

Important Medals and Plaquettes

**from The Estate of John R. Gaines (Part III)
and other properties**

To be sold by online auction at:

Morton & Eden Ltd
Nash House
13a St George Street
London
W1S 2FQ

Day of Sale:

Wednesday 30 April 2025
at 2.00 pm

Viewing:

Nash House, 13a St George Street, London W1S 2FQ

Viewing for this auction is by appointment only.

Catalogue no. 131

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Cover illustrations:

Lot 40 (front); lot 70 (back); lot 78 (inside front); lot 19 (inside back)

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Wednesday 30 April 2025

Starting at 2.00 pm

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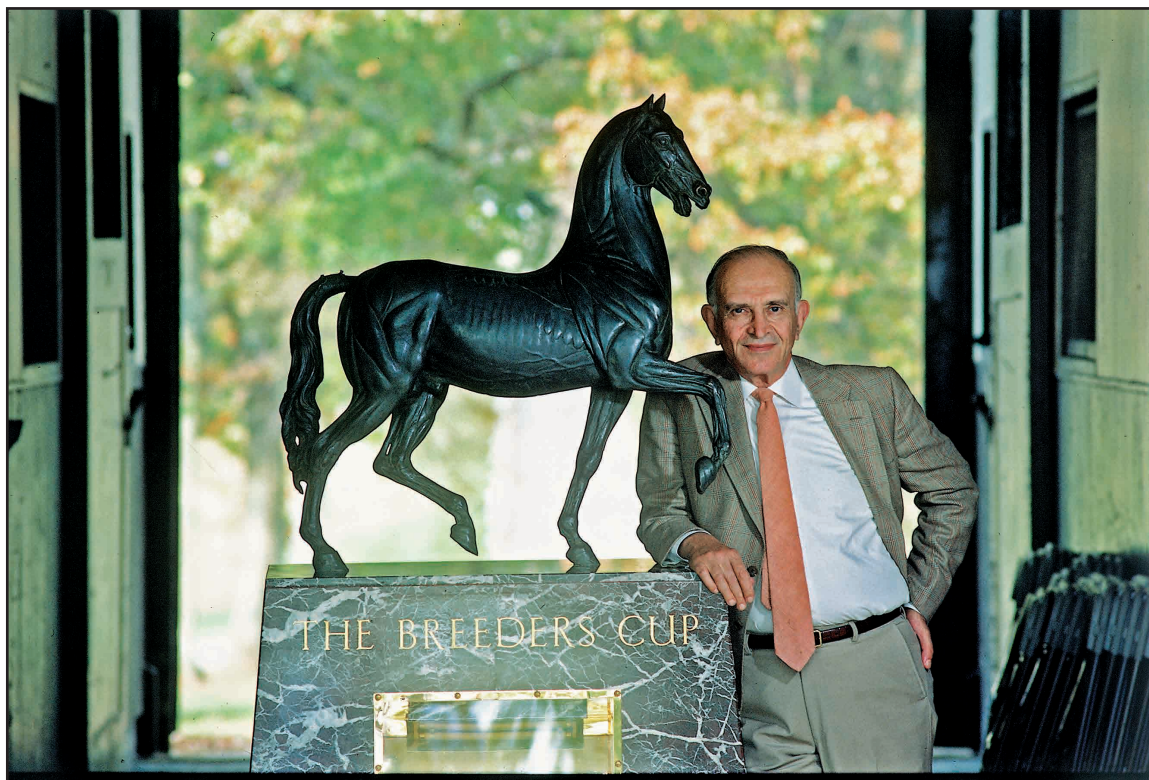
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A note regarding the catalogue entries and images

In this catalogue we have expressed our opinion as to the relative age of each piece. The term **‘contemporary’** indicates that in our opinion the piece was made during, or extremely closely following, the lifetime of the artist. **‘Early’**, **‘old’** and **‘late’** indicate progressively later casts. All lots are illustrated, mostly at actual size. Images that are of a reduced size are noted as such. All lots can be viewed online with Bidder, Invaluable, Numisbids and Sixbid where images of their reverses can also be found.



JOHN R. GAINES
(1928-2005)

“I first became a collector by temperament and inclination; I then became a collector by choice and through knowledge; I am now a collector through love and inner necessity.” —John R. Gaines, *Preface to the Sotheby’s sale of his collection of drawings, 1986*

Leon Battista Alberti’s notion that “a man can do all things if he will” defines the essence of the Renaissance man: one who is driven by curiosity, versatility and creativity. It is also an apt description of John Gaines: a clear-eyed businessman, analytical geneticist, visionary, collector, and philanthropist who endowed the Gaines Center for the Humanities at the University of Kentucky, once served on the Trustees’ Council of the National Gallery of Art and has been inducted into the Horse Racing Hall of Fame.

Gaines held a somewhat unusual pair of university degrees; one in English, the other in genetics: humanist and scientist. The latter informed his thinking and strategy as a thoroughbred horse breeder, in which his successes were legendary. His vision for horse racing was revolutionary and his creation in 1982 of the annual Breeder’s Cup, has become, as he hoped, the greatest horse-racing event in the world, where champions race champions. And in designing the winner’s trophy for the Breeder’s Cup, John Gaines, the humanist, revealed himself. For the model he chose the remarkable *écorché* bronze of a trotting horse by the Mannerist sculptor Giambologna.

As John Gaines himself admitted he was a dedicated, if not addicted collector, a self-professed “acolyte at the altar of beauty”. During his long career as a collector, he focused on the finest, whether it be a great ancient Roman bronze or sixteenth century tapestries, and his crowning achievement must be his collection of Master Drawings, which included works by Leonardo da Vinci, Raphael, Dürer, Rembrandt, Seurat, van Gogh and Picasso, to name a few. When sold in 1986 these works brought unprecedented prices, and many ultimately found their way into important museum collections.

Toward the end of his life, it was with the same passion that John Gaines began collecting Renaissance medals and plaquettes. His focus, as ever, was on beauty not quantity. Shortly following his death, in 2005 Morton & Eden sold the first two portions of his collection, for what were then record prices. A number of the highlights in those sales entered the two other great collections of medals then being formed in the USA, those of Stephen K. Scher and Lawrence R. Stack, as well as the Mario Scaglia collection in Italy, now in the Carrara Institute, Bergamo.

The contents of this sale represent the third and final portion of the John R. Gaines collection, which, in addition to a further group of mainly Italian medals and plaquettes, contains a particularly rich section of the works of Guillaume Dupré, as exemplified by the cover illustration of this catalogue.

Wednesday 30 April 2025

Starting at 2.00 pm

IMPORTANT MEDALS AND PLAQUETTES

The Estate of John R. Gaines (Part III)



¹
Antonio di Puccio called Pisanello (c. 1394-1455), Niccolò Piccinino, condottiere (1386-1444), bronze medal, armoured bust left wearing tall hat crumpled forward and with brim turned up; with faint traces of the armourer's initials AA on the shoulder piece (without the inscription around), *rev.*, BRACCIVS PISANI P OPVS N PICININVS, the she-griffin of Perugia standing left suckling two infants, 88.3mm (cf. Hill 22 (88-90mm); Armand I, 7, 21; Pollard 4 = Kress 4; Bargello 12-13; Cordellier 123; Syson/Gordon 68, fig. 3.37; Scaglia 4; Scher 3; Bonazzi 11), *pierced, some minor marks, a very fine contemporary cast with brown patina* £7,000-10,000

Provenance: John R. Gaines collection.

The finished medal (which has been dated to the period 1439-42) has an inscription around the obverse, here missing and there is a similar example (89mm) in the Boston Museum of Fine Arts, item 57.185, the gift of Mark Salton in 1957 (see <https://collections.mfa.org/objects/267270>). Both are presumably casts derived from a trial model made before the legend was added. Piccinino joined forces with Braccio da Montone in 1416 and on the latter's death in 1424 had control of Perugia. On the medal the two condottieri are shown as infants feeding from the Perugia she-griffin in the manner of Romulus and Remus being suckled by the she-wolf of Rome.



2

Antonio di Puccio called Pisanello (c. 1394-1455), Gianfrancesco Gonzaga, as Captain General and First Marquess of Mantua (1433-1444), bell-metal medal, CAPIT MAXI ARMIGERORVM – PRIMVS MARCHIO MANTVE, bust left in tall hat with round brim; across field, IOHANES FRANCISCVS DE GONZAGA, *rev.*, OPVS PISANI PICTORIS, the Marquess on horseback to left accompanied by a retreating mounted page; in the field before the Marquess is a ring-shaped doorknocker, 95 mm (Hill 20 (99.5-104mm); Armand I, 4, 11; Pollard 16 = Kress 2; Bargello 8; Cordellier 284; Syson/Gordon 2, p. 45, fig. 2.3; Warren, Wallace Collection, 20; Bonazzi 1), *very fine old cast with flaw on obverse filled with lead, with grey patina* £1,500-2,500

Provenance: John R. Gaines collection.

The remarkable hat that Gianfrancesco wears is of Flemish design, rather similar to that worn in the Arnolfini Portrait, as well as in a number of Gothic tapestries made around 1425-50. The medal itself has been dated to around 1447 and is a posthumous issue. The equestrian image of Gianfrancesco on the reverse is taken from an earlier Pisanello sketch of *A Cavalcade* (Paris, Louvre, inv. 2595 verso).

All lots are subject to a Buyer's Premium of 20% on the hammer price plus VAT as appropriate. See our Conditions of Business for further details.



3

Antonio di Puccio called Pisanello (c. 1394-1455), Domenico Novello Malatesta (1418-65), Lord of Cesena, bronze medal, DVX EQVITVM PRAESTANS, bare-headed bust left; across field MALATESTA NOVELLVS CESENAE DOMINVS, *rev.*, OPVS PISANI PICTORIS, Domenico in full armour, having dismounted from his horse, kneels at the foot of the Crucifix set in a rocky landscape, 84mm (Hill 35 (84.5-86mm); Armand I, 6, 16; Pollard 15 = Kress 15; Bargello 22; Cordellier 275; Syson/Gordon 73, fig. 4.50; Scher, *Currency of Fame* 6; Scaglia 7; Scher 7; Bonazzi 17), *pierced and cast from a pierced example, scratches in the fields, a very fine old cast with light brown patina* £1,500-2,500

Provenance: John R. Gaines collection; Michael Hall, New York.

The present medal is cast from the example now in the Cleveland Museum of Art (Wixom, W.D., *Renaissance Bronzes from Ohio Collections* (1975), no. 20 and see <https://www.clevelandart.org/art/1938.309.b>). Made around 1445, this sublime medal of Domenico Malatesta, the younger brother of Sigismondo (see lot 6) was executed when Pisanello was at the height of his creative powers. The reverse with Domenico in full armour grasping the base of a crucifix is thought to reflect the vow he made following the battle of Montolmo in 1444 when, in danger of being captured, he vowed to build a hospital dedicated to the Holy Crucifix if he escaped. The image of the crucifix recalls Pisanello's painting of *The Vision of St. Eustace*.

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Antonio di Puccio called Pisanello (c. 1394-1455), Alfonso V of Aragon, King of Naples and Sicily (1396-1458), lead medal, dated 1449, DIVVS ALPHONSVS REX – TRIVMPHATOR ET PACIFICVS, armoured bust right flanked by, on the left, a helmet adorned with an open book beneath the rays of the sun, and on the right, an open crown dividing the date M/CCCC and XLVIII, *rev.*, LIBERALITAS AVGVSTA, an eagle perched on a branch below which are three birds of prey gazing at a dead fawn whilst a hawk looks away at lower left; below, on a panel, PISANI PICTORIS OPVS, 111mm (Hill 41 (105-110mm); Armand I, 6, 17; Pollard 21 = Kress 19 (111.2mm); Bargello 30-31; Cordellier 300; Syson/Gordon 127, fig. 3.44; Scher 10; Bonazzi 22), *pierced, with scratches and other marks, flan slightly warped, a very fine contemporary cast*

£10,000-15,000

Provenance: John R. Gaines collection.

Having sought the patronage of Alfonso as early as 1443, Pisanello was finally granted permission to “move to Naples sometime after August 1448” and soon began “work on the portrait medal of the king ... the largest and most complex medal he had yet designed.” (Keith Christiansen, *The Renaissance Portrait from Donatello to Bellini*, 2011, pp. 306-308, cat. nos. 131, 132).

In early 1449 Pisanello was admitted to Alfonso’s royal household with an annual stipend of 400 ducats, but the only output that has survived are four medals, including the *Liberalitas Augusta* medal of Alfonso (the design here offered) which George Hill referred to as “The finest of them all a design of great dignity and richness....” (*Pisanello*, 1905, p. 196)

In 2001, Luke Syson and Dillian Gordon (*Pisanello: Painter to the Renaissance Court*, p. 229-231), citing drawing studies of details found on Alfonso’s medals that had been downgraded to workshop status by some academics (Louvre invs. 2307 and 2481), as well as what they saw as problematic aspects of the designs themselves, put forward a controversial suggestion that the medals were not wholly autograph, but may have involved workshop assistance.

Maria Fossi Todorow’s rejection of the drawing of the obverse design in 1966 (cited by Syson/Gordon p. 231, n. 101) was subsequently withdrawn by her (Pollard, *Renaissance Medals, Italy*, 2007, p. 34, n. 1) and is catalogued as autograph by the Louvre (as are examples of the medal itself in the MMA, BM, V&A, Milan and Berlin cabinets). Joanna Woods-Marsden stated that she considered it “difficult to accept that [the medal’s reverse] was [not] conceived by Pisanello himself” (*The Medal* 40, Spring 2002). Indeed, proof of the existence of a Pisanello ‘workshop’ itself is scant. Both Carl Brandon Strehlke (*The Burlington Magazine*, Jan. 2002, p. 40) and Helen Geddes (*Master Drawings*, Winter, 2003, p. 388) commented on the lack of evidence for who Pisanello’s assistants were, or what they did.

Alfonso himself, as he did with his biographers, may have insisted on certain elements that Pisanello would have had to incorporate into the design, but the medal bears Pisanello’s full signature, and “is it conceivable...that Pisanello would turn over a project of this importance to a workshop assistant while he focused his attention on the medal of an advisor [Íñigo d’Avalos] to the court?” (Christiansen, 2011, p. 308).





5

Antonio Marescotti of Ferrara (fl. 1444-62), St. Bernardino of Siena (1380-1444, canonised 1450), bronze medal, COEPIT FACERE ET POSTEA DOCERE, bust left wearing hood and clasping book to his breast, rev., MANIFESTAVI NOMEN TVVM HOMINIBVS in outer circle; in inner, ANTONIO MARESCOTO DA FERARA F, a trigram of yhs in Gothic script (Jesus), the h forming a cross with an added tablet inscribed INRI, set within a halo of flames, 75.8mm (Hill 84 (77-78mm); Armand I, 28, I; Pollard 50 = Kress 31; Bargello 45), *pierced, casting flaw under truncation, a very fine early cast, light brown patina*
£2,000-3,000

Provenance: John R. Gaines collection; Michael Hall, New York (MH monogram etched on rim).

St. Bernardino of Siena, beginning in 1405, spent forty years preaching throughout Italy and was renowned for the passion and relevance of his sermons. He revered and promoted devotion to the Holy Name, whose symbol *yhs* surrounded by a halo of flames he devised and which is utilized by Marescotti as the reverse design. Probably a memorial medal made either shortly after his death in 1444 or in 1450 following his canonisation, the words of the reverse inscription ("I have manifested thy name to mankind") were among his last. Hill and Pollard saw the austere portrait as having been derived from a death-mask.



6

Matteo de' Pasti (fl. 1441-68), Sigismondo Pandolfo Malatesta (1417-68, Lord of Rimini and Fano from 1432), bronze medal, dated 1446, SIGISMVNDVS PANDOLVVS MALATESTA PAN F, armoured bust left, rev., CASTELLVM SISMVNDVM ARIMINENSE MCCCCXLVI, the castle at Rimini, 80mm (Hill 185 (80-83mm); Scher, *Currency of Fame*, 14 (79.1mm); Bargello 83-84; Pollard 29 var. = Kress 60 var.), *pierced, a very fine contemporary cast, dark brown patina*
£2,000-3,000

Provenance: John R. Gaines collection.

The view of Sigismondo's castle at Rimini on the reverse is justifiably famous but whether it represents the actual castle or what it was intended to look like remains unanswered (the central part of the castle was barely begun by 1450). The medal's date of 1446, as on many of Sigismondo's medals, is symbolic and thought to refer to the year he dedicated the castle, consolidated his power and won Isotta as his mistress.

All lots are subject to a Buyer's Premium of 20% on the hammer price plus VAT as appropriate. See our [Conditions of Business](#) for further details.

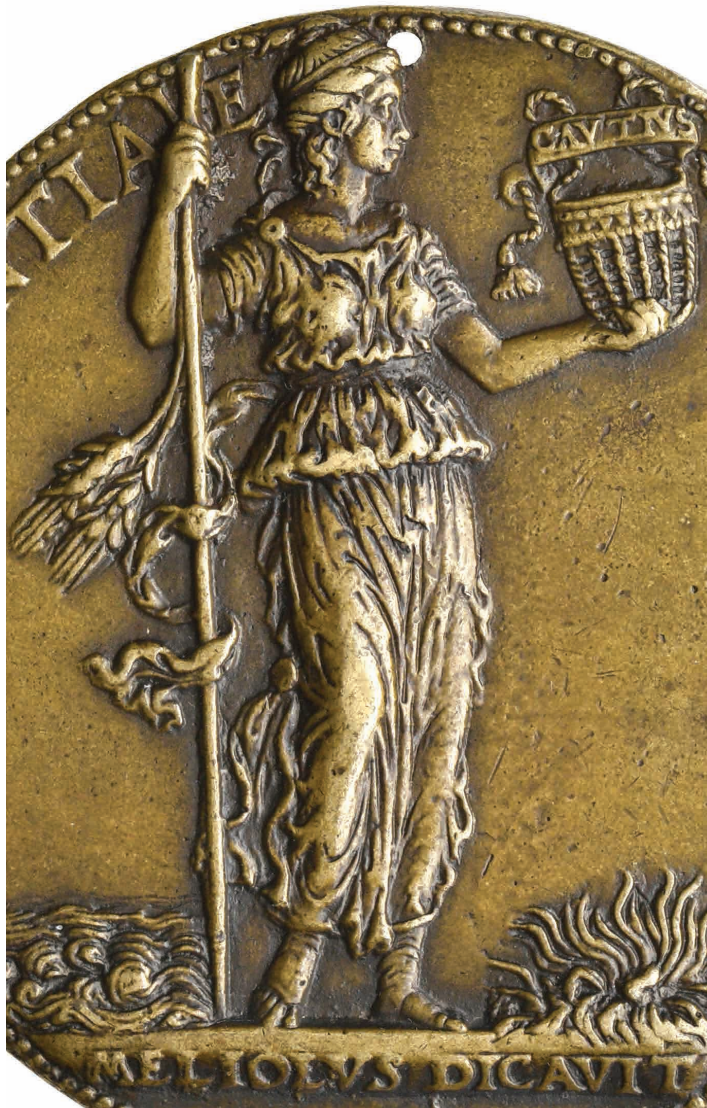


7

Matteo de' Pasti (fl. 1441-68), Isotta degli Atti, mistress and then wife of Sigismondo Malatesta, bronze medal, dated 1446, D ISOTTAE ARIMINENSI, bust right with hair elaborately bound and falling in two pointed masses behind, *rev.*, the Malatesta elephant standing right in flowery meadow; dated below M.CCCC.XLVI, 83mm (Hill 187 (82-84mm); Armand I, 21, 19; Pollard = Kress 63; Scaglia 25; Bargello 85-86), *pierced, some marks and faint traces of gilding on the obverse, a very fine contemporary cast, brown patina* £8,000-12,000

Provenance: John R. Gaines collection; Alain Moatti, Paris.

Pope-Hennessy in 1985 called Matteo de' Pasti "in some respects the most accomplished fifteenth century medallist". Here Isotta degli Atti, with whom Sigismondo had become besotted when she was thirteen years old, is presented as an assured lady of the court. They married around 1456 and she became his heir, briefly ruling Rimini after his death. The elephant on the reverse has been called "one of the most impressive representations of an animal on a Renaissance medal (Pasini, 1987).



8

Bartolommeo Melioli (1448-1514), Francesco II Gonzaga (1466-1519), later fourth Marquess of Mantua (1484), bronze medal, D FRANCISCVS GON D FRED III M MANTVAE F SPES PVB SALVSQ P REDIVI, armoured bust right of Francesco as a boy wearing a cap, *rev.*, ADOLESCENTIA AVGVSTAE, Prudence standing right, holding staff and muzzle inscribed CAVTIVS and flanked by the sea and fire; signed on the ground-line MELIOLVS DICAVIT, 72mm (Hill 196 (71.5-72.5mm); Armand I, 80, 4; Bargello 92; Scher 27; cf. Pollard 107 = Kress 69), *pierced, an extremely fine contemporary cast, glossy brown patina* £8,000-12,000

Provenance: John R. Gaines collection.

Utterly overshadowed by his remarkable wife, the exceptionally cultured and discriminating Isabella d'Este, Francesco II Gonzaga, the fourth Marquis of Mantua, was a military captain of uneven success. His strenuous life kept him away from Mantua for long periods during which Isabella was the effective ruler of the state; weakened by syphilis, at the end of his life he acknowledged the debt he owed to his wife and advised his sons to trust her wisdom and justice. Melioli was trained as a goldsmith which his elaborate detailing reveals; influenced by Cristoforo di Geremia, this is one of only six signed medals and it exquisitely illustrates the tangled thicket academics encounter when attempting to unravel Renaissance symbolism. Both the date this medal was made as well as the subject and meaning of its reverse design have been, and remain, a topic of debate. But one thing is agreed in general: the key is properly interpreting the legends of the former whilst linking them to, and deciphering, the iconography of the latter. Francesco was born in 1466 which provides the starting point, and a few of the interpretations are as follows: Hill (1930) dated the medal to "before 14 July 1481", identified the reverse figure as Pandora (holding her box), and read the obverse legend as implying that Francesco was still crown prince. Panofsky (*Pandora's Box*, 1936), alluding to Francesco's recovery from grave illness in 1484, read the reverse type as Health (holding a basket for medicines); but Martineau (*Splendours of the Gonzaga*, 1981) noted that Francesco had also been ill in mid-1481 and saw the figure is a personification of good government and that the 'box' or 'basket' was in fact a muzzle, a Gonzaga device. Pollard (2007) saw the figure as Prudence, noted that Francesco's portrait compares favourably to a painting of the prince at a young age by Baldassare d'Este, c. 1474/1480 (NGA 1943.4.41) and concluded, "the date of the medal is uncertain".



9

Mantuan School (early 16th century), Alfonso I d'Este and Lucretia Borgia, bronze marriage medal (1502), ALFONSVS ESTENSIS, bust of Alfonso d'Este left wearing cuirass and cap with rim turned up, *rev.*, LVCRETIA ESTN DE BORGIA DVC, bust of Lucretia left with long hair, a braid running from her temple and tied at the back of her head, 55mm (Hill 232 (56-59mm); Armand II, 89, 2; Toderi & Vannel 360), *burnished fields, a very fine early cast with brown patina, cast from a partially pierced example, Lucretia's portrait in high relief* £1,000-1,500

Provenance: John R. Gaines collection.



10

Andrea Guacialoti (1435-95), Nicholas V (Pope, 1447-55), bronze memorial medal, dated 1454, NICOLAVS PPA QVINTVS, tonsured bust left wearing cope; below, TOMAS, *rev.*, SEDI ANNO OCTO DIXX OBIT XXV MAR MCCCCLIII, the pope steering a boat inscribed ECLESIA through rough waters; signed below ANDREAS GVACALOTIS, 76mm (Hill 741 (75-77mm); Armand I, 49, 9; Scaglia 79), *hammered edge, a very fine early cast, with dark patina* £2,000-3,000

Provenance: John R. Gaines collection; Michael Hall, New York (MH monogram etched on rim).

Nicholas V was a man of intellectual prowess and the first of the popes to embrace humanism. He counted Cosimo de' Medici and Bruni among his friends, and brought Fra Angelico, Alberti and Gozzoli to Rome. Nicholas as a young man said that if he had wealth he would spend it on two things: books and buildings, and true to his word he began the rebuilding of Rome (and St. Peter's) and founded the Vatican Library. The present medal appears to be a cast taken from the specimen now in the Scaglia collection (77mm) with the flaws and scratches there reproduced here in the cast. It is considered to be the earliest medallic work of Guacialoti and is of special significance as the first medal to depict a Pope.



11

Andrea Guacialoti (1435-95), Niccolò Palmieri as Bishop of Orte (1455-67), bronze memorial medal, 1467, NVDVS EGRESSVS SIC REDIBO (born naked thus I shall return), nude and tonsured bust left; incised around NICOLAVS PALMERIVS SICVLVS EPS ORTAN, *rev.*, nude male figure standing left on plinth holding an hour-glass and staff; signed below, ANDREAS GVACIALOTVS (the V incised); and incised above and across field, CONTVB-ERNALIS B F and VIX AN LXV OBIIT A D M-CCCCLXVII, 63.2mm (Hill 744 (61-63mm); Armand I, 49, 5; Kress 207 = Pollard 236; Bargello 171), *pierced, a very fine contemporary cast, brown patina* £8,000-12,000

Provenance: John R. Gaines collection; Michael Hall, New York (MH monogram etched on rim).

Andrea Guacialoti was a man of many parts, a Renaissance man: he was a papal scriptor, cannon, and priest. He was also a well-regarded bronze founder, who in 1478 made casts of Bertoldo's famous medal commemorating the Pazzi Conspiracy. Little is known of Niccolò Palmieri, Bishop of Orte (and, apparently, Civita Castellana as well) but in 1455 he delivered Pope Nicholas's funeral oration and sometime after that Guacialoti entered his household. The robust nude portrait of Palmieri is unusual for a cleric and, along with its reverse type reveals classical sculptural antecedents. Palmieri's medal exists in both lifetime and memorial versions. Here, the latter, has engraved inscriptions added to both sides noting Palmieri's title and that the medal was made on his death at the age of 65 by a member of his household (Guacialoti) in 1467.



12

Attributed to Andrea Guacialoti (1435-95), Sixtus IV, Pope (1471-84), bronze medal, commemorating the expulsion of the Turks from Otranto in September 1481, SIXTVS IIII PON MAX SACRICVLT, bust left wearing tiara and cope held by morse, *rev.*, PARCERE SVBIECTIS ET DEBELLARE SVPERBOS – SIXTE-POTES, figure of Constancy standing left with ships and defeated Turks at her feet; date MCCCC-LXXXI incised across field; CONSTANTIA below, 60.8mm (Hill 751 (60-61mm); Armand I, 50, 10; Kress 209 = Pollard 239; Bargello 181), *very fine contemporary cast with brown patina* £2,000-3,000

Provenance: John R. Gaines collection; Michael Hall, New York (MH monogram etched on rim).

Guacialoti's portrait admirably mirrors Hibbert's description of Sixtus as "a big, gruff, toothless man with a massive head, a small, squashed nose and an intimidating expression." Elected pope due to his reputation as a learned theologian and with a blameless life, he was soon the target of rancour and charges of nepotism after making two of his nephews (still in their twenties) cardinals. Guacialoti's medal commemorates the expulsion of Turkish invaders from Otranto, at the tip of Italy's heel. The figure of Constancy was either copied (Pollard 2007) or "made by taking a mould" from the medal of Paolo Doti by Cristoforo di Geremia (Hill 1930), to which Guacialoti added the Turkish prisoners and ships in the harbour. He also used the figure of Constancy on a medal of Alfonso II of Aragon, commemorating the same event.

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13
Attributed to Giovanni Candida (c. 1445/50-99), Archduke Maximilian I of Austria and Maria of Burgundy, bronze medal, possibly commemorating their marriage in 1477, MAXIMILIANVS FR CAES F DVX AVSTR BVRGVND, bust of Maximilian right with long flowing hair, *rev.*, MARIA KAROLI F DVX BVRGVNDIAE AVSTRIAE BRAB C FLAN, bust of Maria right, her hair braided and knotted at back; behind, crowned MM monogram, 49mm (Hill 831 (47-49mm); Armand II, 80, 1; Kress 225 = Pollard 259; Bargello 264 ff.; Scaglia 106; Scher, *Currency of Fame* 37), *contemporary cast and extremely fine with brown patina* £1,000-1,500

Provenance: John R. Gaines collection; Alain Moatti, Paris.



14
Circle of Giovanni Candida (c. 1445/50-99), Nicolas Maugras, as Bishop of Uzès (1483-1503), bronze medal, NICOLAVS MALEGRASSI EPS VCECIENSIS, tonsured bust right, *rev.*, IN VMBRA MANVS SVE PROTEXIT ME DNS, the arms of Maugras over a crozier, 83.3mm (Hill 841 (80.5-83.5mm); Armand II, 86, 13; Kress 229 = Pollard 263), *pierced, some old scratches, a very fine contemporary cast with a strongly defined portrait, with black patina* £3,000-5,000

Provenance: John R. Gaines collection.

This medal of Nicolas Maugras was fully accepted as Candida's by de la Tour (1894). While it shares affinities with his medal of Giuliano and Clemente della Rovere (c. 1495), notably the distinctive triangular stops in the legend, the strikingly lifelike portrait rendered in high relief, the deep rims and bold lettering are so unlike his other works, which employ subtler modelling, that both Hill and Pollard saw Candida's influence, but not his hand.



15

Attributed to Niccolò Spinelli, called Fiorentino (1430-1514), John Kendal, as Turcopolier (1477-89), uniface bronze medal (1480), bust of Kendal right with long flowing hair, wearing the cross of the Order of St. John, 55.5mm (cf. Hill 934 (58mm); Armand II, 82, 11; Bargello 321; M.I. 1, 17, 3), *pierced, a trial cast of the obverse of Kendal's medal, compass lines evident on both sides for the later positioning of legends, a very fine contemporary cast, extremely rare* £3,000-5,000

Provenance: John R. Gaines collection.

This is a trial cast of the earliest attested portrait medal of an Englishman. John Kendal (or Quendal), Knight of the Order of St. John of Jerusalem is named on the finished medal as Turcopolier, the position he occupied from 1477 to 1489 as English commander of the infantry and cavalry raised locally for the defence of Rhodes. The finished medal records on its reverse the Turkish siege in 1480 in which year Kendal, with an order from Edward IV and special indulgencies granted by Sixtus V, procured men and funds in Ireland to support the cause. In 1484 he was part of the conclave that elected Innocent VIII. In 1489 he became Prior of the Hospital of St. John of Jerusalem in London and in 1495 he was one of the commissioners who negotiated a treaty of commerce between Henry VII and the Duke of Burgundy. He is thought to have died in November 1501.



16

Attributed to Niccolò Spinelli, called Fiorentino (1430-1514), Giovanni Gozzadini (1477-1517), as Archdeacon of Bologna and Papal Orator in Florence, lead medal, IO GOZADINVS ARCHDIACONS BONONIENS D N ORATOR FLOREN, bust left wearing biretta and gown, *rev.*, REQUIES MEA, eagle beating its wings, perched in a tree, 76.2mm (Hill 1046 (75-80mm); Armand I, 97, 2; Warren, Wallace collection, 18, as Florentine?), *very fine old cast* £500-800

Provenance: John R. Gaines collection.



17
Italian unattributed (c. 1530), Clement VII (Pope, 1523-34), uniface bronze medal, CLEMENS VII PONTIFEX MAX, bearded bust to right wearing cope fastened with morse, 67mm (Armand II, 166, 4 = Kress 380 = Pollard 436; Morgenroth 142 = Lanna (1911 sale) 315), *pierced, a very fine contemporary cast with guide lines visible for the lettering on the obverse as well as on the blank reverse which also shows a central compass point, brown patina, extremely rare, apparently only the Kress and Morgenroth examples recorded* £3,000-4,000

Provenance: John R. Gaines collection.

The authorship of this medal is unknown. It has been suggested from its style that it was the work of a sculptor (Sangallo has been proposed but rejected, other artists suggested are Francesco dal Prato and Alfonso Lombardi). The illegitimate son of the murdered Giuliano de' Medici and putative father of Alessandro de' Medici, Clement ascended the papal throne in 1523. Although his pontificate suffered the nightmarish Sack of Rome and Henry VIII's break from the Catholic Church, he was a sophisticated intellectual and discriminating patron of the arts who left a significant cultural legacy. On the medal he is shown with the beard he grew as a sign of penance after the Sack of Rome in 1527 by the mutinous soldiers of Charles V. With guide lines showing on the otherwise blank reverse, it is likely that this, along with the Kress and Morgenroth examples, are trial casts of an unfinished commission.



18
Leone Leoni (c. 1509-90), Andrea Doria (1466-1560), Genoese admiral and statesman, bronze medal, ANDREAS DORIA P P, bust of Doria right as Neptune, *rev.*, galley rowed to right; two men (Doria and Leoni) in a rowing-boat coming away, 40mm (Attwood 5 (41-43mm); Armand I, 164, 9; Kress 431 = Pollard 490; Bargello 424; Toderi & Vannel 31), *fields tooled and edge hammered, very fine early cast, brown patina* £400-600

Provenance: John R. Gaines collection; Peter Tillou.

The medal commemorates the release of Leoni from the Papal galleys to which he had been condemned for the attempt on the life of the Pope's jeweller Pellegrino de Leuti in 1540. His release came about in part through the intercession of Andrea Doria.



19

Leone Leoni (c. 1509-90), Ippolyta Gonzaga (1535-63), bronze medal, HIPPOLYTA GONZAGA FERDINANDI FIL AN XVI, bust left wearing loose-fitting dress, pearl necklace with pendant cross, earring, diadem and with her hair elaborately plaited and coiled at the back of her head; signed in Greek ΑΕΩΝ ΑΡΗΤΙΝΟΣ, *rev.*, PAR VBIQ POTESTAS, Ippolyta as the huntress Diana flanked by hounds and advancing right, blowing a horn and holding a large arrow; in a building to the left, Pluto with Cerberus at his feet drags Proserpina viewed from the waist down into the underworld; in the sky, the moon and stars; a second building and trees in the background, 68mm (Attwood 42 (67mm); Armand I, 163, 7; Bargello 446; Scaglia 203; Scher, *Currency of Fame*, 51; Toderi & Vannel 70), *pierced and with a tiny additional attempted piercing, some obverse marks in the fields, otherwise an extremely fine contemporary cast with glossy brown patina*

£8,000-12,000

Provenance: John R. Gaines collection.

Leoni was a goldsmith, coin engraver and sculptor of brilliance, and is considered to be perhaps the finest 16th century medallist. His circle of friends and patrons was wide and included Michelangelo, whose depiction on Leoni's medal is possibly the finest contemporary portrait of the great artist. Here, his portrait of Ippolyta Gonzaga brought praise within months of its making by the vigorous vernacular writer Pietro Aretino (who, himself was the subject of one of Leoni's medals). In part he wrote in 1552: "[What] splendid joy that such gracious honesty knows how to procure nature in its virtue, this can be said about the portrait sent to me of the supreme Ippolyta Gonzaga in a medal....Believe me, who am unknown to lies, that in the resemblance to the young distinguished [woman] ... breathes life...thanks to the spirit given to it by the wondrous style of the cavalier Leone..."



20

Ludovico Leoni (c. 1536-1612), Louis Demoulin de Rochefort (born 1515 in Blois, died 1582 in Basel, doctor and numismatist), bronzed electrotype medal, LOD DEM DE ROCHEFORT, bearded bust to right wearing coat with fur-lined collar; signed below truncation, L. LEO, *rev.*, SPON TE MEA MELIVS, free horse walking right in open landscape with buildings in the distance; the sun above emerging from clouds; small pentagram above horse, 69mm (cf. Armand I, 252, 6 = Toderi & Vannel 984; Attwood -), *pierced, extremely fine, with brown patina*

£150-250

Provenance: John R. Gaines collection.

An electrotype of a very rare medal apparently only known in one completed bronze example which was in the Benjamin Fillon collection, sold by Rollin & Feuadent, 20-24 March 1882, lot 185. The present electrotype is taken from two separate uniface casts now in the University of Basel and originally from de Rochefort's own collection, which was sold to the celebrated coin collector Basilius Amerbach in de Rochefort's own lifetime.

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21

Pastorino de' Pastorini, Lodovica Felicini de' Rossi, lead uniface medal, 1557, LODOVICA FELICINA RVBEA, bust right wearing pearl necklace with pendant jewel, her hair elaborately braided with pearls and ribbons; incised on truncation 1557 P, 66.3mm (Attwood 576 (65mm); Armand I, 205, 102; Kress 329 = Pollard 374; Toderi & Vannel 1922), *some light marks, sharp contemporary cast, good very fine (reverse with incuse image)* £600-800

Provenance: John R. Gaines collection.



22

Giambattista Cambi, called Bombarda (died c. 1582), Isabella Mariana Carcass..., uniface lead medal, ISABELLA MARIANA CARCASS, bust left wearing an elaborate gown with puffed sleeves, a pearl necklace with pendant jewel, and a diadem in her hair which is braided beneath a veil falling to her shoulder; signed below, BOM, 70mm (Attwood 673 (70mm); Armand I, 214, 2 and III, 98, a; Toderi & Vannel 1247; Kress 455 = Pollard 524; Scaglia 307), *file marks, graffiti and with inked number 123 on reverse, a very fine contemporary cast* £1,500-2,000

Provenance: John R. Gaines collection.

Stylistically Bombarda's medals fall into two groups; the more traditional, as here (which fit with those of Pastorino) and the more exuberant (see following lot) which are related to those of Ruspagliari and Signoretti. The signature, BOM, clear on this example, was recorded by Armand (III, 98) on an example in Vienna but is lacking or is not visible on the BM and Kress examples.



23
Giambattista Cambi, called Bombarda (d. c.1582), *Violante Brasavola Pigna*, uniface lead medal, VIOLANTIS PIGNAE ANN, bust right set on a scrolled plinth, wearing loose drapery, her left breast exposed, wearing a double row of pearls and earring, her braided hair with volutes and a veil; signed below, BOM, 68.5mm (Attwood 671 (70mm); Armand I, 215, 4 and III, 98, b; Toderi & Vannel 1227; Kress 459 = Pollard 528), *a very fine contemporary cast* £2,000-2,500

Provenance: John R. Gaines collection.

Here Bombarda, in the extravagant style of the Emilian school, has depicted the sitter Violante Pigna, the wife of Giovanni Battista Pigna (a physician, historian, poet, and secretary to Alfonso II d'Este) in a manner not unlike that in which he portrayed his own wife. The exposed breast, twisted pearl necklace, fantastically draped gossamer costume was not, "a painterly convention for personal portraits, but it was common for personifications, allegorical figures and heroines from the antique world ... and must have been, therefore, a symbol of irreproachable character." (Pollard, 2007).



24
Gian Antonio Signoretti (d. 1602), *Gabriele Lippi*, uniface lead medal, GABRIEL LIPP, bust right on scrolled plinth, in loose drapery and with left hand across breast holding a filled cornucopia; signed below, S, 68.3mm (Attwood 652a (68mm); Armand I, 213, 2 and III, 95, b; Toderi & Vannel 1223; Kress 452 = Pollard 521; Bargello 631), *pierced, slightly undulating flan and some marks, a very fine contemporary cast* £2,000-2,500

Provenance: John R. Gaines collection.

Signoretti was a goldsmith whose activity is little known apart from records of a few commissions, including one to produce a vase from designs by Lelio Orsi for presentation to Duke Alfonso II d'Este in 1567. He was also, for some years, in charge of the Reggio mint. Signoretti owes much to Ruspagliari but his medals are much more exaggerated in style, as here. This medal of the otherwise unknown Gabriele Lippi imitates the composition of Ruspagliari's self-portrait (Attwood 642) but greatly embellishes upon it. The sitter holds a cornucopia while encased in a decorated cuirass enfolded by a tangle of wavelike drapery and volutes. While Balletti (1914) complained that these were suffocating, Wilchusky, in a catalogue note for Gaines (1998) observed, "the image is so layered with costume, allegory and blurred reality that it is, in the positive sense, marvellously rich and symphonic – Mannerism with all the stops pulled out."

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25

Alfonso Ruspagiari (1521-76), *An Unknown Lady*, tin/lead alloy uniface oval medal, bust left seen slightly from behind, bare shouldered and wearing loose drapery and necklace, her hair braided and with veil cascading down her back; signed below, A R, 68.5 x 52.5mm (Attwood -, Armand I, 216, 4; Toderi & Vannel 1201; cf. Kress 449 = Pollard 518 in bronze), *pierced, a very fine contemporary cast* £1,000-1,500

Provenance: John R. Gaines collection.

Bernard Palissy (1510-89) made a copy of this medal in glazed pottery which was found in excavations of his workshop in the Tuileries Garden – see *Images en Relief, La Collection de Plaquettes du Musée National de la Renaissance*, Écouen, 2006, p. 34, fig. 20.



26

Attributed to Alfonso Ruspagiari (1521-76), *An Unknown Lady, aged Eighteen*, uniface lead medal, ANN XVIII, bust right wearing loosely fitted dress, pearl necklace, her hair braided and held by a diadem, 62.3mm (Toderi & Vannel 1200; Hill, *Not in Armand*, 1920-21, 53, 358; A. Balletti, “Alfonso Ruspagiari e Gian Antonio Signoretti: Medaglisti del sec. XVI” *Rassegna d’Arte*, 1914, p. 47 and facing plate), *unclear number inked on reverse, minor marks, a very fine and sharp contemporary cast, very rare* £1,500-2,000

Provenance: John R. Gaines collection.

Of all the Emilian school artists, Ruspagiari is the most highly regarded. This elegant medal of an unknown lady aged 18, perfectly illustrates the observation that Ruspagiari “must have delighted his contemporaries by his ability to produce portraits which are so lightly modelled that they seem almost to hover on the surface of the medal.” (Mark Jones, *The Art of the Medal*, 1979). A cut-down to oval-shaped polychromed lead medal of this type was sold in these rooms, 28 November 2019, from the Neil A. Goodman collection, lot 298 (part).



27

Gioacchino Francesco Travani (d. 1675), Alexander VII Chigi (Pope, 1655-67), bronze medal, 1659, commissioned by Domenico Jacobacci, ALEXANDER VII P M PIVS IVST OPT SENEN PATR GENTE CHISIVS MDCLIX, bust left wearing cap, mozzetta and stole (after Bernini), *rev.*, MVNIFICO PRINCIPI DOMINICVS IACOBATIVS, Androcles and the lion in the arena; below, on scroll, ET FERA MEMOR BENEFICII, 97.6mm (Molinari 96; Bargello 504-5; Whitman & Variano 79; Lincoln 1192), *three small edge notches at top edge, an extremely fine contemporary cast* £1,500-2,000

Provenance: John R. Gaines collection.

A much celebrated medal which has been described as “among the finest examples of medallic art of the seventeenth century” (Whitman & Varriano, 1981). Commissioned by Domenico Jacobacci, a Roman nobleman, it was cast in 1659 to celebrate what was thought to be Pope Alexander VII’s role in bringing an early end to the plague that decimated Rome between 1656 and 1657 (one-eighth of the city’s population succumbed). It is thought that Bernini (whose authorship has been confirmed by a number of archival sources) designed the medal which was then cast by G.F. Travani. Alexander himself was enamoured with the art of medal-making, and must have been pleased with “the first papal medal to aspire to the grander status of the plaquette or the small relief sculpture” (Varriano, 1987).

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28
Antonio Abondio (1538-91), Maria of Austria (1528-1603, wife of Maximilian II), silver medal, MARIA IMPERATRIX S A, bust left wearing dress with high ruff and puff-sleeves, her hair pulled back into plait falling down back; signed lower right, A A, rev., two interlinked letter Ms beneath crown, 28.2mm (cf. Habich 3408, pl. 319, 9; Scaglia 253 but neither signed), *contemporary cast, some marks on reverse, very fine and very rare* £1,000-1,500

Provenance: John R. Gaines collection; Astarte sale IX, Lugano, 15 May 2002, lot 772.



29

29
French (uncertain date), Unknown Man, uniface tin/lead alloy medal, CONTINVER SANS ESTRE LAS ("continue without being there"), bust right wearing hat and flanked by two shields; the blank reverse with a largely illegible French inscription in black ink, 60mm, *twice pierced, an extremely fine cast of uncertain date, apparently unrecorded* £150-200

Provenance: John R. Gaines collection; Peter Tillou (1998); Kunst und Münzen XXIX, 1993, lot 1109; Armand Trampitsch collection; Émile Bourgey auction, Paris, Hôtel Drouot, 1 December 1943, lot 34.

There is a black ink inscription on the reverse; in the Bourgey sale of 1943 it was read as "Anthoine P... conseiller au Parlement de Grenoble en l'année 1487-1515" but it is now difficult to decipher.



30

30
French School (early 16th century), Louise of Savoy (1476-1531), as Duchess of Valois and Countess of Angoulême, uniface lead alloy medal, LOYSE DVCHESSE DEVALOIS COMTESSE DANGOLESME, bust right wearing a chaperon which falls at sides and back, 65mm (cf. Hill 852 (63-69.5mm); Mazerolle 72-73; Scher, *Currency of Fame*, 138; Rouette & Tuzio 13), *stippled punchwork around the legend, the smooth reverse with an old inked inscription and incised with "No 1", a very fine old cast* £400-600

Provenance: John R. Gaines collection; Michael Hall, New York (MH monogram etched on reverse).



31

French School, unattributed, Anne of Brittany and her son Charles-Orland, silver-gilt medal, on their visit to Vienne in 1494, ET NOVA PROGENIES CELO DIMITTITUR ALTO 1494 (from Virgil IV, "And a new offspring from high Heaven comes down"), Anne seated facing, holding the royal sceptre and supporting her son Charles-Orland who stands on her lap, the child holding a dolphin in his hand; the field sown with fleurs-de-lis on the left and ermines on the right, *rev.*, VIENNA CIVITAS SANCTA M-ARTIRVM SANGVINE DEDICATA ("the holy city of Vienne dedicated to the Blood of the Martyrs"), the quartered arms of France and the Dauphiné suspended from a tree and flanked by two dolphins, 74.5mm, 135.57g (Rouhette & Tuzio 1 and note mentioning this example; Mazerolle 25, pl. II, 25; Armand II, 301, 2 bis), *test mark on edge, a very fine contemporary cast with evidence of chasing, extremely rare, one of only four recorded examples*

£6,000-8,000

Provenance: John R. Gaines collection; Alain Moatti, Paris; Sabine Bourgey, Paris, 15 March 1996, lot 158.

The medal honours the birth of Charles-Ormand to Anne of Brittany and Charles VIII in 1492 and was commissioned by the town of Vienne (about 30 kilometres south of Lyon) on the occasion of Anne's visit there in 1494. Charles-Ormand died of measles in 1495 and is buried in the nave of the cathedral of St. Gatien in Tours. His effigy lies on top of the sarcophagus alongside that of his brother Charles who died at the age of only 3 weeks in 1496. Rouhette & Tuzio, in describing the silver-gilt example in the Musée des Beaux-Arts, Lyon, mention that only four examples of this medal are known, including the present piece. Additionally, in the British Museum there is a bronze matrix possibly made for casting wax impressions (see Hill, G.F., *A Guide to the Exhibition of Medals of the Renaissance in the British Museum*, London, 1923, p. 71).



32

Unattributed, Francis I of France (1515-47), uniface bronze medal, FRANCISCVS I FRANCORVM REX, laureate bust left wearing cuirass emblazoned with aegis and mantle with clasp in the form of a putto's head with tassel protruding

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from the mouth, 89mm (cf. Armand II, 188, 12 (101mm); Rouhette & Tuzio 20 (103mm); Jones -; Mazerolle -; cf. Pollard (NGA catalogue II), 616 in tin alloy), *old number 766 inked in obverse field behind the bust, early cast from a pierced example and extremely fine with brown patina* £800-1,000

Provenance: John R. Gaines collection; Michael Hall, New York (MH monogram etched on reverse).

The internal dimensions of the bust are virtually identical to the medal recorded by Rouhette & Tuzio in the Musée des Beaux-Arts in Lyon (although that example lacks the legend and bears an image of Henry II on horseback on the reverse as does the poor quality cast in the NGA, see also the reverse of the following lot). The Lyon medal has been attributed to the school of Leone Leoni and dated circa 1559, around the time of the Treaty of Cateau-Cambrésis. There are very slight differences between the Lyon medal and the present piece - for instance, the uppermost leaf of the laurel wreath of the Lyon medal is here missing. An example of the completed medal is in the Louvre - <https://collections.louvre.fr/en/ark:/53355/cl010103960> - there attributed to Cellini.



33
Unattributed (mid-16th century), Henry II of France (1547-59), bronze trial medal, HENRICVS II DEI G FRANCOR REX, laureate and armoured bust of Henry II facing three-quarters left, in high relief, *rev.*, traces of Henry II on horseback left, 97mm (Armand -; Mazerolle -; Jones -; cf. Rouhette & Tuzio 21 var.), *pierced, the reverse only with traces of the front and rear of the horse, the centre dished and conforming to the relief of the obverse portrait, some reverse scratches, otherwise a very fine contemporary cast, probably unique, with small punch-mark at base of obverse*

£1,000-1,500

Provenance: John R. Gaines collection.

This medal differs from the uniface medal recorded by Rouhette & Tuzio in the Musée des Beaux-Arts in Lyon in that that example shows the king wearing a feathered cap rather than, as here, a laurel wreath. There are additionally slight differences in the armour and no dotted border or inscription although there are guidelines for the yet-to-be-decided-upon inscription – so most probably both pieces are unique trial casts, unfinished in their different ways. It would appear that not enough molten metal was introduced into the mould on the present medal, leaving the dished effect in the centre of the reverse, although the quality of the obverse casting is excellent.

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34
French School, unattributed (mid-16th century), Henry II of France (1547-59), lead alloy uniface medal, HENRICVS II GALLIARVM REX INVICTISS P P, armoured bust left wearing plumed cap; dated below, 1554; legends incised, 83.4mm (Jones 45; Mazerolle 331; Armand II, 248, 3), pierced, some scratches, very fine old cast £300-400

Provenance: John R. Gaines collection.



35
Pierre II Woeirot de Bouzey (c. 1532-96), Simon Costière (1469-1572), uniface bronze medal, 1566, SIMON COSTIERE AN ET Æ 97, bust left, aged 97, wearing doublet and hat; dated 1566 on truncation, 65.8mm (cf. Kress 544 = Pollard 623 = Scher, *Currency of Fame* 143 (67mm); Mazerolle II, 439; cf. Jones 97), a very fine old cast, in high relief £600-800

Provenance: John R. Gaines collection.

This is a cast taken from the pierced example now in the Kress collection in the NGA, Washington, DC. The reverse shows traces of concentric circles. Costière was a goldsmith of Lyon and head of the guild of money changers at various dates from 1534 to 1547. He died aged 102.



36
Guillaume Dupré (c. 1579-1640), Henry IV of France (1589-1610), bronze medal, 1600, HENRIC III D G FRANC ET NAVAR REX, laureate bust left; dated on truncation, 1600; signed below, G. DVPRE, *rev.*, VINCES ROBVR ORBIS - 1600, the king as Hercules standing right, holding club and lion skin, 67.8mm (Jones 3; Mazerolle 628; Smolderen 1), *early cast, mount removed from top edge, spot of discolouration on reverse, very fine* £300-500

Provenance: John R. Gaines collection.



37
Guillaume Dupré (c. 1579-1640), Antoine Guiot as sieur of Charmeau and Ansac, bronze-gilt medal, 1602, MESIR ANTO GVIOT SR DE CHARMEAV ET DANSAC, bust left in magistrate's robes; dated on truncation, 1602; signed below, G. DVPRE, *rev.*, the Guiot arms, 58mm (Jones 14; Mazerolle 637; Smolderen 7), *pierced, a very fine, sharp and contemporary cast* £600-800

Provenance: John R. Gaines collection.



38
Guillaume Dupré (c. 1579-1640), Henry IV, Marie de Medici and the Dauphin, bronze medal, 1603, HENR IIII CHRIST MARIA AVGVSTA, jugate busts right; dated on truncation, 1603; signed below, G. DVPRE F, *rev.*, PROPAGO IMPERI, the king as Mars and the queen as Minerva clasping hands over the Dauphin who tries on his father's helmet while treading on the head of a dolphin; dated below, 1603, 66mm (Jones 15; Mazerolle 639; Rouhette & Tuzio 62; Smolderen 8), *very fine early cast* £300-500

Provenance: John R. Gaines collection.



39
Guillaume Dupré (c. 1579-1640), Philip William, Prince of Orange, uniface bronze medal (1605), PHIL G D G PR AVRAICÆ C NAS, bust right; signed behind, G DVPRE, 40.6mm (cf. Jones 18; Mazerolle 646), *extremely fine old cast*; and **Maximilien de Béthune, Duke of Sully**, bronze medal (1607), bust right, *rev.*, eagle soaring over landscape, 42.7mm (Jones 27), *late restrike, about extremely fine* (2) £150-200

Provenance: John R. Gaines collection.



40

Guillaume Dupré (c. 1579-1640), *Henry IV and Marie de Medici*, large uniface bronze medal, 1605, jugate busts of Henry IV and Marie de Medici, he facing threequarters right and she in profile behind him, Henry wearing elaborate armour, mantle and the Order of the Holy Ghost; signed and dated below truncation, G DVPRE F 1605 (and with incised 1605 on truncation), 185mm (Jones 19a; Mazerolle 643; Rouhette & Tuzio 63; Scaglia 459; Scher, *Currency of Fame*, 146; Scaglia 459; Smolderen 10), *contemporary cast of exceptional quality and sharpness with the guide lines showing on either side of the lettering (reverse with incuse image), very rare* £8,000-12,000

Provenance: John R. Gaines collection.

Guillaume Dupré's work "represents the last flowering, in France, of the tradition of medallic portraiture first developed and brought to perfection in sixteenth-century Italy....he was superbly competent at modelling wax, capable of translating his sitters' features into dignified and characteristic images in exquisite low relief... [and] Finally, Dupré was a supreme technician, perhaps the best bronze-founder ever to have made medals" (Mark Jones, in *Currency of Fame*, 1994, pp. 319-320). This medal is a variant of that produced two years earlier to celebrate the birth of the Dauphin (see lot 38).



41
Guillaume Dupré (c. 1579-1640), Henry IV and Marie de Medici, large uniface bronze medal, 1605, PROPAGO IMPERI, the king as Mars and the queen as Minerva clasping hands over the Dauphin who holds his father's helmet and rests a foot on the head of a dolphin; above, an eagle flies down holding the Dauphin's crown in its beak; signed below, G DVPRE F and dated 1605 (very faintly) below Henry's right foot, 184mm (Jones 19b; Mazerolle 643; Rouhette & Tuzio 64; Scher, *Currency of Fame*, 146a; Smolderen 10), *an extremely fine early cast (reverse with weak incuse image)*

£2,000-3,000

Provenance: John R. Gaines collection; Michael Hall, New York (MH monogram etched on reverse).

This is the reverse to the previous lot. Due to their size they are only ever found as uniface castings.



42

Guillaume Dupré (c. 1579-1640), Henry IV, uniface bronze medal, 1606, HENRICVS IIII D G FRANCORVM ET NAVARÆ REX, laureate bust right wearing elaborate armour, mantle and the Order of the Holy Ghost; signed below, G. DVPRE; incised on truncation, 1606, 127mm (Jones 20; Mazerolle 652; Rouhette & Tuzio 66; Smolderen 12), *extremely fine early cast (reverse with incuse image)* £1,000-1,500

Provenance: John R. Gaines collection.



43
Guillaume Dupré (c. 1579-1640), Charles, duc de Nevers, bronze medal, 1608, CAROLVS DVX NIVERNEN ET RETHELAN P FRANCLÆ, bust right; incised 1608 on truncation; signed below, G DVPRE, *rev.*, NEC RETRO GRADIOR NEC DEVIO, the sun shines from the zodiac with the earth below ringed by clouds, 53mm (Jones 28; Mazerolle 658; Smolderen 15), *mount removed from top edge, very fine contemporary cast* £300-400

Provenance: John R. Gaines collection.



44
Guillaume Dupré (c. 1579-1640), Henri II de Bourbon, Prince of Condé, and his wife Charlotte-Marie de Montmorency, bronze medal, 1611, H BORBON CONDÆVS PRIM REGLE FRANC DOMVS PRINCEPS, bust of Henri right; 1611 on truncation, *rev.*, CAR MARIA MOMMORANTIA PRINCIP CONDÆI VXOR, bust of Charlotte-Marie right in open lace collar; signed DVPRE below; incised date 1611 on truncation, 57mm (Jones -; Mazerolle 666; Kress 560 = Pollard 641; Smolderen 18), *with suspension loop, very fine early cast* £300-400

Provenance: John R. Gaines collection.



45

Guillaume Dupré (c. 1579-1640), Francesco IV Gonzaga, Duke of Mantua, large uniface bronze medal, 1612, FRAN III D G DVX MANTV MONT FER III AN I AET XXVI, bust right, aged 26, in armour, mantle and ruff, wearing the Order of the Precious Blood of our Saviour; below truncation signed and dated, G DVPRE F 1612, 165mm (Jones 36; Mazerolle 668; Rouhette & Tuzio 69; Smolderen 19), *pierced, fields with evidence of scratches (beneath the black patina), an extremely fine contemporary cast (reverse with incuse image)* £4,000-6,000

Provenance: John R. Gaines collection; Michael Hall, New York (MH monogram etched on reverse).



46
Guillaume Dupré (c. 1579-1640), Marcantonio Memmo and Cardinal Barberini, bronze medal, 1612, MARCVS ANTONIVS MEMMO DVX VENETIARVM, bust of Memmo right wearing Doge's hat; signed and dated below truncation G DVPRE F 1612, *rev.*, MAPH S R E P CAR BARBERIN SIG IVST PRÆ BONO LEG, bust of Barberini right wearing biretta and cardinal's robes; below truncation signed and dated G DVPRE F 1612, 91.3mm (Jones 37 and 40; Mazerolle 669-670; Rouhette & Tuzio 71; Smolderen 20-21), *some edge marks, very fine old cast* £500-700

Provenance: John R Gaines collection.

The images are normally found as individual uniface medals but the example in the Musée des Beaux-Arts, Lyon combines them as one medal, as here, described as "fonte postérieure".



47
Guillaume Dupré (c. 1579-1640), Cosimo II de' Medici, 4th Grand Duke of Tuscany, uniface bronze medal, 1613, COSMVS II MAG DVX ETRVRLÆ IIII, bust right in armour, ruff and mantle, 89.7mm (Jones 42; Mazerolle 672; Smolderen 22), *pierced, very fine early/old cast (reverse with incuse image)* £300-400

Provenance: John R Gaines collection.

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48
Guillaume Dupré (c. 1579-1640), Nicolas Brulart de Sillery, bronze medal, 1613, NI BRVLARTVS A SILLERY FRANC ET NAVAR CANCEL, bust right in magistrates' robes; dated on truncation, 1613; signed below, G. DVPRE F, *rev.*, LABOR ACTVS IN ORBEM, Apollo driving chariot over celestial globe, 71.5mm (Jones 46; Mazerolle 679; Rouhette & Tuzio 68; Kress 563 = Pollard 644; Smolderen 26), *very fine contemporary cast with dark patina* £600-800

Provenance: John R. Gaines collection.



49
Guillaume Dupré (c. 1579-1640), Marie de Medici, bronze medal, 1615, MARIA AVG GALLIÆ ET NAVARÆ REGINA, bust right; signed under truncation, G DVPRE 1615, *rev.*, SERVANDO DEAE FACTA DEOS, Marie as Cybele steering the ship of state in which are naked passengers, 62.8mm (Jones 49; Mazerolle 680; Rouhette & Tuzio 74; Pollard 645; Smolderen 27), *very fine contemporary cast with light brown patina* £700-1,000

Provenance: John R. Gaines collection; Münzen und Medaillen auction 90, 14 June 2000, lot 484.



50
Guillaume Dupré (c. 1579-1640), Pierre Jeannin as Privy Councillor and Superintendent of Finances, large uniface bronze medal, 1618, PETRVS IEANNIN REG CHRISTA SECR CONS ET SAC ÆRA PRÆF, bust right wearing magistrates' robes; signed and dated below truncation, G DVPRE F 1618, 189mm (Jones 50; Mazerolle 683; Kress 564 = Pollard 646; Scher, *Currency of Fame*, 149; Kress 564 = Pollard 646; Scaglia 466; Smolderen 28), pierced, scratches in the right hand field beneath the brown/black patina, an extremely fine contemporary cast (reverse with incuse image), very rare £6,000-8,000

Provenance: John R. Gaines collection.

One of the most astute and influential diplomats in France during the first two decades of the seventeenth century, Jeannin was regularly called upon to arbitrate on disputes between Louis XIII and his mother (Marie de' Medici). Jeannin was seventy-eight when this medal was made; executed after the sculptor's stay in Italy, it has been widely praised as "the finest of his [Dupré's] great medallions" (Mark Jones, *The Art of the Medal*, 1979, p. 75) and "perhaps Dupré's finest work ... his most noble composition" (Anne Poulet, *Currency of Fame*, 1994, pp. 334-335). For an example of the second version of this medal, see lot 125.



51
Guillaume Dupré (c. 1579-1640), Charles de Valois (bastard son of Charles IX and Marie Touchet, 1573-1650), silver medal (1620), CARO B (crossed) VALESIVS CAROLI NONI FILIVS, bust right in mantle and ruff (truncation without date), *rev.*, RARA INERE RARVS, a phoenix rising from the ashes, 44.8mm (cf. Jones 55; Mazerolle 684; Smolderen 29), *some light marks, a very fine early cast* £500-700

Provenance: John R. Gaines collection; Peter Tillou.



52
Guillaume Dupré (c. 1579-1640), Louis XIII, bronze medal, 1623, LVDOVIC XIII D G FRANCOR ET NAVARÆ REX, bust right in mantle and ruff; faint 1623 on truncation; below, G DVPRE, *rev.*, VT GENTES TOLLAT QVE PREMAT QVE, Justice seated right holding sword and scales; constellation of Libra above; below, 1623, 62mm (Jones 58; Mazerolle 689; Rouhette & Tuzio 80; Kress 566 = Pollard 647; Smolderen 32), *pierced, slightly undulating flan, a very fine contemporary cast with brown patina* £600-800

Provenance: John R. Gaines collection.



53

Guillaume Dupré (c. 1579-1640), Marie de Medici, uniface bronze medal, 1624, MARIA AVGVSTA GALLIÆ ET NAVARÆ REGINA (retrograde), bust right wearing widow's cap, open ruff and dress with lace collar and pendent cross; below truncation, G DVPRE F 1624, 102.5mm (Jones 59; Mazerolle 696; Rouhette & Tuzio 85; Kress 568 = Pollard 649; Scaglia 469; Smolderen 38), *with loop mount, extremely fine early cast (reverse with incuse image)* £300-500

Provenance: John R. Gaines collection.



54

Guillaume Dupré (c. 1579-1640), Marie de Medici, silver medal, 1624/5, MARIA AVG. GALL. ET NAVAR. REGIN (retrograde), bust right wearing widow's cap, open ruff and dress with lace collar and pendent cross; incised on truncation 1624(?); below truncation, G DVPRE F, *rev.*, LÆTA DEVM PARTV, Marie as Cybele standing facing, flanked by her children as Olympian gods: Louis XIII nude, as Jupiter, Henrietta Maria as Amphitrite, Christine as Diana, Elizabeth as Juno and Gaston nude, as Hercules, 53.5mm (Jones 61 and note; Mazerolle 693; Rouhette & Tuzio 83; Kress 567 = Pollard 650; Scaglia 470; Smolderen 36), *contemporary cast, with minor edge nick, good very fine and toned, rare*

£2,000-2,500

Provenance: John R. Gaines collection; Peter Tillou.

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55
Guillaume Dupré (c. 1579-1640), Louis XIII and Anne of Austria, bronze medal, 1626/7, LVDOVIC XIII D G FRANCOR ET NAVARÆ REX, bust of Louis right; dated on truncation 1626; signed below, G DVPRE, *rev.*, ANNA AVGVS GALLIÆ ET NAVARÆ REGINA, bust of Anne right in open ruff; signed and dated below, G DVPRE F 1627, 59.7mm (cf. Jones 62; Mazerolle 685 var.; Rouhette & Tuzio 78 var.; Smolderen 32bis var.), *with loop mount, a very fine early cast with mottled brown patina* £800-1,200

Provenance: John R. Gaines collection; Peter Tillou.



56
Guillaume Dupré (c. 1579-1640), Pierre de Conty d'Argencourt (1575-1655, military engineer), as Maréchal de Bataille, bronze medal, 1630, P D C SR DARGENCOVR MARECH D BATAILLE, bust right in armour, wearing lace collar and sash; below, G DVPRE F 1630, *rev.*, INFERT ET SVSTINET 1630, Roman sword and shield tied with ribbon, 66.2mm (Jones 66; Mazerolle 704; Rouhette & Tuzio 86; Scaglia 471; Smolderen 41), *pierced, light marks in the fields, a contemporary cast and about extremely fine with brown patina* £1,000-1,500

Provenance: John R. Gaines collection.



57
Guillaume Dupré (c. 1579-1640), Charles Duret (c. 1560/5-1636, State Financier), as Lord of Chevry, large uniface bronze medal, 1630, MESSIRE CHARLES DVRET SEIGNEVR DE CHEVRY, bust left wearing ruff and mantle charged with the star of the Order of the Holy Ghost; below truncation, signed and dated GVIL DVPRE F 1630, 183mm (Jones -; Mazerolle 703 = Scher, *Currency of Fame*, 150; Smolderen 40), pierced, a faint scratch mark in field, an extremely fine and sharp contemporary cast with brown patina, extremely rare (reverse with incuse image) £10,000-12,000

Provenance: John R. Gaines collection.

Charles Duret, whose father was Henry IV's physician, was raised at court, and following the death of the king in 1610 he assumed complete control of the kingdom's finances. Dupré's deftly modelled portrait of the 70-year old man masquerading behind the carefully coiffed hairstyle, primped moustache and whiskers of a much younger one, appears to have perfectly reflected the character of the sitter, whom the 17th century writer, Gédéon Tallemant des Réaux described as cynical, greedy and boastful. "This is a delicious piece of characterization" (Jean-Baptiste Giard, *Currency of Fame*, 1994, p. 336).



58
Guillaume Dupré (c. 1579-1640), Louis XIII, large oval uniface bronze medal, 1633, LVDOVIC XIII D G FRANCORVM ET NAVAR REX, laureate and armoured bust right wearing mantle; signed and dated below, GVIL DVPRE 1633, 174mm x 137mm (Smolderen p. 250 and pl. XXIII, *this piece*), twice pierced at top, some traces of gilding and the background to the lettering stippled, a very fine contemporary cast and extremely rare, probably unique with Dupré's signature
 £2,000-3,000

Provenance: John R. Gaines collection; Luc Smolderen collection, Brussels.

This medal was apparently unknown until published by Luc Smolderen in 1990, at which time he thought it unique. However, a second example (unpublished) is in the Metropolitan Museum of Art New York (60.55.44) although it is unsigned, mounted in a heavy brass frame and catalogued as an anonymous 17th century work. The Gaines example is probably unique with Dupré's signature (in a form found only from 1630 onwards); it was once gilt, and with partly stippled surfaces was probably conceived as a decorative element, perhaps for mounting in a chimneypiece or piece of furniture.



59
Guillaume Dupré (c. 1579-1640), Jean du Caylar de Saint Bonnet, Marquis de Toiras (1585-1636), gilt-bronze medal, 1634, LE MARESCHAL DE TOYRAS, bust right in lace collar wearing the Order of the Holy Ghost; signed and dated below, GVIL DVPRE F 1634, *rev.*, ADVERSA CORONANT, the sun shining through clouds over a landscape, 59mm (Jones 67-68; Mazerolle 705; Rouhette & Tuzio 87; Kress 570 = Pollard 652; Smolderen 43), *mount removed from top edge, four drill holes in edge elsewhere, very fine contemporary cast, sometime cleaned* £300-500

Provenance: John R. Gaines collection.



60
Guillaume Dupré (c. 1579-1640), Christine, Duchess of Savoy, bronze medal, 1635, CHRISTIA A F[RA]NCIA DVCISSA SAB REG, crowned bust right wearing dress with open lace collar; lower right, signed and dated G DVPRE 1635, *rev.*, PLVS DE FERMETE QVE DECLAT inscribed on ribbon wrapped around diamond held in claw mount on stem, 54mm (Jones 70; Mazerolle 706; Rouhette & Tuzio 90; Smolderen 45), *loop mounted, contemporary cast, about extremely fine, dark brown patina* £500-700

Provenance: John R. Gaines collection.



61

Attributed to Guillaume Dupré (c. 1579-1640), Armand-Jean du Plessis, Cardinal Richelieu (1585-1642), large uniface lead medal, unsigned and undated, ARMANDVS IOANNES CARDINALIS DE RICHELIEV, bust of Richelieu right wearing biretta and Cardinal's robes, 192mm (Trésor de Numismatique et de Glyptique, Médailles Françaises (1834-36), pl. 13, 2; cf. Jones footnote to 63), *pierced at the four cardinal points, faint crack below Cardinal's collar, contemporary cast, very fine and extremely rare, possibly only the second known example (reverse with incuse image)* £1,500-2,000

Provenance: John R. Gaines collection.

The only record of another specimen of this extremely large and unsigned uniface medal is found in the Trésor de Numismatique published in 1836, where it is listed under Dupré. Jones, in describing a small medal of Richelieu by Dupré comments on this much larger medal: "... which is presumably also by Dupré, but which is not listed by Mazerolle". The diamond-shaped stops are characteristic of Dupré's oeuvre and are not to be found, for instance, on medals by Jean Warin (who is better known for making medals of Richelieu, see lots 66 - 68).



Reduced size

62
Abraham Dupré (son of Guillaume, 1604-47), Henri de Maleyssic as Governor of Pignerol, bronze medal, 1635, H DE MALEYSSYC PINEROLLI GVBERNATOR, armoured bust right in lace collar and wearing sash; signed and dated below, A DVPRE F 1635, *rev.*, FIDA FORTITVDINE, the gates of Pignerol (Pinerolo), a dog peering out from the open doors; a view of the fortress below, 106.5mm (Wixom, *Renaissance Bronzes from Ohio Collections*, 235; cf. Jones 73 for obverse and 69 for reverse; Mazerolle 707 var.), *the fields burnished, a very fine old cast with brown patina* £600-800

Provenance: John R. Gaines collection.



63
Abraham Dupré (son of Guillaume, 1604-47), Louis XIII and Cardinal Richelieu, bronze medal, 1641, LVDOVICVS XIII D G FRANC ET NAVARRÆ REX, laureate bust of Louis right; below, A DVPRE, *rev.*, ARMANDVS IOAN CARDINALIS DVX DE RICHELIEV, bust of Richelieu right; below, A DVPRE 1641, 43.3mm (Jones 75; Mazerolle 717), *very fine contemporary cast, brown patina* £200-300

Provenance: John R. Gaines collection.



64

Style of Guillaume Dupré (c. 1579-1640), Henry, Duc de Rohan (1579-1638), bronze-gilt memorial medal (1638), HENR ROH D FR PAR ARM REG MASC SOB NAV & SCOT PR, armoured bust left, *rev.*, ET ADHVC SPES DVRAT AVORVM, a young tree emerging from a decayed stump, 43.5mm (Jones 329; MI, I/280/86; Eimer 130), *loop mounted, contemporary cast, a few light marks, very fine* £200-300

Provenance: John R. Gaines collection; Morton & Eden 4, 21 May 2003, lot 1138.



65

Jean Warin (1606-72), Antoine Coeffier-Ruzé as Marquis of Effiat and Longjumeau and Superintendent of Finances, silver medal, 1629, A RVZE M DEFFIAT ET D LONIVMEAV SVR^T DES FINANCES, armoured bust of Ruzé right with lace collar, mantle and wearing the Order of the Holy Ghost, *rev.*, QVID QVID EST IVSSVM LEVE EST (whatever is ordered is easy), Ruzé as Atlas taking the burden of the world from the king as Hercules; below, 1629, 66.5mm, 112.61g (Jones 180 = Scher, *Currency of Fame*, 152; Mazerolle 702; Kress 569 = Pollard 660), *a few marks in the obverse field, otherwise an extremely fine cast in high relief, very rare in silver* £4,000-6,000

Provenance: John R. Gaines collection.

Of comparable quality to the silver example in the British Museum save for the few old knocks in the obverse field. The BM example which uniquely bears Warin's signature on the truncation was exhibited in the *Currency of Fame* exhibition and weighs 74.48 g versus the present medal, appreciably heavier at 112.61g. Both are beautifully worked with the arm of Hercules standing clear of the field, an aspect not known in other examples which are usually found in bronze.





66
Jean Warin (1606-72), Armand-Jean du Plessis, Cardinal Richelieu (1585-1642), bronze medal, 1630, ARMANDVS IOANNES CARDINALIS DE RICHELIEV, bust right wearing zucchetto and cardinal's robes, *rev.*, TANDEM VICTA SEQVOR, France, crowned from above by Victory, is seated in a four-horse chariot driven by Fame over rocky terrain with Fortune following behind; below, WARIN 1630, 75.2mm (Jones 182; Mazerolle, *Jean Varin*, 5; Scher, *Currency of Fame*, 153), *pierced, fields burnished, very fine early cast* £500-700

Provenance: John R. Gaines collection.



67
Jean Warin (1606-72), Armand-Jean du Plessis, Cardinal Richelieu (1585-1642), gilt-bronze uniface medal (1630), ARMANDVS IOANNES CARDINALIS DE RICHELIEV, bust right wearing zucchetto, Cardinal's robes and the Order of the Holy Ghost, 75.5mm (Mazerolle, *Jean Varin*, 7; cf. Jones 184; Rouhette & Tuzio 97), *pierced, sharp contemporary cast, very fine (reverse with incuse image of bust)* £600-800

Provenance: John R. Gaines collection.



68

Jean Warin (1606-72), Armand-Jean du Plessis, Cardinal Richelieu (1585-1642), struck silver medal, 1631, ARMANVS IOAN CARD DE RICHELIEV, bust right wearing cap and Cardinal's robes; signed below, I WARIN, *rev.*, MENS SIDERA VOLVIT, a genius directing the revolution of the planets around the world; dated below, 1631, 51.4mm (Jones 187; Mazerolle, *Jean Varin*, 13), *mount removed from top, toned and about extremely fine* £300-500

Provenance: John R. Gaines collection.



69

Attributed to Jean Warin (1606-72), Pierre Séguier as Chancellor of France, bronze medal, for the laying of a foundation stone on 31 August 1639, PETRVS SEGVIER FRANCIE CANCELLARIVS, bust right in Chancellor's robes, *rev.*, 10-line inscription: AN. R. S. / MDCXXXIX DIE XXXI AVG PRIMVM HVIVS NOSO COMII AEDI FVNDANDÆ LAPIDEM POSVIT ILLVSTRIS D D PETRVS SEGVIER FRANCIE CANCELLARIVSS OB IMMORTALIVM DE SE MERITORVM INCREMENTA PRÆDicatorvm familia PARENTI ASSERTORIQVE SVO ELOGIVM HOC DESCRIPSI^T, 79.4mm, *with suspension loop, very fine contemporary cast with portrait in high relief, brown patina, extremely rare, possibly unrecorded* £1,000-1,500

Provenance: John R. Gaines collection.

There is no mention of this medal or this event in Mazerolle's specialist book *Jean Warin*, Paris 1932. On the other hand, Séguier knew Warin personally and his wife was godmother to one of his children in 1637. Pierre Séguier became Keeper of the Seals in 1633 and was instrumental in putting down the revolt of the *va-nu pieds* in Normandy in 1639, the year of this medal. It remains uncertain for which precise building this foundation medal was created.



70

Hans Schwarz (1492-after 1521), Hans Burgkmair the Elder (painter and illustrator, c. 1473-1531), uniface bronze medal, 1518, with incised inscriptions, S CÆS MAIESTAT A PICTVRIS IOANN BVRGKMAIR AVGVSTANI (outer legend) and ANNO M D XVIII ÆTATIS SVE XLIIII (inner legend), bust left wearing woven cap, pleated shirt and embroidered coat, 69.4mm (67.5mm to outer edge of border), 109.35g (Habich 127, pl. XIX, 5; Kastenholz 16; Lanna 918; Wettstreit in Erz 61; Mende p. 43, fig. 16; Steguweit 122), *an extremely fine contemporary cast with chiselled inscriptions into the metal, the rim finished by lathe (?), the reverse plain with two central compass points and four concentric engraved circles which are positioned opposite the raised borders of the obverse, with brown patina, extremely rare*

£10,000-15,000

Provenance: John R. Gaines collection; Michael Hall, New York (with tiny MH monogram etched on reverse).

The Berlin example of this medal appears to be the earliest state and has a very similar flat reverse with concentric circles and a shaped rim as found on the present medal. After its casting Schwarz cut the lettering into the surfaces where slips of the graver can be seen on a number of the letters. It is suggested here that to replicate the medal without the laborious process of hand engraving the legend repeatedly, the other known contemporary examples, Gaines, Munich (lead), and Lanna (current whereabouts unknown), were then cast (presumably contemporaneously, as they all share a similar fabric) from the Berlin specimen; the letters and other small details, the neck folds for example, were then strengthened. On this piece the reverse side has been lightly scratched and, very interestingly, there is a graffito inscription in Greek, ΣΕΔ. It is suggested here that this could be the initials for a statement of its authorship which works in both German and Greek: in German as “Schwarz entwarf dieses” (Schwarz designed this), and in Greek as “Σβάρτς εποίησεν δεύρο” or “Σβάρτς εποίησεν δαύτο” (Schwarz made it). When and by whom the graffito was applied remains a mystery.

Schwarz made drawings of many of his sitters which he copied when engraving the wooden models for his medals but no such drawing exists of Burgkmair. It has been suggested (Wettstreit in Erz 61) that Burgkmair himself may have drawn the image as a self-portrait. He did a self-portrait in charcoal on paper dated 1517 when aged 44 (now in the Hamburger Kunsthalle - see https://commons.wikimedia.org/wiki/File:Hans_Burgkmair.jpg) and the medal portrait bears similarities particularly in the woven cap that he wears in both images. The drawing would have been made after his 44th birthday which was on 10th May so we can say that the medal which is dated 1518 was made *before* his birthday on 10 May of that year.





71

Jacques Jonghelinck (1530-1606), Jan Walravens as "Master Oomken" (jester), uniface bronze medal, 1563, MAISTRE OOMKEN PRINCE CORONNE DES DOCTEURS A QVATRE ORELLES AET 56, bust right wearing ruff and doublet with sash across chest; across field, IAN WAL RAVENZ – NIET SONDER WIELLE OOM; incised date on truncation, 1563, 101mm (cf. Smolderen 36 (104-108mm in silver); Smolderen (2009) 51; Scher, *Currency of Fame*, 160), extremely fine old cast (taken from a pierced example, reverse with incuse image)

£500-700

Provenance: John R. Gaines collection.

The precise identity of Jan Walravens is uncertain. However, it has been suggested that he was the painter and rhetorician Jan Colyns (he received a commission from the Court of Audit in Brabant) who is known to have been labelled a Prince of Fools or Master Oomken, and in 1551 organized an eight day Festival of Fools in Brussels (Roobaert, E., "Jan Walravens alias Oomken, schilder en rederijker te Brussel", *Bulletin, Koninklijke musea voor schone kunsten*, 1961, pp. 83-100). The medal itself is the most monumental of Jonghelinck's medallic works.

Renaissance Plaquettes



72

Florentine (?), after Antonio Rossellino (1427-79), The Virgin and Child, lead plaquette with arched top, 15-16th century, the Virgin seated three-quarters right, the Child holding a bird in both hands, 136.3 x 86.7mm (Molinier 530; Bange 323; Kress 233, fig. 11; Warren, Ashmolean, 346), thrice pierced, very fine contemporary cast

£2,000-3,000

Provenance: John R. Gaines collection; Michael Hall, New York (MH monogram etched on reverse).



73
Florentine, School of Benedetto da Maiano (late 15th century), *The Virgin and Child*, bronze-gilt pax, the Virgin and Child seated below a shell niche, 103.7 x 61.1mm (Molinier 546; Bange 327; Kress 283, fig. 27), *drill mark on reverse and two small drill holes on lower edge, the stand removed from reverse, gilding partly worn, a fine contemporary cast* £700-1,000

Provenance: John R. Gaines collection.



74
Master of Coriolanus (North Italian, c. 1500), *Coriolanus in Battle before Rome*, bronze plaquette, the battle scene of nude warriors fighting on horseback and foot outside the city walls, 42 x 49.5mm (Molinier 634; Bange 508; Kress 88), *very fine early cast with brown patina* £500-700

Provenance: John R. Gaines collection.

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75
Galeazzo Mondella, called Moderno (1467-1529), *The Crucifixion*, bronze plaque, Christ crucified between the two thieves, Mary Magdalene clasping the foot of the cross, the fainting Virgin and St. John on the left; foot soldiers, a horseman and a male nude viewed from behind stand elsewhere; within integral frame, 126.6 x 90mm (Lewis 2; Molinier 171; Bange 454; Kress 147; Bargello 143; Scaglia V.12; Warren, Ashmolean, 298-299), *very fine contemporary cast with light brown patina* £1,500-2,000

Provenance: John R. Gaines collection.



76
Galeazzo Mondella, called Moderno (1467-1529), *Hercules seizing the Oxen of Geryon*, bronze plaque, Hercules seizing by the horns two oxen emerging from buildings; signed above O MODERNI, 70.8 x 53.8mm (Lewis 4; Molinier 201; Bange 485; Kress 137; Warren, Ashmolean, 307; Scaglia v.23; Edrei 24), *pierced, very fine contemporary cast with dark patina* £2,000-3,000

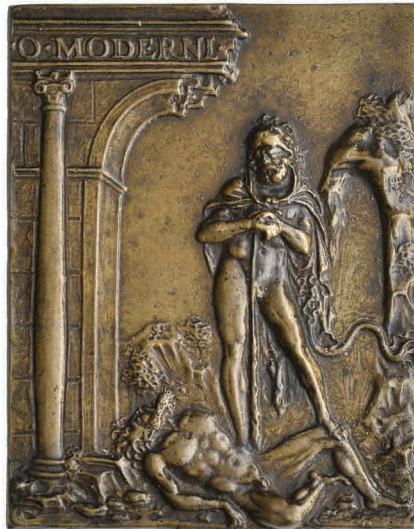
Provenance: John R. Gaines collection.

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77
Galeazzo Mondella, called Moderno (1467-1529), *Cacus stealing the Oxen from Hercules*, circular bronze plaque, Cacus pulling an ox backwards by the tail into his cave while Hercules sleeps in the foreground, 58mm (cf. Lewis 5; Molinier 194; Bange 482; Bargello 146-148 – as signed rectangular versions; Warren, Ashmolean, 310), *pierced, very fine contemporary cast with brown patina* £1,000-1,500

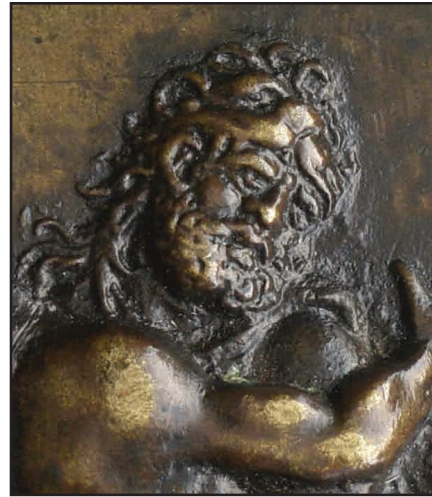
Provenance: John R. Gaines collection.



78
Galeazzo Mondella, called Moderno (1467-1529), *Hercules triumphant over the dead Cacus*, bronze plaque, Hercules stands over the naked dead body of Cacus outside the mouth of the cave; on the left, a column and broken arch signed O MODERNI, 69.5 x 54.5mm (Lewis 7; Molinier 204; Bange 484; Bargello 149; Kress 138; Warren, Ashmolean 314), *extremely fine contemporary cast with brown patina* £5,000-8,000

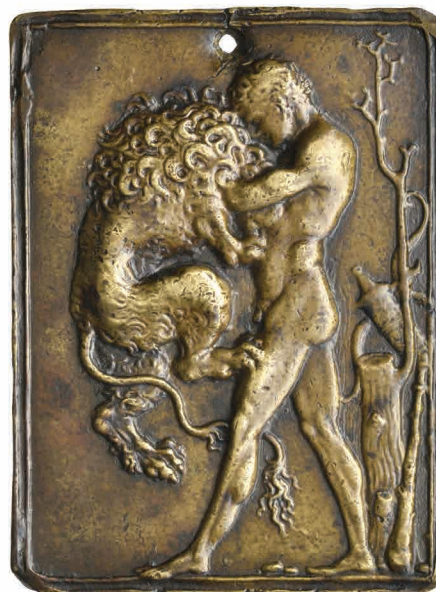
Provenance: John R. Gaines collection.





79
Galeazzo Mondella, called Moderno (1467-1529), *Hercules and Antaeus*, bronze plaque, Hercules lifting Antaeus from the ground, holding him around the waist to suffocate him; the scene on rocky ground with the bases of four ruined columns in the background, 74.6 x 58.2mm (Lewis 9; Molinier 202; Bange 476; Bargello 153; Kress 163; Scaglia V.20; Warren, Ashmolean, 315), *the background tooled, but otherwise a very fine contemporary cast, brown patina*
 £2,500-3,000

Provenance: John R. Gaines collection; Michael Hall, New York (MH monogram etched on reverse); and with label on reverse stating ex Heseltine collection, Sotheby's, 1935, lot 131 (part).



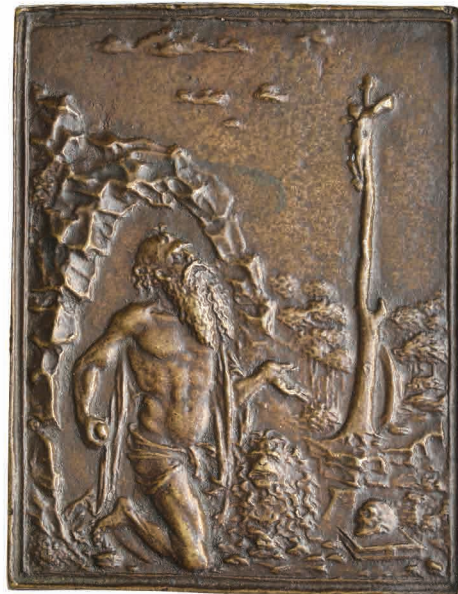
80
Galeazzo Mondella, called Moderno (1467-1529), *Hercules and the Nemean Lion*, bronze plaque, Hercules standing left, strangling the Nemean lion; behind, a tree stump with his bow, quiver and club, 76.9 x 57.2mm (Lewis 10; Molinier 198; Bange 473; Bargello 154; Kress 161; Scaglia V.21; Warren, Ashmolean, 316), *pierced, with small crack at top, a very fine early cast, brown patina*
 £800-1,200

Provenance: John R. Gaines collection; Michael Hall, New York (MH monogram etched on reverse).



- 81
Galeazzo Mondella, called Moderno (1467-1529), *The Virgin and Child with Saints Antony Abbot and Jerome*, silver-gilt pax, the Virgin and Child within a shell-niche set between columns outside of which stand the saints; above the frieze is a lunette with silhouetted image of the Resurrection, 109 x 62mm (cf. Lewis 13; Molinier 161; Bange 443; Kress 133; Scaglia V.13; Bargello 155-156), *pierced and plugged, with stand removed from back, very fine, a late cast* £300-400

Provenance: John R. Gaines collection.



- 82
Galeazzo Mondella, called Moderno (1467-1529), *St. Jerome*, bronze plaquette, St. Jerome with his lion in the wilderness, kneeling at the mouth of a cave before a crucifix set on a barren tree, 77.8 x 59.7mm (Lewis 14; Molinier 183; Bange 463; Kress 156; Scaglia V.3; Warren, Ashmolean, 295), *a very fine early cast with brown patina* £800-1,200

Provenance: John R. Gaines collection.



83
Galeazzo Mondella, called Moderno (1467-1529), *The Adoration of the Magi*, bronze plaque, the Holy Family accompanied by a small child and pet dog receiving the three kings with their retinue stretching into the distance, 99 x 67mm (Lewis 15; Molinier 168; Bange 451; Kress 144; Scaglia V.8), *pierced and with casting flaw in centre, a very fine early cast* £800-1,200

Provenance: John R. Gaines collection.



84
Galeazzo Mondella, called Moderno (1467-1529), *The Presentation in the Temple*, bronze plaque, the naked Christ Child supported on an altar by Simeon and the Virgin, accompanied by other figures and within a vaulted interior with three small dogs on the tiled floor, 100 x 64mm (Lewis 16; Molinier 169; Bange 452; Kress 145; Bargello 158; Scaglia V.9), *pierced, very fine early cast* £1,000-1,500

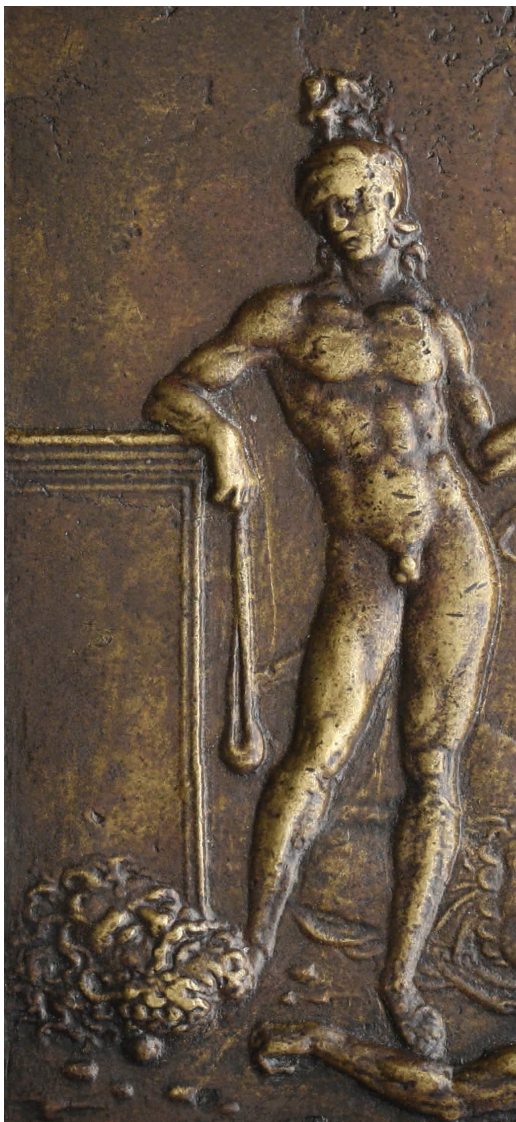
Provenance: John R. Gaines collection; Michael Hall, New York (MH monogram etched on reverse).

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85
Galeazzo Mondella, called Moderno (1467-1529), *Mars and Victory*, bronze plaquette, Mars leading naked Victory to right, 70 x 54.8mm (Lewis 25; Molinier 186 var; Bange 466; Kress 159; Bargello 170; Scaglia v. 19; Warren, Ashmolean, 320), *pierced, fine late cast* £200-300

Provenance: John R. Gaines collection.



86
Galeazzo Mondella, called Moderno (1467-1529), *David triumphant over Goliath*, bronze plaquette, David, nude but for helmet, greaves and a sword, stands holding his sling and leaning on altar, pointing to another man who stoops over the decapitated body of Goliath whose head lies at the foot of the altar, 70.4 x 55.5mm (Lewis 26; Molinier 159; Bange 438; Kress 141; Bargello 171-172; Scaglia V.16; Warren, Ashmolean, 296), *pierced, very fine contemporary cast, the reverse with remains of lead solder in centre* £2,000-3,000

Provenance: John R. Gaines collection; Michael Hall, New York (MH monogram etched on reverse).



87

Galeazzo Mondella, called Moderno (1467-1529), *The Lion Hunt*, bronze plaquette, the scene with two nude riders bearing down on the lion, 75.9mm (Lewis 28; Molinier 217; Bange 478; Kress 168; Bargello 173; Scaglia V.40; Warren, Ashmolean, 321), *very fine old cast, stippled background* £150-200

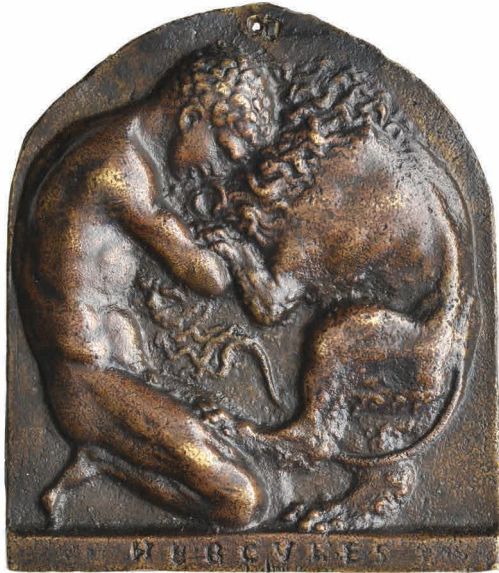
Provenance: John R. Gaines collection.



88

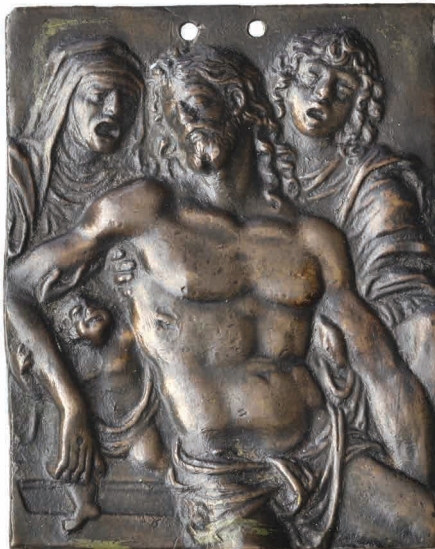
Galeazzo Mondella, called Moderno (1467-1529), *The Flagellation of Christ*, bronze plaquette, Christ tied to a pillar, scourged by two men, one dressed as a Roman soldier, the other naked; with other figures in the background including a horseman and with twin arches on either side of the pillar, one partly ruined, 133 x 99mm (Lewis 42; Molinier 170; Bange 453; Kress 134; Scaglia V.37; Warren, Ashmolean, 303), *old cast, very fine, brown patina* £500-700

Provenance: John R. Gaines collection.



89
Galeazzo Mondella, called Moderno (1467-1529), *Kneeling Hercules with the Nemean Lion*, bronze plaque with domed top, Hercules kneeling while strangling the lion; incised on the base, HERCVLES, 74.3 x 65.5mm (cf. Lewis 44; Molinier 197; Bange 479; Kress 179), *pierced, fine old cast, somewhat granular* £400-600

Provenance: John R. Gaines collection; Michael Hall, New York (MH monogram etched on reverse).



90
Galeazzo Mondella, called Moderno (1467-1529), *The Pietà*, bronze plaque, Christ's body supported by the Virgin and St John and a cherub on the edge of the sarcophagus, 72.4 x 57.7mm (Lewis 45; Molinier 176; Bange 455; Kress 153; Warren, Ashmolean, 304 – framed as a pax), *twice pierced, very fine early cast* £1,000-1,500

Provenance: John R. Gaines collection.



91
Moderno and possibly workshop (early 16th century), *A Battle Scene*, bronze plaque, two horsemen (one only visible) ride over two naked prostrate warriors and a fallen horse, 41.5 x 49.5mm (Lewis 47; Molinier 216; Bange 514c; cf. Bargello 185), *extremely fine contemporary cast of high quality, with light brown patina* £3,000-4,000

Provenance: John R. Gaines collection; Morton & Eden 1, 18 April 2002, lot 556.



92
After Moderno (early 16th century), *Mars and Victory*, large bronze plaque, Mars leading naked Victory to right, flanked by, on the left, a cave entrance, and on the right by a ruined arcade, 104.2mm (Lewis 140; Molinier 186; Bange 465; Kress 158), *pierced and cast from a pierced example, fine early cast* £1,000-1,500

Provenance: John R. Gaines collection; Michael Hall, New York (MH monogram etched on reverse).



93
Follower of Moderno (early 16th century), *The Death of Lucretia*, large bronze plaquette, Junius Brutus looks on as Lucretia stabs herself in the breast, 117.6mm (Molinier 237; Bange 429 - with wide border of palmettes; Kress 176, fig. 192 – rectangular), *pierced, some casting flaws, a very fine contemporary cast* £4,000-6,000

Provenance: John R. Gaines collection; Michael Hall, New York (MH monogram etched on reverse); Chigi collection, Sotheby's Florence, 17 May 1975, lot 99.

The inventory of the Chigi medal collection, dated 22 March 1674, is in the Vatican Library entitled *Guardarobba dell' Ariccia* where the Death of Lucretia plaquette is number 142 - "una medaglia con huomo e Donna in piedi, quale Donna si trafige il petto con un pugnale" (a medal with a man and a woman standing, the woman stabbing her chest with a dagger).



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- 94
Venetian School (early 16th century), *St. John the Baptist*, bronze plaquette, St John standing between two trees, holding the Agnus Dei, 58.5mm (cf. Molinier 471; Bange 585; Kress 336, fig. 265), *pierced and with tiny attempted piercing alongside, very fine early cast, with dark patina* £400-600

Provenance: John R. Gaines collection.



- 95
Andrea Briosco, called Riccio (1470-1532), *An Allegory*, bronze plaquette, made for the side of a casket or sand-box; on the left, an upturned amphora and figure of winged Victory seated on a globe, inscribing a shield, in the centre a winged and bearded male figure (Chronos?) sits on a lion, holding a club and another object; on the right is a seated and fully veiled female who feeds a child standing before her and with a second child at her back; she holds a rudder beside which is a large jar inscribed VIR, 46.6 x 101.8mm (Molinier 415; Bange 376C and 377; Kress 231), *twice pierced, very fine contemporary cast with brown patina, rare* £3,000-4,000

Provenance: John R. Gaines collection; Michael Hall, New York (MH monogram etched on reverse).

See also Kress 482, fig. 495 for the plaquette incorporated into the side of a sand-box.

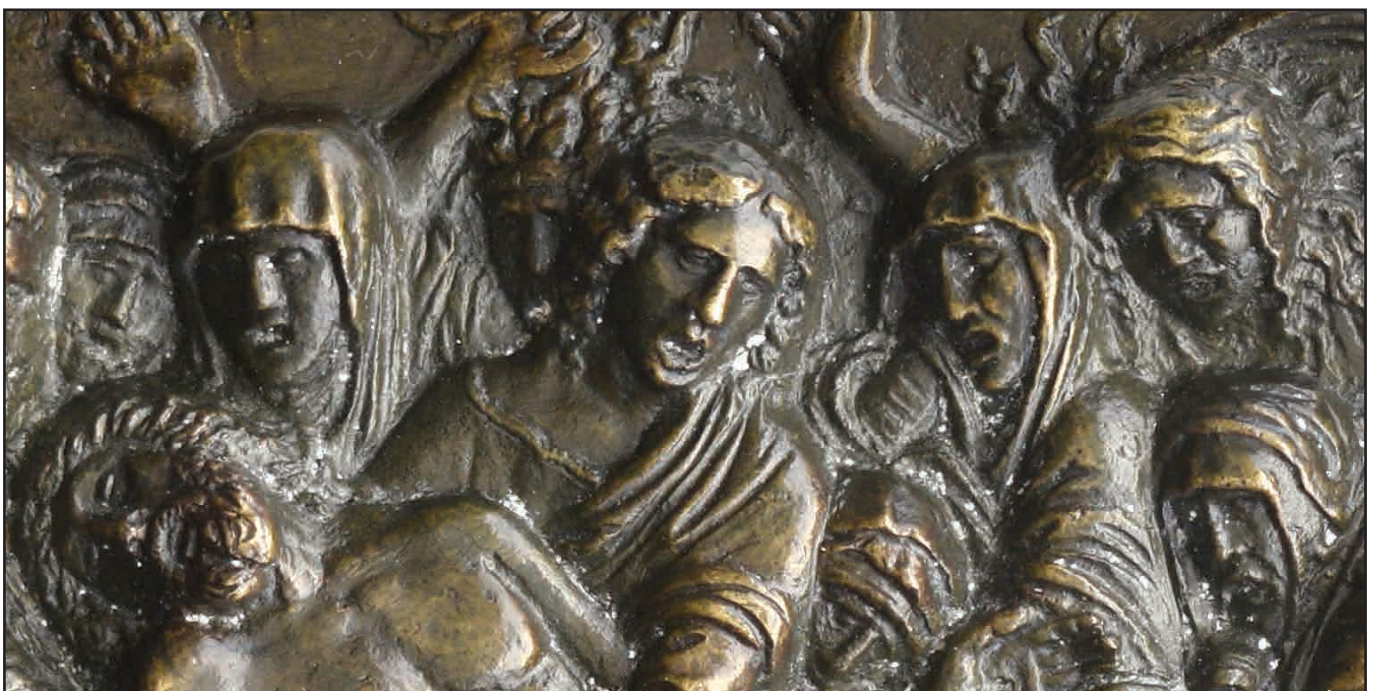


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96
Andrea Briosco, called Riccio (1470-1532) and workshop, *The Entombment*, large bronze plaquette, St John the Evangelist with Joseph of Arimathea and Nicodemus lower Christ's body into the tomb, surrounded by a multitude of figures in frenzied or dramatic poses; on the left, Mary Magdalen sits, mourning on the ground and on the right is the fainting Virgin supported by a holy woman, 116 x 163 mm (Molinier 221; Bange 358; Allen & Motture 28; Scaglia VII.15, variant A), plugged at centre top and with evidence of some repair work to the reverse which is of bare metal with the remains of two lead lugs (from having been mounted), some remnants of plaster in the deeper recesses of the relief, otherwise a very fine early cast with brown patina £7,000-10,000

Provenance: John R. Gaines collection.



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Reduced size

97

Andrea Briosco, called Riccio (1470-1532) and workshop, *Triumph of a Hero*, bronze plaque, a naked youth stands alongside a naked winged female figure; to the left are two clothed female figures wearing helmets; in the background, two flute players and a priest; and on the right in front of an arch is a scene of the sacrifice of a bull, 77 x 104mm (Molinier 233; Bange 368; Kress 232; Scaglia VII.4; Warren, Ashmolean, 340; Bargello 206), *cast from an example that was pierced in the top corners (as are most specimens including the Ashmolean piece)*, very fine early/old cast

£600-800

Provenance: John R. Gaines collection.



Reduced size

98

Andrea Briosco, called Riccio (1470-1532) and workshop, *Battle before City Gate*, bronze plaque, foot-soldiers and horsemen in battle before city view, 85 x 98mm (Molinier 236; Bange 371; Kress 218), *very fine old cast, dark patina*

£400-600

Provenance: John R. Gaines collection; Michael Hall, New York (with MH monogram etched on reverse).



Reduced size

99

Andrea Briosco, called Riccio (1470-1532) or workshop, *Judith with the head of Holofernes*, bronze plaque, Judith places the head into a sack held by her servant, 102 x 81mm (Molinier 218; Bange 356; Scaglia VII.10; Warren, Ashmolean, 344; Bargello 198), *late cast*

£150-200

Provenance: John R. Gaines collection.



100

Workshop of Vincenzo Grandi (1493-1577) and Gian Girolamo Grandi (1508-60), *The Dead Christ with Four Angels*, bronze-gilt silhouetted plaque, two angels lower the body of Christ into the sarcophagus; two further angels in the background; incised scroll-work on edge of sarcophagus, 94.3 x 116.8mm (Molinier 73; Bange 353; Kress 344; Warren, Ashmolean, 276), *four broken-off lugs on reverse, base with file marks and remnants of solder, some wear to the gilding, a very fine contemporary cast* £3,000-4,000

Provenance: John R. Gaines collection.

This plaque type used to be given to the second half of the 15th century but the more recent attribution to the Grandi brothers' workshop, c.1530-50 is noted by Warren, Ashmolean, pp. 816-7.



101

North Italian (16th century), *Augustus (Roman emperor, 27 BC – AD 14)*, bronze oval portrait plaque (from a set of the 12 Caesars), laureate head right; below, AVG DIVI FIL, 90 x 68mm (Bargello 253), *contemporary cast, extremely fine with brown patina* £400-600

Provenance: John R. Gaines collection.

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102

North Italian (late 16th or early 17th century), *The Blood of the Redeemer*, bronze plaque, Christ crucified with three cherubim collecting the Holy Blood in chalices held under his hands and feet and a fourth at the foot of the cross at the base of which is a skull; above, to left and right, the sun and moon emerging from clouds, 213 x 120mm, *small piercings at top and bottom, very fine contemporary cast with brown patina, the reverse with incuse impression and with traces of the linen weave used in the casting process, very rare, unrecorded in the standard works of reference*

£2,000-3,000

Provenance: John R. Gaines collection.

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103

Workshop of Francesco Fanelli (1577-after 1658), *The Holy Family with Saints*, bronze-gilt relief, the Virgin and Child with Joseph, accompanied by St. Antony of Padua, St. Francis and St. George with the infant St. John holding a lamb; two winged cherubs fly above with garlands and a tree on the left, 173 x 132mm (cf. Adams 166), *an extremely fine contemporary cast of very sharp quality in high relief, the reverse hollowed and with numerous casting sprues, the edge filed down and drilled at the cardinal points (from having been in a frame)* £3,000-5,000

Provenance: John R. Gaines collection; and Morton & Eden 1, 18 April 2002, lot 574.

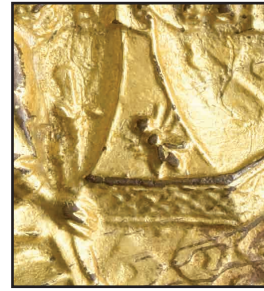


104

After Annibale Fontana (1540-87), *The Sacrifice of Isaac*, bronze plaquette (after the engraved crystal panel in the Reiche Kapelle, Munich), Abraham about to strike Isaac is restrained by the angel flying from above, 170 x 122mm (cf. Scaglia IX.22; Morgenroth 278), *with suspension loop, a very fine early cast, with dark patina* £700-1,000

Provenance: John R. Gaines collection; Michael Hall, New York (with MH monogram etched on reverse).

Other bronze casts are in the V&A Museum (A2-1960) and the Metropolitan Museum of Art, New York (38-159.9). The present version is cast from a model where *Jehovah* in Hebrew has been added at top left and the background around the trees was incised with fine stipple-work – here reproduced in the cast.



105

German (2nd half of 15th century), *The Last Supper*, bronze-gilt plaquette, Christ and the disciples seated around the table with Judas Iscariot at lower left and a fly, symbol of decay, on the foot of the table, 85mm (Weber p. 16 and p. 20, fig. 13; Bange (1923) 5902 and p. 67; Braun (Molthein collection) 3), *pierced, a very fine contemporary cast and very rare* £2,000-3,000

Provenance: John R. Gaines collection.



106

Peter Flötner (c. 1490-1546), *Christ as Victor over Satan*, silver plaquette, Christ wearing loose-fitting cloak and loin-cloth standing in wooded landscape holding banner and trampling on the serpent; the Fall of Man is in the right background; signed P F on stone in right foreground, 66 x 45mm (Lange 7; Weber 45; Bange (1923) 5615 in lead), *very fine contemporary cast, sometime cleaned and now toned, extremely rare* £3,000-4,000

Provenance: John R. Gaines collection.

Weber notes the existence of two silver plaquettes, both signed as the present example, found in Italy in March 1906, one of which is preserved in the treasury of the Mariazell Basilica, Austria. Metal analysis by XRF gives readings of 80% silver, 18% copper and less than 1% lead, zinc and gold.



Reduced size

107

Augsburg? (17th century), *The Tenth Station of the Cross*, bronze plaque, Jesus is stripped of his garments, 123 x 87mm (Weber 800; Salton 170), *very fine with brown patina* £700-1,000

Provenance: John R. Gaines collection.

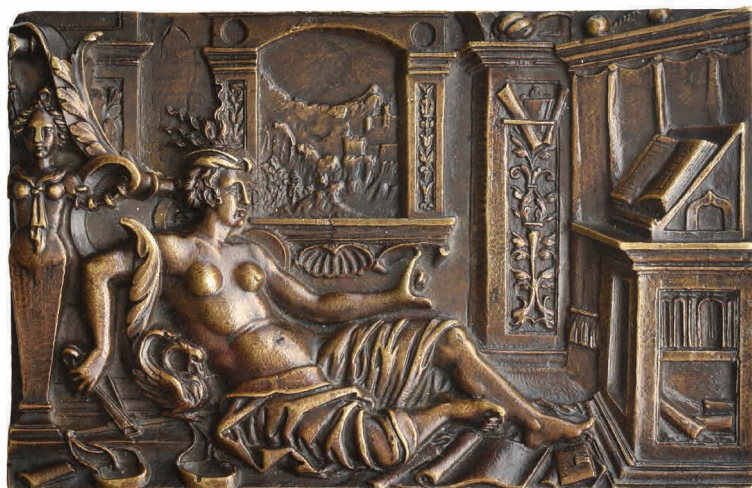


Reduced size

108

German (late 18th or 19th century), *Ecce Homo*, bronze plaque, after an early 17th century Augsburg (?) model, Christ in loin cloth and mantle, held by a man binding him with ropes, and a High Priest, 123 x 86.8mm (Ciechanowieki 458; cf. Weber 451; Scaglia X.9), *extremely fine and sharp, brown patina* £400-600

Provenance: John R. Gaines collection.



Reduced size

109

German (probably 19th century), *Dialectic*, bronze rectangular plaque, after a mid-16th century South German model, *Dialectic* in the form of a woman reclining on the floor of a room, holding a set of scales, gesturing with her left hand, with scrolls and books at her feet; on the right, a reading desk; on the back wall, a window looking onto a view of a landscape, 84.6 x 131.7mm (cf. Weber 480.3; and Weber p. 18, 4 for a wooden version), *the reverse with three drill holes for mounting, otherwise extremely fine, brown patina* £400-600

Provenance: John R. Gaines collection.

From a series of seven south German plaquettes depicting the Liberal Arts, lead originals of which are in the GNM, Nuremberg as well as a wooden copy of *Dialectic*.

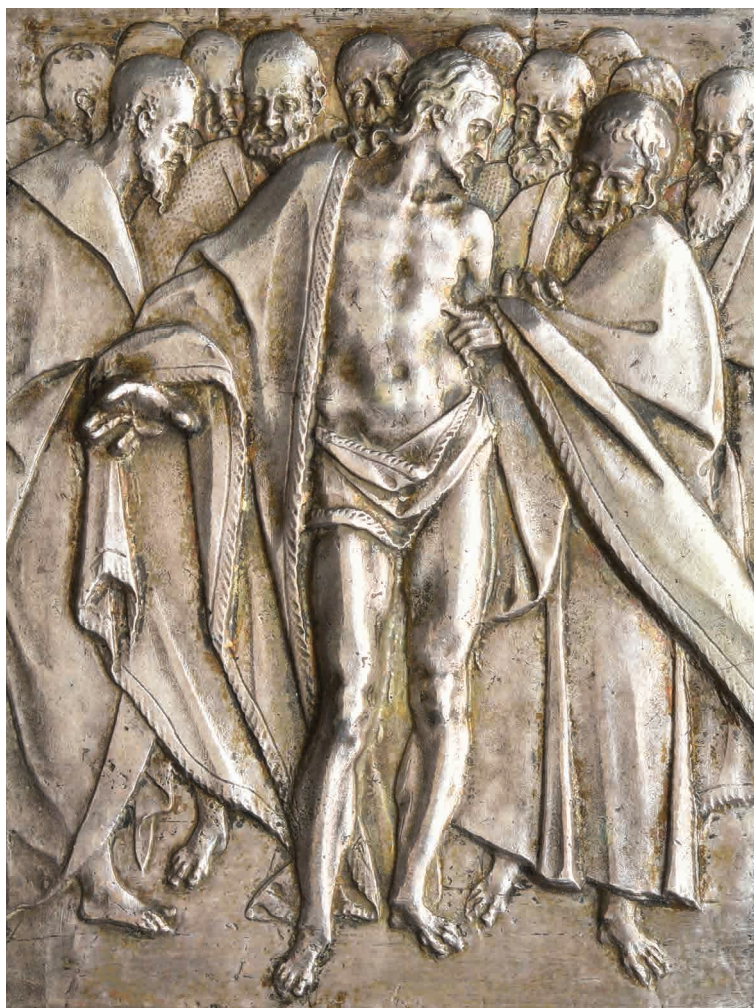
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110
Netherlandish, attributed to Arent van Bolten of Zwolle (c. 1573-1633), *The Doubting Thomas*, silver plaquette, St. Thomas placing his finger in Christ's wound, the other apostles standing in the background, 78.5 x 57.2mm (Molinier 695 = Bange (1923) 1485; cf. Morton & Eden 1, 18 April 2002, lot 600 in gilt-bronze), *some peripheral tooling suggesting removal from a frame, the reverse with solder marks, otherwise an extremely fine and thin contemporary cast*
 £2,000-2,500

Provenance: John R. Gaines collection.

From a small series of religious plaquettes of the early 17th century, probably by Arent van Bolten and discussed by Jeremy Warren in the Ashmolean catalogue, pp. 971-2.



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Reduced size

111
Netherlandish (17th century), *The Holy Family with St. Elizabeth and John the Baptist*, bronze plaque, after a model by Paulus van Vianen, the Virgin and Child with Joseph and on the right St. Elizabeth, and St. John holding a small bird on a string, 163 x 125mm (cf. Bange (1923), 1838; Weber 938 A-F; Scaglia XIII.22), *pierced, very fine (reverse with incuse impression)*

£600-800

Provenance: John R. Gaines collection.

This is an enlarged version after a signed and dated plaque by Paulus van Vianen of 1610 (Frederiks 90). For other versions see the Edrei collection, Morton & Eden 121, 20 April 2023, lots 172-174. Metal analysis by XRF gives readings of 94% copper, 3.6% zinc, 1% thallium, and less than 1% tin, lead, nickel, iron and silver.



Reduced size

112
English, possibly after Hubert Le Sueur or Francesco Fanelli, *Charles I on horseback*, bronze plaque, the king in armour on horseback to right, holding the reins in both hands, the pommel of his saddle in the form of a human face, 138mm, *pierced, finely chased, cleaned and with casting crack at far side of the king's portrait (reverse with weak incuse impression)*

£500-1,000

Provenance: John R. Gaines collection.

A similar bronze, unattributed, is in the Metropolitan Museum of Art, New York (accession no. 60.55.38).

Italian Renaissance Plaquettes



113

Circle of Donatello (c. 1430), *Virgin and Child before a shell niche*, bronze plaquette with arched top, half-length figure of the Virgin to left holding the Christ Child, 94.6 x 76mm (Molinier 372; Bange 292; Bargello 101; Warren, Ashmolean, 273), *pierced, obverse sometime cleaned, with long casting sprue on reverse, a very fine early cast*

£1,000-1,500



114

Master of the Orpheus Legend, *The Death of Iphigenia*, bronze plaquette, Iphigenia and an attendant stand on the right of a column surmounted by a statue of Minerva, approached from the left by a group of six men, their leader holding a dagger; with treble moulded border, 64.9mm (Molinier 522 = Kress 125, fig. 84 - “no other example of the plaquette is recorded”), *pierced, a very fine contemporary cast, extremely rare, with brown patina*

£2,000-3,000

The plaquettes given to the Master of the Orpheus Legend are known either with a triple moulded border, as here, or with a plain border as is the case with the Kress example, which appears to be the only other specimen known but is of a lesser quality to the present plaquette.



115

Master of the Martelli Mirror (North Italian, late 15th or early 16th century), *Satyr with cup and thyrsus*, oval bronze plaquette, half-length figure of the satyr, naked to the waist, standing right, gesturing with his left hand and holding a cup in his right; behind him, a thyrsus tied with a goat's head, 107.8 x 82.3mm (Molinier 29 [for the mirror]; Bange 293; Kress 115, fig. 143; Warren, Ashmolean, 288-289), *pierced, a very fine contemporary cast with dark brown patina* £2,500-3,000

Derived from the famous Martelli Mirror in the V&A (acquired from the Marchese Martelli in 1863 for £650), the present plaquette shows the left hand figure of the satyr who, on the mirror, faces a bacchante squeezing milk from her breast into a rhyton, the whole being considered as an allegory of Fertility. An example of the bacchante plaquette was sold by Morton & Eden on 3-4 July 2012, lot 896 (formerly in the Lehman collection).



116

After Valerio Belli, *The Road to Calvary*, lead trapezoidal plaquette, Christ carrying the cross, goaded on by soldiers, passing a building with inscribed pediment, 73 x 94.7mm (cf. Burns, p. 489 for a 19th century incised crystal of this scene in the Tafts Museum, Cincinnati), *three piercings, fine* £200-300



117
After Annibale Fontana (1540-87), *Hercules and Achelous*, bronze plaque, on the left, Archelous as the river-god reclines beneath a tree and in the centre lies on the ground below Hercules who raises his club to strike him, 89.5 x 131.8mm, *a very fine contemporary cast (some file marks on the reverse)* £1,500-2,000

The scene is after Annibale Fontana's engraved rock crystal plaque now in the Metropolitan Museum of Art, New York (32.100.238). For another version of the same subject as a bronze plaque with both combatants standing see Warren, Ashmolean, 274 (which is derived from the rock crystal in the Walters Art Museum, Baltimore). Also in the MMA is a bronze plaque of the Abduction of Deianira (60.55.65) from the same series of the Labours of Hercules as the present piece and the following lot.



118
After Annibale Fontana (1540-87), *Hercules and Cerberus*, bronze plaque, Hercules, naked but for lion skin draped over shoulder, raising his club aloft to strike Cerberus; flanked by two trees, 88 x 134mm, *a very fine contemporary cast (some file marks on reverse)* £1,500-2,000

See footnote to the previous lot. The scene on the present plaque is taken from the engraved rock crystal in the Walters Art Museum, Baltimore (41.110). A similar piece in bronze is in the National Gallery of Art, Washington DC, the gift of Leonard Baskin (NGA 110711).

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119



120

119
North Italian (late 16th or early 17th century), *Commodus as Hercules*, oval bronze plaquette, bust left wearing lion-skin headdress; stippled background, 58 x 49mm, *very fine* £100-150

120
Italian (17th century), *The Virgin and Child with St. John*, oval bronze-gilt plaquette, Mary holding the Christ Child who leans forward to grasp the Cross held by St. John; stippled background, 108 x 85mm, *very fine old cast* £150-200



121
Netherlandish (17th century), *A Festive Meal*, oval silver plaquette, the scene beneath a tree, set within a scrolled cartouche, the top centred with a facing head and flanked by musicians; stippled background, 64.5 x 83.7mm, *toned and about extremely fine* £400-600

MEDALS Italy



122

Giovanni da Cavino (1500-70) and workshop, Girolamo Corner (Venetian patrician, c. 1486-1551), bronze medal, 1540, bust right, *rev.*, Corner seated on platform distributing alms; dated below M.D.XXXX, 36mm (Attwood 271; Kress 391 = Pollard 447; M. Matzke, *Historisches Museum Basel, all' antica.*, p. 105, 1.7), *pierced, very fine contemporary cast* £200-300



123

Jacopo da Trezzo (c. 1516-1558), Maria of Austria (1528-1603) as Queen of Bohemia and daughter of Charles V, bronze medal, c. 1552, MARIA AVSTR REG BOEM CAROLVS V IMP FI, bust left wearing gown with high collar, *rev.*, CONSOCIATIO RERVM DOMINA, draped figure of Union striding left over arms and armour, 64.8mm (Attwood 76; Armand II, 237, 6), *pierced, mount removed at top, minor marks and some light pitting on reverse, otherwise a very fine contemporary cast with dark obverse patina, lighter on the reverse* £1,200-1,500





124
Italy, Bartolomeo Vaggelli (died 1744), Pietro Antonio Rossi (Tuscan theologian), bronze medal, 1716, bust right, rev., standing figure of Prudence and at her side a reclining deer, 85mm (Vannell & Toderi 359), *extremely fine with black patina* £150-200



125
Giovanni Zanobio Weber (c. 1737-1805), from the Medici series, struck bronze restitution medals (3), of **Marie de Medici (wife of Henry IV of France)**, **Johanna of Austria (first wife of Francesco I de Medici)** and **Bianca Cappello (second wife of Francesco I de Medici)**, 47mm (includes Molinari 165), *mainly about extremely fine* (3) £300-500

France



126

France, Guillaume Dupré (c. 1579-1640), Pierre Jeannin as Privy Councillor and Superintendent of Finances, large uniface bronze medal, 1618, PETRVS IEANNIN REG CHRISTA SECR CONS ET SAC ÆRA PRÆF, bust right wearing magistrates' robes; signed and dated below truncation, G DVPRE F 1618, 187mm (Scher collection 542; cf. Jones 50 var; cf. Mazerolle 683 var), trace of mount at top, edge knock at 4.00, otherwise extremely fine with black patina (reverse with incuse image), very rare

£2,000-3,000

This is the second version of Dupré's medal of Jeannin. It differs from the first of which it may be a reworking, here with a stippled ground around the legend and with a brocade pattern on the robes of the sitter. For the first version see lot 50 in this catalogue.



127

France, Guillaume Dupré (c. 1579-1640), Marie de Medici, uniface bronze medal, 1624, MARIA AVGVSTA GALLIÆ ET NAVARÆ REGINA (retrograde), bust right wearing widow's cap, open ruff and dress with lace collar and pendent cross; below truncation, G DVPRE F 1624, 102.7mm (Jones 59; Mazerolle 696; Rouhette & Tuzio 85; Kress 568 = Pollard 649; Scaglia 469; Smolderen 38), *early cast, about extremely fine, brown patina* £300-400



128

France, anonymous, Raoul de Rostaing (14th century), uniface bronze medal (17th century), Raoul de Rostaing, accompanied by his troops, pledges allegiance to France, 62.9mm (cf. Jones 341), *extremely fine with mottled brown patina (reverse with incuse image)* £200-300



129

France, Execution of Louis XVI, 1793, silver medal, by Friedrich Loos, bust right, *rev.*, France seated mourning by urn containing the King's ashes, 30mm, 9.19g (Julius 262), *in slightly water-damaged case of issue, virtually as struck, toned* £200-250

Ex Wolff-Metternich Collection, Morton & Eden, 19-20 July 2022, lot 631.

Medals by David d'Angers (1788-1856)



130

Pierre-Jean David d'Angers (1788-1856), J.P. de Béranger, French poet (1780-1857), bronze portrait plaque, dated 1830, cast by Richard Frères, head left, 135mm (Reinis 36), *with suspension loop, extremely fine* £200-300



131

Pierre-Jean David d'Angers (1788-1856), Charles Nicolas Fabvier, bronze portrait plaque, dated 1828, cast by Richard Frères, bust right wearing Ottoman turban, 150mm (Reinis 174), *pierced, thin casting flaw, extremely fine, dark patina, rare* £1,000-1,500

Provenance: Pierre Durand Collection, Stair Galleries, 7 December 2022, lot 289.

Charles Nicolas Fabvier (1782-1855), French general, aided the Greeks in the Wars of Independence against Turkey, defending the Acropolis in 1826 and continuing in the service of Greece until 1828, having been made an honorary Greek citizen. Later in life he was made a peer of France and was the French ambassador to Turkey and Denmark. The plaque includes a lengthy personal statement of his approach to military matters, dated 1820. A commemorative medal based on David's portrait of Fabvier was issued in 1926 (Karamitsos [2024] 1215), and was also portrayed on Greek 1, 3 and 6 drachma stamps in that year.



Reduced size

132

Pierre-Jean David d'Angers (1788-1856), Louis Richard, bronze portrait plaque, dated 1834, head right and inscribed L. Richard fondeur, 168mm (Reinis 399), *pierced, extremely fine in high relief, with black patina* £300-500

Louis-Marie-Joseph Richard (1791-1879) was David's personal friend whom he described as "the finest founder in Europe". Ex Baldwin's auction, 26 September 2012, lot 1826.



Reduced size

133

After David d'Angers (1788-1856), T. Carrier, bronze plaque, undated, her head left, 206mm (cf. Reinis 90 at 156mm), *minor marks, extremely fine* £150-200

Reinis was unable to identify the sitter but the example in the Louvre, where the initial letter has been interpreted as an F is thought to be the wife of the painter Auguste Carrier (1800-75).

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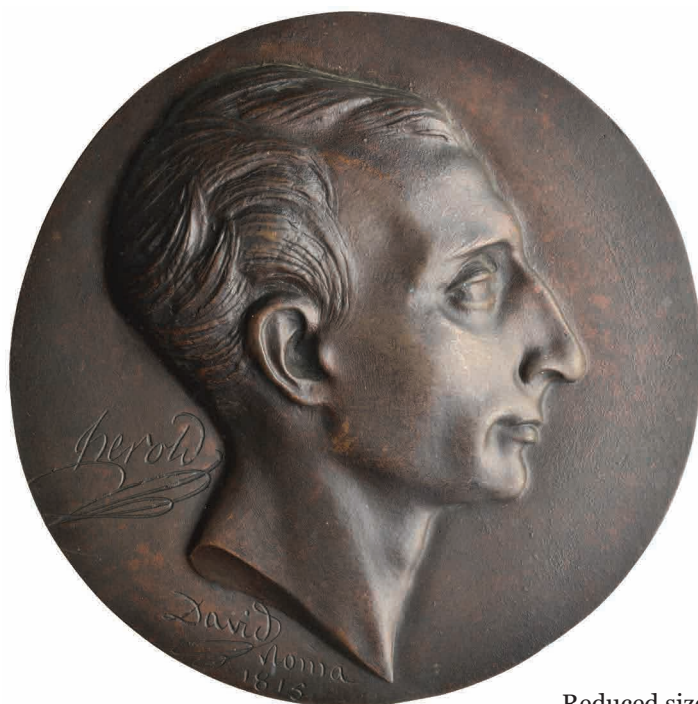
Reduced size

134

After David d'Angers (1788-1856), Augustin and Aspasia Jal, bronze portrait plaque, dated 1834, jugate busts right; weakly inscribed Richard on reverse, 190mm (Reinis 234), *extremely fine* £200-300

Provenance: Pierre Durand Collection, Stair Galleries, 15 December 2022, lot 214.

Augustin Jal (1795-1873) was a celebrated naval historian and author of *Archéologie Navale*, 1839 and other important works. His wife was the daughter of the painter Antoine-Pierre Mongin.



Reduced size

135

After David d'Angers (1788-1856), Louis Herold, French musician and composer (1791-1833), bronze portrait plaque, dated 1815, cast by Eck et Durand, head right, 165mm (Reinis 221), *suspension loop on reverse, extremely fine, dark patina* £100-150

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Reduced size

136

After David d'Angers (1788-1856), Mary Somerville, bronze plaque, undated, bust to right, 182mm (cf. Reinis 442 at 153-156mm), with suspension loop, extremely fine with black patina £200-300

Mary Somerville, née Fairfax (1780-1872), the celebrated Scottish astronomer, geographer, mathematician and writer is perhaps best known for her *On the Connection of the Physical Sciences* (1834) which ran to 10 editions and was the publisher's most successful science book until Charles Darwin's *On the Origin of Species* appeared in 1859. In 1835 she and Caroline Herschel were elected as the first female honorary members of the Royal Astronomical Society. Somerville College, Oxford, established in 1879, is named after her.



Reduced size



137

After David d'Angers (1788-1856), copper electrotype plaques (3) of **C.L. Berthollet**, 165mm, **E. Chevreul**, 165mm and **V. Dumas**, 175mm, French chemists (cf. Reinis 39, 105 and 154), mainly extremely fine (3) £100-150

All lots are subject to a Buyer's Premium of 20% on the hammer price plus VAT as appropriate. See our Conditions of Business for further details.



Reduced size

138

Charles Jean Marie Degeorge (1837-1888), Henri Regnault (1843-71, painter), cast uniface bronze portrait medal, head left, bearded and with tousled hair, 122mm (BDM I, 543), *extremely fine, dark patina* £150-200

Regnault, perhaps best known for his orientalist paintings, was killed in the closing days of the Franco-Prussian War (1870-71). Degeorge also sculpted his bust as the centrepiece to a monument to students of the École des Beaux-Arts killed in the war.



Reduced size

139

Jean-Jacques Richard, a pair of uniface cast bronze portrait medals of Onésime Rosalie Doutreleau, born 1810 and dated 1828 on truncation, and her sister Virginie Cecile Louise Doutreleau, born 1812, their busts respectively to left and right with hair held high with comb support, inscriptions cast as if engraved, 99-100mm, extremely fine (2)

£400-600

Jean-Jacques Richard was the brother of Louis Richard (for whom see lot 132) and both worked as founders for David d'Angers. Ex Michael Hall collection, Baldwin's auction 66, 29 June 2010, lots 1394 and 1395.



Reduced size

140

French school (late 19th century), Victor Noir, uniface bronze medal, undated, head to right, 99mm, *extremely fine*, with suspension loop £100-150

Victor Noir (the assumed name of Ivan Salmon), a journalist for *La Marseillaise*, was shot and killed in 1870 by Prince Pierre Bonaparte, a cousin of Napoleon III in a fracas over an article critical of Napoleon Bonaparte. In sympathy, over 100,000 people attended his funeral. His memorial statue by Jules Dalou at his grave in the Père Lachaise Cemetery in Paris has surprisingly become a sort of fertility symbol (see <https://cemeteriesroute.eu/projects/stories/the-bizarre-fame-of-victor-noir.aspx>).

Germany



141

Germany, uncertain medallist (1520), Leopold de Jordanis (Rector and Professor of Medicine at Vienna University), bronze uniface medal, 1520, LEOPOLDVS DE IORDANIS ARTIS MEDICE PROFESSOR MDXX, bust left wearing flat hat and cape, 56mm (unrecorded), *extremely fine with brown patina*, apparently unique £1,500-2,000

Provenance: Luc Smolderen collection, Künker auction 282, 28 September 2016, lot 4836 (part, not described).

Leopold de Jordanis was rector of the University of Vienna in 1518-19 and again in 1536-37 and dean of the Medical Faculty five times in 1519, 1527, 1530, 1533 and 1537. He died in the summer of 1537 while still rector and dean. As part of his duties, he wrote the entries in the *Acta Facultatis Medicae* and his handwriting is preserved there, held in the archives of the university. As to the authorship of the medal, the lettering which is very sharp and has the appearance of having been punched into the mould (rather than being part of the model as was usual) was a method employed by Hans Schwarz. But in 1520 Hans Schwarz was apparently in Nuremberg and thereafter in Speyer, Worms and Heidelberg but not in Vienna. Moreover, the wavy truncation of the bust is unlike Schwarz's own style.

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142
Germany, Master of the Ganczhorn Group, Wilhelm and Sabine Ganczhorn of Würzburg, bronzed lead medal, 1539, conjoined busts right aged 35 and 17 respectively, *rev.*, their coats of arms displayed among pieces of armour, 35mm (Habich 778), *very fine contemporary cast, rare* £300-400



143
Germany, Hans Maslitzer (1503-74, Nuremberg goldsmith), uniface bronze medal (1532), IOANNES MASLITZER ÆTATIS SVÆ XXIX, bust right in coat with high collar, aged 29, 33mm (Habich 1294; BDM III, 600), *broken piercing at top, a very fine contemporary cast with brown patina, very rare* £400-600

Provenance: Sotheby's, 12 July 1993, lot 79.

Hans Maslitzer was used by Peter Flötner to cast the foundation medal for the building of a bastion at Nuremberg castle in 1538 (see Wettstreit in Erz 112). The present medal may be a self-portrait.



144
Germany, Baden, Birth of Princess Luise Amalie Stephanie, 1811, silver medal, by Johann Martin Buckle, City plan of Karlsruhe, *rev.*, legend in six lines, 26.5mm (Wielandt & Zeitz 186), *extremely fine and toned* £100-200



Reduced size

145

Holy Roman Empire, Anton Domanöck (1713-79), Francis I (1745-65), a pair of large uniface bronze cast medals comprising: (i) RESTAURATOR SCIENTIARUM, laureate bust right wearing the Order of the Golden Fleece; and (ii) VIRTUS DOMINATUR UTRIQUE, Francis I seated, supported by Hercules and Minerva, 123mm (BDM I, 600; cf. Clifford 418; Haimann (2006) p.79), *very fine with brown patinas* (2) £400-600

Provenance: Luc Smolderen collection, Künker auction 282, 28 September 2016, lot 4836 (part).



Reduced size

146

Netherlands, Philip II of Spain and the Duke of Alba as Governor-General of Belgium, large oval bronze restitution medal, bust of Philip II right wearing the Order of the Golden Fleece, *rev.*, bust named to Ferdinand de Toledo, Duke of Alba left; dated 1567 below; both truncations with incised JC monogram, 98 x 86mm (Armand II, 304, C; BDM III, p. 65), *cast in high relief, about extremely fine with brown patina* £500-700

Forrer in BDM states that the JC monogrammist is French, a producer of cast medals of earlier celebrities. The portrait of the Duke of Alba on the present medal is in fact copied from a medal of a certain Plancheus, who is otherwise unknown.



147

Russia, Catherine the Great, Victories over the Turks, 1770, bronze-gilt medal, by Timothei Ivanov, bust right, *rev.*, standing figure of Pallas holding spear and shield, 47mm (Diakov 149.2), *some wear to gilding, minor marks, about extremely fine* £300-400

From the collection of Paul Grinke. Ex Christie's, 15 May 1990, lot 263 (part).



148

Sweden, Gustavus II Adolphus, Death at the Battle of Lützen, 1632, cast silver-gilt medal, after Sebastian Dadler, bust threequarters right in ornate cartouche, *rev.*, the late king as an angel, holding sword and shield bearing the cross, 57.5mm (Hild. 58; Wiecek 79), *ex-mount, very fine* £200-300

From the collection of Paul Grinke. Purchased B. Ahlstrom, 28 September 1987.

British



149

James I, Charles, Prince of Wales, oval portrait medal, in silver, by Simon de Passe, the date apparently altered from 1616 to 1624 and signed *Si: Pa: fec., obv.*, half-length armoured bust of the Prince threequarters right wearing ruff, sash and Garter badge, *rev.*, crowned shield within Garter, 9.86g, 55.5 x 42.5mm. (M.I. I/216/66), *pierced for suspension and the reverse with a small bruise at 9 o'clock and an old test-mark at 11 o'clock, generally very fine* £1,500-2,000

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150

William IV, Royal Society, King's Medal, in gold, by William Wyon, bare-headed bust of William IV (after Chantrey) right, dated 1833 below, *rev.*, standing figure of Sir Isaac Newton between his drawing of the planetary solar system and the 66th proposition of his *Principia*, edge engraved in serif capitals **JOHN FREDERICK WILLIAM HERSCHEL MDCCCXXXIII**, 73.7mm, 301.54g, .990 fine (B.H.M. 1655; Eimer 1271), a few edge and surface marks and scuffs from handling, good extremely fine and retaining original proof quality surfaces £40,000-60,000

The citation for this, the first of the three Royal Society Royal Medals awarded to Sir John Herschel, reads:

'... for his Paper on the Investigation of the Orbits of Revolving Double Stars, inserted in the fifth volume of the memoirs of the Royal Astronomical Society'.

Provenance: Glendining auction, 29 June 1951, lot 84. The following two lots in the sale comprised the other two Royal Society Gold Medals awarded to Sir John, in 1836 and 1840. It may be noted that ten further British, French and other gold medals, all awarded either to Sir John or to his father Sir William Herschel, were sold in another Glendining auction later in the year (30 October 1951, lots 87-96). Also ex Morton & Eden, 7 December 2022, lot 561.

SIR JOHN FREDERICK WILLIAM HERSCHEL, KH, FRS (1792-1871), astronomer, mathematician, chemist, inventor, botanist and philosopher was an extraordinary polymath. His early education was greatly stimulated by what amounted to his apprenticeship working not only with his celebrated German-born father, the astronomer Sir William Frederick Herschel (also KH, FRS, and recipient of the Royal Society's Copley Medal in 1781), but also with his distinguished aunt, Sir William's youngest sister Caroline Lucretia Herschel. As a boy John was particularly close to Caroline, who was herself to be honoured with the award of the Royal Astronomical Society's Gold Medal in 1828 and honorary membership of the Society in 1835, with Mary Somerville (see lot 136).

At the unprecedentedly early age of 21, John Herschel was elected a Fellow of the Royal Society and he was awarded his first Copley Medal before he was 30. Having decided to 'take up star-gazing' in 1816, he worked closely with his father on the discovery, measurement and observation of double stars. In 1820, with Sir William's help, he built his own 20-foot telescope, an instrument which offered various improvements over the 'Great' 40-foot telescope Sir William had himself built in the 1780s under the patronage of King George III (and which is featured on the reverse of the Royal Astronomical Society's Gold Medal). After Sir William's death in 1822 John continued their work, to be recognised in due course by the award of the Royal Society Gold Medal offered here. In November 1833 he relocated himself, his family and his telescope to Feldhausen, near Cape Town, South Africa where he began a detailed scrutiny of the Southern Hemisphere sky, which had hitherto remained comparatively sparsely charted.

During four years in South Africa, Herschel became involved in numerous diverse scientific activities and discussions. He and his wife Margaret, an accomplished artist, catalogued some 130 botanical specimens as recorded by his *camera lucida* drawings which she carefully coloured; essentially a private undertaking, this was to be published eventually as *Flora Herscheliana*. The Herschels also witnessed the return of Halley's Comet in 1835 and were visited in early 1836 by Charles Darwin, returning from the Galapagos Islands in HMS *Beagle*. In the second sentence of *Origin of Species* Darwin would later identify Sir John Herschel, who had himself considered 'the mystery of mysteries... ..of the species question', as 'one of our greatest philosophers'. In sending Sir John a copy of *Origin* in 1859, Darwin wrote: 'I cannot resist the temptation of showing... ..the respect, & the deep obligation, which I owe to your Introduction to Natural Philosophy. Scarcely anything in my life made so deep an impression on me...'



Herschel's 1839 photograph

Herschel's extensive research and experimentation as a chemist included significant contributions to the nascent science of photography. He introduced the very terms 'photography', 'positive' and 'negative' to the English language, invented the cyanotype (blueprint) process and is credited with the production of the first successful glass negative in 1839. He photographed the frame of his father's 40-foot telescope before demolishing it, for safety reasons, late in 1839 and collaborated with Fox Talbot following their independent, but related, discoveries. In later years he himself was photographed by Julia Margaret Cameron, whom he had first met in South Africa and who became a family friend.

Despite having little or no administrative experience, Sir John Herschel accepted an offer to become Master of the Mint, a role which had been redefined as a salaried position, in December 1850. It was a difficult period of reform for the Royal Mint and the appointment did not prove to be a happy one. Herschel's personal enthusiasm for pursuing decimalisation of the coinage (the 'Godless' florin, one-tenth of a pound, having just entered general circulation) did not bear fruit, and he himself was dogged by ill-health. He initiated important improvements to the standards of gold coinage before resigning in 1855 to resume his scientific work and research, including an new exploration of meteorology. He also found time to prepare and publish a hexameter translation of Homer's *Iliad*, in 1865-66.

Charles Darwin's fulsome admiration of Sir John Herschel was not entirely reciprocated and Herschel made his criticisms of Darwin's theory of evolution well-known, not least in his own *Physical Geography*, prepared for *Encyclopedia Britannica* in 1861. On his death in 1871 Herschel was buried with great ceremony in Westminster Abbey near to Sir Isaac Newton's tomb, with Darwin's remains to be laid to rest, somewhat ironically, in the adjacent grave some 11 years later.



Sir John Herschel, circa 1860



151

Victoria, St. Bartholomew's Hospital Lawrence Memorial Gold Medal, by J.S. & A.B. Wyon, awarded in 1886 to Harold Davidson; *obv.*, head of Sir William Lawrence (1783-1867) left, by A.G. Wyon, *rev.*, S. BARTHOLOMÆI HOSP. ET COLL. INST. 1123, shield in laurel wreath, edge engraved **HAROLD DAVIDSON, PRÆMIO DIGNATUS**, 1886., 38.3 mm, 49.68g, .990 fine (B.H.M. 2881, not recorded in gold), *with an edge knock and a couple of surface marks from handling, good extremely fine, in fitted case of issue* £3,000-4,000

The Lawrence Memorial Scholarship was initiated in 1873, with a medal awarded for the first time in 1876. The Lawrence family are said to have disliked Allan Wyon's portrait and in 1891 a new medal was commissioned. Alfred Gilbert's revised version in Arts-and-Crafts style was exhibited at the Royal Academy in 1897, together with the artist's plaster.

Provenance: Morton & Eden, 4 November 2020, lot 90; previously by direct descent.



Reduced size

152

Great Seal: A cast bronze copy of an impression of Henry VII's Great Seal, of typical form, King enthroned, *rev.*, King riding right holding sword and shield, edge engraved with initials MSF and impressed numeral 1786/1, diameter 111/109mm (cf. Wyon, *The Great Seals of England*, London, 1887, no. 93 and pl. XVII), *base drilled to accept a supporting rod for display, generally very fine* £100-200



Reduced size

153

Great Seal: An old silvered electrotype copy of an impression of George III's first Great Seal, uniface, depicting the King enthroned and facing right, crowned, holding orb and sceptre and wearing Garter collar, with a lion at his feet and attended by Piety, Justice, Minerva, Hercules, Britannia and Plenty; crowned Royal arms above within Garter over cornucopia and palm spray, legend GEORGIVS III DEI GRATIA MAGNÆ BRITANNIÆ FRANCIÆ ET HIBERNIÆ REX FIDEI DEFENSOR around, diameter 142.5/143.5mm (cf. Wyon, *The Great Seals of England*, London, 1887, no. 159 and pl. XLVI), *good very fine, loaded and leather-backed, with a removable suspension ring for wall display* £400-600

In use between 1764 and 1784, the matrices for George III's first Great Seal and Counterseal were stolen, together with other items, from the Great Ormond Street home of the Lord Chancellor, Lord Thurlow, during the night of 23-24 March 1784. Conspiracy theories surrounding the theft were rife for a time but replacement Great Seal matrices, clearly dated 1784 to distinguish it from the first Seal, were quickly prepared. The fate of the original 1764 Seal remains a mystery.

END OF SALE

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(a) Unless otherwise agreed in advance, payment of the Purchase Price is due in pounds sterling immediately after the auction (the "Payment Date").

(b) Title in a lot will not pass to the Buyer until M&E has received the Purchase Price in cleared funds. M&E will generally not release a lot to a Buyer before payment. Earlier release shall not affect passing of title or the Buyer's obligation to pay the Purchase Price, as above.

(c) The refusal of any licence or permit required by law, as outlined in Condition 6, shall not affect the Buyer's obligation to pay for the lot, as per Condition 8(a).

(d) The Buyer must arrange collection of lots within 10 working days of the auction. Purchased lots are at the Buyer's risk from the earlier of (i) collection or (ii) 10 working days after the auction. Until risk passes, M&E will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price actually paid by the Buyer. M&E's assumption of risk is subject to the exclusions detailed in Condition 5(d) of the Conditions of Business for Sellers.

(e) All packing and handling of lots is at the Buyer's risk. M&E will not be liable for any acts or omissions of third party packers or shippers.

9. Remedies for non-payment

Without prejudice to any rights that the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within 5 working days of the auction, M&E may in its sole discretion exercise 1 or more of the following remedies:-

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) cancel the sale of the lot;

(c) set off any amounts owed to the Buyer by M&E against any amounts owed to M&E by the Buyer for the lot;

(d) reject future bids from the Buyer;

(e) charge interest at 8% per annum above Lloyds TSB Bank plc Base Rate from the Payment Date to the date that the Purchase Price is received in cleared funds;

(f) re-sell the lot by auction or privately, with estimates and reserves at M&E's discretion, in which case the Buyer will be liable for any shortfall between the original Purchase Price and the amount achieved on re-sale, including all costs incurred in such re-sale;

(g) Exercise a lien over any Buyer's Property in M&E's possession, applying the sale proceeds to any amounts owed by the Buyer to M&E. M&E shall give the Buyer 14 days written notice before exercising such lien;

(h) commence legal proceedings to recover the Purchase Price for the lot, plus interest and legal costs;

(i) disclose the Buyer's details to the Seller to enable the Seller to commence legal proceedings.

10. Failure to collect purchases

(a) If the Buyer pays the Purchase Price but does not collect the lot within 20 working days of the auction, the lot will be stored at the Buyer's expense and risk at M&E's premises or in independent storage.

(b) If a lot is paid for but uncollected within 6 months of the auction, following 60 days written notice to the Buyer, M&E will re-sell the lot by auction or privately, with estimates and reserves at M&E's discretion. The sale proceeds, less all M&E's costs, will be forfeited unless collected by the Buyer within 2 years of the original auction.

11. Data Protection

(a) M&E will use information supplied by Bidders or otherwise obtained lawfully by M&E for the provision of auction related services, client administration, marketing and as otherwise required by law.

(b) By agreeing to these Conditions of Business, the Bidder agrees to the processing of their personal information and to the disclosure of such information to third

parties world-wide for the purposes outlined in Condition 11(a) and to Sellers as per Condition 9(i).

12. Miscellaneous

(a) All images of lots, catalogue descriptions and all other materials produced by M&E are the copyright of M&E.

(b) These Conditions of Business are not assignable by any Buyer without M&E's prior written consent, but are binding on Bidders' successors, assigns and representatives.

(c) The materials listed in Condition 1(a) set out the entire agreement between the parties.

(d) If any part of these Conditions of Business be held unenforceable, the remaining parts shall remain in full force and effect.

(e) These Conditions of Business shall be interpreted in accordance with English Law, under the exclusive jurisdiction of the English Courts, in favour of M&E.

Morton & Eden Ltd.'s Authenticity Guarantee

If Morton & Eden Ltd. sells an item of Property which is later shown to be a "Counterfeit", subject to the terms below Morton & Eden Ltd. will rescind the sale and refund the Buyer the total amount paid by the Buyer to Morton & Eden Ltd. for that Property, up to a maximum of the Purchase Price.

The Guarantee lasts for two (2) years after the date of the relevant auction, is for the benefit of the Buyer only and is non-transferable.

"Counterfeit" means an item of Property that in Morton & Eden Ltd.'s reasonable opinion is an imitation created with the intent to deceive over the authorship, origin, date, age, period, culture or source, where the correct description of such matters is not included in the catalogue description for the Property.

Property shall not be considered Counterfeit solely because of any damage and/or restoration and/or modification work (including, but not limited to, traces of mounting, tooling or repatinating).

Please note that this Guarantee does not apply if either:-

(i) the catalogue description was in accordance with the generally accepted opinions of scholars and experts at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or

(ii) the only method of establishing at the date of the sale that the item was a Counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical; or likely to have caused damage to or loss in value to the Property (in Morton & Eden Ltd.'s reasonable opinion); or

(iii) there has been no material loss in value of the Property from its value had it accorded with its catalogue description;

(iv) the sole grounds for claiming that the item is a Counterfeit are based on a difference of opinion between Morton & Eden Ltd and a third-party coin grading service.

To claim under this Guarantee, the Buyer must:-

(i) notify Morton & Eden Ltd. in writing within one (1) month of receiving any information that causes the Buyer to question the authenticity or attribution of the Property, specifying the lot number, date of the auction at which it was purchased and the reasons why it is believed to be Counterfeit; and

(ii) return the Property to Morton & Eden Ltd. in the same condition as at the date of sale and be able to transfer good title in the Property, free from any third party claims arising after the date of the sale.

Morton & Eden Ltd. has discretion to waive any of the above requirements. Morton & Eden Ltd. may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the relevant field and acceptable to Morton & Eden Ltd. Morton & Eden Ltd. shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Morton & Eden Ltd. decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports, provided always that the costs of such reports have been approved in advance and in writing by Morton & Eden Ltd.

ABSENTEE BID FORM

(please print clearly or type)

Sale Title:

Important Medals and Plaquettes

Date:

30 April 2025

Please send to:

Morton & Eden Ltd.
Nash House
13a St George Street
London W1S 2FQ

info@mortonandeden.com

Important

Please bid on my behalf at the above sale for the following Lot(s) up to the hammer price(s) mentioned below. These bids are to be executed as cheaply as is permitted by other bids or reserves and in an amount up to but not exceeding the specified amount. The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller up to the amount of the reserve by placing responsive or consecutive bids for a lot.

I agree to be bound by Morton & Eden's Conditions of Business. If any bid is successful, I agree to pay a buyer's premium on the hammer price at the rate stated in the front of the catalogue and any VAT, or amounts in lieu of VAT, which may be due on the buyer's premium and the hammer price.

Payment Instructions:

Bank Transfer (recommended)

Please quote your invoice number
and name when making payment

UK Debit Card (please complete)

Cheque or Banker's Draft

Drawn on a recognised UK bank.

Foreign cheques will not be accepted.

Sterling Cash

Subject to statutory limits.

Name	
Address	
Postcode	
Telephone/Home	Business
Fax	VAT No.
Email	
Signed	Date

Debit Card type:	
Card Number	
Cardholder Name	
Expiry Date	Issue No.
Security Code (last 3 digits on back of card)	
Billing Address (if different from above)	
Cardholder Signature (By signing this you are authorising payment for this sale)	

If you wish Morton & Eden to ship your purchases, please tick ☐

[illegible]

