



Summary Catalogue of

# European Sculpture

in The J. Paul Getty Museum

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Peter Fusco

THE J. PAUL GETTY MUSEUM  LOS ANGELES

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On the front and back covers:

Joseph Chinard

*Bust of Madame Récamier*

88.SC.42

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Frontispiece:

Christoph Daniel Schenck

*The Penitent Saint Peter* [detail]

96.SD.4.2

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Vincenzo Gemito

*Medusa* [detail]

86.SE.528

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———— *In Memory of* ————  
*Franklin D. Murphy*

## Foreword

*This catalogue appears* just thirteen years after the Getty Museum began to collect European sculpture in a serious way. Almost every important piece in the book was bought during this period of rapid growth of the Museum's collections, growth made possible after 1982 by J. Paul Getty's enormous bequest. Four new collections—of sculpture, drawings, illuminated manuscripts, and photographs—have been formed alongside the collections of antiquities, decorative arts, and paintings originally begun by Getty, and in the process the Museum's holdings have been transformed almost beyond recognition.

Getty himself seems to have had no interest at all in buying sculpture after antiquity, despite his avid interest in the sculptors of ancient Greece and Rome and despite his love of French decorative arts and furniture. A few unimportant sculptures bought to adorn commodes, and Giambologna's marble figure of a female nude (perhaps Venus), bought in 1982, were all the Museum had to display before the appointment of Peter Fusco as Curator of Sculpture in 1984. We had calculated that despite the rarity of great masterpieces in private hands and the inflation of the art market, it would still be possible to form a fine collection of sculpture within a reasonable number of years. Now this has come to pass. After great effort on the part of the curator and his staff, some luck, and the skills of art dealers, there are more than 125 pieces forming a collection that has already attained a distinctive shape. It is strongest in Renaissance and Baroque works, especially bronzes, which are surpassed in this country only by those of the much older Metropolitan Museum of Art and Walters Art Gallery. There are also pieces in marble, terra-cotta, and bronze by many of the greatest sculptors of all eras. In many ways the collection still shows signs of youth, especially in its erratic chronological distribution. Medieval sculpture has proven to be practically unobtainable. At the other end of

the timescale, pieces from the nineteenth century have been bought only very selectively, partly because there are important collections in other Los Angeles museums and partly because these works are disappearing into museums more slowly than older sculpture. Fortunately for us, there is a long time ahead.

A two-volume catalogue giving full scholarly treatment to each work of European sculpture is being prepared for publication within a few years' time. A handbook for laypersons called *Looking at European Sculpture: A Guide to Technical Terms*, copublished with the Victoria and Albert Museum, has recently appeared, and, in 1998, *Masterpieces of European Sculpture* will provide general readers with a well-illustrated survey of highlights. We want these books, as well as the handsome galleries of sculpture we are about to open in the new Getty Museum at the Getty Center in Los Angeles, to help the public better appreciate this sometimes neglected art form.

The Getty's collection owes its excellence to the remarkable taste, scholarly judgment, and tenacity that Peter Fusco has applied to its formation. His leadership is reflected in the devotion of the curatorial team that has helped him build the collection and produce this catalogue. I am glad to have this chance to salute him for all that he has accomplished.

~ John Walsh  
Director



## Acknowledgments

*This summary catalogue* is a distillation of the research, insights, and informed opinions of numerous people: the interns, guest scholars, and guest conservators who have spent time at the Museum during the last thirteen years, the numerous visiting colleagues from other museums and academic institutions, auction house personnel who initially catalogued many of the works, and the art dealers who initially discovered many of them. A fuller, more detailed recognition of the specific contributions made to our understanding of the J. Paul Getty Museum's collection of European sculpture will be provided in the planned two-volume catalogue of the collection. For now, I wish to recognize primarily the help provided by the staff of the Getty Center. I am indebted to the Museum Services Department of the Getty Conservation Institute—particularly its head, David Scott, and former employee Francesca Bewer, and to all the current and former members of the Museum's Department of Decorative Arts and Sculpture Conservation—particularly its head, Brian Considine, and Jane Bassett, Joe Godla, Gordon Hanlon, Abby Hykin, George Johnson, Billie Milam, Mark Mitton, Adrienne Pampe, Barbara Roberts, and Linda Strauss. It cannot be overstated how privileged a curator is to have access to the expertise of gifted conservation scientists, conservators, and mount-makers. I also wish to thank, for their extraordinary and ongoing help, the staff members of the Getty Research Institute; without them, none of the Museum's publications would be possible. For the outstanding photographs, I am indebted to the staff of the Museum's Department of Photo Services—particularly its head, Charles Passela, and Jack Ross, who is responsible for the majority of the photos in this book. I would also like to thank the staff members of the Museum's Preparations Department, headed by Bruce Metro; their careful handling of the collections, moving objects to the conservation laboratory for inspection and to

the photography studio, has been essential. Similarly, the Museum's Registrar, Sally Hibbard, and her staff have provided invaluable help arranging the safe packing and shipping of these works to the Museum, and after arrival, the careful tracking of their movements.

The two most important contributors to this catalogue are my colleagues in the Department of European Sculpture and Works of Art, Associate Curators Peggy Fogelman and Catherine Hess, who have produced the lion's share of the acquisition proposals and other related research on the Museum's European sculpture; their brilliant work has provided the foundation for the information presented here; any errors or inaccuracies are mine. I am equally indebted to the Department's staff assistant, Dottie Goggin, who typed and retyped the innumerable drafts of this catalogue. For some last-minute checking of details and for preparing the subject index, I am grateful, respectively, to interns Victoria Avery and Simon Stock.

For the careful editing of the text I wish to thank Shelly Kale. Kurt Hauser was responsible for the elegant design and layout of the volume; Mark Greenberg and Amy Armstrong shepherded the book through its editing, design, and production. I am grateful to all of them.

For their collaboration in building the Museum's collection of European sculpture, and for their encouragement to publish it, I am grateful to Harold Williams, John Walsh, and Deborah Gribbon. No curator could ask for more enlightened, consummately professional, administrative support.

Finally, I wish to thank my wife, Laurie, whose taste and knowledge have informed, at every stage, the building of the collection which is published here, and whose love and support make possible everything that I do.

~ Peter Fusco

## Note to the Reader

*This summary catalogue* presents the European sculpture in the J. Paul Getty Museum as of August 1997.

For this catalogue, the definition of *sculpture*, in determining which objects should be included and which excluded, is somewhat arbitrary. On the one hand, the catalogue is overly inclusive and illustrates all of the Museum's European ceramic and metalwork objects that are essentially comprised of figural elements and/or that bear some relationship to an artist who was primarily a sculptor. On the other hand, wood furniture, even if it contains carved, figural elements, is excluded; but a marble table by Franzoni, who was primarily a sculptor, is included. My colleagues in charge of the Department of Antiquities and the Department of Decorative Arts, respectively, Marion True and Gillian Wilson, have graciously allowed me to include, from their departmental collections, several works that I believe may be of interest to students of European sculpture. Such works include the large, red marble *Centaur*, which may be an eighteenth-century copy after a Roman antique, and several eighteenth-century porcelain figural groups.

Each of the entries includes: a reproduction of the work; the artist's name; the artist's nationality followed in parentheses by the artist's primary city or cities of activity (no city is given for French artists primarily active in Paris/ Versailles or for English artists primarily active in London); the artist's birth and death dates or dates of activity; the work's title; the work's date of execution; medium; measurements; inscriptions; and accession number.

Entries are arranged alphabetically by artists' birth names, and artists with composite last names such as *van Opstal*, *della Robbia*, *van der Schardt*, and *de Vries* are listed in alphabetical order under *Opstal*, *Robbia*, *Schardt*, and *Vries*. If there is more than one listing under the same artist's name, the works are arranged chronologi-

cally by date of execution. Cross-references are provided when a work is the result of the collaboration of two or more artists. For works in which such qualifications as *after a model by*, *circle of*, *faker of*, or *workshop of* are used, the work is listed under the name of the artist being referred to by the qualification. Works by unknown artists are listed at the end and are arranged alphabetically, first by nationality, and within each national category, by what is assumed to be chronological order.

Measurements are in inches with metric conversions. For the most part, a single measurement has been given and this indicates height; two measurements indicate height by width; a third measurement is depth; the diameter for circular objects follows the abbreviation *diam*. For busts, the height of the work given is followed by the words *including the socle* when it is believed that the socle is original to the work it supports. For portraits, the birth and death dates (or reign dates) of the sitter, when known, are given in parentheses following the sitter's name.

Locations of inscriptions on reliefs are given from the spectator's point of view. For the location of inscriptions on three-dimensional objects, *right* and *left* should be understood as proper left and right; i.e., from the sculpture's perspective. The presence of illegible words and/or letters in inscriptions is indicated by a space between brackets: [ ]. When illegible portions of the inscriptions can be identified by their context, the implied letters or numbers are placed between the brackets. A slash mark, "/", in an inscription, indicates that the subsequent part of the inscription is a new line of text, appearing on the object below the preceding line.

Many of the works presented here are previously unpublished except for their listing in the acquisitions supplements at the end of the annual volumes of the *J. Paul Getty Museum Journal*. Given their relative lack of

publication and the fact that the majority of these works were acquired only within the last thirteen years, there remains a great deal about them that is unknown, and it is hoped that this summary catalogue will encourage readers to bring new and/or more correct information about them to the attention of the J. Paul Getty Museum's Department of European Sculpture and Works of Art.

~ *Peter Fusco*

Catalogue of  
Attributed Works





MICHEL ANGUIER

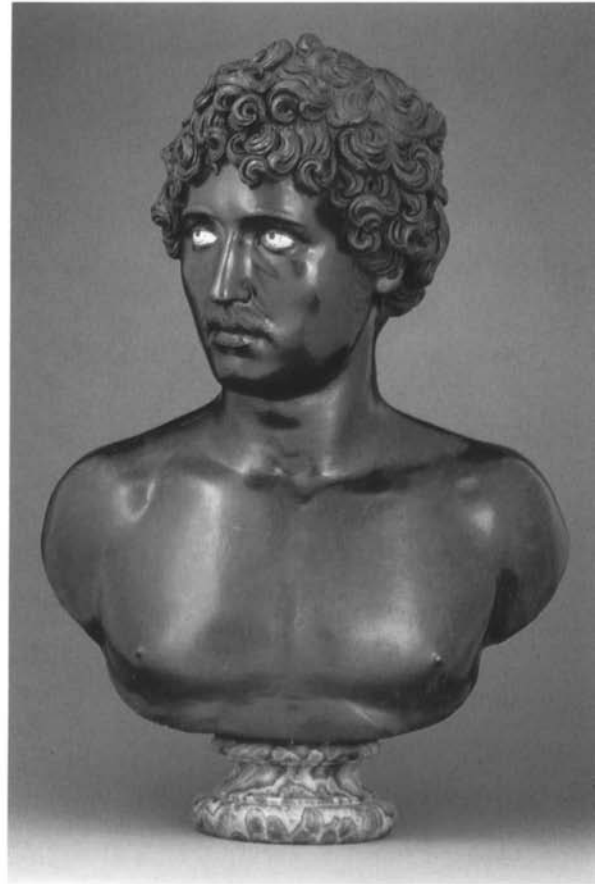
French, 1612–1686

*Jupiter*, probably cast toward the end of the  
seventeenth century from a model of 1652

Bronze

61 cm (24 in.)

94.SB.21



PIER JACOPO ALARI-BONACOLSI, called ANTICO

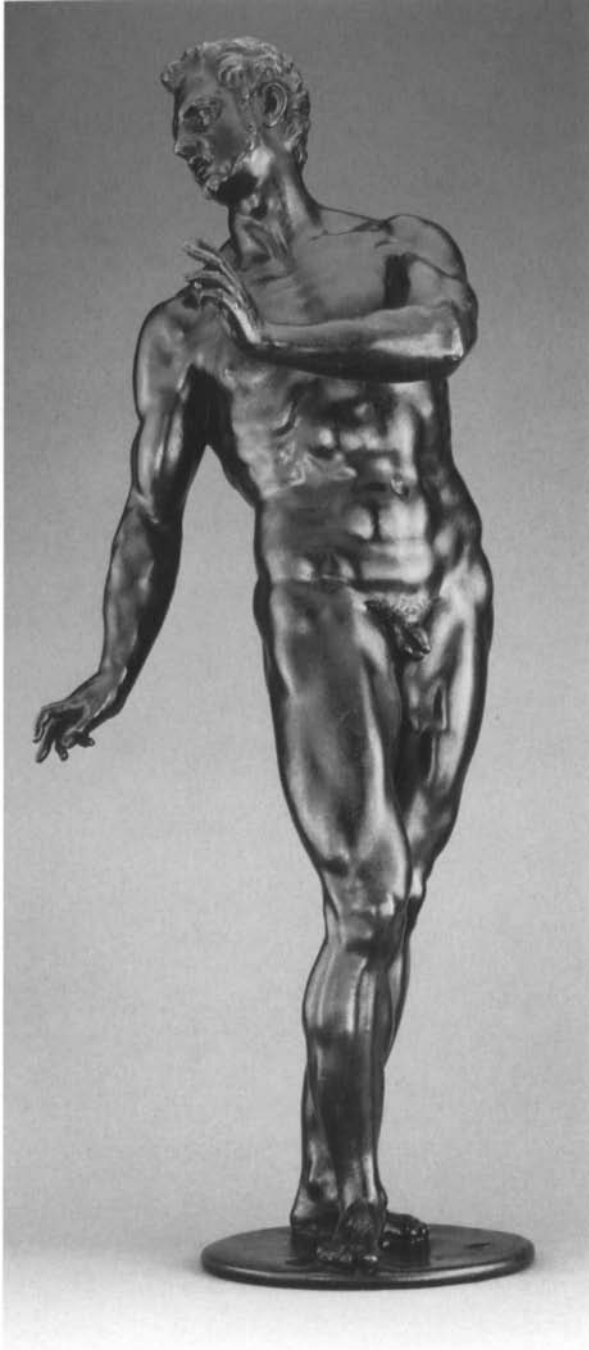
Italian (Mantua), ca. 1460–1528

*Bust of a Young Man*, ca. 1520

Bronze with silver eyes

54.6 cm (21½ in.)

86.SB.688



TIZIANO ASPETTI

Italian (active in Venice, Padua, Pisa, and Florence),  
ca. 1559–1606

*Male Nude*, ca. 1600

Bronze

74.9 cm (29 ½ in.)

88.SB.115



ANTOINE-LOUIS BARYE

French, 1796–1875

*Python Killing a Gnu*, 1834–35

Plaster retouched with red wax

27.9 cm (11 in.)

Signed on the base: *BARYE*

85.SE.48



GIANLORENZO BERNINI  
 Italian (Rome), 1598–1680  
*Boy with a Dragon*, ca. 1614–20  
 Marble  
 55.9 cm (22 in.)  
 87.SA.42



After GIANLORENZO BERNINI  
 Italian (Rome), 1598–1680  
*Neptune and Dolphin*, seventeenth century  
 Bronze  
 55.9 cm (22 in.)  
 94.SB.45



FRANCESCO BERTOS

Italian (active in Rome, Padua, and Venice),  
active 1696–1739

*Stupidity and Fortune*, first half of the eighteenth century

Bronze on a marble base

63.2 cm (24 7/8 in.), including base

Inscribed on top of the marble base: *OPVS BERTOS*;

around the sides of the base: *STVLTVS/VBIQVE ET/FORTVNA/  
CONVENIVNT*

85.SB.73.1

FRANCESCO BERTOS

Italian (active in Rome, Padua, and Venice),  
active 1696–1739

*Industry and Virtue*, first half of the eighteenth century

Bronze on a marble base

63.2 cm (24 7/8 in.), including base

Inscribed on top of the marble base: *OPVS BERTOS*; on sides

of the base: *STVDIVM/FELICITERET/VIRTVS/ELVCENT*

85.SB.73.2







FRANCESCO BERTOS

Italian (active in Rome, Padua, and Venice),  
active 1696–1739

*Group of Eleven Figures* (probably *An Allegory of Autumn*), first half of the eighteenth century

Bronze

79.5 cm (31<sup>1</sup>/<sub>16</sub> in.)

Inscribed: *BERTOS/INVENTOR/ET SCVLTOR/SOLVS/  
DEI GRATIA/FVSIT/PERFECIT/FECIT*

85.SB.74



JOHAN LUDWIG BILLER THE ELDER

German (Augsburg), 1656–1732

*Stag*, ca. 1680–1700

Gilt silver

63.5 cm (25 in.)

Stamped on one antler and on the base: *ILB*; the Augsburg  
silver mark is also stamped five times on the base

85.SE.442.1

JOHAN LUDWIG BILLER THE ELDER

German (Augsburg), 1656–1732

*Stag*, ca. 1680–1700

Gilt silver

66.5 cm (26<sup>3</sup>/<sub>16</sub> in.)

85.SE.442.2



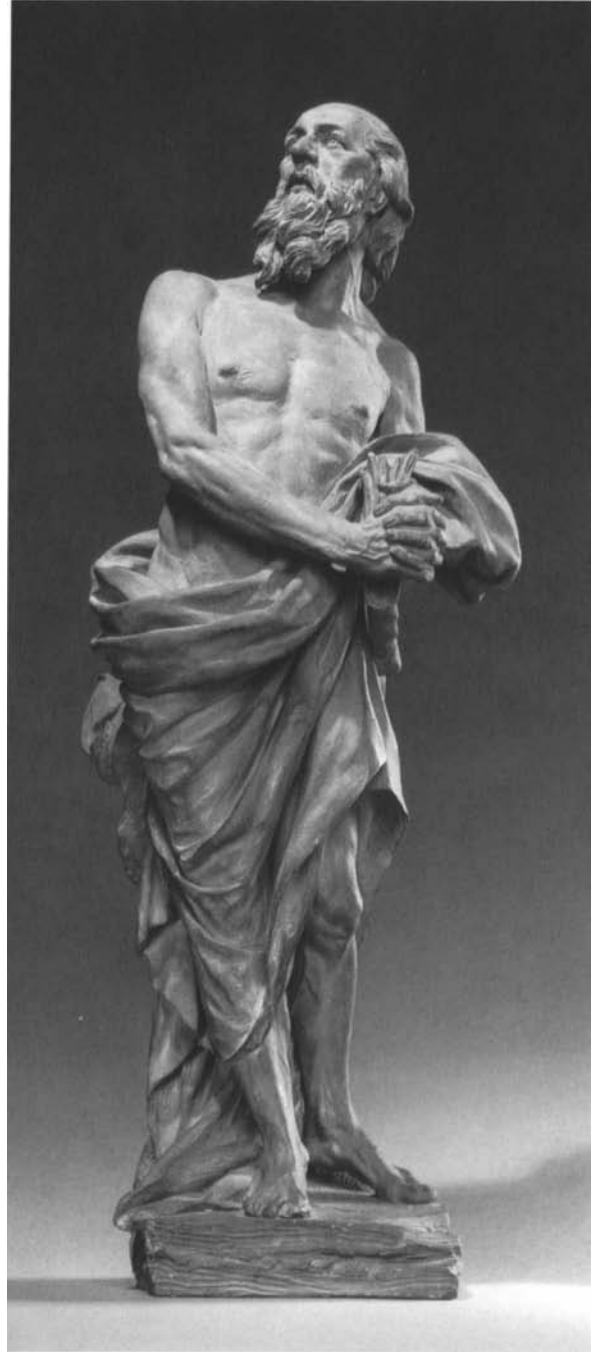
After a model by LOUIS-SIMON BOIZOT  
 French, 1743–1809  
 Cast by Pierre-Philippe Thomire  
 French, 1751–1843  
*Lamp with an Allegorical Figure of Study (L'Etude)*,  
 ca. 1780–85  
 Parcel-gilt bronze  
 33 cm (13 in.)  
 88.SB.113.1

After a model by LOUIS-SIMON BOIZOT  
 French, 1743–1809  
 Cast by Pierre-Philippe Thomire  
 French, 1751–1843  
*Lamp with an Allegorical Figure of Philosophy  
 (La Philosophie)*, ca. 1780–85  
 Parcel-gilt bronze  
 33 cm (13 in.)  
 88.SB.113.2



After a model attributed to LOUIS-SIMON BOIZOT  
 French, 1743–1809  
*Medea Rejuvenating Aeson*, model ca. 1785–90,  
 probably cast later  
 Bronze  
 67 cm (26 $\frac{3}{8}$  in.)  
 74.SB.6

EDME BOUCHARDON  
 French, 1698–1762  
*Saint Bartholomew*, ca. 1734–50  
 Terra-cotta  
 57.2 cm (22 $\frac{1}{2}$  in.)  
 94.SC.23





After designs by FRANÇOIS BOUCHER  
 French, 1703–1770  
 Sèvres manufactory  
*The Flute Lesson (Le Fluteur)*, ca. 1757–66  
 Soft-paste biscuit porcelain with traces of  
 red pigment  
 22.2 cm (8¾ in.)  
 Incised on the back: F  
 70.DE.98.1



After designs by FRANÇOIS BOUCHER  
 French, 1703–1770  
 Sèvres manufactory  
*The Grape Eaters (Les Mangeurs de Raisins)*,  
 ca. 1757–66  
 Soft-paste biscuit porcelain with traces of red  
 pigment  
 22.9 cm (9 in.)  
 70.DE.98.2

GASPERO BRUSCHI (see FOGGINI)



JEAN-JACQUES CAFFIERI

French, 1725–1792

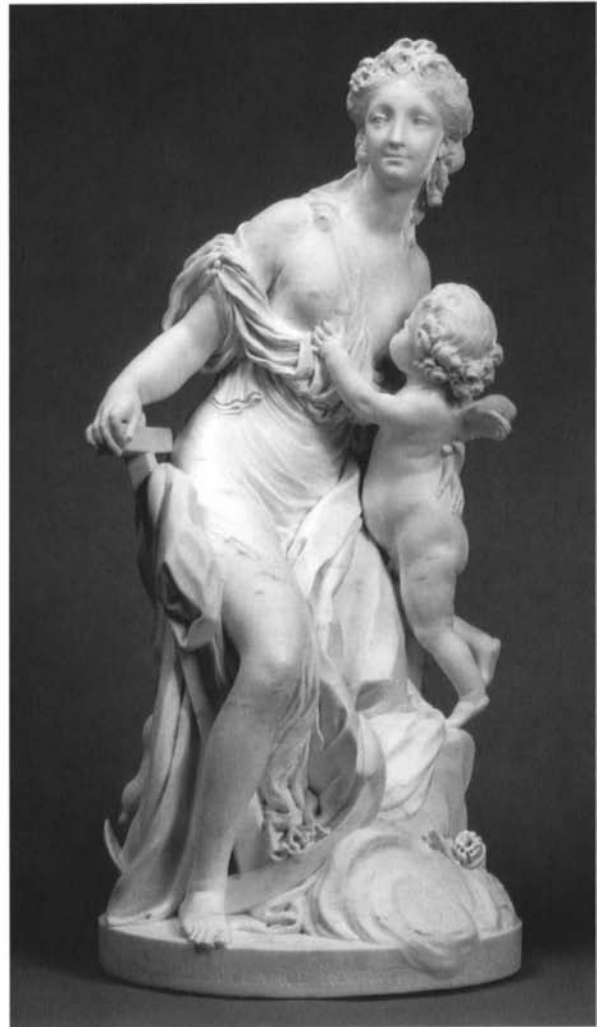
*Bust of Alexis-Jean-Eustache Taitbout* (1705–1778), 1762

Terra-cotta on a plaster socle

64.5 cm (25 3/8 in.), including socle

Inscribed on the back: *M. Taitbout, ecuyer, chevalier de St. Lazare consul de France a Naples, Fait par j.j. Caffieri en 1762*

96.SC.344



JEAN-JACQUES CAFFIERI

French, 1725–1792

*Hope Nourishing Love*, 1769

Marble

72.1 cm (28 3/8 in.)

Inscribed on the front of the base: *L'ESPÉRANCE NOURRIT L'AMOUR*; on the back of the base: *j.j. CAFFIERI INVENTIT & SCULPSIT. 1769.*

86.SA.703



Attributed to JEAN-JACQUES CAFFIERI  
 French, 1725–1792  
*Bust of a Man* (possibly *François Boucher*, 1703–1770),  
 ca. 1760  
 Terra-cotta on a marble socle  
 52.7 cm (20<sup>3</sup>/<sub>4</sub> in.), including socle  
 82.SC.11



Faker of JEAN-JACQUES CAFFIERI  
 French, 1725–1792  
*Bust of the Prince de Condé* (1736–1818),  
 nineteenth century  
 Terra-cotta  
 77.8 cm (30<sup>5</sup>/<sub>8</sub> in.), including socle  
 71.SC.435



## GIROLAMO CAMPAGNA

Italian (active in Venice and Padua), 1549/50–1625

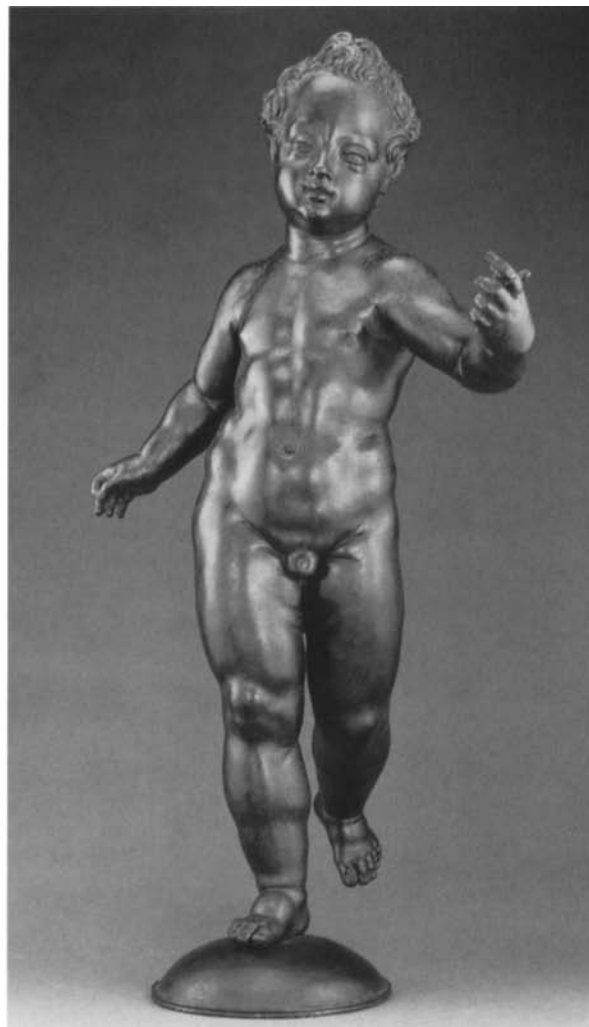
*Madonna and Child with Angels and the Infant*

*Saint John the Baptist*, ca. 1585

Terra-cotta

44 cm (17<sup>5</sup>/<sub>16</sub> in.)

85.SC.59



## GIROLAMO CAMPAGNA

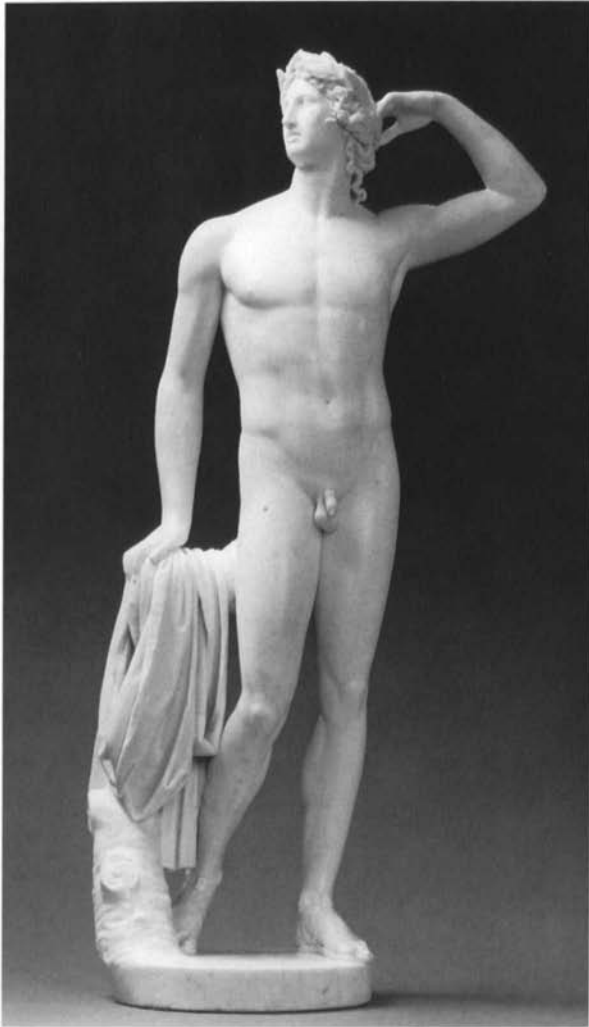
Italian (active in Venice and Padua), 1549/50–1625

*Infant* (probably *The Christ Child*), ca. 1605–7

Bronze

83.2 cm (32<sup>3</sup>/<sub>4</sub> in.), excluding base

86.SB.734

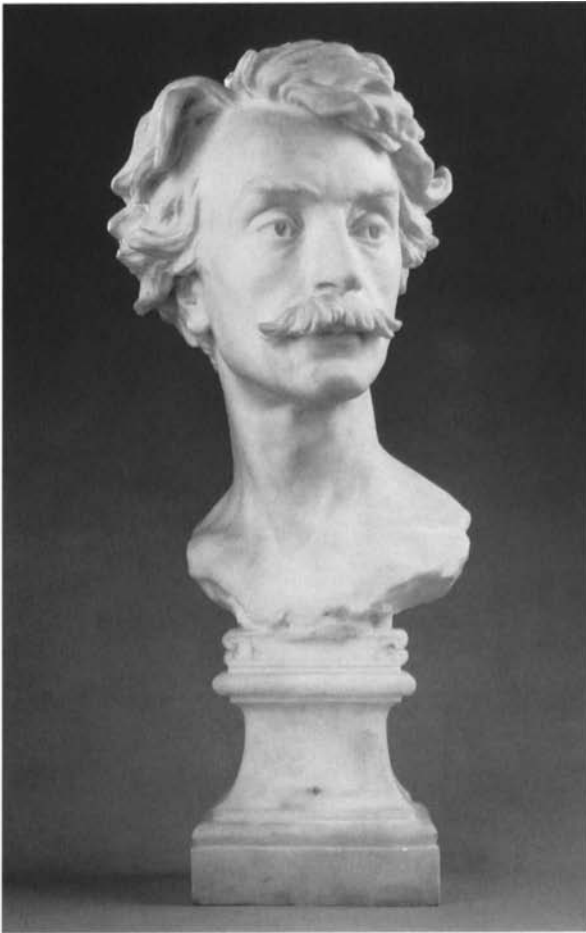


ANTONIO CANOVA  
 Italian (Rome), 1757-1822  
*Apollo Crowning Himself*, 1781-82  
 Marble  
 84.8 cm (33<sup>3</sup>/<sub>8</sub> in.)  
 Inscribed on the tree trunk:  
*ANT. CANOVA/VENET.FACIEB./1781*  
 95.SA.71



ANTONIO CANOVA  
 Italian (Rome), 1757-1822  
*Herm of a Vestal Virgin*, 1821-22  
 Marble  
 49.8 cm (19<sup>5</sup>/<sub>8</sub> in.)  
 Inscribed on the front: *VESTALIS*  
 85.SA.353





JEAN-BAPTISTE CARPEAUX  
 French, 1827-1875  
*Bust of Jean-Léon Gérôme* (1824-1904), 1872-73  
 Marble  
 61 cm (24 in.), including socle  
 Signed on proper left side below the truncation:  
*Jb<sup>e</sup> Carpeaux*  
 88.SA.8



JEAN-BAPTISTE CARPEAUX  
 French, 1827-1875  
*Bust of Madame Alexandre Dumas fils*  
 (1827-1875), 1873-75  
 Marble  
 80 cm (31½ in.), including socle  
 85.SA.47



ALBERT-ERNEST CARRIER-BELLEUSE

French, 1824–1887

*Model for a Monument to Alexandre Dumas père (1802–1870),*  
ca. 1883

Terra-cotta

80.7 cm (31¾ in.)

Signed on base: *A CARRIER BELLEUSE*; on square pillar:

*TROIS MOUSQUETAIRES./ VINGT Ans APRÈS./ LES QUARANTE*  
*Cinq./ Comtesse de CHARNY./ Ange PÏTOU/ LA Reine*  
*MARGOT./ Comte de Monte Cristo./ ActÉ./ Etc. Etc. Etc.*

94.SC.19

BARTOLOMEO CAVACEPPI

Italian (Rome), 1716/17–1799

*Bust of Emperor Caracalla (reigned A.D. 211–217),* ca. 1750–70

Marble

71.1 cm (28 in.), including socle

Signed on the front: *BARTOLOMEVS /CAVACEPPI/ FECIT.*

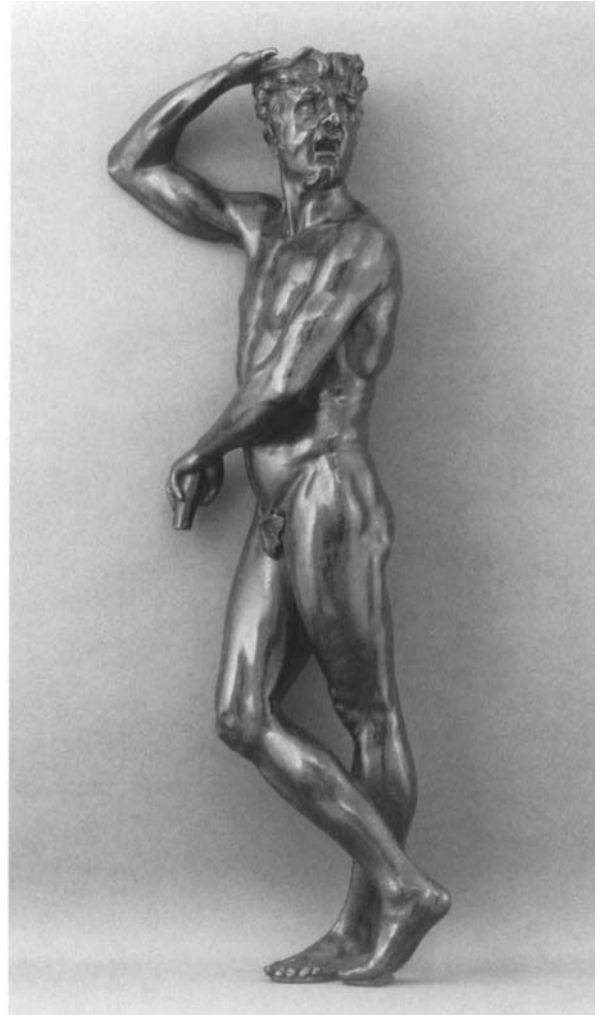
94.SA.46





GIOVANNI DA CAVINO  
 Italian (Padua), 1500–1570  
*Medallion with Laureate Bust of the Emperor  
 Vitellius* (reigned A.D. 69) [obverse] and  
*Mars Walking* [reverse], sixteenth century  
 Bronze  
 Diam: 3.7 cm (1<sup>7</sup>/<sub>16</sub> in.)  
 Inscribed on the obverse: *ΑΣΥΤΕΛΛΙΥΣΣ*  
*GERMANICVS IMPΣΑΥΓΣΡΜΣΤΡΡ*; on the  
 reverse: *S C*  
 75.NJ.90

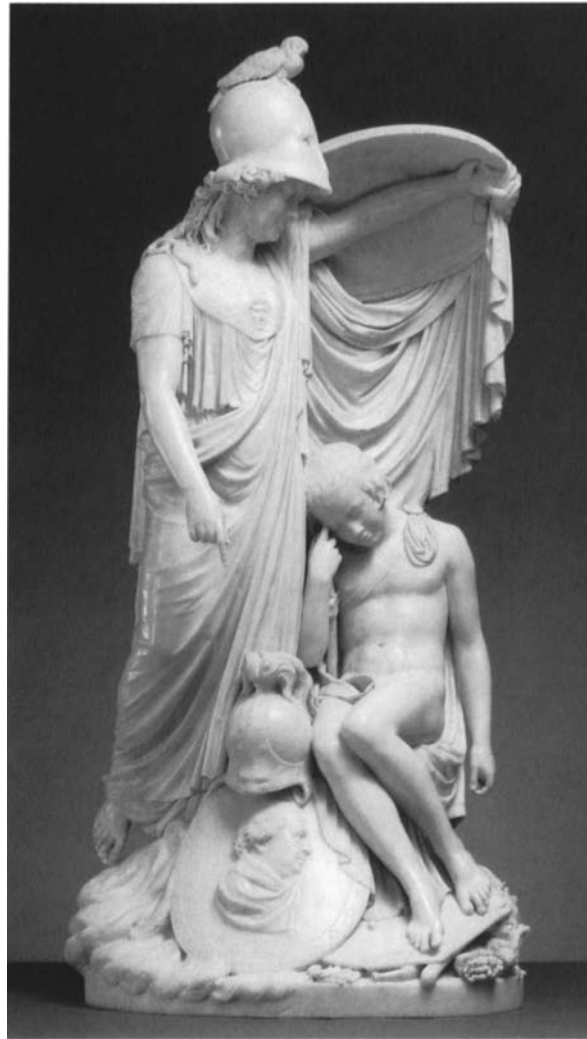
BENVENUTO CELLINI?  
 Italian (Florence, also active at Fontainebleau),  
 1500–1571  
*Hercules Pendant*, ca. 1540  
 Gold, enamel (white, blue, and black), and a  
 baroque pearl  
 6 x 5.4 cm (2<sup>3</sup>/<sub>8</sub> × 2<sup>1</sup>/<sub>8</sub> in.)  
 85.SE.237



After a model by BENVENUTO CELLINI  
 Italian (Florence, also active at Fontainebleau),  
 1500–1571  
*Satyr*, cast after a model of ca. 1542  
 Bronze  
 56.8 cm (22<sup>3</sup>/<sub>8</sub> in.)  
 85.SB.69



JEAN-BAPTISTE (called JOANNY) CHATIGNY  
 French (Lyon), 1834–1886  
*Head of Saint John the Baptist*, 1869  
 Bronze  
 43.2 x 12.7 cm (17 x 5 in.)  
 Inscribed at the lower left: *J. Chatigny/1869 Lyon*  
 94.SB.78



JOSEPH CHINARD  
 French (Lyon), 1756–1813  
*Allegorical Portrait of the van Risamburgh Family*, 1790  
 Marble  
 112.4 cm (44 1/4 in.)  
 Inscribed in the clouds on the base: *Chinard 1790*  
 94.SA.2



JOSEPH CHINARD  
 French (Lyon), 1756–1813  
*Bust of Madame Récamier*  
 (1777–1849), ca. 1801–2  
 Terra-cotta  
 63.2 cm (24<sup>7</sup>/<sub>8</sub> in.), including socle  
 88.SC.42



JOSEPH CHINARD  
 French (Lyon), 1756–1813  
*The Family of General Philippe-Guillaume Duhesme*  
 (1766–1815), ca. 1808  
 Terra-cotta  
 56 × 34.9 × 70 cm (22<sup>1</sup>/<sub>16</sub> × 13<sup>3</sup>/<sub>14</sub> × 27<sup>9</sup>/<sub>16</sub> in.)  
 Inscribed on the front of the daybed: *chinard statuaire a Lyon*  
 85.SC.82



CLAUDE MICHEL, called CLODION  
 French (born in Nancy, also active in Rome and Paris),  
 1738–1814  
*Vestal Presenting a Young Woman at the Altar of Pan*, ca. 1775  
 Terra-cotta  
 45.1 cm (17¾ in.)  
 Signed on the clouds in the back at right: *CLODION*  
 (the N is reversed)  
 85.SC.166



Faker of CLAUDE MICHEL, called CLODION  
 French (born in Nancy, also active in Paris  
 and Rome), 1738–1814  
*Satyr with Two Bacchantes*, late nineteenth century  
 Terra-cotta  
 57.2 cm (22½ in.)  
 Inscribed: *CLODION 1784*  
 73.SC.40



PIERRE-JEAN DAVID D'ANGERS  
 French (active in Angers and Paris), 1788–1856  
*Bust of Miss Mary Robinson*, 1824  
 Marble  
 46.4 cm (18¼ in.)  
 Inscribed on the side of the base: *P. J. DAVID/1824*  
 93.SA.56

HENRI-FRANÇOIS DUBUISSON (see THOMIRE)



Perhaps modeled by FRANCESCO FANELLI  
 Italian (active in Genoa, England, and France),  
 ca. 1590–after 1653  
 After a sketch by Bernardo Strozzi  
 Italian (Genoa), 1581–1644  
 Probably executed by a Dutch or Flemish silversmith  
*Basin with Scenes from the Life of Cleopatra*,  
 ca. 1620–25  
 Silver  
 Diam: 75.6 cm (29¾ in.)  
 85.DG.81



GIOVANNI BATTISTA FOGGINI  
 Italian (Florence), 1652–1725  
*Bacchus and Ariadne*, ca. 1690  
 Bronze  
 40 cm (15<sup>3</sup>/<sub>4</sub> in.)  
 83.SB.333



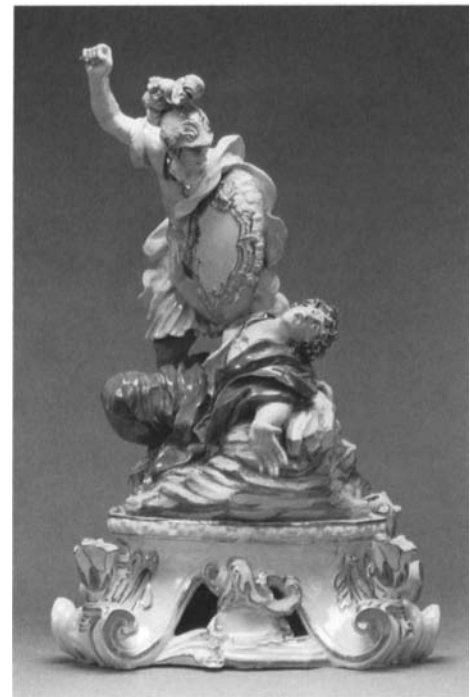
Attributed to GIOVANNI BATTISTA FOGGINI  
 Italian (Florence), 1652–1725  
*Laocoön* (after the antique), ca. 1720  
 Bronze  
 56 cm (22<sup>1</sup>/<sub>16</sub> in.)  
 85.SB.413





After a model by GIOVANNI BATTISTA FOGGINI  
 Italian (Florence), 1652–1725  
 Probably made by Gaspero Bruschi  
 Italian (Florence), 1701–1780, Doccia Porcelain Factory  
*Mercury and Argus*, ca. 1749  
 Porcelain, polychrome, and parcel-gilt  
 45.1 cm (17<sup>3</sup>/<sub>4</sub> in.)  
 Underside marked: *l*  
 94.SE.76.1

After a model by GIOVANNI BATTISTA FOGGINI  
 Italian (Florence), 1652–1725  
 Probably made by Gaspero Bruschi  
 Italian (Florence), 1701–1780, Doccia  
 Porcelain Factory  
*Perseus and Medusa*, ca. 1749, after a model of  
 1713 or earlier  
 Porcelain, polychrome, and parcel-gilt  
 45.1 cm (17<sup>3</sup>/<sub>4</sub> in.)  
 Underside marked: *ll*  
 94.SE.76.2





Attributed to ANNIBALE FONTANA  
 Italian (Milan), ca. 1540–1587  
*Drug Jar with Scenes from the Life of  
 Mithradates VI, King of Pontus* (reigned  
 120–63 B.C.), ca. 1580  
 Terra-cotta with white paint and gilt  
 exterior and glazed interior  
 60 cm (23 <sup>5</sup>/<sub>8</sub> in.)  
 90.SC.42.1



Attributed to ANNIBALE FONTANA  
 Italian (Milan), ca. 1540–1587  
*Drug Jar with Scenes from the Life of Andromachus, Court  
 Physician to the Emperor Nero* (reigned A.D. 54–68), ca. 1580  
 Terra-cotta with white paint and gilt  
 exterior and glazed interior  
 60 cm (23 <sup>5</sup>/<sub>8</sub> in.)  
 90.SC.42.2



FRANCESCO ANTONIO FRANZONI  
Italian (Rome), 1734–1818  
*Table with Supports in the Form of  
Winged Rams*, ca. 1780  
Marble  
100.3 cm (39 ½ in.), including top  
93.DA.18

FRANCESCO ANTONIO FRANZONI  
 Italian (Rome), 1734–1818  
*Sketch for a Fireplace Overmantel*, ca. 1789  
 Terra-cotta  
 53.5 × 42.6 cm (21 $\frac{1}{16}$  × 16 $\frac{3}{4}$  in.)  
 95.SC.77



VINCENZO GEMITO  
 Italian (Naples), 1852–1929  
*Medusa*, 1911  
 Parcel-gilt silver  
 Diam: 23.5 cm (9 $\frac{1}{4}$  in.)  
 Signed and dated at the bottom center of  
 the obverse: 1911, GEMITO  
 86.SE.528



JEAN BOULOGNE (GIOVANNI BOLOGNA),  
called GIAMBOLOGNA  
Italo-Flemish (born in Douai, active mainly in  
Florence), 1529–1608  
*Female Figure* (possibly *Venus*, formerly titled  
*Bathsheba*), 1571–73  
Marble  
114.9 cm (45 1/4 in.)  
82.SA.37

GIAMBOLOGNA (see SUSINI)



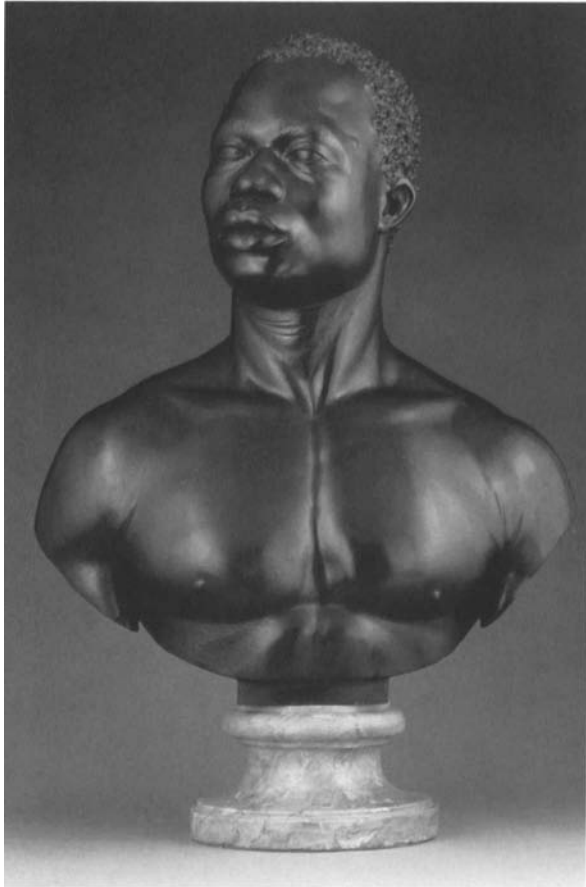
FRANÇOIS GIRARDON  
French, 1628–1715  
*Pluto Abducting Proserpine*, cast ca. 1693–1710  
Bronze  
105.1 cm (41 3/8 in.)  
Signed on the top of the base: *F. Girardon Inv. et F.*  
88.SB.73



After a model by FRANÇOIS GIRARDON  
 French, 1628–1715  
*Pluto Abducting Proserpine*, probably cast in the  
 late eighteenth century  
 Bronze  
 56.5 cm (22¼ in.)  
 74.SB.17



CASPAR GRAS  
 German (Innsbruck), ca. 1584/85–1674  
*Kicking Horse*, ca. 1630  
 Bronze  
 34.3 cm (13½ in.)  
 85.SB.72



## FRANCIS HARWOOD

English (active mainly in Florence), active 1748–1783

*Bust of a Man*, 1758

Black stone (*pietra da paragone*) on a yellow Siena marble socle

69.9 cm (27½ in.), including socle

Inscribed on the lower proper left side and back:

*F. Harwood Fecit 1758*

88.SA.114



## MARCUS HEIDEN

German (Coburg), active by 1618 until at least 1664

*Covered Standing Cup*, 1631 (the figural elements probably added later in the seventeenth century)

Lathe-turned and carved ivory

63.5 cm (25 in.)

Inscribed under the base:

*MARCUS HEIDEN COBURGENSIS FECIT 1631*

91.DH.75.1–.2



ADOLF VON HILDEBRAND  
 German (born in Marburg, active in Munich and Florence),  
 1847–1921  
*Double Portrait of the Artist's Daughters*, 1889  
 Polychromed terra-cotta  
 50 cm (19 <sup>11</sup>/<sub>16</sub> in.)  
 86.SC.729



JEAN-ANTOINE HOUDON  
 French, 1741–1828  
*Bust of Louise Brongniart*, ca. 1777  
 Marble  
 46 cm (18 <sup>1</sup>/<sub>8</sub> in.), including socle  
 Signed on the back: *houdon f.*  
 85.SA.220





SIMON HURTRELLE  
 French, 1648–1724  
*Saturn Devouring One of His Children*, ca. 1700  
 Bronze  
 65.4 cm (25<sup>3</sup>/<sub>4</sub> in.)  
 85.SB.126



FRANCESCO NATALE JUVARA  
 Italian (born in Messina, also active in Sicily and Rome),  
 1673–1759  
*Wall Plaque with a Relief Representing the Virgin of  
 the Immaculate Conception*, 1730–40  
 Silver, gilt bronze, and lapis lazuli  
 69.7 × 52.1 cm (27<sup>7</sup>/<sub>16</sub> × 20<sup>1</sup>/<sub>2</sub> in.)  
 85.SE.127

GENNARO LAUDATO (see SAMMARTINO)



FRANCESCO LAURANA  
 Dalmatian (active in Naples, Sicily, and Provence),  
 1420–1502  
*Saint Cyricus*, ca. 1470–80  
 Marble  
 49.5 cm (19½ in.)  
 96.SA.6



Attributed to ROBERT LE LORRAIN  
 French (active in Paris and Strasbourg), 1666–1743  
*Venus Marina*, ca. 1710  
 Bronze  
 64.8 cm (25½ in.)  
 74.SB.16



Faker of JEAN-BAPTISTE LEMOYNE  
 French, 1704–1778  
*Bust of Louis XV* (reigned 1715–74), nineteenth century  
 Marble  
 85.1 cm (33½ in.), including socle  
 Inscribed across the shoulder at the back: *Roi de France  
 et de Navarre*; on the back of the plinth: *par J.B. Lemoyne  
 1772 - de 69 ans.*  
 71.SA.446



Attributed to ANTON MARIA MARAGLIANO  
 Italian (Genoa), 1664–1739  
*Christ Child*, ca. 1700  
 Polychromed wood with glass eyes  
 73.7 cm (29 in.)  
 96.SD.18



After a model by GASPARD MARSY  
 French, 1624–1681  
*Boreas Abducting Orithyia*, cast ca. 1693–1710  
 Bronze  
 105.1 cm (41<sup>3</sup>/<sub>8</sub> in.)  
 88.SB.74



After a model by GASPARD MARSY  
 French, 1624–1681  
*Boreas Abducting Orithyia*, probably cast in the late  
 eighteenth century  
 Bronze  
 55.3 cm (21<sup>3</sup>/<sub>4</sub> in.)  
 74.SB.18



CONRAT MEIT

German (active in France, Brabant, Mechelen, and Antwerp), ca. 1480s–1550/51

*Head of a Man* (possibly *Cicero*, 106–43 B.C.),  
ca. 1520

Alabaster

33 cm (13 in.)

96.SA.2



GEORGE MINNE

Belgian (active in Ghent, Brussels, and Sint-Martins-Laten),  
1866–1941

*Adolescent I*, ca. 1891

Marble

42.9 cm (16<sup>7</sup>/<sub>8</sub> in.)

Artist's monogram in a raised circle on top of the base: *M*

97.SA.6



FRANCESCO MOCHI

Italian (active in Rome and Parma), 1580–1654

*Tabernacle Door with the Crucifixion*, ca. 1635–40

Gilt bronze

55.3 × 28.9 cm (21<sup>3</sup>/<sub>4</sub> × 11<sup>3</sup>/<sub>8</sub> in.)

Signed on the reverse, in black ink, in a later hand:

*Francesc[us] Mochi*

95.SB.2



Attributed to HANS MONT

Flemish (active in Prague), 1571–1584

*Mars and Venus*, ca. 1575

Bronze

53.3 cm (21 in.)

85.SB.75



JOSEPH NOLLEKENS

English, 1737–1823

*Venus*, 1773

Marble

124 cm (48 <sup>13</sup>/<sub>16</sub> in.)

Signed and dated on the side of the base: *Nollekens*

*F.*+ 1773

87.SA.106



JOSEPH NOLLEKENS

English, 1737–1823

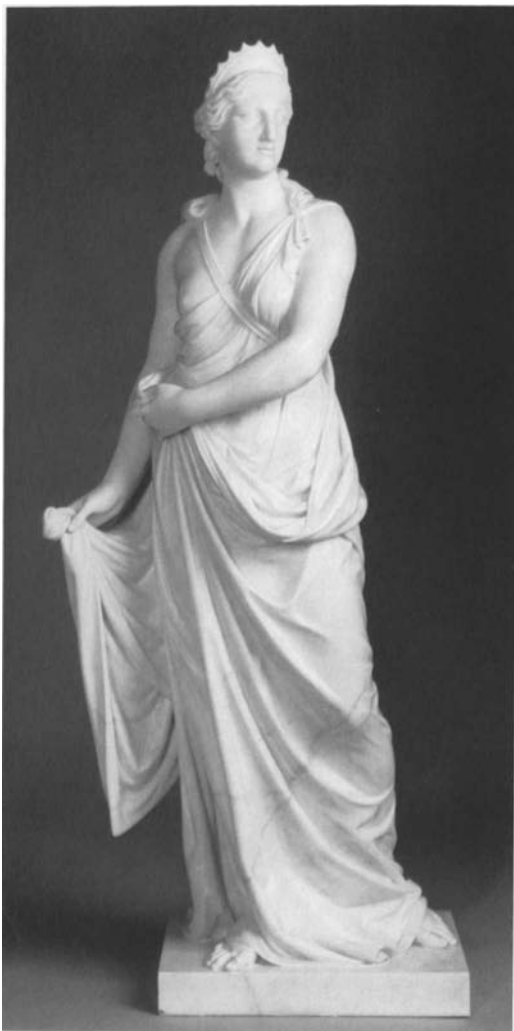
*Minerva*, 1775

Marble

144 cm (56 <sup>11</sup>/<sub>16</sub> in.)

Signed and dated on the side of the base: *Nollekens F.*+ 1775

87.SA.107



JOSEPH NOLLEKENS

English, 1737–1823

*Juno*, 1776

Marble

139.1 cm (54<sup>3</sup>/<sub>4</sub> in.)

Signed and dated on the side of the base:

*Nollekens F<sup>+</sup> 1776*

87.SA.108



GERARD VAN OPSTAL

Flemish (active in Flanders and Paris), ca. 1605–1668

*Marine Scene*, ca. 1640

Alabaster

61.9 × 101.8 × 7.3 cm (24<sup>3</sup>/<sub>8</sub> × 40<sup>1</sup>/<sub>16</sub> × 2<sup>7</sup>/<sub>8</sub> in.)

85.SA.167.1



GERARD VAN OPSTAL

Flemish (active in Flanders and Paris), ca. 1605–1668

*Marine Scene*, ca. 1640

Alabaster

40 × 85.1 × 7 cm (15<sup>3</sup>/<sub>4</sub> × 33<sup>1</sup>/<sub>2</sub> × 2<sup>3</sup>/<sub>4</sub> in.)

85.SA.167.2





GERARD VAN OPSTAL  
Flemish (active in Flanders and Paris), ca. 1605–1668  
*Marine Scene*, ca. 1640  
Alabaster  
40 × 84.8 × 7.6 cm (15<sup>3</sup>/<sub>4</sub> × 33<sup>3</sup>/<sub>8</sub> × 3 in.)  
85.SA.167.3



GERARD VAN OPSTAL  
Flemish (active in Flanders and Paris), ca. 1605–1668  
*Marine Scene*, ca. 1640  
Alabaster  
39.7 × 111.1 × 7.3 cm (15<sup>5</sup>/<sub>8</sub> × 43<sup>3</sup>/<sub>4</sub> × 2<sup>7</sup>/<sub>8</sub> in.)  
85.SA.167.4



GERARD VAN OPSTAL  
Flemish (active in Flanders and Paris), ca. 1605–1668  
*Marine Scene*, ca. 1640  
Alabaster  
39.7 × 111.1 × 7 cm (15<sup>5</sup>/<sub>8</sub> × 43<sup>3</sup>/<sub>4</sub> × 2<sup>3</sup>/<sub>4</sub> in.)  
85.SA.167.5



LORENZO OTTONI  
Italian (Rome), 1648–1726  
*Portrait Medallion of Pope Alexander VIII*  
(Pietro Vito Ottoboni, born 1610; reigned  
1689–1691), 1699–1700  
White marble medallion on a *bigio antico* marble socle  
88.9 cm (35 in.), including socle  
95.SA.9.1–.2



AUGUSTIN PAJOU  
 French, 1730–1809  
*Ideal Female Head*, 1769–70  
 Terra-cotta  
 44.5 cm (17½ in.)  
 Inscribed on the back: *Pajou/faciebat*  
 87.SC.114.1



AUGUSTIN PAJOU  
 French, 1730–1809  
*Ideal Female Head*, 1769–70  
 Terra-cotta  
 43.8 cm (17¼ in.)  
 Inscribed on the back: *Pajou/faciebat*  
 87.SC.114.2



AUBERT-HENRI-JOSEPH PARENT  
 French (born in Cambrai, died in Valenciennes),  
 1753-1835  
*Still Life with Flowers*, 1789  
 Limewood  
 68.9 × 47.9 cm (27 1/8 × 18 7/8 in.)  
 Inscribed under the base: *AUBERT PARENT FECIT AN. 1789*  
 84.SD.76



AUBERT-HENRI-JOSEPH PARENT  
 French (born in Cambrai, died in Valenciennes),  
 1753-1835  
*Still Life with Flowers*, 1791  
 Limewood  
 58.7 × 39.7 cm (23 1/8 × 15 5/8 in.)  
 Inscribed under the base: *AUBERT PARENT. 1791*  
 84.SD.194



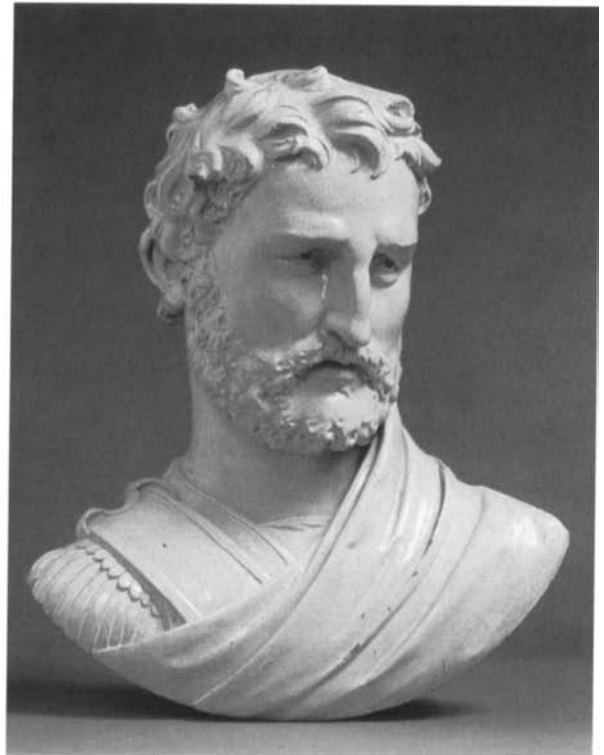
After a model attributed to JEAN RAON  
 French, 1630–1707  
*Jupiter*, model ca. 1670, probably cast ca. 1680–1700  
 Bronze  
 74.3 cm (29 ¼ in.)  
 92.SB.106



After a model by ANDREA BRIOSCO,  
 called RICCIO  
 Italian (Padua), 1470–1532  
*Sphinx*, sixteenth century  
 Bronze  
 8.9 cm (3 ½ in.)  
 85.SB.62



ERNST FRIEDRICH AUGUST RIETSCHEL  
 German, 1804–1861  
*Bust of Felix Mendelssohn* (1809–1847), 1848  
 Marble  
 59.7 cm (23½ in.)  
 Inscribed on the back: *E. Rietschel 1848*  
 86.SA.543



GIROLAMO DELLA ROBBIA  
 Italian (Florence, active in France), 1488–1566  
*Bust of a Man*, 1526–35  
 Tin-glazed earthenware  
 46.4 cm (18¼ in.)  
 95.SC.21



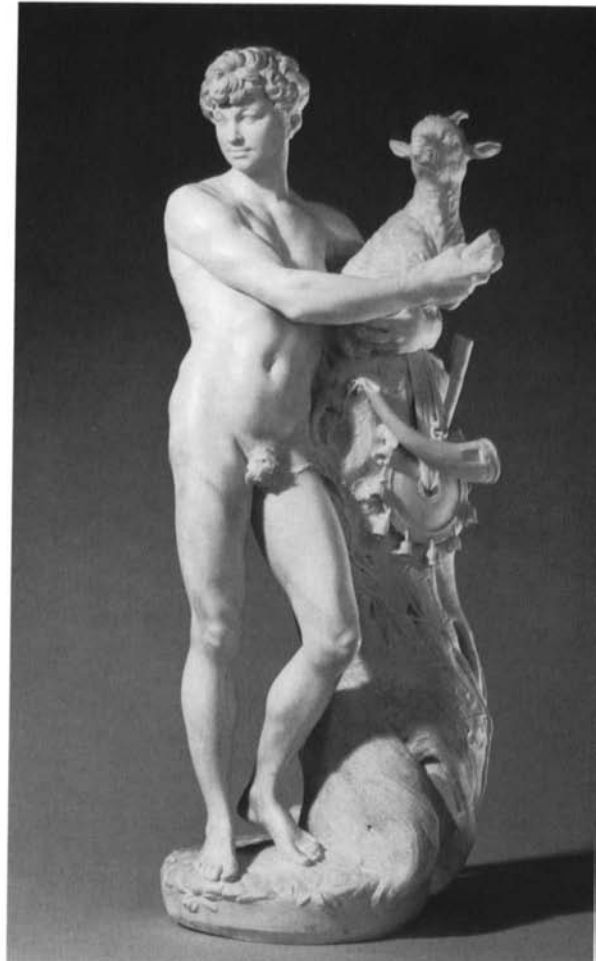
Attributed to PHILIPPE-LAURENT ROLAND  
 French, 1746–1816  
*Allegorical Group with a Portrait Bust of an Architect*  
 (possibly *Pierre Rousseau*, 1751–1810 or 1829), ca. 1780–90  
 Terra-cotta  
 67.3 cm (26½ in.)  
 97.SC.9



AUGUSTE RODIN or imitator  
 French, 1840–1917  
*Bust of a Young Woman*, ca. 1872–75 or  
 a later imitation  
 Terra-cotta covered with green paint  
 32.4 cm (12¾ in.)  
 Signed on the back at the bottom after the  
 firing of the terra-cotta: *RODIN*  
 78.SC.39



LUISA ROLDÁN, called LA ROLDANA  
 Spanish (Madrid), ca. 1655–ca. 1704  
*Saint Ginés de la Jara*, 169(2?)  
 Gilt and polychromed wood (pine and cedar) with glass eyes  
 175.9 cm (69 1/4 in.)  
 Partially obliterated inscription on the top of the base:  
 [LUIS]A RO[LD]AN, ESC[U]L[TO]RA DE CAMARA AÑO  
 169[2?]; also inscribed several times on the figure's robe: S.  
 GINES DE LAXARA  
 85.SD.161



JACQUES-FRANÇOIS-JOSEPH SALY  
 French, 1717–1776  
*Faun Holding a Goat*, 1751  
 Marble  
 84.1 cm (33 1/8 in.)  
 Spurious signature on the base: NL. COUSTOU FECIT 1715  
 85.SA.50



After a model by GIUSEPPE SANMARTINO  
 Italian (Naples), 1720–1793  
 Probably modeled by Gennaro Laudato  
 Italian (Naples), active 1790s  
*Saint Joseph with the Christ Child*, 1790s  
 White-bodied earthenware (terraglia), glazed and  
 polychromed  
 54.3 cm (21 $\frac{3}{8}$  in.)  
 91.SE.74



Circle of JACOPO SANSOVINO  
 Italian (active in Florence, Rome, and Venice),  
 1486–1570  
*Venus and Cupid with Dolphin*, ca. 1550  
 Bronze  
 88.9 cm (35 in.)  
 Inscribed (probably the monogram of the founder)  
 under the base before casting: *F<sup>+</sup>B*  
 87.SB.50





JOHANN GREGOR VAN DER SCHARDT  
Dutch (active in Venice, Vienna, Nuremburg, and Denmark),  
ca. 1530–1581  
*Mercury*, ca. 1570–80  
Bronze  
114.9 cm (45 ¼ in.)  
95.SB.8



CHRISTOPH DANIEL SCHENCK

German, 1633–1691

*The Conversion of Saint Paul*, 1685

Limewood

36.5 × 26.7 cm (14<sup>3</sup>/<sub>8</sub> × 10<sup>1</sup>/<sub>2</sub> in.)

Monogrammed and dated at lower left: *C.D.S. 1685*; inscribed from Acts 9:4 on the arrow emanating from Christ's mouth: *Saule Saule, quid me persqueris?* (Saul Saul, why are you persecuting me?) 96.SD.4.1



CHRISTOPH DANIEL SCHENCK

German, 1633–1691

*The Penitent Saint Peter*, 1685

Limewood

36.5 × 26.7 cm (14<sup>3</sup>/<sub>8</sub> × 10<sup>1</sup>/<sub>2</sub> in.)

Monogrammed and dated at lower right: *C.D.S. 1685*

96.SD.4.2



MASSIMILIANO SOLDANI BENZI

Italian (Florence), 1656–1740

*Venus and Adonis*, ca. 1715–16

Bronze

46.4 cm (18 ¼ in.)

93.SB.4

BERNARDO STROZZI (see FANELLI)



ANTONIO SUSINI

Italian (Florence), active 1572–1624

or GIOVANNI FRANCESCO SUSINI

Italian (Florence), ca. 1585–ca. 1653

After a model by Giambologna

Italo-Flemish (born in Douai, active mainly in  
Florence), 1529–1608

*Lion Attacking a Horse*, first quarter of the  
seventeenth century

Bronze

24.1 cm (9 ½ in.)

94.SB.11.1



ANTONIO SUSINI  
 Italian (Florence), active 1572–1624  
 or GIOVANNI FRANCESCO SUSINI  
 Italian (Florence), ca. 1585–ca. 1653  
 After a model by Giambologna  
 Italo-Flemish (born in Douai, active mainly in Florence),  
 1529–1608  
*Lion Attacking a Bull*, first quarter of the seventeenth  
 century  
 Bronze  
 20.3 cm (8 in.)  
 94.SB.11.2



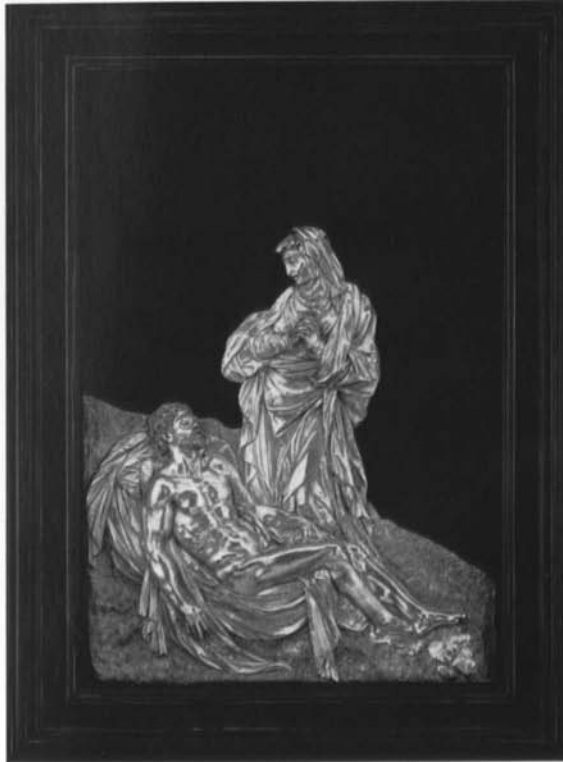
GIOVANNI FRANCESCO SUSINI  
 Italian (Florence), ca. 1585–ca. 1653  
*The Abduction of Helen by Paris*, 1627  
 Bronze on an eighteenth-century gilt-bronze base  
 68 cm (26 $\frac{3}{4}$  in.), with base  
 Inscribed on the base: IO.FR.SVSINI / FLOR.FAC. /  
 MDCXXVII  
 90.SB.32



FERDINANDO TACCA  
 Italian (Florence), 1619–1686  
*Putto Holding Shield to His Left*, 1650–55  
 Bronze  
 65.1 cm (25 $\frac{5}{8}$  in.)  
 85.SB.70.1



FERDINANDO TACCA  
 Italian (Florence), 1619–1686  
*Putto Holding Shield to His Right*, 1650–55  
 Bronze  
 64.5 cm (25 $\frac{3}{8}$  in.)  
 85.SB.70.2



CESARE TARGONE

Italian (active in Rome, Florence, and Venice), active late sixteenth century

*Virgin Mourning the Dead Christ*, 1586–87

Repoussé gold relief on an obsidian background

Gold relief: 28.9 × 26 cm (11<sup>3</sup>/<sub>8</sub> × 10<sup>1</sup>/<sub>4</sub> in.)

Obsidian background: 38.4 × 26.5 cm (15<sup>1</sup>/<sub>8</sub> × 10<sup>7</sup>/<sub>16</sub> in.)

Signed below Christ's feet: *OPUS. CESARIS. TAR. VENETI*

84.SE.121



Attributed to WILLEM DANIELSZ. VAN TETRODE

Dutch (active in Florence, Rome, Delft, Munich, and Cologne), ca. 1525–ca. 1588

*Warrior on Horseback* (Marcus Curtius?), ca. 1560

Bronze

39.7 cm (15<sup>5</sup>/<sub>8</sub> in.)

84.SB.90

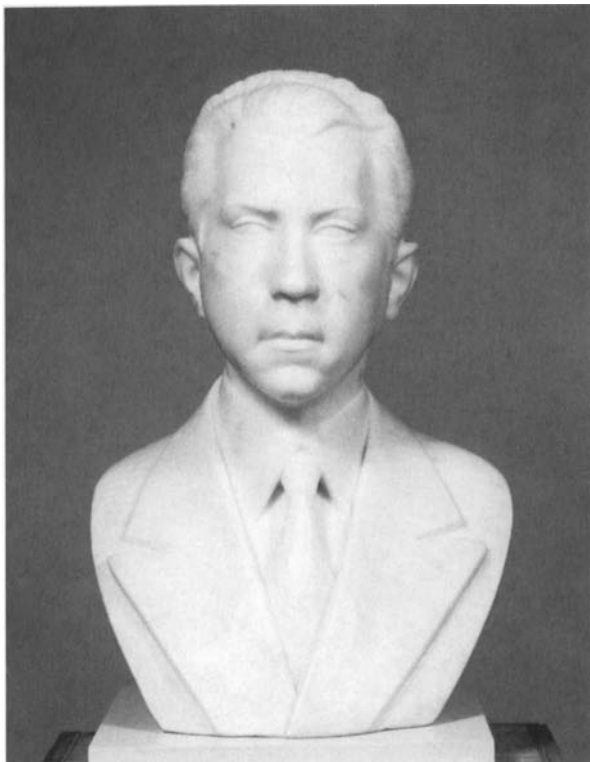


Attributed to **PIERRE-PHILIPPE THOMIRE**  
 French, 1751–1843  
 Dial enameled by Henri-François Dubuisson  
 French, active 1769–1827  
*Mantel Clock*, ca. 1785  
 Gilt and patinated bronze, enameled metal, *vert Maurin*  
*des Alpes* marble  
 53.3 cm (21 in.)  
 Enameled clock ring inscribed on the interior: *Dubuisson*;  
 the clock's movement scratched with: *Sweden 1811*  
 82.DB.2

**PIERRE-PHILIPPE THOMIRE** (see Boizot)



**PAUL TROUBETZKOY**  
 Russian (active in Italy), 1866–1938  
*Dancer*, 1912  
 Bronze  
 52.7 cm (20 $\frac{3}{4}$  in.)  
 Inscribed on the base: *Paul Troubetzkoy 1912*  
 79.SA.162

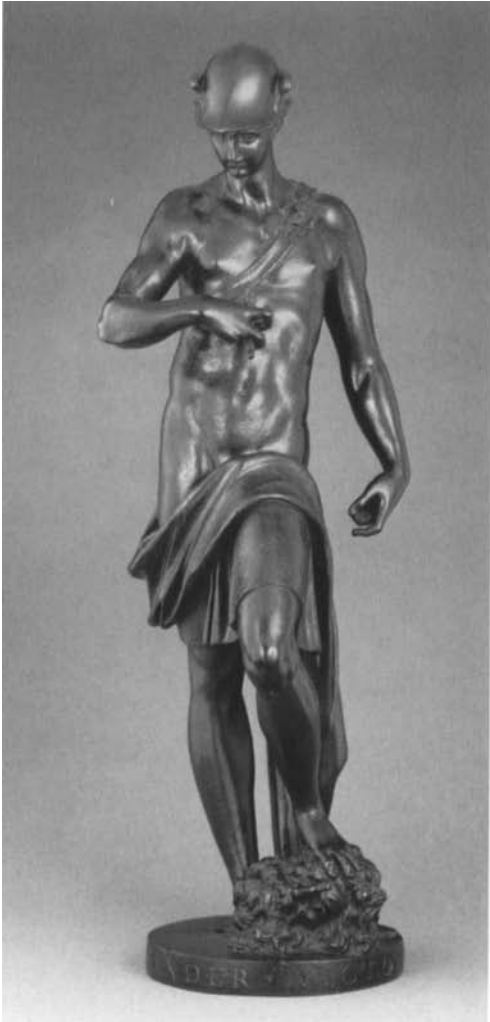


P. G. VANGELLI  
 Italian (Rome), dates unknown  
*Bust of J. Paul Getty (1892–1976)*, 1939  
 Marble  
 53.3 cm (21 in.)  
 Inscribed on the base: *SCVLTORE P.G. VANGELLI*;  
 on the back: *JPG Age 46, Roma, 1939.*  
 78.SA.40



ROMBOUT VERHULST  
 Dutch, 1624–1698  
*Bust of Jacob van Reygersberg (1625–1675)*, 1671  
 Marble  
 62.9 cm (24 <sup>3</sup>/<sub>4</sub> in.)  
 Inscribed on the front: *MEA SORTE CONTENTUS*; signed  
 proper left: *R. Verhulst fec.*; dated proper right: *Anno 1671*;  
 inscribed on the back: *DIT IST HET /AFBELSTEL VAN*  
*JACOB VAN REIGERSBERGH, /GEBOREN I*  
*MIDDELBURGH/DEN.X.APRIL.1625./WEGENS DE*  
*PROVINTIE/ VAN ZEELAND GEDEPUTEERD/ TER*  
*VERGADERINGH VAN/ HAERHOOGH MOGENTHEDEN*  
*/DEN.17.7BRE DES JAERS 1663/STURF DEN.29.APRIL.1675*  
 84.SA.743

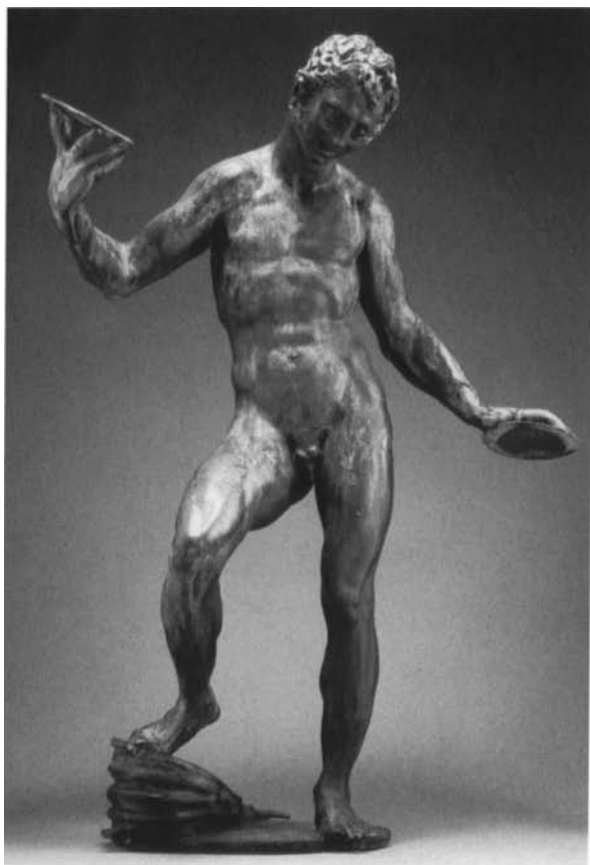




ALESSANDRO VITTORIA  
 Italian (Venice), 1525–1608  
*Mercury*, 1559–60  
 Bronze  
 65.4 cm (25 ¾ in.)  
 Inscribed around the base: *ALEXANDER.*  
*VICTOR. T. F.*  
 85.SB.184



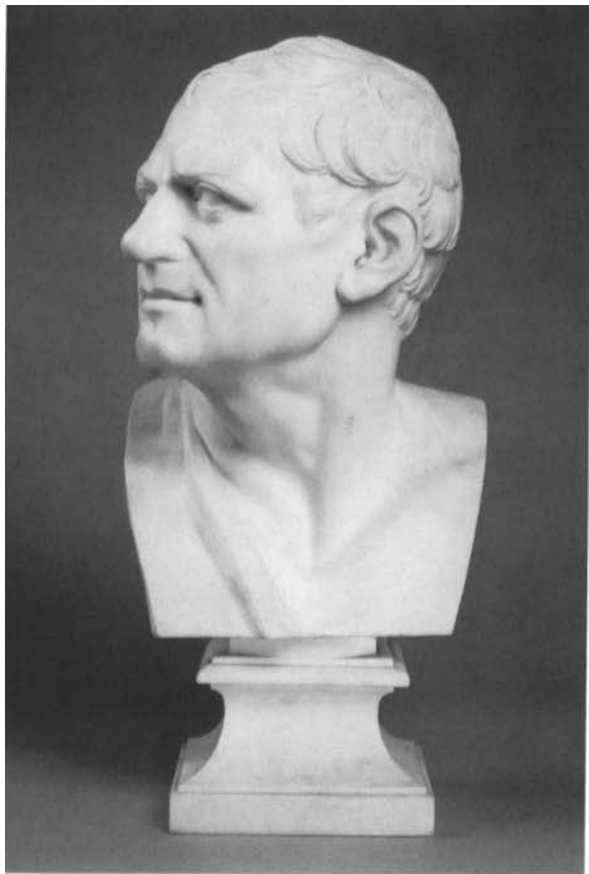
ADRIAEN DE VRIES  
 Dutch (active in Florence, Milan, Augsburg, and Prague),  
 1545–1626  
*Rearing Horse*, ca. 1610–15  
 Bronze  
 48.9 cm (19 ¼ in.)  
 Inscribed on the base: *ADRIANUS FRIES HAGUENSIS FECIT*  
 86.SB.488



ADRIAEN DE VRIES  
 Dutch (active in Florence, Milan, Augsburg, and Prague),  
 1545–1626  
*Juggling Man*, ca. 1615  
 Bronze  
 76.8 cm (30 ¼ in.)  
 90.SB.44



HENRY WEEKES, R. A.  
 English, 1807–1877  
*Bust of Mary Seacole* (1805–1881), 1859  
 Marble  
 66 cm (26 in.), including socle  
 Inscribed: *H. Weeks A.R.A. Sc. 1859*  
 95.SA.82



JOSEPH WILTON

English, 1722–1803

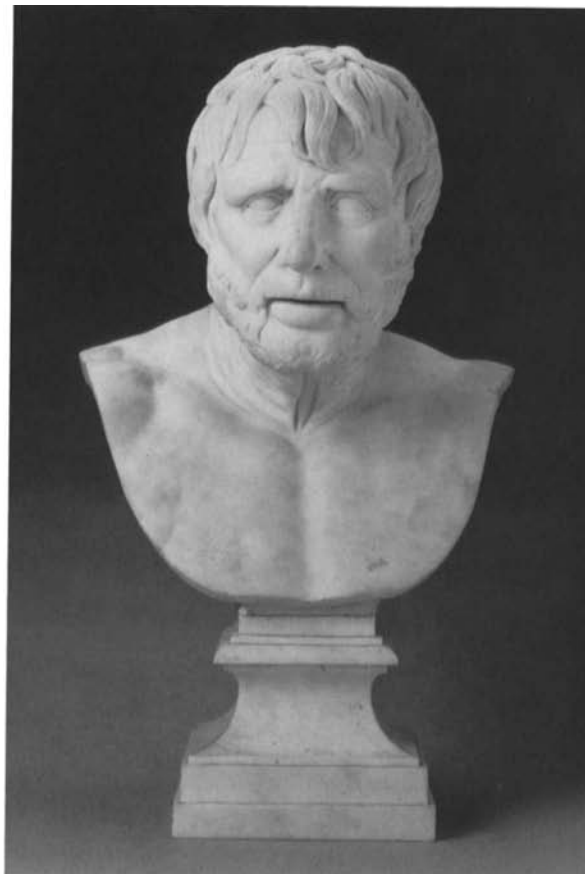
*Bust of a Man* (after the antique), 1758

Marble

59.7 cm (23 ½ in.), including socle

Signed and dated: *I. Wilton. fec. 1758*

87.SA.110



Possibly by JOSEPH WILTON

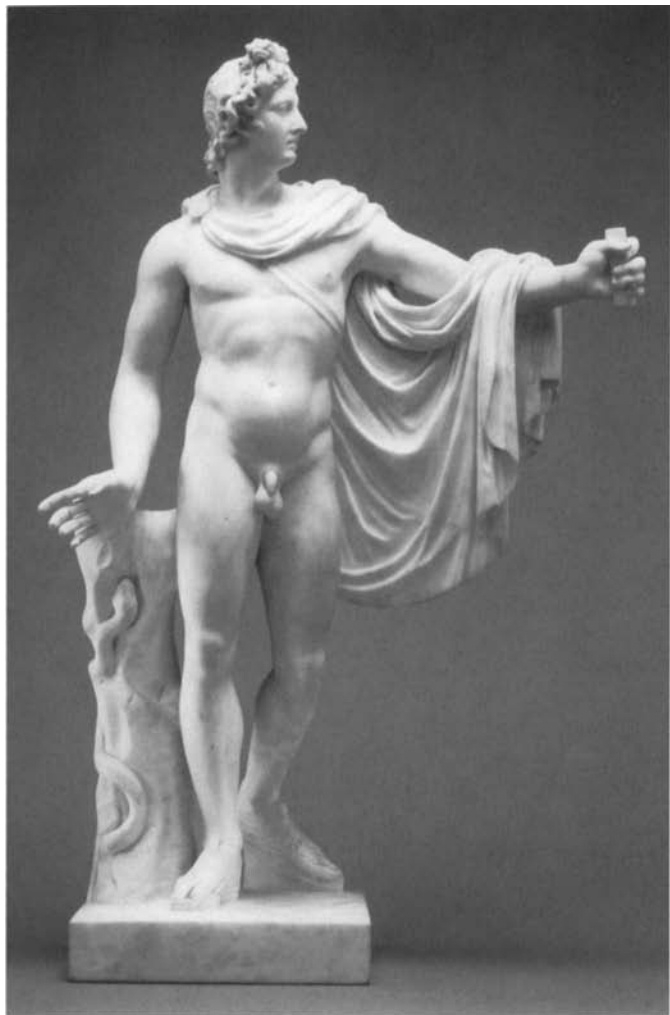
English, 1722–1803

*Bust of Pseudo-Seneca* (after the antique),  
mid-eighteenth century

Marble

61 cm (24 in.), including socle

87.SA.111



Workshop of JOSEPH WILTON  
 English, 1722–1803  
*Apollo* (after the antique), 1762  
 Marble  
 75.6 cm (29 3/4 in.)  
 87.SA.113

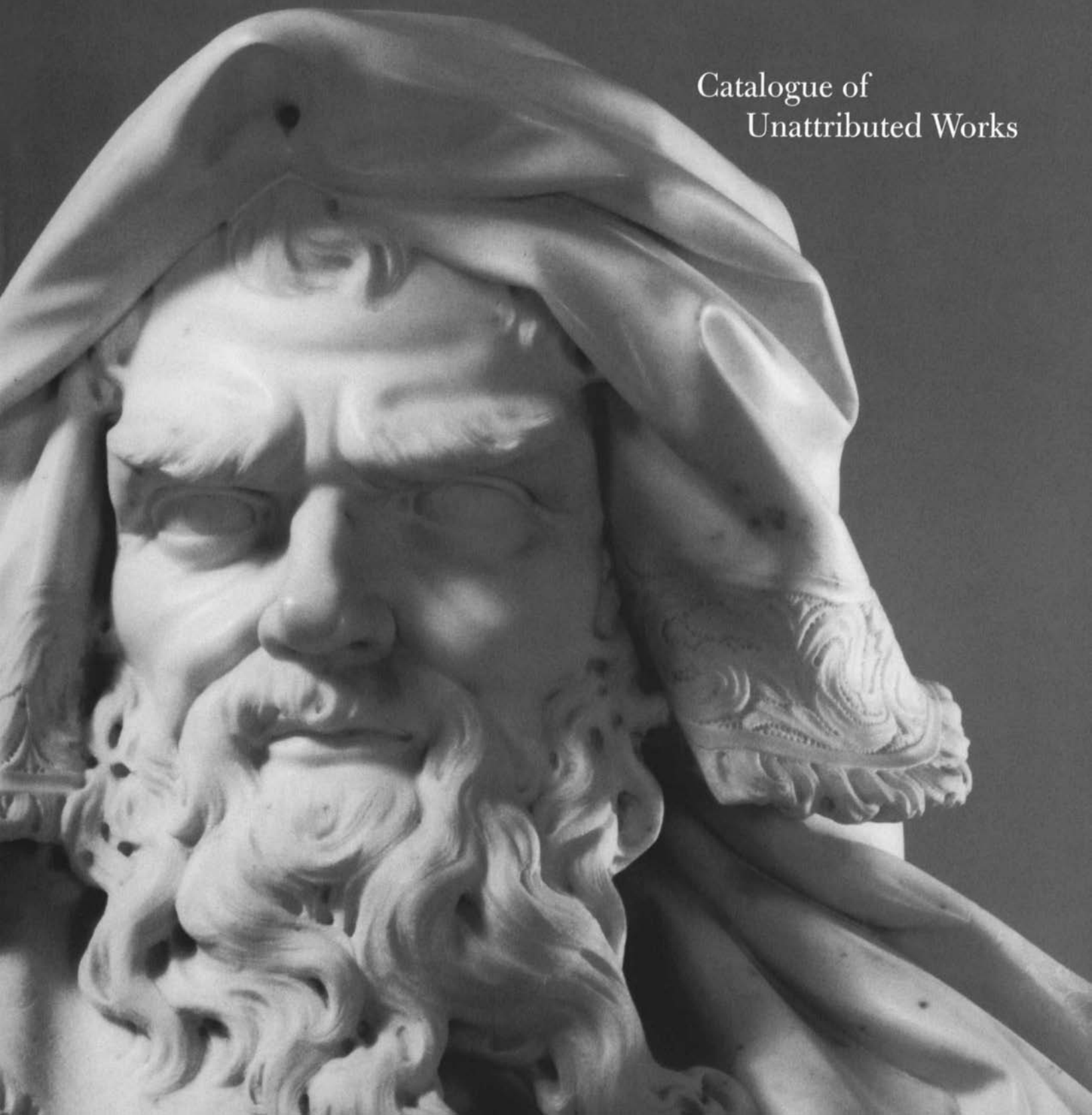


Workshop of JOSEPH WILTON  
 English, 1722–1803  
*Isis* (after the antique), 1762  
 Marble  
 74.9 cm (29 1/2 in.)  
 87.SA.112



Attributed to **BENEDIKT WURZELBAUER**  
German (active in Nuremberg), 1548–1620  
*Neptune*, ca. 1600  
Bronze  
62.2 cm (24½ in.)  
94.SB.54

Catalogue of  
Unattributed Works





Prague  
*Medal of Emperor Rudolph II* (born 1552, reigned 1576–1612), early seventeenth century  
 Gold  
 4.8 cm (1 $\frac{7}{8}$  in.)  
 Inscribed on the obverse: *RVDOLPHVS II ROM IMP AVG REX HVNG BOE*; on the reverse: *ASTRVN FLVGET CAES*  
 92.NJ.87  
 Gift of Cyril Humphris

Probably Prague  
*Lucretia*, ca. 1600  
 Chalcedony  
 5.1 cm (2 in.)  
 83.AL.257.23



*Corpus*, 1680–1720  
 Boxwood figure on a later cross of oak veneered with ebony, inlaid with brass, and adorned with gilt-brass mounts  
 Height of the corpus: 48.3 cm (19 in.)  
 Height of the cross: 124.5 cm (49 in.)  
 82.SD.138



Italian artist working at Fontainebleau  
*Andiron in the Form of a Nymph*, ca. 1540–45  
 Bronze  
 85.1 cm (33 ½ in.)  
 94.SB.77.1

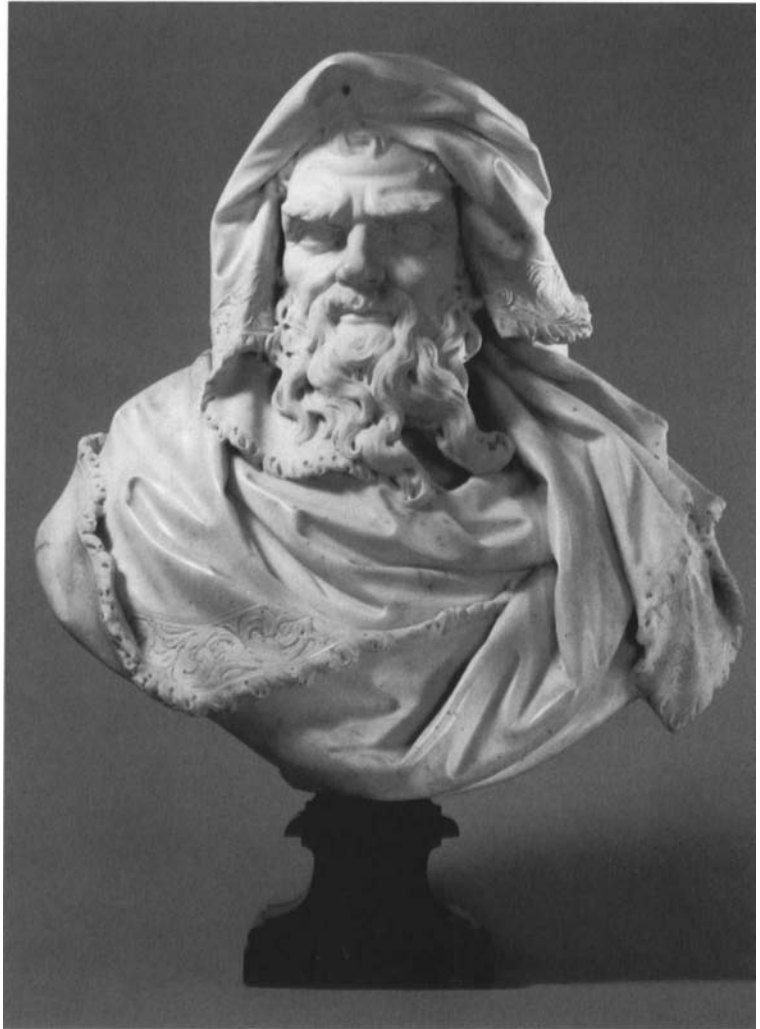


Italian artist working at Fontainebleau  
*Andiron in the Form of a Satyr*, ca. 1540–45  
 Bronze  
 85.1 cm (33 ½ in.)  
 94.SB.77.2





*Commesse Enseigne*, or Hat Badge  
(representing Prudence), ca. 1550–60  
Gold, enamel (white, blue, red, and black),  
chalcedony, and glass in the form of a table-  
cut diamond  
5.7 cm (2¼ in.)  
85.SE.238



*Bust of Winter*, ca. 1700  
Marble  
65.1 cm (25⅝ in.), including socle  
82.SA.10



Mennecy manufactory

*Bust of Louis XV* (reigned 1715–1774), ca. 1750–55

Soft-paste porcelain

43.2 cm (17 in.)

84.DE.46



Lunéville manufactory

*Bust of Louis XV* (reigned 1715–1774), ca. 1755

Lead-glazed earthenware (*faïence fine*)

42.9 cm (16 7/8 in.)

86.DE.688.1



Lunéville manufactory  
*Bust of Marie, Queen of France* (born Maria  
 Leszczyńska, 1703–1768), ca. 1755  
 Lead-glazed earthenware (*faïence fine*)  
 32.7 cm (12<sup>7</sup>/<sub>8</sub> in.)  
 86.DE.668.2



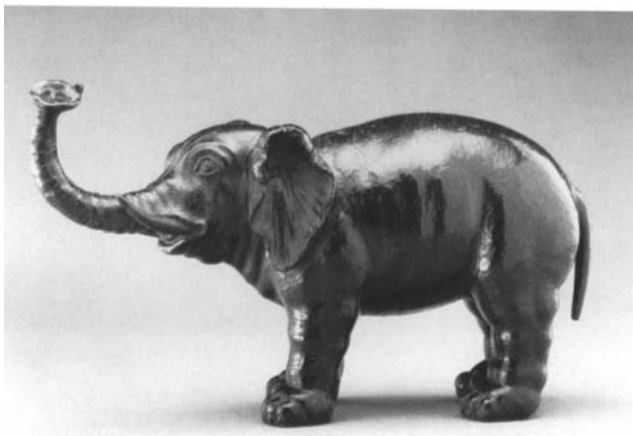
Menecy manufactory  
*Figure of a Street Vendor*, ca. 1755–60  
 Soft-paste porcelain  
 23.9 cm (9<sup>3</sup>/<sub>8</sub> in.)  
 Impressed on the right side of the base with the  
 Menecy manufactory mark: *DV*  
 86.DE.473



*Triton Riding a Tortoise*, nineteenth century  
 (probably an imitation of a sixteenth-century work)  
 Bronze  
 22 cm (8 $\frac{5}{8}$  in.)  
 85.SB.67



*Young Boar*, sixteenth or seventeenth century  
 Bronze  
 Length: 3.8 cm (1 $\frac{1}{2}$  in.)  
 85.SB.71



*Elephant*, sixteenth century  
Bronze  
12.1 cm (4 <sup>3</sup>/<sub>4</sub> in.)  
85.SB.64



Meissen manufactory  
*Male Figure* (probably *Beltrame di Milano*),  
ca. 1720  
Hard-paste porcelain  
16.5 cm (6 <sup>1</sup>/<sub>2</sub> in.)  
86.DE.542



Faenza or Florence  
*Ecce Homo*, ca. 1500  
Tin-glazed earthenware  
60.3 cm (23 $\frac{3}{4}$  in.)  
87.SE.148

Padua or Venice  
*Bull with Head Lowered*, ca. 1510–25  
Bronze  
12.4 cm (4 $\frac{7}{8}$  in.)  
85.SB.65





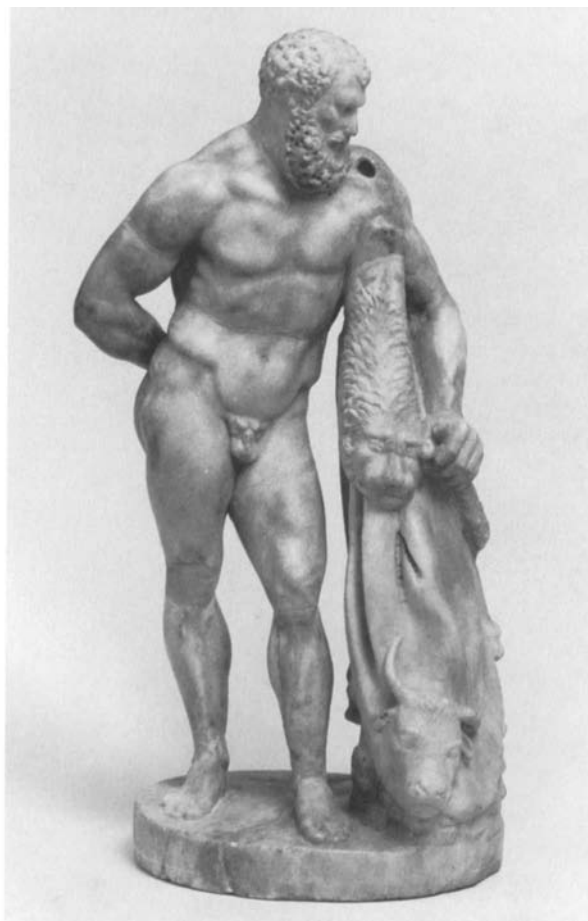
Probably Padua  
*Kneeling Satyr*, sixteenth century  
 Bronze  
 14 cm (5½ in.)  
 85.SB.63



Probably Venice, possibly Padua  
*Mortar Decorated with the Marine Deities Neptune  
 and Amphitrite and with Other Sea Creatures*, ca. 1550  
 Bronze  
 48.9 cm (19¼ in.); diam. at the top: 59.7 cm (23½ in.)  
 85.SB.179



Venice  
*Female Figure* (probably *A Virtue*),  
 sixteenth century  
 Bronze  
 16.2 cm (6 $\frac{3}{8}$  in.)  
 85.SB.68



Possibly Milan  
*Hercules Resting*  
 (a variant of the antique *Farnese Hercules*),  
 sixteenth century  
 Marble  
 34.9 cm (13 $\frac{3}{4}$  in.)  
 78.AL.49





Rome  
*Ducat*, sixteenth century  
Gold  
Diam: 2.5 cm (1 in.)  
93-NJ-53  
Gift of Joel Malter



Florence  
*Sphinx*, ca. 1560  
Bronze  
65.1 cm (25<sup>5</sup>/<sub>8</sub> in.)  
85-SB.418.2



Florence  
*Sphinx*, ca. 1560  
 Bronze  
 64 cm (25<sup>3</sup>/<sub>16</sub> in.)  
 85.SB.418.1



Probably Venice  
*Venus Chastising Cupid*, ca. 1550–1600  
 Bronze  
 24 cm (9<sup>7</sup>/<sub>16</sub> in.)  
 85.SB.66



Possibly Parma  
*Bust of Ottavio Farnese (1542–1586),*  
 late sixteenth century  
 Marble  
 68.6 cm (27 in.)  
 87.SA.36



Florence  
*Bust of the Emperor Commodus (after the antique;*  
 reigned A.D. 180–192), second half of the sixteenth century  
 Marble  
 92.4 cm (36 3/8 in.), including socle, which may not be  
 original to the bust  
 92.SA.48

Probably Florence  
*Dog*, ca. 1600  
 Bronze  
 30.5 cm (12 in.)  
 85.SB.5.1

Probably Florence  
*Bear*, ca. 1600  
 Bronze  
 29.5 cm (11<sup>5</sup>/<sub>8</sub> in.)  
 85.SB.5.2



Probably Milan  
*Madonna and Child*,  
 seventeenth century  
 Chalcedony  
 15.2 cm (6 in.)  
 84.SA.666





Rome

*Paris*, eighteenth-century (before 1767),  
fake of an antique

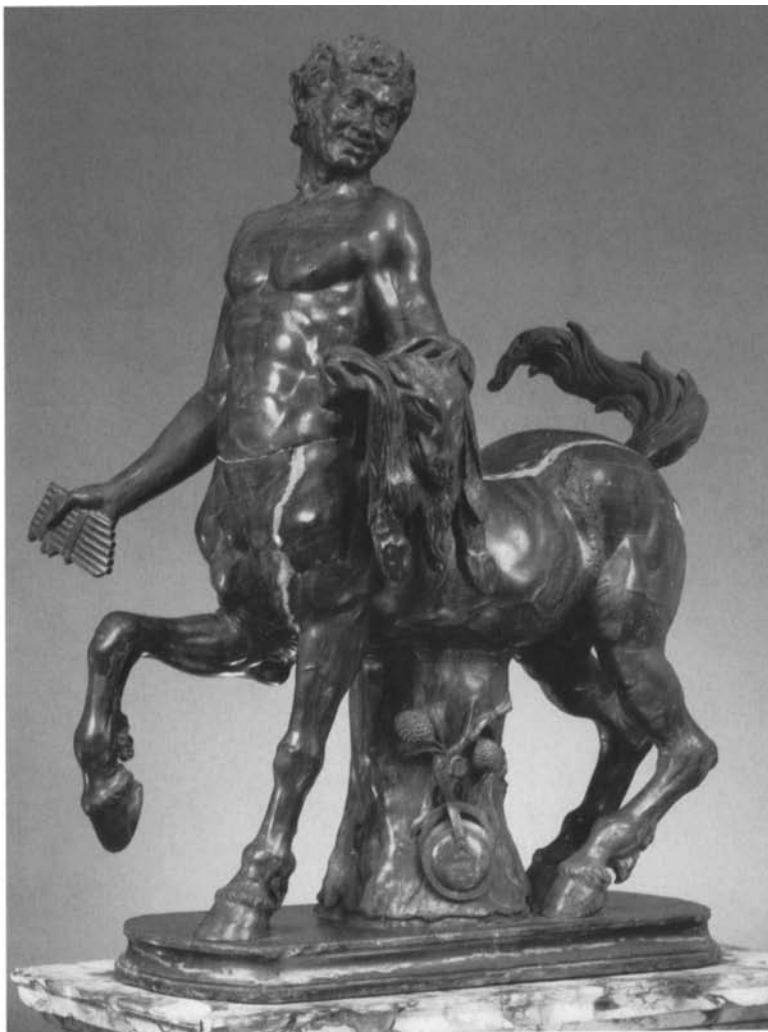
Marble

133 cm (52  $\frac{3}{8}$  in.)

Inscribed on the back of the tree stump: 48

• I • B •

87.SA.109



Rome

*Centaur* (imitation or partial restoration of an antique), ca. 1775

*Rosso antico, Breccia*, and other types of marble

154 cm (60  $\frac{3}{8}$  in.)

82.AA.78



Florence (?)  
*Pendant Depicting a Seated Female Figure Holding a Falcon*, nineteenth-century imitation of a thirteenth-century work (Hohen-Staufen style)  
 Heliotrope mounted in gold  
 9 cm (3<sup>9</sup>/<sub>16</sub> in.)  
 85.SE.54

Probably Naples  
*Prancing Bull*, nineteenth-century fake of an antique  
 Bronze with silvered eyes  
 11.4 cm (4<sup>1</sup>/<sub>2</sub> in.)  
 85.SB.8.61



Florence (?)  
*Venus*, nineteenth century (probably made in imitation of a Renaissance work)  
 Bronze  
 30 cm (11<sup>13</sup>/<sub>16</sub> in.)  
 85.SB.60



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