

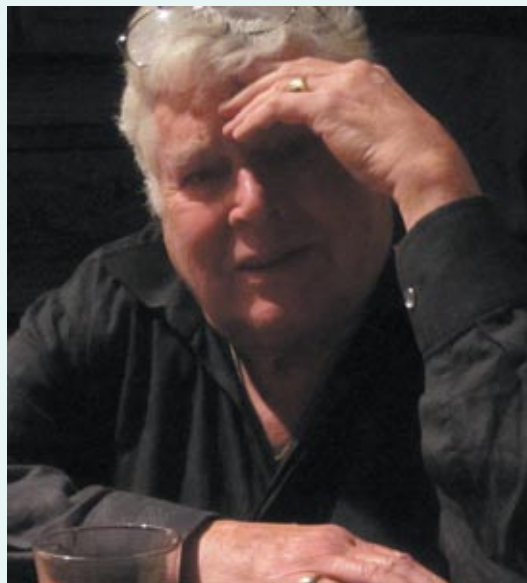
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## INTRODUCTION by Michael Hall

Long ago and far away, in between making “A” and “F” movies, trotting the boards of New York and Los Angeles, I somehow found time to pursue my passionate interest in Asian and European sculpture, in particular Renaissance plaquettes and medals, putting all my earnings into “The Collection”. What is being offered in this, the first of three sales, are some of the finest pieces of medallic sculpture I have found and the culmination of a lifelong passion and dedication to the cause.

It takes an enquiring mind and obsessive delight in history to become really seriously involved in collecting Renaissance medallic portraits. After making several educational mistakes I taught myself about superior quality, age, and authenticity, giving away examples to university museums to be used as educating tools for future generations. I think my surviving collections have reached a “superior” status, which would be hard to achieve in the world market today. These people portraits have become my contemporary friends. I feel somehow I know them better because of their sculptural, physical presence whether thug, sadistic ruler or benevolent perpetrator of kindness and fair majestic authority. These are my pals, so to speak. People I would have liked to have known and, in a way, I feel intimately involved in their lives, their tragedies, their successes, their triumphs, and that I have somehow lived with them in the treasured past.



As a dealer I always felt that I was the “Polly Adler” of art collecting, looking for just the right personage to fulfil the desires of my clients. This may sound rather vulgar and yet, very satisfying to me as a collector and teacher, for the many thousands of hours that I have spent with my medal collection. I have learnt so much about history and medallic art as truly major works of art in miniature bas-relief sculpture. It has made me wonder what kind of magnification was used by these sculptors in creating these miniature masterpieces. How lucky we are to have real depth of perceptions, rather than just a visual flat painted image which only is a true illusion.

I have never been afraid to buy something which confounded or confused me. My optimism for “things” has been relentless. Confused at first, unsure, I have gone ahead and put my money where my mouth was. Later I found that this kind of optimism pays off. With research I have been enormously successful and how satisfying it has been just to learn and acquire an accumulation of knowledge which exercises and helps to make the correct decisions in the future. Just to pay the price and accept others’ opinions is not the guide post to assembling a collection of authority. Study and learn. Appreciate the art of the past and if this is not your aim in collecting, buy contemporary art (and suffer from it in the future). In other words: “what is art?” Is it something that has been created by dealers, and critics who earn their living by dissembling and writing? Perhaps even from monetary remuneration from these same dealers. The tax collector’s passion and zeal, the meter maid parking attendant is paid primarily because she is successful in giving out tickets. Is this fair? Is contemporary art truly fair? It is my opinion that there is certainly enough successfully proven art of the past that it will satisfy the needs of the present day collector; such as these very medals which are put on sale to the public of today.

I hope this complicated and erudite explanation of my endeavors does not put off and bore potential future collectors, but rather, will inspire some person to enter into another form of collecting art. As I pretend to be a teacher and hopefully an advisor and illustrator in sculptural arts, I can help to encourage the veteran or the amateur to investigate the possibilities of forming a rarefied group of medallic art, hopefully to enrich and satisfy his or her taste buds other than gastronomic.

These may be the ramblings of a passionate, slightly demented and rather pompous collector and dealer, but I offer them to the public at large with generosity and well meaning and with the hope that you will be as successful as I have been in my most satisfying endeavors. If the sale of my beloved collection keeps my passionate interest alive in contemporary collectors, it would more than satisfy my need to pass on information and objects to deserving collectors. I consider it a great gift to have been able to learn about history, the passage of time depicted with legendary persons. Whether cast or struck, medals have augmented my interest in sculpture of all origins and periods. For this I am eternally grateful. It has been an education in the history of the western world. Now, at 83, I would like to share my wondrous works of art by disseminating them to passionate collectors.

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## THE MICHAEL HALL COLLECTION

### (PART ONE)

It is a privilege for A H Baldwin & Sons Ltd to be handling the sale of the Michael Hall Collection of medals and for this first portion, just under 700 lots have been selected to demonstrate its depth. As with many great collections, it was formed without specific regard to its eventual disposal and the breadth of its contents reflects the genuine passion Michael Hall has for the subject.

The series of catalogues is intended as a picturesque and accurate record of the collection, and images are shown actual size unless otherwise stated. In preparation the cataloguers have followed the usual numismatic format describing medals fully with diameters in millimeters and references to academic works in brackets where available. These references tend towards the most recent books which bidders may own or have easy access to. We have used the usual numismatic scale improving from fine to very fine to extremely fine and comparisons that have been made to pieces illustrated in museum collections demonstrate the quality of the medals now offered in this auction. Condition is very much in the eye of the beholder; these medals were meant to be handled and occasionally a medal will be discreetly marked with an "MH" monogram on the edge or reverse in the tradition of many great collections.. The dates given are those shown on the medals or the accepted date of issue. Many are described as contemporary casts, meaning contemporary with the medal's first being issued. The grey areas of terms such as aftercast or late cast are there as an expression of the cataloguers' opinion and while the age of most early medals is open to conjecture we have tried to be positive with our attributions.

The sale coincides with a new interest in, and respect for, medals. The Victoria & Albert Museum has just opened its new Renaissance Galleries and the Museum's director, Mark Jones, whose books on French medals are a standard reference in the catalogue received a knighthood in the New Year's Honours. Likewise, Philip Attwood, whose preminent work on 16th century Italian medals was vital in writing this catalogue, has been appointed Keeper of the Department of Coins and Medals at the British Museum. Graham Pollard, a friend of Michael Hall, saw the publication of his two volume catalogue of the Kress collection, and other medals in the National Gallery in Washington, weeks before his death and is often referred to in the present catalogue. The National Gallery collection is where it all started for Michael Hall.

## RENAISSANCE ITALY

### **Antonio de Pucci, called Pisanello (c.1394-1455)**

Pisanello was already a famous artist, renowned for frescoes, murals, small easel paintings and portraits, when he turned his attention to metal and became the father of medallic art. Along with his painted work, extant examples of preparatory sketches for his medals survive in the Louvre and reflect his skill as a draftsman in addition to his clarity of observation. To this day he is recognised as one of the most important artists of the early Italian Renaissance.

- 1 John VIII Palaeologus Emperor of Byzantium (1423-1448), cast Lead Medal, bust to right with moustache and sharply pointed beard, his hair in long curls emerges from beneath a tall conical hat with upturned brim, pointed at the front, he wears a light jacket and shirt with upturned collar, IWANNHC BACIAEVC KAI AVTO KRATWP PWMAIWN O ΠΑΛΑΙΟΛΟΓΟΣ [John king and emperor of the Romans, Palaeologus], *rev* the emperor on horseback wearing hunting clothes, with bow and quiver, has stopped to pray at a roadside cross, in the background an attendant page on horseback, all in a rocky landscape, OPVS PISANI PICTORIS [the work of Pisanello the painter], ΕΡΓΟΝ ΤΟΥ ΠΙΣΑΝΟΥ ΖΩΓΡΑΦΟΝ [the same in Greek] (Hill, Corpus 19; Pollard 1; Kress 1; Syson & Gordon 1.35a, b). *A very fine contemporary cast, pierced at the top.* £8000-10,000

The medal is the earliest portrait in Italian Renaissance medallic art. John VIII was in Italy between February 1425 and October 1439 to attend the ecumenical council of the Greek and Latin churches at Ferrara. In its struggle against the expanding Turkish empire Constantinople hoped that a union between the churches would strengthen its position. The council itself was delayed, suffered the threat of plague and eventually had to be held in Florence after Ferrara was attacked by the condottiere Piccinino [see lot 2]. The Papal Bull of Unity was finally promulgated on 6 July 1439. John's entourage numbered some 700 people, which, together with the exotic appearance of the Emperor, greatly inspired Pisanello. A number of Pisanello's preliminary sketches, extant in the Musée du Louvre, are widely admired and Pollard also cites a bronze bust in the Vatican museum very close in style and appearance to the present medallic portrait.



Lot 1





- 2 Niccolo Piccinino (1380-1444), Condotiere, cast Lead Medal, bust left in plated armour, wearing tall cap, NICOLAVS PICININVS VICECOMES MARCHIO CAPITANEVS MAX MARS ALTER, *rev* the She-griffin of Perugia suckling two infants, the condotiere Braccio da Montone and Piccinino, BRACCIVS PISANI P OPVS N PICININVS, PERUGIA on the griffin's collar, 90mm (Arm I, 7/21; Kress 4; Pollard 4; Syson & Gordon 3.37a, b). *Very fine, a somewhat irregular contemporary cast.* £3000-5000



- 3 Leonello d'Este (1407-1450), Marquis of Ferrara, Duke of Mantua and (from 1441-1450), Duke of Reggio Emilia, cast Bronze Medal, before end of 1443, bare head left with short, curled hair, three juniper branches separate the words of the legend, LEONELLVS MARCHIO ESTENSIS, *rev* two naked men standing, heads touching, holding up laden baskets, to either side rain from clouds falls on flaming bombs, OPUS PISANI PICTORIS, 68mm (Hill, Corpus 27; Arm I, 3, 6; Pollard, *Bargello* I, 8; Pollard [2007] 7; Kress 7; Syson & Gordon 3.40a, b). *An early and perhaps contemporary cast, details soft under bust, very fine.* £4000-6000

The meaning of the reverse is obscure. Hill interpreted it as an allegory of peace, assuming the baskets are full of branches of laurel, "an *impressa* for the *Festina Lente* (Wind)". Pollard [2007] catalogues the baskets as filled with olive branches.



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- 4 Leonello d'Este, Marquess of Ferrara (1441-1450), uniface Bronze Medal, head left, LEONELLVS MARCHIO ESTENSIS, 65mm (Hill, Corpus 27; Kress 7 obv; Pollard 7 obv; Syson & Gordon 5.46a). *A late cast with dark brown patina.* £100-150
- 5 Sigismondo Pandolfo Malatesta, Lord of Rimini and Fano (1432-1468), uniface Bronze Cast of the Medal by Pisanello, bust of Sigismondo right, in surcoat embroidered with Malatesta roses, SIGISMVNDVS PANDVLFVS DE MALATESTIS ARMINI FANI D, 84mm (Hill, Corpus 21; Arm I, 5/15; Kress 12 obv; Pollard 12 obv; Syson & Gordon 2.19a). *A later somewhat crude later cast with dark patina.* £150-200



(image reduced)

- 6 Ludovico III Gonzaga (1414-1478), second Marquess of Mantua, cast and chased uniface Lead Medal, bust of Ludovico in decorated armour left, hair cropped and finely worked, LVDVICVS DE GONZAGA, CAPITANEVS ARMIGERORVM MARCHIO MANTVE, 109mm (Hill, Corpus 36; Arm I, 5/13 var; Kress 16 obv; Pollard 17; Syson & Gordon 2.25a). *A reworked cast from a pierced example, neatly re-pierced, extremely fine.* £200-300



- 7 Cecilia Gonzaga (1426-1451), cast Bronze Medal 1447, half length bust of the sitter left, her hair tightly bound with a ribbon, wearing an embroidered gown and pleated skirt, *CICILIA VIRGO FILIA IOHANNIS FRANCISCI PRIMI MARCHIONIS MANTVE*, *rev* in a rocky landscape below a crescent moon, a semi-nude young woman rests her hand on the head of a unicorn lying beside her, to the right, a stele, with a floral ornament fixed to its top, bears the inscription *OPVS PISANI PICTORIS M CCCC XLVII* [the work of Pisanello the painter 1447], 72.5mm (Hill, *Corpus* 37; Arm I, 5, 12; *Currency of Fame* 7a, *this piece*; Pollard 20; Kress 17; Syson & Gordon 3.31a, b). *An extremely fine original cast of the highest quality, a masterpiece of renaissance medallic art.* £60,000-80,000

Cecilia Gonzaga was celebrated as a scholar despite her few years. Wishing to pursue her studies rather than marry she elected to join a convent but this met with opposition from her father who had independently arranged for her to marry Oddantonio da Montefeltro of Urbino. Oddantonio reportedly financed his debauched and excessive lifestyle by imposing heavy taxes and was commonly despised. Cecilia refused to marry him. He was ultimately assassinated. The medal's meaning is clear in its intention to portray the innocence and chastity of the sitter, and the representation of a unicorn in the form of a goat alludes to her acquisition of knowledge. The composition of the medal, the simplicity of the obverse and the symbolism of the reverse, make students of Italian art consider it one of the very best renaissance medals.



(image reduced)

- 8 Alfonso V of Aragon, King of Naples and Sicily (d. 1458), cast Bronze Medal 1449, bust of Alfonso right in armour, flanked by helmet and crown, MCCCCXLIII, DIVVS ALPHONSVS REX TRIUMPHATOR ET PACIFIVS, *rev* in a rocky landscape an eagle surrounded by lesser birds of prey stands on a tree stump above a dead fawn LIBERALITAS AVGVSTA and PISANI PICTORIS OPVS, 107mm (Arm I, 6/17; Kress 19; Pollard 21; Syson & Gordon 3.44a, b). *A cast of some age heavily tooled to give definition, very fine with brown patina.* £1200-1500



(image reduced)

- 9 Leonello d'Este (1407-1450), Marquis of Ferrara, Duke of Mantua and (from 1441-1450), Duke of Reggio Emilia, an electrotype copy of a Pisanello medal, bust left, *rev* two naked men by mast with inflated sail, OPVS PISANI PICTORIS, 67.5mm (cf Hill Corpus 25). *A museum quality copy, much as made.* £80-120  
The mast with sail is the Este impresa known as the *vela*.



(image reduced)

- 10 Don Inigo d'Avalos (d. 1484), Aragonese General and Grand Chamberlain and close companion to Alfonso, King of Naples from 1442, bust right wearing rolled hood with drapery falling to shoulder, DON INIGO - DE DAVALOS, *rev* a globe, decorated with coast-line landscape with buildings, starry skies above, all below a shield of the Avalos arms, 74.5mm (Hill, Corpus 44; Arm I, 2, 1; Pollard, *Bargello* 19 / 19a; Pollard [2008] 24; Kress 22; Scher 9; Syson & Gordon 3.45a, b; M&E *Stack* 33 & 38). *An old but later cast with smoothed details, dark patination, very fine.* £400-600  
The globe on the reverse represents the Earth, Sea and Sky.

**Bertoldo di Giovanni** (c.1420-1491)

Trained by Donatello, and known to have completed several pieces of unfinished work after his master's death, Bertoldo di Giovanni seems to have worked exclusively in bronze as a medallist, and maker of statuettes and reliefs. He later taught at Lorenzo de' Medici's school for painters which was attended by Michelangelo.



- 11 Frederick III (1413-1493), Holy Roman Emperor from 1452, Bronze Medal 1469, bust left, wearing hat and fur-lined gown, FREDERIVS TERCIVS AVGVSTVS ROMANORVM IMPERATOR SEMPER, *rev* emperor, pope and cardinals on horseback, on the Ponte Sant' Angelo, CXXII EQVITES CREAT KALEN-DI IANVARI MCCCCLXIX, 55mm (Hill, Corpus 912; Arm II, 39, 1; Kress 249; Pollard 283). *A very fine contemporary cast with light patina.* £800-1200



- 12 Filippo de' Medici, Archbishop of Pisa (1462-1474), bust left, Medici shield below, wreath made of a plant around, within PHYLIPPVS de' MediciS ARCHIEPISCHOPVS, and on ribbon VIRTUTE SVPERA, *rev* the Last Judgement, ET IN CARNE MEA VIDEBO DEVM SALVATOREM MEVM, 54mm (Hill, Corpus 914; Arm I, 11/33; Kress 251; Pollard 284). *An old and very fine cast, with gold initial "P" on the obverse, light brown patina, pierced at the top.* £600-800



Lot 13



**Francesco Laurana (c.1420/25-1502)**

A Dalmatian artist whose sculpture is considered by some to be amongst the most important in 15<sup>th</sup> Century Europe.

- 13 Jean d'Anjou, Duke of Calabria and Lorraine (1424-1470), silhouetted Bronze Portrait (1464), his bust right wearing tall soft hat, plain collar rising at back, 69mm x 30mm (cf Hill, Corpus 61; Arm I, 42, 6; Pollard [2007] 45; Kress 26). *A contemporary cast, very fine.* £400-500

The portrait is taken from a dated two-sided medal. Jean d'Anjou appointed Duca di Calabria, 1437; Lieutenant General of Lorraine and Bar, 1445; Marquis de Pont[à-Mousson], 1445; succeeded his father, 1453; Governor of Genoa, 1458; Principe de Girona, 1467; married 1444 Marie de Bourbon and had four children. Similar silhouetted or 'cut-out' portraits are well recorded in published museum collections.

**Sperandio da Mantova (c.1425-1504)**

Sperandio was the son of a goldsmith and worked in cities throughout northern Italy, including Venice where he died. He was prolific and a master of the portrait medal.



- 14 Bartolommeo Pendaglia (d. 1462), cast Bronze Medal c.1462, bust in profile to the left, wearing flat-topped hat and pleated robe, BARTHOLOMAEVS PENDALIA INSIGNE LIBERALITATIS ET MUNIFICENTIAE EXEMPLV[M], *rev* nude male figure seated right, on cuirass and arms, holding spear and sphere, perhaps a large pearl, a thin drape across his shoulders, his left foot resting on a sack overflowing with coins, CAESARIANA LIBERALITAS, and BELOW OPVS SPERANDEI, 88mm (Hill, Corpus 356; Arm I 71, 32; Pollard 78). *An extremely fine contemporary cast.* £8000-10,000

Pendaglia was one of the wealthiest men in Ferrara. When the Holy Roman Emperor Frederick III visited Ferrara in 1434 he attended the wedding of Pendaglia and Marcherita Costabili giving her a large pearl and him a knighthood. The reverse type draws on this event and the Liberalitas Augusti type in Roman coinage.



(image reduced)

- 15 Lodovico Carbone of Ferrara (c.1436-1482), poet, Lead Medal, bust left, CANDIDIO PVRA CARBO POETA NIVE, *rev* Carbone receiving a wreath from the Muse Calliope, HANC TIBI CALLIOPE SERVAT LODOVICO CORONAM, 65mm (Hill, Corpus 359; Arm I, 66/13; Kress 114; Pollard 81). *A later cast, fine.* £50-70



(image reduced)

- 16 Carlo Grati, nobleman of Bologna, Bronze Medal, bust left wearing cap, breast plate and cape, CAROLVS GRATVS MILES ET COMES BONONIENSIS, *rev* Grati kneeling in prayer before a cross, behind him his man at arms on horseback, RECORDATVS MISERICORDIE SVE SALVE OPVS SPERANDEI, 106mm (Hill, Corpus 392; Arm I 69/24). *An extremely fine later cast with dark patina.* £700-1000



- 17 Antonio Sarzanella de' Manfredi, diplomat, cast Lead Medal, c.1463, bust right in flat-topped cap, ANTONIVS SARZANELLA DE MANFREDIS SAPIENTIA PATER, *rev* Prudence on seat formed by the heads of two hounds, IN TE CANA FIDES PRVDENTIA SVMMA REFLVGET - OPVS SPERANDEI, 70mm (Hill, Corpus 358; Arm I, 74, 41; Pollard [2007] 80; Kress 113; cf Baldwin's Auction 35, lot 2397). *Very fine and an old cast, however the reverse lettering re-worked, pierced after R of PATER.* £250-350

Antonio Sarzanella de' Manfredi, was in the diplomatic service of the Estensi. He was in Ferrara in 1463 which, doubtless, is when this medal was made.



- 18 Sigismondo d'Este (1433-1507), Duke of Ferrara, Modena and Reggio, son of Niccolò d'Este, cast Bronze Medal, c.1473, bust left, with hair long and wearing ornate doublet, ILLVSTRISSIMVS SIGISMVNDVS ESTENSI, *rev* naked, winged Amor holding palm branch and scales, OPVS SPERANDEI, 80mm (Hill, Corpus 367; Arm I, 68, 19; Pollard [2007] 86; Kress 117). *An skilfully thin original cast, good very fine with light patination.* £3000-5000

Sigismondo was appointed Signore di San Martino di Rio on 11 May 1501. In 1473, the year of this medal, he escorted Eleanora of Aragon from Naples to Ferrara for her wedding.



(image reduced)

- 19 Pelligrino Prisciani (c.1435-1518), Counsellor to Duke Borso and Ercole I, and Court Astrologer to the Este family, cast Bronze Medal, 1473, bust left wearing banded cap and gown, PRISCIANVS FERRARIENSIS EQVESTR DECORATVS AVRO DVCIBVS SVIS ACMERCVRIO GRATISSIMVS, and across, SVPER/ET – GRAT/IMIS, *rev* Prisciani as the new Prometheus [the giver of light], stands on large bird of prey, holding a long arrow and the flame of inspiration, SPERANDRVS MANTVANVS DEDIT ANNO LEGIS GRATIAE MCCCCLXXIII IMPERFECTO, 92mm (Hill, Corpus 374; Arm I, 72, 35; Pollard [2007] 88; Kress 121; Pollard, Bargello 104). *An early and probably contemporary cast, some tooling, very fine, pierced by RI of PRISCIANVS.* £1800-2200

Prisciani was known as a multifaceted humanist. The arrow, clearly seen in the Bargello specimen, is here depicted as a lance with the feathered flight replaced with a pointed tip.



- 20 Agostino Barbarigo (c.1420-1501), Doge of Venice from 1486, cast Lead Medal, 1495, Victory over the French at the Battle of Fornovo, bust three-quarters right with long beard, wearing ducal cap and robes, AVGVSTINVS BARBADIGVS VENETORVM DVX, rev the Doge with banner kneels before the Lion of St Mark, in ex, OPVS / SPERA / NDEI, 64mm (Hill, Corpus 401; Arm I, 75, 46; Pollard [2007] 92; Kress 132; Voltolina 1277; Serenissima 50). *An old cast of an early restititional medal, very fine.* £400-600

The Battle of Fornovo (south-west of Parma), fought on 6 July 1495, was the first major battle of the Italian Wars. Barbarigo commanded the troops of the League of Venice and temporarily expelled the French from Italy. The medal was commissioned by Giovanni Francesco Barbarigo for the *Numismata Vicorum Illustrum ex Barbadica Gente*.

Attributed to or in the manner of, **Niccolò di Forzore Spinelli, called Niccolò Fiorentino (1430-1514)**

Born in Florence to a family of goldsmiths, Fiorentino worked as a seal engraver for Charles the Bold, probably in Flanders. He is known to have produced over 160 works of art amongst which Hill/Pollard consider his medals to be some of the most satisfying in 15<sup>th</sup> Century Italy.



(image reduced)

- 21 Giovanni Antonio de' Conti Guidi (c.1459-1501), Count of Urbecche and Montigliani, uniface cast Bronze Medal, bust left wearing cap with back-flap turned up, IOHANNES ANTONIVS DE CONTIGVIDIS DE MVTILIANA VRBEC COMES, 90.5mm (Hill, Corpus 978; Arm I, 97, 3). *Very fine, an old cast with brown patina, the reverse with indented image of bust and legend.* £300-500

The medal should have a reverse showing an eagle standing on an oak tree from which is suspended the arms of Guidi of Romagna.



- 22 Angelo Ambrogini, called Poliziano (1454-1494), poet and academic and Maria Poliziana, cast Bronze Medal, c.1494-1495, bust of Ambrogini left, in old age, wearing cap, ANGELI POLITIANI, *rev* bust of Maria left, with hair plaited and coiled, 57mm (Hill, Corpus 1002; Arm I, 86, 11; Pollard, Bargello 244; Pollard [2007] 316; Kress 279). *An old but later cast, very fine.* £400-600

Maria Poliziana is believed by Hill (and others) to be Angelo Ambrogini's sister



23 (image reduced)



24

- 23 Filippo Strozzi (1426-1491), Florentine merchant-prince, Uniface Bronze Medal, bust left, wearing plain doublet, PHILIPPVS STROZA, 83mm (Hill, Corpus 1018; Arm I, 98, 6; Pollard [2007] 323; Kress 286; Pollard, Bargello 252). *Believed to be 18<sup>th</sup> century, very fine with light patination.* £150-250

The reverse, when a two-sided medal, shows a falcon perched on a tree-stump, on which leans the Strozzi shield of arms. Filippo had made a fortune abroad whilst exiled and this medal commemorates the building of the Strozzi Palace.

- 24 Giovanni di Francesco di Simone Tornabuoni (b. after 1384- d. c.1436), uniface cast Bronze Portrait Medal, c.1480-1490, bust right, hair short and wearing plain robe, without legend, 97mm (cf Hill, Corpus 1023; Arm I, 95, 12). *A sharp early cast showing compass lines around where legend should be placed, small old copper plug above head, hammer marks on reverse in band around edge.* £1200-1500

Giovanni Tornabuoni, manager of the Medici bank in Rome, treasurer to Sixtus IV, Prior of Liberty and three times an Ambassador to Rome. He was also looking for antiquities for Lorenzo de' Medici. A document from 1465 states "I have nothing here that seems to me either worthy or suitable for you, but if I can get some good marble figures or coins, I shall keep them upon your request."



(image reduced)

- 25 Caterina Sforza-Riario, Countess of Forli and Imola (1463-1509), Bronze Medal, bust left, wearing widow's veil, CATHARINA SF DE ROSARIO FORLIVII IMOLAE Q C, rev winged Victory, holding palm branch, in biga decorated with the Sforza shield, VICTORIAM FAMA SEQVETVR, 72mm (Arm I, 87/15; Kress 283; Pollard 320). A very fine later cast with light patina. £400-600



(image reduced)

- 26 Giovanna Albizzi, wife of Lorenzo Tornabuoni in 1486, cast Bronze Medal, bust of Giovanna right, hair tied up in a plait with ringlets over the cheeks, VXOR LAVRENTII DETORNABONIS IOANNA ALBIZA, rev Diana or Venus in the guise of a Spartan Huntress, VIRGINIS OS HABITVM QVE GERENS et VIRGINIS ARMA, 79mm (Arm I, 89, 21; Bargello I, 254; Currency of Fame 46; Hill 1022; Johnson-Martini 200). A good very fine, somewhat later cast, with hammered edge and brown patina. £400-600



- 27 Bernardo Salviati, Gonfaloniere of Florence 1469, aged bust right, BERNARDO DI MARCHO DI MESERE FORESE DI GIOVANNI SALVIATI, rev Charity holding a cornucopiae, attends to an imploring child at her side, CHARITAS SVMMVN BONVN, 86mm (Arm I 88/17; Kress -). A very fine cast of considerable age, with light brown patina. £800-1200

## Unattributed Medallist



- 28 Cardinal Pietro Bembo (1470-1538-1547), humanist and writer, Bronze Medal, bearded bust right wearing hooded robe, PETRI BEMBI CAR, *rev* Pegasus rearing on the Hippocrene fountain, 56.2 (Arm I, 146,1; Pollard 562; Kress 484; Currency of Fame 64, *this piece*). *An extremely fine and original cast.* £4000-6000

Believed by some scholars, including Pope-Hennessy, to be the work of Cellini, the problems concerning the attribution of this medal remain unsolved. It may be that the present medal is based on the one that Cellini describes but is reworked either by Cellini himself or another artist. Bembo was a humanist and writer celebrated for his clarity of style and his skill in linguistic expression, thus Pegasus is the subject of the reverse because of his association with fame and because the Hippocrene Fountain springs from Mount Helicon, home of the Muses.

## Baldassarre d'Este (1432- d. after 1506)

Son of Niccolò III d'Este, Marquis of Ferrara, painter and medallist



29

30

- 29 Ercole I d'Este, Duke of Ferrara, Modena and Reggio (1431-1505), uniface cast Bronze Rectangular Plaque, the corners cut away, bust left in doublet, dividing HER – DVX, above FER<sup>e</sup>, below 1472, 81mm x 53mm (Hill, Corpus 99; Pollard [2007] 57; Kress 37). *An old aftercast, nearly very fine.* £150-250

## Attributed to Amadio di Milano (active 1437-1482)

Milanese goldsmith, seal-engraver and medallist, known to have worked in the court of Ferrara

- 30 Niccolò III d'Este (1383-1393-1441), Marquess of Ferrara, cast Bronze Medal, bust right wearing soft cap, NICOLAI MARCHIO ESTENSIS, *rev* shield of the Este arms, N – M to either side, wreath border, 60mm (Hill, Corpus 74; Arm I, 10, 31). *An old aftercast of uncertain age, nearly very fine, pierced.* £150-250

**Andrea Guazzalotti, also known as Andrea G De Prato (1435-1495)**

A bronze founder, his medals were cast at Rome



31



32



- 31 Pius II, Enea-Silvio Piccolomini (1458-1464), bust left, ENAEAS PIVS SENENSIS PAPA SECVNDVS, *rev* the Pelican feeding its young blood from its breast, ALES VT HEC CORDIS PAVI DE SANGVINE NATOS, 56mm (Hill, Corpus 759; Arm I, 50/8; Pollard 235). *Flan crack, traces of collector's ink on reverse, an extremely fine contemporary cast.* £250-350

**Matteo di Andrea de' Pasti (active from 1441; d. 1467/8)**

Sculptor, architect and illuminator, Matteo de' Pasti is known to have worked in Venice in 1441, then Verona and Rimini in 1446. He worked on the cathedral church of Rimini, dedicated to St Francis and commonly known as the Tempio Malatestiano after Sigismondo Malatesta who commissioned its reconstruction. Malatesta and his mistress Isotta Degli Atti are the subject of the greater part of de' Pasti's work.

- 32 Sigismondo Pandolfo Malatesta, Lord of Rimini and Fano (1417-1432-1468), cast Copper Medal, 1446, bust left, his hair bunched, wearing tunic, SIGISMVNDVS PANDVLFVS MALATESTA, *rev* a robed arm holds a ferula, 32mm (Hill, Corpus 182; Arm I, 21, 18; Pollard [2007] 25). *An original unpatinated cast, very fine.* £120-150

Pollard places this piece as the earliest of de' Pasti's series of medals of Sigismondo Pandolfo Malatesta, and refers to the the reverse design as an emblem of authority.



- 33 Sigismondo Pandolfo Malatesta, Lord of Rimini and Fano (1417-1432-1468), Lead Medal, bust of Sigismondo left, wearing cuirass and surcoat, SIGISMVNDVS PANDVLFVS DE MALATESTIS S RO ECLESIE C GENERALIS, *rev* Fortitude wearing crown, cuirass and long tunic, seated facing on a chair of Malatesta elephants, a broken column in her hands, MCCCCXLVI, 80mm (Hill, Corpus 178; Arm I, 20/9; Kress 61; Pollard 26). *A very fine later cast.* £150-250





- 34 Sigismondo Pandolfo Malatesta, Lord of Rimini and Fano (1417-1432-1468), Bronze Medal, bust of Sigismondo left, wearing cuirass and surcoat, SIGISMONDVVS PANDVLFVS DE MALATESTIS S RO ECLESIE C GENERALIS, *rev* a view of the Castle of Rimini, CATELLVM SISMONDVM ARIMINENSE M CCCC XLVI, 82mm. (Hill, Corpus 174; Kress 60; Pollard 27). *A high quality contemporary cast, nearly extremely fine.* £4000-6000



- 35 Sigismondo Pandolfo Malatesta, Lord of Rimini and Fano (1417-1432-1468), Bronze Medal, bust of Sigismondo left, wearing cuirass and surcoat, SIGISMONDVVS PANDVLFVS DE MALATESTIS S RO ECLESIE C CAPITANEVS G, *rev* a view of the Castle of Rimini, CATELLVM SISMONDVM ARIMINENSE MATHEVS PASTVS V 1446, 84mm (Hill, Corpus 174; Kress 60; Pollard 27). *A very fine cast of considerable age, pierced at 12 o'clock, possibly gilt at one time.* £2000-3000



- 36 Sigismondo Pandolfo Malatesta, Lord of Rimini and Fano (1417-1432-1468), Bronze Medal, bust of Sigismondo left, wearing cuirass and surcoat, SIGISMONDVVS PANDVLFVS DE MALATESTIS S R ECLESIE CAPITANEVS G(eneralis), *rev* a view of the Castle of Rimini, CAPELLVM SISMONDVM ARIMINENSE M CCCC XLVI, 81mm. (Hill, Corpus 174; Kress 60; Pollard 27). *A later cast with considerable age, good very fine with chestnut patina.* £300-500



(image reduced)

- 37 Sigismondo Pandolfo Malatesta, Lord of Rimini and Fano (1417-1432-1468), Bronze Medal, bust of Sigismondo left, wearing cuirass and surcoat, SIGISMVNDVVS PANDVLFVS MALATESTA PAN F, *rev* a view of the Castle of Rimini, CAPELLVM SISMVNDVM ARIMINENSE M CCCC XLVI, 80mm (Kress 62; Pollard 29). *A good very fine, later cast of high quality, pierced above the head and with light patina.* £300-500



- 38 Sigismondo Pandolfo Malatesta, Lord of Rimini and Fano (1417-1432-1468), cast Copper Medal, 1446, bust of Sigismondo left, his hair bunched, wearing tunic, SIGISMONDVVS P D MALATESTIS S R ECL C GENERALIS, *rev* elephant crested and mantled helm over shield, this with SI monogram, O M D P V, date below [M]CCCCXLVI, 41.5mm (Hill, Corpus 165; Arm I, 20, 15; Pollard [2007], 30; Kress 58; Bargello I, 39). *An original cast, flaw by M of date tooled away, good very fine and with light brown patination.* £400-600

The obverse legend depicts the sitter as a Captain General of the Holy Roman Church



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- 39 Sigismondo Pandolfo Malatesta, Lord of Rimini and Fano (1417-1432-1468), cast Lead Medal, 1446, bust of Sigismondo left, his hair bunched, wearing tunic, SIGISMONDVS P D MALATESTIS S R ECL C GENERALIS, *rev* elephant crested and mantled helm over shield, this with SI monogram, O M D P V, date below [M]CCCCXLVI, 41.5mm (Hill, Corpus 165; Arm I, 20, 15; Pollard [2007], 30; Kress 58; Bargello I, 39). *A poor but early cast, pierced, fine.* £80-120



- 40 Sigismondo Pandolfo Malatesta, Lord of Rimini and Fano (1417-1432-1468), cast Bronze Medal, 1446, bust left, his hair bunched, wearing tunic, SIGISMONDVS P D MALATESTIS S R ECL C GENERALIS, *rev* seated figure of Fortitude on high-backed throne, holding a broken column, MCCCC - XLVI, 42mm (Hill, Corpus 181; Arm I, 20, 14). *An original cast, perhaps more bell metal than bronze, good very fine.* £400-600
- 41 Sigismondo Pandolfo Malatesta, Lord of Rimini and Fano (1417-1432-1468), Bronze Medal, bust of Sigismondo left, wearing cuirass and surcoat, SIGISMONDVS P D MALATESTIS S R ECL C GENERALIS, *rev* shield, elephant crest and mantling, MCCCC XLVI, 41mm (Hill, Corpus 165; Arm I, 20/15; Kress 58; Pollard 30). *A very fine later cast with light patina.* £150-250



(image reduced)

- 42 Isotta Degli Atti, Mistress of Malatesta, Lead Medal, bust right, hair raised in sophisticated style over high frame with jewelled crossed band, falling in twin conical tails D ISOTTAE ARIMINENSI, *rev* the Malatesta elephant right, in meadow, OPVS MATHEI DE PASTIS, in exergue MCCCCXLVI, 85mm (Arm I, 21/20; Kress 59; Pollard 31). *A fine later cast, lacquered.* £100-120



- 43 Isotta Degli Atti, Mistress of Malatesta, Bronze Medal, bust right, hair raised in sophisticated style over high frame with jewelled crossed band, falling in twin conical tails D ISOTTAE ARIMINENSI, *rev* the Malatesta elephant right, in meadow, in exergue M CCCC XLVI, 84mm (Arm I, 21/19; Kress 63; Pollard 33). *An original cast with rich brown patina.* £4000-6000



- 44 Isotta Degli Atti (1432/3-1474), mistress [1446] then wife [1456] of Sigismondo Pandolfo Malatesta, cast Bronze Medal, bust right, hair raised in sophisticated style over high frame with jewelled crossed band, falling in twin conical tails D ISOTTAE ARIMINENSI, *rev* the Malatesta elephant right, in meadow, in exergue M CCCC XLVI, 82mm (Arm I, 21/19; Kress 63; Pollard 33). *A very fine contemporary cast, neatly pierced, with brown patina.* £3000-5000



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- 45 Isotta Degli Atti (1432/3-1474), mistress [1446] then wife [1456] of Sigismondo Pandolfo Malatesta, cast Bronze Medal, undated [1446], veiled bust right, D ISOTTAE ARIMINENSI, *rev* closed book, ELEGIAE, 42mm (Hill, Corpus 188; Arm I, 22, 23; Pollard [2007] 35; Kress 64; Bargello I, 51). *An original cast, twice pierced (one minute, one larger), very fine.* £350-500

The book depicted is the *Liber Isottaeus* commissioned by Sigismondo Malatesta in 1449-1451 and published in three volumes. ex Gaettens Collection, 1 April 1966, lot 7

- 46 Isotta Degli Atti (1432/3-1474), mistress [1446] then wife [1456] of Sigismondo Pandolfo Malatesta, cast Bronze Medal, bust right, D ISOTTAE ARIMINENSI, *rev* closed book, ELEGIAE, 41mm (Arm I, 22/23; Kress 64; Pollard 35). *An old cast lacking definition, good fine.* £150-200



47

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- 47 Isotta Degli Atti (1432/3-1474), mistress [1446] then wife [1456] of Sigismondo Pandolfo Malatesta, cast Bronze Medal, bust right, D ISOTTAE ARIMINENSI, M CCCC XLVI, *rev* closed book, ELEGIAE, 42mm (Arm I, 22/24; Kress 65; Pollard 36). *A fine early cast with brown patina.* £150-200

- 48 Isotta Degli Atti (1432/3-1474), mistress [1446] then wife [1456] of Sigismondo Pandolfo Malatesta, cast Bronze Medal, 1446, veiled bust right, D ISOTTAE ARIMINENSI M CCCC XLVI, *rev* closed book, ELEGIAE, 42mm (Hill, Corpus 189; Arm I, 22, 24; Pollard [2007] 36; Kress 65; Bargello I, 51). *An old and probably contemporary cast, very fine.* £150-200



- 49 Isotta Degli Atti (1432/3-1474), mistress [1446] then wife [1456] of Sigismondo Pandolfo Malatesta, cast Lead Medal, 1446, veiled bust right, ISOTE ARIMINENSI FORMA ET VIRTUTE ITALIE DECORI, *rev* angel holding a wreath, flies to the left, [OPVS MATHEI DE PASTIS V] M CCCC XLVI, 40mm (Arm I, 22, 25; Bargello I, 41). *A later cast of this rare variety, weakness on reverse legend, good fine.* £80-120



- 50 Sigismondo Pandolfo Malatesta, Lord of Rimini and Fano (1417-1432-1468), Foundation Medal for the Church of San Francesco, Rimini, cast Bronze, 1450, bust left, his hair bunched and tied with ribbon, wearing tunic, SIGISMONDVS PANDVLFVS MALATESTA PAN F, *rev* façade of the church showing dome, PRAECL ARIMINI TEMPLVM AN GRATIAE V F M CCCC L, 40mm (Hill, Corpus 183; Arm I, 21/17; Pollard [2007], 37; Kress 66; Bargello I, 47a). *A sharp original cast, perhaps more bell metal than bronze, nearly extremely fine.* £300-500

The reverse depicts the never to be completed designs by Alberti for the restoration of the church.



- 51 Sigismondo Pandolfo Malatesta, Lord of Rimini and Fano (1417-1432-1468), Foundation Medal for the Church of San Francesco, Rimini, cast Bronze, 1450, bust left, his hair bunched and tied with ribbon, wearing tunic, SIGISMONDVS PANDVLFVS MALATESTA PAN F, *rev* façade of the church showing dome, PRAECL ARIMINI TEMPLVM AN GRATIAE V F M CCCC L, 40mm (Hill, Corpus 183; Arm I, 21/17; Pollard [2007], 37; Kress 66; Bargello I, 47a). *A fine early cast, pierced and with attempted piercing.* £200-300
- 52 Sigismondo Pandolfo Malatesta, Lord of Rimini and Fano (1417-1432-1468), Foundation Medal for the Church of San Francesco, Rimini, cast Bronze, 1450, bust left, his hair bunched and tied with ribbon, wearing tunic, SIGISMONDVS PANDVLFVS MALATESTA PAN F, *rev* façade of the church showing dome, PRAECL ARIMINI TEMPLVM AN GRATIAE V F M CCCC L, 40mm (Hill, Corpus 183; Arm I, 21/17; Pollard [2007], 37; Kress 66; Bargello I, 47a). *An original cast, pierced, very fine.* £300-500



- 53 Sigismondo Pandolfo Malatesta, Lord of Rimini and Fano (1417-1432-1468), Foundation Medal for the Church of San Francesco, Rimini, cast Bronze, 1450, bust left, his hair bunched and tied with ribbon, wearing tunic, SIGISMONDVS PANDVLFVS MALATESTA PAN F, *rev* façade of the church showing dome, PRAECL ARIMINI TEMPLVM AN GRATIAE V F M CCCC L, 40mm (Hill, Corpus 183; Arm I, 21/17; Pollard [2007], 37; Kress 66; Bargello I, 47a). *An original cast, perhaps more bell metal than bronze, pierced, very fine.* £300-400

The reverse depicts the never to be completed designs by Alberti for the restoration of the church.



(image reduced)

- 54 Leone Battista Alberti (1404-1772) architect and writer on science and the arts, cast Bronze Medal, bust left, LEO BAPTISTA ALBERTVS, *rev* elaborate winged eye within laurel wreath, MATTHAEI PASTII VERONENSIS OPVS, QVID TVM, 90mm (Hill, Corpus 161; Arm I, 17/1; Kress 56; Pollard 40). *A very high quality later cast with integral rim, light wear to high points, brown patina good very fine.* £800-1200

Attributed to **Francesco Raibolini, called Francesco Francia, of Bologna (1450/53-1517)**  
A medallist and famous painter in Bologna



(image reduced)

- 55 Ulisse Musotti, Bolognese jurisconsult, c.1508-1515, cast Bronze Medal, c.1510, bust left wearing doublet and soft hat, VLIXES MVSOTVS I D ANT FILIVS, *rev* open book rests on another, closed, celestial globe above and surrounded by instruments of learning, 67mm (Hill, Corpus 608; Arm III, 198; T&V, I, 1278; V&T Bardini 30). *An old cast, very fine.* £300-500

**Follower of Francesco Francia**



- 56 Bernardo de' Rossi (1468-1527), Bishop of Treviso (1499), Governor of Bologna (1519-1523), Bronze Medal, bust right wearing biretta and mozzeta, BER RV CO B EPS TAR LE BO VIC GV ET PRAE, *rev* female figure (Peace?), holding flower, standing in a car drawn by a dragon and an eagle, OB VIRTUTES IN FLAMINIAM RESTITVTAS, 65mm (Hill 612; Arm II, 105, 19 and III, 32, F; Kress 187, Pollard 209; Toderi/Vannel 1345). *A very fine contemporary cast, drill-pierced with brown patina.* £600-900

**Giovanni Candida** (b. before 1450; d. after 1495)

Candida was a gifted man born to a noble Neapolitan family. As well as a medallist he is known as a diplomat, working as secretary to Charles the Bold, Maximilian and Maria, and becoming royal counsellor at the French Court.



- 57 Charles the Bold, Duke of Burgundy (1433-1467-1477), Silvered-bronze Medal, laureate head right, DVX KAROLVS BVRGVNDVS, *rev* ram between briquets, VELLVS AVREVM, IE LAI EMPRINS BIEN EN AVIENGNE, 37.5mm, a restitutorial example, probably 18<sup>th</sup> Century (Hill, Corpus 828; Arm II, 40, 1). *Very fine.* £120-150



(image reduced)

- 58 Robert Briçonnet, Président aux enquêtes, Archbishop of Rheims, Chancellor of France 1493 and 1497, cast Bronze Medal, bust right, wearing soft cap, ROB BRICONNET AR DVX REMEN PRIMVS PAR FRANC IE, *rev* MARCET SINE ADVERSARIO VIR TVS in five lines, 62mm (Hill, Corpus 838; Arm II, 85, 8; cf Kress 228; cf Pollard 257). *A very fine early cast with red brown patina, neatly drilled at the top.* £200-300



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- 59 Antoine, Grand Bastard of Burgundy (1421-1504), uniface Bronze Medal, head right, hair confined by a file, ANTONIVS B DEBVRGVNDIA, 42mm (Arm I, 40/2; Kress 224; Pollard 258). *A very fine later cast of some age, pierced at the top.* £200-250
- 60 Maximilian I (1459-1477-1482), as Duke of Austria and Burgundy and Maria (1457-1482), Duchess of Burgundy, Marriage 1477, cast Gilt-bronze Medal, laureate bust right, MAXIMILIANVS FR CAE S F DVX AVSTR BVRGVND, *rev* draped bust of Maria right, crowned double-M monogram to left, MARIA KAROLI F DVX BVRGVNDIAE AVSTRIAE BRAB C FLAN, 48mm (Hill, Corpus 831; Arm II, 80, 3; Pollard [2007] 259; Kress 225). *A sharp, skilfully thin cast, the gilding contemporary, nearly extremely fine, pierced at top (bottom on reverse) and small patch of gilding worn away by Maria's forehead.* £400-600

Maria, as the only child of Charles the Bold and the wealthiest heiress in Europe, had the sobriquet 'Maria the Rich'. Maximilian entered the city of Ghent for his wedding at sunset, wearing silver armour, his long golden hair bound with pearls. It was said he looked 'like an archangel'.





61

(images reduced)

62

61 Maximilian I (1459-1477-1482), as Duke of Austria and Burgundy and Maria (1457-1482), Duchess of Burgundy, Marriage 1477, cast Bronze Medal, laureate bust right, MAXIMILIANVS FR CAE S F DVX AVSTR BVRGVND, *rev* draped bust of Maria right; crowned double-M monogram to left, MARIA KAROLI F DVX BVRGVNDIAE AVSTRIAE BRAB C FLAN, 48mm (Hill, Corpus 831; Arm II, 80, 3; Pollard [2007] 259; Kress 225). *A skilfully thin and clear cast (though probably later), pierced at top (bottom on reverse), old collection number "M 5" in red below obverse truncation, very fine.* £150-250

62 Maximilian I (1459-1477-1482), as Duke of Austria and Burgundy and Maria (1457-1482), Duchess of Burgundy, Marriage 1477, cast Bronze Medal, laureate bust right, MAXIMILIANVS FR CAE S F DVX AVSTR BVRGVND, *rev* draped bust of Maria right; crowned double-M monogram to left, MARIA KAROLI F DVX BVRGVNDIAE AVSTRIAE BRAB C FLAN, 46mm (Hill, Corpus 831; Arm II, 80, 3; Kress 225; Pollard 259). *A fine cast taken from a pierced example.* £100-150



(image reduced)

63 Giuliano Della Rovere (1443-1513), later [1503] Pope Julius II, and his brother Clemente, Bishop of Mende (1483-1504), cast Bronze Medal c.1494-1499, bust of Giuliano right, IVLIANVS EPS OSTIEN CAR S P AD VINCVLA, *rev* bust of Clemente right, CLEMENS DE RVVERE EPS MIMATEN, 59mm (Hill, Corpus 843; Arm II, 109, 2; Kress 230; Pollard 262). *A fine contemporary cast with light brown patina, drill-pierced, very fine.* £200-300

Attributed to **Giovanni Candida**



(image reduced)

64 Nicolas Maugras, Bishop of Uzès, France (1483-1503), cast Bronze Medal, c.1500, bust right wearing rochet, +NICOLAVS MALEGRASSI EPS VCECIENSIS, *rev* armorial shield over crozier, IN VMBRA MANVS SVE PROTEXIT ME DNS, 80mm (Hill, Corpus 841; Arm II, 86, 13; Pollard [2007] 263; Kress 229). *Well cast with a high raised edge, pierced by N of NICOLAVS (N of DNS), good very fine.* £500-800

The legends both begin with a scallop-shell of St James, a motif taken from the bishop's arms. In the *Morgenroth* catalogue (No.86), Middeldorf gives the medal to Candida, but Pollard states, "it is a parody of the exquisite work of Candida".

Attributed to **Caradosso Foppa** (c.1452-1526/27)

A goldsmith and medallist in Milan from 1475, he later worked in Mantua and Rome where he founded the guild of Roman goldsmiths in 1509.



65

(images reduced)

66

- 65 Gian Giacomo Trivulzio (1441-1518), military commander and Marshal of France, square cast Bronze Medal, 1499, laureate bust within circle containing legends, IACOBVS TRIVVLVS MAR VIG FRAMARESCALVS, shields and devices in four corners, *rev* legend in eight lines, EXPVGNATA ALE / XANDRIA DELETO / EXERCITV LVDOVI / CVM SF M DVC / EXPELLIT REVER / SVM APVD NOVA / RIAM STERNIT / CAPIT, 44.5mm x 45mm (Hill, Corpus 655; Arm I, 110, 11; Pollard [2007] 217; Kress 192; Bargello 139). *An original cast, pierced, the surface somewhat porous and stained on reverse, very fine.* £250-350

The medal is dated 1499, the year of his appointment as Marquess of Vigevano, but the year prior to his appointment by Louis XII as Marshal of France.

- 66 Gian Giacomo Trivulzio (1441-1518), military commander and Marshal of France, square cast Bronze Medal, 1499, laureate bust within circle containing legends, IACOBVS TRIVVLVS MAR VIG FRAMARESCALVS, shields and devices in four corners, *rev* legend in eight lines, EXPVGNATA ALE / XANDRIA DELETO / EXERCITV LVDOVI / CVM SF M DVC / EXPELLIT REVER / SVM APVD NOVA / RIAM STERNIT / CAPIT, 46mm x 46.3mm (Hill, Corpus 655; Arm I, 110, 11; Pollard [2007] 217; Kress 192; Bargello 139). *A very fine later cast with brown patina.* £200-300

see footnote to lot 65

**Giovanni Boldù** (c.1454- before 1477)

Venetian painter and medallist with a precise style influenced by gem engraving.



- 67 Nicolaus Schifer, German musician, cast Bronze Medal, 1457, bust left, hair in zazerra, NICOLAVS SCHIFER GERMANVS VIR MODESTVS ALTER Q ORPPEHEV<sup>s</sup>, *rev* Apollo, part-draped in mantle, stands with lyre, MCCCCLVII OPVS IOANIS BOLDV PICTORIS, 78mm (Hill, Corpus 418; Arm I, 37, 6; Pollard [2007] 161; Kress 140; Niggel 1773; cf Baldwin's Auction, *Medals of Musicians*, 8 November 2008, lot 73). *An early and well patinated cast, pierced by GM of GERMANVS, very fine.* £1200-1500



- 68 Giovanni Boldù a self-portrait Bronze Medal, bare shouldered laureate bust left, IWANHC MITWANT [ligated] OY [ligated], *rev* the artist seated naked, his head in his hands, before him the Genius of Death resting on a skull, 80mm (Hill, Corpus 421; Arm I, 36/1; Kress 142; Pollard 163). *A very fine contemporary cast with red/brown patina.* £400-600

Pollard notes that the reverse was 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.

Attributed to Boldù



(image reduced)

- 69 The Roman Emperor Caracalla (b. 188, Emperor 211-217), cast Bronze Medal, 1466, youthful laureate bust left, ANTONINVS PIVS AVGVSTVS, *rev* the artist (Boldù), head in hands, faces the Genius of Death, a skull between them, IO SON FINE, date below, MCCCCLXVI, 91mm (Hill, Corpus 423; Arm I, 37, 4; Pollard [2007] 164; Kress 143). *Casting flaw beneath tie of laurel wreath, another below bottom curl of hair, otherwise a clear and sharp cast, very fine.* £800-1200

Caracalla, the obverse loosely copied from a coin

**Constanzo da Ferrara** (c.1450- after 1524)

Known to have worked at Naples, de Ferrara was chosen to paint the Sultan Mohammed II portrait at Constantinople. The following medal was presumable designed at the same time.



(image reduced)

- 70 Mohammad II, Sultan of the Turks (1451-1481), cast Bronze Medal, bust of the Sultan left, SVITAVS MOHAMETH OTHOMANVS TVRCORVM IMPERATOR, *rev* the Sultan riding left, behind, trees and building, 112mm (Hill, Corpus 80; Arm I, 79/2; Kress 102; Pollard 145). *A good very fine later cast.* £1500-2000

**Medallist of the Roman Emperors**



(image reduced)

- 71 Faustina I (c.100-141) and Antoninus Pius (86-138-161), cast Lead Medal, bust of Faustina right, her hair coiled above her head, DIVAAVGUSTA DIVAE FAVSTINA, *rev* Pius and Faustina seated facing each other holding hands, DIVA FAVSTIN ADIV SANTONINVS, in exergue SC, 110mm (Hill, Corpus 735; Arm I, 100/3; Kress 204; Pollard 229). *A very fine original cast.* £800-1200

**Vettor di Antonio Gambello, called Camelio (1455/60-1537)**

Master of dies at the Venetian mint, Camelio was also a distinguished medallist, jeweller and armourer.



- 72 Self-Portrait, cast (?) Lead Medal, 1508, in the style of a Roman Coin, bare head right, VICTOR CAMELIVS SVI IPSIVS EFFIGIATOR MDVIII, *rev* a sacrificial scene, FAVE FOR, 37.5mm (Hill, Corpus 446; Arm I, 115, 3; Pollard [2007] 170; Kress 148). *Fine.* £80-120

**Gianfrancesco Enzola (active 1455-1478)**

Medallist, goldsmith and die engraver primarily employed by the Sforzas.



- 73 Francesco IV Ordelaffo, called Cecco, Lord of Forli (1448-1466), cast Lead Medal, cuirassed bust left, hair in curls, CICVS III ORDELAPHVS FORLIVII P P AC PRINCEPS, across field, V F MCCCCLVII, *rev* knight on horseback charging left, the ground on fire before him, SIC MEA VITALI PATRIA EST MICHI CARIOR AVRA IO FR PARMENSIS, 46mm (Arm I, 44/2). *A very fine old cast roughly pierced at the top.* £150-200



- 74 Francesco I Sforza (1401-1466), fourth Duke of Milan, bust right in plain armour, FR SFORTIA VICECOMES MLI DVX III BELLI PATER ET PACIS AVTOR MCCCCLVI, VF across field, *rev* greyhound seated under tree, hand issuing from the clouds reaches to touch it, IO FR ENZOLAE PARMENSIS OPVS, 42mm (Hill, Corpus 281; Arm I, 44/6; Kress 92; Pollard 135). *An extremely fine contemporary cast with brown patina.* £400-500



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76

- 75 Francesco I Sforza (1401-1466), fourth Duke of Milan and Galeazzo Maria Sforza (1444-1476), fifth Duke of Milan, cast Bronze Medal, 1459, bust of Francesco, *rev* bust of Galeazzo Maria, 44mm (Hill, Corpus 284; Arm I, 44/7; Kress 93; Pollard 136). *A very fine contemporary cast with coppery patina.* £250-350
- 76 Francesco I Sforza (1401-1466), fourth Duke of Milan and Galeazzo Maria Sforza (1444-1476), fifth Duke of Milan, cast Bronze Medal, 1459, bust of Francesco, *rev* bust of Galeazzo Maria, 42mm (Hill, Corpus 284; Arm I, 44/7; Kress 93; Pollard 136). *A very fine contemporary cast with traces of acquisition number on obverse.* £200-300

### The Mint of Milan



- 77 Coin, Galeazzo Maria Sforza (1444-1466-1476), Grosso of 8-Soldi, undated, armoured bust right, *rev* St Ambrose, nimbate, rides over fallen foe, 3.72g (CNI 104 var; Cr 9; N&V 193). *Lightly toned, very fine though pierced at top and bottom.* £600-800

### Cristoforo di Geremia (active 1456-1476) Medallist, goldsmith and metal worker in Rome



- 78 Ludovico Scarampi, Mezzarota, (1402-1465), Patriarch of Aquileia, 1444, cast Bronze Medal, head right, L AQVILEGIENSIVM PATRIARCA ECCLESIAM RESTITVIT, *rev* triumphal procession of cavalry and soldiers before an arch, ECCLESIA RESTITVTA, EXALTO, 39mm (Hill, Corpus 756; Arm I, 37/2; Kress 212; Pollard 242). *A very fine contemporary cast with brown patina.* £300-500

**Jacopo Lixignolo (active c.1460)**



- 79 Borso d'Este, duke of Modena and Reggio, Bronze Medal, 1460, bust right wearing jewelled cap with fluted crown and rich dress BORSIVS DVX MVTINE ET REGII MARCHIO ESTENSIS RODIGIIQ COMES ETC, *rev* in a mountainous landscape a unicorns dips its horn in a stream OPVS IACOBVS LIXIGNOLO MCCCCLX, 78mm (Hill, Corpus 94; Arm I, 33/-;Kress 35; Pollard 54). *A very fine later cast with brown patina.* £300-500

**Pier Jacopo di Antonio Alari Bonacolsi, called Antico (c.1460-1528)**

Highly regarded Mantuan specialist in bronze work



80

81

- 80 Antonia del Balzo (1441-1538), wife (1479) of Gianfrancesco Gonzaga di Ròdigo, cast Bronze Medal, c.1484/85, bust right, her hair in an embroidered hairnet, DIVA ANTONIA BAVTIA DE GONZ M<sup>AR</sup>, *rev* Hope stands on the prow of a ship with broken mast, holding the severed anchor and torn sail, two winged horses draw the ship over the sea, an Amor flies above, SVPEREST.M.SPES (*weakly*) signed in exergue, ANTI, beaded border both sides, 41mm (Hill, Corpus 212; Arm I, 62, 5; Pollard [2007] 112; Kress 72). *Good very fine though a few minor casting imperfections.* £250-350

Antonia del Balzo married Gianfrancesco Gonzaga as a widow in 1479, aged 38, and they settled at Bozzolo. Gianfrancesco died in 1496 and she out-lived him by 42 years, dying at the age of 97. The ship depicted on the reverse is inscribed with the motto adopted by Gianfrancesco and Antonia, MAI PIV [Nevermore].

- 81 Antonia del Balzo (1441-1538), wife (1479) of Gianfrancesco Gonzaga di Ròdigo, cast Bronze Medal, c.1484/85, bust right, her hair in an embroidered hairnet, DIVA ANTONIA BAVTIA DE GONZ M<sup>AR</sup>, *rev* Hope stands on the prow of a ship with broken mast, holding the severed anchor and torn sail, two winged horses draw the ship over the sea, an Amor flies above, SVPEREST.M.SPES, without signature in exergue, beaded border both sides, 41mm (Hill, Corpus 212; Arm I, 62, 5; Pollard [2007] 112; Kress 72). *Good very fine with light patination.* £250-350

The signature ANTI which shows in the exergue of some medals, including the previous, is not apparent on this example.

**Galeazzo Mondella, called *Moderno*** (c.1467-1528/9)

Prolific master of the Renaissance Plaquette known to have produced works in bronze and parcel-gilt silver.



- 82 A Lion Hunt, circular cast Bronze Plaquette, naked warriors, three on horseback, one standing, surround another who, fallen to the ground, is attacked by a lion, 76mm (Kress, Pope-Hennessy 168, pl.164; Lewis 28; Toderi 173; Adams 55). *Cast on a thick [6mm] flan, the reverse smoothed and rounded at edge, some tooling on the obverse, very fine with dark patination.* £300-500

**Valerio Belli** (c.1468-1546)

Celebrated in Rome as a medallist and crystal gem engraver, Belli later moved to Venice and Vicenza



83



84



85



- 83 Self portrait, uniface cast Bronze Medal, bust left, VALERIVS BELLVS VICENTINVS, 46mm (Arm I, 135/1; Kress 385a, 48mm; Pollard 440). *A very fine original cast, pierced at the top, with light brown patina.* £800-1200

- 84 Solon (640/638-559 BC), Athenian statesman and Poet, cast Silver Medal, in the style of an ancient coin, bearded bust right, *rev* temple façade, statue of Athena within, legends in Greek, 30mm (Att 345; Law, Belli 10). *Very fine.* £80-120

Solon was one of the seven sages of Ancient Greece

- 85 Bias (6<sup>th</sup> Century BC), philosopher of Priene, Ionia, cast Bronze Medal, in the style of an ancient coin, bearded bust right, *rev* statue of Apollo within central arched niche, legends in Greek, 37.5mm (Att 348). *Very fine.* £120-150

Bias was another of the seven sages of Ancient Greece





- 86 Cimon (d. 449 BC), Athenian statesman and soldier, cast Bronze Medal, in the style of an ancient coin, bearded bust right, *rev* Victory seated holding shield, legends in Greek, 29.5mm (Att 353). *Very fine.* £70-90

The reverse intended for a medal of Timotheos (Att 362)

- 87 Antinous (d. AD 130), lover of the Emperor Hadrian, cast Bronze Medal, in the style of an ancient coin, bust right, *rev* figure of Eternity in chariot drawn by two lions, 29mm (Att 364). *Very fine.* £70-90

Antinous was born to a Greek family in Bithynion-Claudiopolis and seems to have entered the service of the Emperor in about AD 123, soon becoming his lover. He died by drowning in the Nile, whether by accident, suicide, murder or religious sacrifice is not known. He was deified by Hadrian.



- 88 Helen of Troy, wife of King Menelaus and legendary Queen of Sparta, bust right, her hair tied back, *rev* temple façade, statue of Athena within, legends in Greek, 31.5mm (Att 369, obv). *Very fine.* £120-150

The reverse intended for a medal of Solon (see lot 84)

- 89 Hypsicratia (2<sup>nd</sup> to 1<sup>st</sup> Century BC), cast Lead Medal, in the style of an ancient coin, diademed bust right, *rev* Concord seated to left, holding cornucopiæ, legends in Greek, 30mm (Att 378). *Very fine.* £70-90

Hypsicratia was one of the wives of King Mithridates of Pontus

**Ernes Flavio de Bonis, called Lysippus the Younger** (active c.1470-1484)  
A cognomen deliberately recalling Alexander the Great's favourite sculptor.



- 90 Giovanni Alvise Toscani (c.1450-1478), cast Bell Metal Portrait Medal, bust left wearing tunic and cap, IOHANNES ALOISIVS TVSCANVVS ADVOCATVS, *rev* PREVENT AETATEM INGENIVM PRECOX in wreath (Arm II 28, 11; Kress 221; Pollard 253). *A very fine later cast with grey patina.* £200-300



- 91 Raffaello Maffei da Volterra (1451-1522), humanist, historian, theologian and (as designated on medal) Papal Scriptor, cast Bronze Medal, c.1466-1476, bust left wearing cap over long curling hair, in plain gown, RAPHAEL MAFFEVS VOLATERR SCRIPT APOS, *rev* standing figures of Maffei facing old woman who holds two nails of the Passion, 85.5mm (Hill, Corpus 797; Arm II, 52, 24). *Very fine and well patinated, an early and probably contemporary cast, though from a pierced original.* £1500-2500

**Domenico di Polo di Angelo de' Vetri (after 1480-1547)**

Gem engraver and court medallist to Alessandro I and Cosimo I de' Medici.



- 92 Cosimo I de' Medici, second Duke of Florence (1519-1574), small struck Bronze Medal (1537), armoured bust right with beginnings of beard, COSMVS MED II REI P FLOR DVX, *rev* standing figure of Salus with snake, SALVS PVBLICA, 35mm (Att 782; Arm I, 144, 3; Bargello II, 328). *Good very fine but reverse struck from breaking die.* £150-200



- 93 Cosimo I de' Medici, second Duke of Florence (1519-1574), small cast Bronze Medal (1537), armoured bust right with beginnings of beard, COSMVS MED II REI P FLOR DVX, *rev* standing figure of Salus with snake, SALVS PVBLICA, 36mm (Att 782; Arm I, 144, 3; Bargello II, 328). *Very fine with darker patination to obverse, the reverse 'wavy', pierced.* £120-150

Cast from a specimen struck from a broken die giving the reverse the 'wavy' effect.



- 94 Cosimo I de' Medici, second Duke of Florence (1519-1574), small struck Bronze Medal (1537), armoured bust right, COSMVS MED II REI P FLOR DVX, rev the star sign for Capricorn, stars above, ANIMI CONSCIENTIA ET FIDVCIA FATI, 33mm (Att 783; Arm I, 144, 2; Pollard [2007] 360; Kress, 315; Bargello II, 330). *An original strike showing the same flaw visible below the truncation as on the Kress specimen, good very fine.* £250-350



95

96

- 95 Cosimo I de' Medici, second Duke of Florence (1519-1574), small struck Bronze Medal (1537), armoured bust right, COSMVS MED II REI P FLOR DVX, rev the star sign for Capricorn, stars above, ANIMI CONSCIENTIA ET FIDVCIA FATI, 33mm (Att 783; Arm I, 144, 2; Pollard [2007] 360; Kress, 315; Bargello II, 330). *An original strike showing flaw visible below the truncation, very fine.* £150-200
- 96 Cosimo I de' Medici, second Duke of Florence (1519-1574), small struck Bronze Medal (1537), armoured bust right, COSMVS MED II REI P FLOR DVX, rev the star sign for Capricorn, stars above, ANIMI CONSCIENTIA ET FIDVCIA FATI, 35.5mm (Att 783; Arm I, 144, 2; Pollard [2007] 360; Kress, 315; Bargello II, 330). *An original strike showing the same flaw visible below the truncation as on the Kress specimen, very fine with light patination.* £150-200

#### Gianfrancesco Ruberti Della Grana (active 1483-1526)

Known to have operated as a goldsmith, Ruberti worked on arms thought to be intended as a gift to Sultan Beyezid II of Turkey. He lived in Milan and Venice later becoming the mint master at Mantua.



- 97 Francesco II Gonzaga, Marquess of Mantua (1466-1484-1519), Bronze Medal, bust left in cap and armour, two leaves below, FRANCISCVS MARCHIO MANTVAE IIII, rev battle scene, FAVEAT FOR VOTIS, 49mm (Hill, Corpus 203; Arm I, 81/1; Kress 71; Pollard 109). *Twice pierced, fine and contemporary.* £150-250

**Adriano di Giovanni de' Maestri, called Adriano Fiorentino** (active 1488-1499 or later)  
Sculptor, medallist and bronze-caster.



- 98 Giovanni Gioviano Pontano (1462-1503), humanist and poet, cast Bronze Medal, bust right, balding and bare shouldered, beaded border, IOANNES IOVIANVS PONTANVS, *rev* Urania, walking right towards small ivy plant, holding globe and lyre, beaded border, in ex, VRANIA, 79mm (Hill, Corpus 340; Arm II, 30, Pollard [2007] 148; Kress 106; Pollard, *Bargello* 87). *An early cast, perhaps contemporary, good very fine.* £1500-2000

The Bargello specimen measures 82mm, whilst examples listed by Hill range from 82-85mm. "The reverse refers to Pontano's astronomical poem *Urania*, the personification represents a combination of astronomy and the poet's inspiration" [Pollard]. *Urania* was the muse of astrology. Pontano served as Secretary to Alfonso I. Pollard believed the portrait to derive from a Roman original.

#### The Medallist DPI (c.1490)



- 99 Filippo Cassoli (d. 1391), jurist, diplomat and poet, doctor and professor, cast Lead Medal, bust left wearing rolled hood (cappuccio), DOCTORI DOCTOR NOB PHILIPPO DE CASOLIS, *rev* man in armour walks round the battlements of a fortified town, holding fiddle and bow, OMN ITALIAE GYMNAS LECTORI, and below DPI, 67mm (Pollard [2007] 592; Kress 520; Arm I, 101). *Pierced by OB of NOB, reverse fine with slight patch of surface corrosion (?), obverse better.* £120-150

The walled city depicted on the reverse is possibly Reggio Emilia from where the Cassoli family originated, with Filippo as its most distinguished member.

**Francesco da Sangallo (1494-1576)**  
 Florentine architect, sculptor and medallist



- 100** Francesco da Sangallo (1494-1576), uniface cast Bronze Medal [1550], bearded bust left, FRANCESCO DASANGALLO SCVLTORE ARCHITETTO, 95mm (Arm I, 158, 6; Hill, Italian Artists 36, 37 ; Pollard 357). *Very fine, an old aftercast.* £250-350

**Giovanni Bernardi da Castelbolognese (1496-1553)**  
 Crystal engraver and die cutter at the Papal mint



101

102 (image reduced)

- 101** Commodus (161-192), after the Antique, Bronze Medal, Rome c.1535, bust right, within laurel border, Μ ΚΟΜΟΔΑΝΤΑΥΓΙΜΠΙ, *rev* lion attacking stag, behind, a building of two columns containing a figure, ΦΟΕΛΙΚΙΤ ΑΥΓ (IM 93). *An extremely fine original cast with olive patina, cabinet wear to highest point.* £400-500

The attribution to Bernardi is made by Attwood, and based on the use of laurel wreaths, along with exact similarity between the depiction of the lion and stag on the reverse to that present on an engraved rock crystal by Bernardi (Donati, Castel Bolognese, pp.68-69; Attwood figure 9.7)

**Fra Antonio da Brescia (active c.1485-1515)**  
 Working in Padua, Treviso, Verona and Venice

- 102** Niccolò Michiel and Dea Contarini, Silvered-bronze Medal, c.1500, bust of each to left, both wearing soft caps, legends around, 69mm (Hill, Corpus 471; Arm I, 102, 1). *A 19<sup>th</sup> century restitution, very fine, pierced.* £80-120

Niccolò Michiel Contarini, Procurator of San Marco, Venice, 1500

**Giovanni dal Cavino (1500-1570)**

A Paduan by birth, the most famous imitator of Roman coins has given us the standard term for 16th century copies of Roman bronze coins. While very possibly designed to deceive collectors at the time, Cavinos's medals are now highly prized in their own right.



103

104

- 103** Luca Salvioni (d 1536), jurist and antiquary in Padua, cast Bronze Medal, bust right wearing gown, LVCAS SALVIONVS PAT IVR CON, *rev* standing figure of a draped Ceres, holding book and cornucopiæ, 36.5mm (Att 262, this struck; Arm I, 184, 31; Pollard [2007] 453; Kress 207; Law, *Cavino* 107; Scher 72; Voltolina 290). *Very fine.* £150-250

- 104** Marcantonio Genua Passeri (1491-1564), cast Bronze Medal, bust right, with full beard and wearing academic gown, M ANTONIVS PASSERVS PATAVIN, *rev* the Mausoleum of Halicarnassos, 36mm (Att 290; Volt I, 435). *Very fine.* £120-150

The reverse is taken from a medal of Artemisia by Alessandro Cesati (Att 948). Marcantonio Passeri was Professor of philosophy and medicine at the University at Padua.



105

106

- 105** Cosimo Scapti, cast Bronze Medal, head right, COSMVS SCAPTIVS, *rev* Salvs seated left, feeding snake from patera, column with statue to left, P M TR P X IMP VI COS III P P, SALVS, 35mm (Att 281; Pollard 454; BDN 1200). *Very fine with brown patina.* £300-400

- 106** Hercules, uniface Bronzed-lead squeeze of the obverse of the Cavino medal, 42mm (cf Att 298, cf Pollard 468). *Very fine.* £60-80



- 107** Antonini Floriano cast Bronze Medal, bust right, FLORIANVS ANTO-NINVS ANDREÆ F, *rev* men and a dog in front of a building, ÆTERNITATI SACRVM, 36mm (BDN 1146). *An extremely fine very sharp cast with dark brown patina.* £300-500



108

110

**108** Homer (8<sup>th</sup> Century BC), poet, struck Bronze Medal, bearded bust right, OMHPOC, *rev* Mars stands with seated figures of Fortune and Augustus to either side, below, seated figures of Terra and Oceanus with suitable monsters, 36mm (Att 295; Pollard [2007] 455; Kress 399; Bargello III, 373; Law, *Cavino* 116). *Good very fine.* £300-500

**109** Homer, cast Bronze Medal, bearded bust in cloak right, OMHPOC, *rev* Mars stands with seated figures of Fortune and Augustus to either side, below, seated figures of Terra and Oceanus with suitable monsters, 35mm (Att 295; Kress 399 var; Pollard 455; BDN 1235-1237). *Extremely fine* £300-500

**110** Julius Caesar (d. 44 BC), cast Bronze Medal, laureate head right, *rev* caduceus and fasces crossed, with symbols, 34mm (BDN 1241ff). *A fine later cast, pierced at the top.* £80-100



111

112

**111** Augustus (28 BC - AD 14), struck Bronze Medal, laureate head left, DIVVS AVGVSTVS PATER, *rev* two capricorns on a globe and rudder, within wreath OB CIVES SER, outside S C, 35mm (BDN 1275). *Light porosity, good very fine with brown patina, pierced at the top.* £150-250

**112** Tiberius (14-37), Bronze Medal, bare head right, TI CAESAR DIVI AVG F AVGVST IMP VIII, *rev* emperor seated holding patera, CIVITIBVS RESTITVTIS, 36mm (BDN 1287). *A good very fine contemporary cast with brown patina.* £150-200



113

114

**113** Tiberius (14-37), Bronze Medal, bare head left, *rev* the Altar at Lyon dedicated to Roma, 34mm (BDN 1295ff). *A later very fine cast with black patina.* £80-120

**114** Otho (AD 69), Bronze Medal, head left, *rev* Securitas standing, 34mm (BDN 1477). *A very fine early cast, pierced at the top, and with brown patina.* £150-200



115



116

**115** Otho (AD 69), Bronze Medal, head left, *rev* Securitas standing, 36mm (BDN 1477ff). *A later somewhat rough cast with traces of underlying silver-coloured metal.* £80-120

**116** Vitellius (AD 69), Bronze Medal, laureate bust right, *rev* Mars advancing left, holding Victory, 32mm (BDN 1528). *An extremely fine contemporary cast with brown patina.* £200-300



117



118

**117** Antoninus Pius (AD 138-161), Bronze Medal, laureate bust right, *rev* Roma, accompanied by Victory, hands a flower to the Emperor, 38mm (Pollard 463; BDN 1703ff). *An extremely fine cast with dappled patina and light porosity.* £200-300

**118** Septimius Severus (193-211), Bronze Medal, bust right, *rev* Mars resting on spear and shield, 37mm (Pollard 467; BDM 1810 ff; Kress 410). *Fine early cast.* £120-150

**Girolamo Santacroce (1502-1537)**  
Neapolitan sculptor and medallist



119



120

**119** Jacopo Sannazaro (1458-1530), Neapolitan Poet, small cast Bronze Medal, laureate head to left, the wreath tied with ribbon, *ACTIVS SYNCERVS*, *rev* scene of the Nativity, placed before the entrance of a cave, 35mm (Hill, *Corpus* 350; *Arm II*, 60, 10; *Bargello* 93, 93a). *Well patinated, good very fine with sharp portrait.* £300-400

The reverse alludes to Sannazaro's sacred poem, *De partu Virginis*, written in Latin and published in 1526, giving him the name of the "Christian Virgil".

**120** Andrea Caraffa, Count of Santa Severina 1496, Viceroy of Naples 1524, Bronze Medal, bust left in crested helmet, *ANDREAS CARRAFA S SEVERINAE COMES*, *rev* Prudence seated, *NIL ABEST*, 35mm (Pollard 155; *Arm II*, 108/13; Kress 109). *A very fine later cast.* £100-150



**Pastorino de' Pastorini (1508-1592)**

Born near Sienna, Pastorino achieved fame modelling portraits in wax and casting them in lead. He was active in Parma, Ferrara, Novellara, Bologna and Florence producing medals between 1540 and 1586.



121



122

- 121** Carlo Carafa (1517/19-1561), uniface cast Bronze Medal, bust right wearing hooded cloak and biretta, CAROLVS CARRAFFA CARD, signed and dated on truncation, 1557 P, 64mm (Att 577; Arm I, 190, 15). *Very fine.* £200-250

Carafa was the nephew of Pope Paul IV and acted in various papal expeditions to France. He was arrested by Pius IV in 1560, tried and hanged. His brother Giovanni, arrested at the same time, was beheaded.

- 122** Lucrezia de' Medici, daughter of Cosimo I, wife of Alfonso II d'Este, (1545-1561), uniface Lead Portrait Medal, bust left with jewelled band on head, LEVCRETIA MED FERR PRINC A A XIII, 1558 on shoulder, 67mm (Arm I, 195/40; Kress 325; Pollard 370). *A very fine contemporary cast, a hairline crack around the line of the chin.* £400-600



123

(images reduced)



124

- 123** Girolama Farnese (daughter of Galeazzo Farnese), uniface cast Bronze Medal, 1556, bust right, her hair falls through and over veil, HIERONIMA FARNESIA D S VITALI, signed P 1556 on truncation, beaded border around, 88mm, cast with plain ringed border around (Att 566; Pollard [2007] 377; Arm I, 206, 113; Kress 332). *Cast on a thin flan with indented image on reverse, perhaps somewhat later, very fine and well patinated.* £120-150

Girolama was married to Alfonso San Vitale, of Parma, in 1539 and was widowed in 1560.

- 124** Girolama Farnese (daughter of Galeazzo Farnese), uniface cast Lead Medal, 1556, bust right, her hair falls through and over veil, HIERONIMA FARNESIA D S VITALI, signed P 1556 on truncation, 88mm, cast with plain ringed border around (Att 566; Pollard [2007] 377; Arm I, 206, 113; Kress 332). *A somewhat later cast, pierced at top through border, dark surface, very fine.* £120-150

Girolama was married to Alfonso San Vitale, of Parma, in 1539 and was widowed in 1560.



- 125 Isabella Rammi, wife of Francesco d'Este (d. after 1572), Silver-gilt Medal 1556, bust right, hair up, tied with pearls, ISABELLA RAM D EST MDLVI, *rev* Fortuna abandoning a woman in distress, OBVIIS VLNIS, 64mm (Arm I, 195/43). *Extremely fine with integral suspension loop, the gilding evenly faded.* £2000-2500



126



128  
(image reduced)



127  
(image reduced)

- 126 Isabella Rammi, wife of Francesco d'Este (d. after 1572), uniface Bronze Medal 1556, bust right, hair up, tied with pearls, ISABELLA RAM D EST MDLVI (Arm I, 195/43 *obv*). *A later cast with trace of acquisition number 19, very fine.* £400-600

- 127 Isabella Rammi, wife of Francesco d'Este (d. after 1572), uniface Bronze Medal 1556, bust right, hair up, tied with pearls, ISABELLA RAM D EST MDLVI, with suspension loop (Arm I, 195/43 *obv*). *A fine later cast.* £150-200

- 128 Bona Sforza (1493-1558), wife of Zygmunt and Queen of Poland from 1518, uniface cast Bronze Medal, 1556, bust left wearing high-collared gown and veil, BONA SFOR DE ARAG REG POL, 59mm (Att 571; Arm I, 205, 100). *An aftercast lacking date and "P" signature, very fine, pierced between DE and ARAG.* £150-250



129



130



- 129** Girolama, daughter of Galeazzo Farnese, wife of Alfonso San Vitale, widowed 1560, Lead Portrait Medal, bust right, wearing lace-trimmed dress, necklace and ear rings, her hair tied back through a veil, HIERONIMA FARNESIA D S VITALI, on truncation P 1556, 69mm (Arm I, 206/113; Kress 332; Pollard 377). *A very fine contemporary cast, cracked around the shoulder.* £400-600

- 130** Giovanni Francesco Boniperti, cast Gilt-bronze Medal, undated, bearded bust left, signed P on truncation, IO FRANC BONIPERTIS, *rev* a (?) pomegranate with stem and leaf, NEQVE VNQVAM ALITER, beaded border both sides, 38.5mm (Arm III, 90, c; Att 545, obverse only). *On a thick (5mm) flan, contemporary gilding, good very fine.* £300-400

Nothing is known of the sitter though it has been suggested that he may belong to the Bonaparte family.



131



132

- 131** Lodovica Felicini de' Rossi, uniface cast Lead Medal, 1572, bust left wearing gown and open ruff collar, her hair braided, LVDOVICA FELICINA ROSCIA BONONIEN, dated on truncation, *rev* inverted image, 50mm (Pollard 374; Att 626, with reverse; Arm I, 205, 103). *Seemingly contemporary and very fine.* £200-250

The reverse of the British Museum medal (collection George III), showing the choice of Hercules, is not by Pastorino.

- 132** Bianca Capello de' Medici (1546-1587), second wife of Francesco de' Medici, Grand Duchess of Tuscany [1578], uniface cast Lead Medal, 1579, bust left, low cut dress, wearing pearl necklace and pearls in hair, BIANCHA CAPP MED [DVC] ETRVRIAE, dated on truncation, *rev* inverted image, 55mm (Att 636; Arm I, 202, 84; Voltolina 642). *Seemingly contemporary, pierced, very fine or nearly so.* £150-200

**Leone Leoni** (c.1509-1590)

Sculptor and medallist, master of the mint at Milan, working in Brussels, Augsburg and Spain, and at the Papal mint. A master, his medals and plaquettes are amongst the most complex and vital of the period.



- 133** Andrea Doria (1466-1560), Genoese admiral and condottiere, Bronze Medal, c.1541, ANDREAS DORIA, bust of Andrea Doria as Neptune, with trident at shoulder, *rev* galley rowed to right, in the sea below, two men (probably Doria and Leoni) in a rowing boat, from a rock, a fisherman casts his line, 42.5mm (Att 5; Arm I, 164, 9; Bargello 712; Kress 431; Pollard 490). *A very fine early or contemporary cast with brown patina.* £300-500

As an admiral of the Holy Roman Empire, Doria commanded several expeditions against the Turks and captured Corona and Patras. With Charles V he led the siege and capture of Tunis in 1535, however he was defeated by the Turks at Patras in 1538 and, again with Charles V, was involved in the ill-fated Algerian expedition.

Leoni made the medal in 1541, in gratitude for his release from the Papal galleys, to which he had been sentenced for the attempted murder of a fellow craftsman, Pellegrino di Leuti, jeweller to Pope Paul III. This medal can be dated to 1541. It is generally assumed that Leoni depicts himself in the small boat on the reverse of this medal, rowing to freedom.



- 134** Charles V, Holy Roman Emperor (1500-1558, King of Spain 1516, Emperor 1519-1556), uniface cast Lead Medal [1547], laureate bust right, with Sash and Badge of the Golden Fleece over decorative armour, IMP CAES CAROLVS V AVG, *rev* inverted image, 85.5mm, cast with plain ringed border around and integral suspension loop (Att 26; Arm I, 162, 1; Pollard [2007] 492; Kress 426; Plon XXXI, 1). *A later cast, very fine.* £200-300

This and Abondio's medal of Caterina Riva (see lot 182), have been cast in the same style to make a pair.



- 135 Ferrante Gonzaga (1506-1557), Prince of Guastalla, Bronze Medal, draped and cuirassed bust left, FER GONZ PRÆF GAL CISAL TRIB AX LEGG CAROLI V CAES AVG, rev Hercules, armed with his club, overcomes monsters and men, TV NE CIDE MALIS, 69mm (Att 50-51; Arm I, 164/12). *An extremely fine old cast with black patina.* £250-350



- 136 Ferrante Gonzaga (1506-1557), Prince of Guastalla, uniface Lead Medal, draped and cuirassed bust left, FER GONZ PRÆF GAL CISAL TRIB AX LEGG CAROLI V CAES AVG, 72mm (Att 50; Arm I, 164/12 obv). *A very fine contemporary cast pierced at the top.* £300-500



- 137 Lead Medal combining the obverse of Henri IV, by G Dupré of 1600, with the reverse of Leoni's medal for Ippolita Gonzaga, bust of Henri left, laureate and in armour HENRIC III D G FRANC ET NAVAR REX, rev Diana, holding hunting horn and oversized arrow walking right in forest, behind, Pluto carries a struggling Prosepeina through the entrance to the underworld, PAR VBIQ POTESTAS, 68mm (obv BMC [Jones] Vol II, 3; rev Arm I, 163, 7 and III, 66j). *Fine, an old cast with integral suspension loop, acquisition number pasted to obverse.* £200-250

(all three images reduced)



138

139

- 138** Francesco di Fermo Fermi, small cast Bronze Medal, undated, bearded and draped armoured bust left, FRANCISCVS FIRMVS, *rev* a diamond ring emerges from a burning coffer, 32.5mm (Att 4; Arm II, 177, 2; Bargello III, 838). *Nearly extremely fine.* £250-350
- 139** Charles V, Holy Roman Emperor (1500-1519-1558) and the future Philip II of Spain (1527-1598), Gilt-bronze Medal, 1555(?), conjoined armoured busts right, Charles with sash around, IMP CAR V ET PHI PRINC ISP, *rev* the pillars of Hercules, crowned, rise from the sea, Collar of Golden Fleece around, 41.5mm (Att 48; Arm I, 182, 12; Plon pl XXXI, 8, 9; v Mieris III, 233). *An early and probably contemporary cast, the gilding original, very fine.* £200-300



140  
(image reduced)

140

- 140** Ferdinand I (1503-1564), King of Bohemia and Hungary, 1527, King of the Romans, 1531, Holy Roman Emperor, 1556), uniface Lead Medal [1558], bearded bust right wearing decorated armour, and Golden Fleece, FERDINAND ROM IMP ELECTVS, beaded border, 74mm (Att 56, obv; Arm II, 236, 2), integral suspension loop. *Contemporary, good very fine.* £300-500

Attributed to **Leone Leoni**

- 141** Ippolita Di Ferdinando Gonzaga (1535-1563), Bronze Medal, attributed to Leoni, bust left, dress with high collar, necklace and scarf, *rev* Ippolita, surrounded by attributes of the arts and time, reaches upward to the moon and seven stars, NEC TEMPVS NEC AETAS, 62mm (Arm II, 213/3; Kress Appendix 433; Pollard 496). *A later cast with brown patina.* £120-150



- 142** Gerolamo Cardano (1501-1576), physician, mathematician and philosopher of Pavia, aged 49, cast Bronze Medal, c.1550, draped bust right, HIER CARDANVS ..., *rev* group of naked men, women and children dance towards a fruiting vine, ONEIPON, 50mm (Arm II, 162, 21; Bargello 720; Pollard [2007] 497; Kress 436a). *Fine*. £200-250

Girolamo Cardano, one of the great minds of the Renaissance, was also a prolific writer and poet. At the time of this medal he was Professor of Medicine at the University of Padua. Cardano was at this time at the peak of his career. In 1552 he became court physician to John Hamilton, the last Archbishop of St Andrews (who was hanged, in his pontifical vestments, in 1571) and also physician to King Edward VI of England. Cardano made a study of dreams, and also practised the casting of horoscopes. The medal's reverse, which is shared with an earlier portrait medal, aged 43, illustrates a dream described in his autobiography *De Vita Propia*. In 1570 he was arrested and jailed on charges of heresy. Among other crimes he was accused of casting the horoscope of Jesus Christ.

In the manner of Leone Leoni



- 143** Maria of Aragon, wife of Alfonso II d'Avalos (d. 1568), Bronze Medal, bust right, hair braided, dress with square opening to bodice and puffed sleeves, *rev* the gods Zeus, Apollo, Mars and Poseidon, within a border made of the signs of the zodiac, 43mm. (Att 142 obv; Arm II, 163/2 obv; Kress 484 obv; Pollard 560 obv; Scher, *Currency of Fame* 37) *A very fine early cast*. £200-300

The Kress medal is a hybrid as is the present example. Specimens of the uniface portrait are known at the V&A and in Munich.



(image reduced)

- 144** Gianfrancesco Trivulzio (1509-1573), Bronze Medal, IO FRAN TRI MAR VIG CO MVSO AC VAL REN ET STOSA D, cuirassed bust right, *rev* elegant image of naked Fortune, her drapery billowing in the winds, on a dolphin in an ocean of drowning figures, FVI SVM ET ERO, 60mm (Att 146; Arm II, 302, 13; Kress 360a; Pollard 412; Scher 53). *A very fine contemporary cast, pierced in the legend, with traces of an acquisition number on the reverse, and silvering*. £400-600

**Francesco dal Prato (1512-1562)**  
 Florentine medallist, goldsmith and painter



- 145** Alessandro de' Medici, first Duke of Florence (1512-1537), *il Moro*, cast Bronze Medal, 1534, bust right with tightly curled hair, ALEXANDER MED DVX FLORENTIAE I, *rev* Peace seated, sets fire to a pile of military trophies, in exergue, the circle and arrow sign of Mars, FVNDATOR QVIETIS M D XXXIII, 43mm (Hill, Corpus 317; Arm I, 151, 4; Pollard [2007] 362; Kress 317). *Obverse about very fine, reverse fine, some tooling and a trace of a (long removed) suspension loop.* £150-200

Alessandro was recognised as the son of Lorenzo II de' Medici, though his parentage was Giulio de' Medici, later to be Pope Clement VII and a African or Moorish serving woman in the Medici household, identified as Simonetta da Collavecchio.

**Jacopo Nizolla da Trezzo (1515 / 1519-1589)**  
 Sculptor, gem engraver, architect and medallist who worked in the Netherlands and Spain. Gem cutter to Cosimo III de' Medici



146

(images reduced)

147

- 146** Philip and Mary, Lead Medal, cuirassed bust right PHILIPPVS REX PRINC HISP AET S AN XXVIII, below IAC TREZZO F 1555, *rev* half-length bust of the Queen left, wearing embroidered gown and necklace, MARIA I REG ANGL FRANC ET HIB FIDEI DEFENSATRIX, 65mm (Arm I, 241/2 *obv*; Att 80a *rev* Kress 437 *obv*; MI i 72/20). *Very fine with bronze-coloured lacquer now flaking.* £150-200
- 147** The future Philip II of Spain (1527-1556-1598), Bronze Medal, cuirassed bust right PHILIPPVS REX PRINC HISP AET S AN XXVIII, below IAC TREZZO F 1555, *rev* the Sun-god flying right in quadriga, above a landscape, IAM ILLVSTRBIT OMNIA (Att 85; Arm 1, 241, 2; cf Kress 437). *A fine cast of considerable age, with brown patina, though somewhat lacking in definition, pierced at the top, with three fleurs de lis stamped into the obverse.* £250-350
- 148** The future Philip II of Spain (1527-1598), cast Bronze Medal, bust left, wearing classical armour and the Order of the Golden Fleece, PHILLIPVS AVSTR CAROLI V CAES F PRINC HISP ET ANGL R, *rev* image of the Fountain of Knowledge in the form of a female figure, various figures collecting water from the fountain around, 82mm (Att 89; Arm I, 168/27). *Pierced, chip at 12 o'clock, very fine old cast.* £400-500





Lot 148



- 149 Ippolita di Ferdinando Gonzaga (1535-1563), Silver Medal, bust left wearing double necklace and drapery, HIPPOLYTA GONZAGA FERDINANDI FIL AN XVII, rev Aurora riding through the sky in a chariot drawn by a winged horse, carrying a torch and scattering flowers, 68mm (Arm I, 241/1; Kress 438; Pollard 503). *A high quality later cast, skilfully chased, the edge drilled at 12 o'clock, good very fine.* £400-600



(image reduced)

- 150 Ippolita di Ferdinando Gonzaga (1535-1563), Bronze Medal, bust left wearing double necklace and drapery, HIPPOLYTA GONZAGA FERDINANDI FIL AN XVII, rev Aurora riding through the sky in a chariot drawn by a winged horse, carrying a torch and scattering flowers, 68mm (Arm I, 241/1; Kress 438; Pollard 503). *Good very fine, an early cast, pierced at the top, with orange brown patina.* £200-300



- 151 Mary Tudor (1516-1553-1558), cast uniface Bronze Medal, half-length bust of the Queen left, wearing embroidered gown and necklace, 64mm (Att 80a; MI i 72/20). *An extremely fine later cast with brown patina.* £150-200



- 152 Allegory of Peace, cast Lead Medal (1553), Peace seated on throne before temple, holding palm and olive branches, sets fire to military trophies, to left supplicant figures beset by storms, CECIS VISVS TIMIDES QVIES, *rev* inverted image, 66mm, cast with integral suspension loop (Att 80; Arm I, 241, 3; MI i 72/20). *A contemporary and skilfully thin cast, very fine or nearly so.* £150-200

The image is the reverse design taken from the "State of England" medal and the seated figure has the features of Queen Mary, whilst the composition symbolises the peaceful state of the kingdom.

**Giovani-Maria Pomedelli** (active 1519-1527)  
Veronese painter, engraver and goldsmith



- 153 Isabella Sessa, wife of Giovanni Michieli, cast Bronze Medal, bust left, hair covered with folded drapery, DIVA ISABELLA SESSA MICHAEL VENETA, *rev* Fortune sitting left, holding reins and nails, her foot resting on a human skull, EK ΠΑΛΛΙΜΟΙ ΜΗΝΙΖΟΜΕΝΗ, 44mm (Arm I, 127/8). *A good very fine old cast with light brown patina.* £80-120