
<tr>
<td>Visconti, Carlo</td>
<td>510</td>
</tr>
<tr>
<td>Visconti, Filippo Maria</td>
<td></td>
</tr>
</tbody>
</table>

**Valois, François de,** see Francis I

**Visconti, Giangaleazzo** 188

**Visdomini, Francesco** 335

**Vitry, Jacques de** 531

**Welser, Philippina** 436

**William I of Orange** 638

**Winntzer, Caspar** 588a

**Zäh, Sebastian** 469

**Zäh, Susanna** 469

**Zane, Girolamo** 415

**Zappi, Lavinia** 477

**Zuhrari, Luca de’** 74

**Zuichem, Viglius van** 632–634
INDEX OF ARTISTS CONCERNED WITH MEDALS

The numbers are those of the medals. The few page references are indicated by p.

<table>
<thead>
<tr>
<th>Artist Name</th>
<th>Page(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abondio, Antonio</td>
<td>423, 425, 464-469a, 508</td>
</tr>
<tr>
<td>Adriano Fiorentino</td>
<td>104-108</td>
</tr>
<tr>
<td>A G monogrammist</td>
<td>479</td>
</tr>
<tr>
<td>Alexander von Bruchsal</td>
<td>386</td>
</tr>
<tr>
<td>Alviano group of medals</td>
<td>165-167</td>
</tr>
<tr>
<td>Amadio da Milano</td>
<td>28, 29, 40</td>
</tr>
<tr>
<td>Annibal</td>
<td>444, 445</td>
</tr>
<tr>
<td>Antico, l'</td>
<td>71-75</td>
</tr>
<tr>
<td>Antonello della Moneta</td>
<td>137 (Appendix)</td>
</tr>
<tr>
<td>Antonio da Brescia, Fra</td>
<td>157</td>
</tr>
<tr>
<td>Antonio Vicentino</td>
<td>470-472</td>
</tr>
<tr>
<td>Ardenti, Agostino sec Ruspagiaris</td>
<td>p. 86</td>
</tr>
<tr>
<td>Baffo, Battista</td>
<td>484a</td>
</tr>
<tr>
<td>Bagno, Cesare da</td>
<td>318</td>
</tr>
<tr>
<td>Battista Elia da Genova</td>
<td>201</td>
</tr>
<tr>
<td>Bellano, Bartolommeo</td>
<td>172</td>
</tr>
<tr>
<td>Belfi, Valerio</td>
<td>381, 383a (Appendix)</td>
</tr>
<tr>
<td>Bellini, Gentile</td>
<td>144</td>
</tr>
<tr>
<td>Bernardi, Giovanni</td>
<td>365, 484c</td>
</tr>
<tr>
<td>Bertoldo di Giovanni</td>
<td>248-254, 297a</td>
</tr>
<tr>
<td>Bloc, Conrad</td>
<td>638</td>
</tr>
<tr>
<td>Boldù, Giovanni</td>
<td>139-143</td>
</tr>
<tr>
<td>Bolsterer, Hans</td>
<td>607</td>
</tr>
<tr>
<td>Bombarda</td>
<td>454-460</td>
</tr>
<tr>
<td>Bonacolsi, Pier Jacopo</td>
<td>71 bis-75</td>
</tr>
<tr>
<td>Bonzagni, Gian Federigo</td>
<td>372-375</td>
</tr>
<tr>
<td>Bonzagni, G. G.</td>
<td>381</td>
</tr>
<tr>
<td>Borgognone, Annibale</td>
<td>506</td>
</tr>
<tr>
<td>Braun, Joh. Bartholomäus</td>
<td>626, 627</td>
</tr>
<tr>
<td>Brescia, Fra Antonio da</td>
<td>157</td>
</tr>
<tr>
<td>Brioso, Andrea, follower of</td>
<td>385</td>
</tr>
<tr>
<td>Briot, Nicolas</td>
<td>555</td>
</tr>
<tr>
<td>Bruchsal, Alexander von</td>
<td>386</td>
</tr>
<tr>
<td>Cambi, Andrea</td>
<td>454-460</td>
</tr>
<tr>
<td>Camello</td>
<td>145-155, 170, 236</td>
</tr>
<tr>
<td>Candida, Giovanni</td>
<td>222-232, 250</td>
</tr>
<tr>
<td>Caradosso Foppa, Cristoforo</td>
<td>190-196</td>
</tr>
<tr>
<td>Carl, Matthäus</td>
<td>614</td>
</tr>
<tr>
<td>Casellesi, Raffaello</td>
<td>347</td>
</tr>
<tr>
<td>Casoni, Felice Antonio</td>
<td>476, 477</td>
</tr>
<tr>
<td>Cattaneo, Danese</td>
<td>419, 419a, 484b</td>
</tr>
<tr>
<td>Cavallinio, Niccolò</td>
<td>470-472</td>
</tr>
<tr>
<td>Cavalli, Gian Marco</td>
<td>84, 85</td>
</tr>
<tr>
<td>Cavino, Giovanni dal</td>
<td>388-410, 493</td>
</tr>
<tr>
<td>Cellini, Benvenuto</td>
<td>316, 484b, 663</td>
</tr>
<tr>
<td>Cesare da Bagno</td>
<td>318</td>
</tr>
<tr>
<td>Cesati, Alessandro</td>
<td>366-369, 378, 381, 400, 545</td>
</tr>
<tr>
<td>Clemente da Urbino</td>
<td>100</td>
</tr>
<tr>
<td>Coc. . . , Federigo</td>
<td>376, 377</td>
</tr>
<tr>
<td>Coccapani, Regolo</td>
<td>347</td>
</tr>
<tr>
<td>Coradino, Lodovico</td>
<td>38</td>
</tr>
<tr>
<td>Cormano</td>
<td>481, 482</td>
</tr>
<tr>
<td>Costanzo da Ferrara</td>
<td>102</td>
</tr>
<tr>
<td>Cristoforo di Geremia</td>
<td>100, 210-214, 237, 305</td>
</tr>
<tr>
<td>Danet, Regnault</td>
<td>540</td>
</tr>
<tr>
<td>Darmand, Jean</td>
<td>755</td>
</tr>
<tr>
<td>Deschler, Joachim</td>
<td>608, 609</td>
</tr>
<tr>
<td>Domenico di Polo</td>
<td>315, 316, 342</td>
</tr>
<tr>
<td>Dupré, Abraham</td>
<td>572</td>
</tr>
<tr>
<td>Dupré, Guillaume</td>
<td>556-571</td>
</tr>
<tr>
<td>Dürrer, Albrecht</td>
<td>583</td>
</tr>
<tr>
<td>Dürrer, pseudo 628 (Appendix)</td>
<td></td>
</tr>
<tr>
<td>Elia, Battista</td>
<td>201</td>
</tr>
<tr>
<td>Enzola, Gianfrancesco</td>
<td>92-99</td>
</tr>
<tr>
<td>Este, Baldassare d'</td>
<td>37</td>
</tr>
<tr>
<td>Falier, Giovanni</td>
<td>156</td>
</tr>
<tr>
<td>Fano, Pietro da</td>
<td>135</td>
</tr>
<tr>
<td>Ferrara, Costanzo da</td>
<td>102</td>
</tr>
<tr>
<td>Fiorentino, Adriano</td>
<td>104-108</td>
</tr>
<tr>
<td>Fiorentino, Niccolò</td>
<td>246, 256, 257 (Appendix), 258-273, 274 (Appendix), 275 (Appendix), 276-282, 283 (Appendix), 284-292, 293 (Appendix), 294-296, 297 (Appendix), 523 (Appendix)</td>
</tr>
<tr>
<td>Florence, Nicolas de</td>
<td>526</td>
</tr>
<tr>
<td>Foligno, Gianantonio da</td>
<td>657</td>
</tr>
<tr>
<td>Fontana, Annibale</td>
<td>442, 443</td>
</tr>
</tbody>
</table>

Foppa, Cristoforo Caradosso, 190-196

Fragni, Lorenzo 378

Francesco dal Prato 316, 317, 380

Francesco di Giorgio Martini 101

Francia, Francesco 184, 185, 186, 187

Galeotti, Pier Paolo 347a-3604, 443, 495

Gambello da San Zaccaria, Antonio 136, 137 (Appendix)

Gambello, Vettor di Antonio 145-155, 170, 216

Gauvain, Jacques 533, 534

Gebel, Mathes 596b-601

Geremia, Cristoforo di 100, 210-214, 237

Giancristoforo Romano 76, 77 (Appendix), 78-80, 81 (Appendix), 82, 83

Giannantonio da Foligno, 657

Giannini, Giuliano 639

Giovanni, Bertoldo di 248-254, 297a

Guacialoti, Andrea 207-209, 214, 252

Guidiziani, Marco 138

Hagenauer, Friedrich 588a-596, 599a

H B monogrammist 411

Henry, Jérome 530-532

Herwijck, Steven van 636, 637

Hofmann, Jakob 610

Holdermann, Georg 623

Iac Urb 473

I.A.V.F. 417

Jacquet, Nicolas Gabriel 573

Jongheinck, Jacob 631-634

Keller, J. B. 561

Kels, Hans, the younger 596a

Kornmann, Johann Jakob 481, 482

Krafft, Hans, the Younger 618

Laliame, Philippe 574
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