BRONZE AND BOXWOOD

Renaissance Masterpieces from the Robert H. Smith Collection

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PART I

AN INTRODUCTION TO THE RENAISSANCE STATUETTE

More than any other art form, the bronze statuette embodies the rebirth of classical forms and techniques that define the Renaissance. Statuettes were intended to recall the majesty of monumental ancient sculpture and emulate the miniature artistry of gems and cameos. They were also frequently inspired by small bronze Roman sculpture and often depicted pagan divinities — major ones like Neptune, but also nymphs and fauns — as well as ancient heroes, such as Hercules or Theseus. Made to be cradled in the palm of the hand or rotated in the light, these works were appreciated in intimate circumstances. Although always valued as luxury objects and often presented as gifts among royalty, statuettes were from an early date also available to cultivated merchants, scholars, and artists.

In the sections that follow, the subjects, style, and purpose of these sculptures will be considered, and some of the major artists who created them will be introduced. Small sculpture in wood and ivory will also be reviewed; such works — especially in northern Europe during the seventeenth century — came to rival bronze statuettes and appealed to the same collectors. The second half of this brochure will focus on methods of casting and carving employed in this sort of small sculpture and on techniques that have affected the color and textures of their surfaces.

Antiquity Reinvented

One of the earliest and most gifted creators of small bronzes was Pier Jacopo Alari-Bonacolsi (c. 1460–1528). His work as a restorer of antique statues and his emulation of classical forms in his own production earned him the nickname "L'Antico." Like numerous early sculptors working in bronze, Antico probably first trained as a goldsmith; his small bronzes certainly replicate the sumptuous finish and refinement typical of work in soft precious metals. The dark, smooth flesh of his *Seated Nymph* (fig. 1) contrasts with the intricate rendering of her gilded drapery and hair: note the depth and complexity of the folds beside her leg and the winding patterns of curls on the strands of hair that slither down the nape of her neck. One of Antico's most beautiful statuettes, *Seated Nymph* was probably executed for Isabella d'Este (1474–1539), marchioness of Mantua,

FIGURE 1 Antico, *Seated Nymph*

FIGURE 2 Severo da Ravenna, *Rearing Stallion*

one of the most avid and discerning collectors of her day. For most of his career, Antico was attached to her court, and his creations reflect the refined, classicizing culture it nurtured.

The large antique marbles Antico saw in Rome provided the inspiration for many of his small statuettes. Patrons relished the opportunity to own bronze reductions of the most famous statues of antiquity, such as the *Apollo Belvedere* (excavated when Antico was in his early thirties). The small-scale reproductions allowed collectors to engage with the antique in the private setting of their homes and constituted one of the most enduring types of small bronze sculpture.

The composition of Antico's *Seated Nymph*, however, cannot be traced to a single antique prototype. Rather, the Mantuan sculptor fashioned an innovative representation of a classical subject that to contemporary eyes would have appeared both inspired by the antique and very modern, with its emphasis on surface treatment and multiple angles of viewing. This conflation of *all'antica* inspiration and modern preoccupations can be observed in many works in the exhibition. For example, the *Rearing Stallion* (fig. 2) by Severo da Ravenna (active 1496–1525/1538) replicates the dynamic movement and palpable frenzy of the horses in the celebrated colossal antique group of the *Horse Tamers*, but is equally indebted to contemporary artistic sources. Nostrils flaring and mouth agape, the stallion contorts its neck to gaze backward as it leaps away. Severo takes full advantage of his material: the malleability and strength of bronze allow him to erect the horse solely on its hind legs, creating a sense of lightness and dynamism absent from antique marbles.

FIGURE 3 Antonio Susini, after a model by Giovanni Bologna, *Lion Attacking a Stallion*

Even direct copies after the antique can never be considered simple reproductions: in addition to the challenge of working on a reduced scale and with very different material, artists had to rely heavily on their powers of imagination. Most ancient marbles emerged from the ground in fragmentary states. Small bronzes allowed sculptors to reconstruct the appearance of revered antique marbles and create their own interpretations of classical form.

Most small bronzes, however, were executed after the restoration of the large-scale original was completed. A late sixteenth-century example can be found in *Lion Attacking a Stallion* (fig. 3). The statuette derives from a famous monumental antique sculpture first recorded on the Capitoline, one of the seven hills of ancient Rome. The marble group remained in an incomplete state for centuries until it was restored at the end of the sixteenth century, and the small bronze probably records this new state.

Functional Bronzes

In the fifteenth century, the university town of Padua was immersed in the rediscovery of the ancient past. The city's humanist scholars, clerics, and men of letters, however, were less interested in classical forms of beauty than in more esoteric Roman imagery. They took special delight in the representation of highly expressive hybrid creatures. The leading exponent of this type of bronze production was the sculptor Andrea Briosco (1470–1532), nicknamed "Il Riccio" or "curly-haired." The centaurs, satyrs, and sphinxes — all part animal, part human — that abound in his bronze reliefs, plaquettes, and statuettes are endowed with an inner life and depth of feeling that set them apart.

FIGURE 4 Follower of Riccio, *Oil Lamp in the Form of a Female Sphinx*

Riccio's inventions were extremely popular and, over the next decades, often copied. Paduan sculptors specialized in fitting his mythological beasts with inkwells and candleholders, transforming them into functional bronzes. The *Oil Lamp in the Form of a Female Sphinx* (fig. 4) and *Seated Satyr Holding a Candlestick and Inkwell* (fig. 22) on display — both inspired by Riccio and probably executed by highly skilled, close followers of the master — represent two fine examples of this practice. The oil lamp depicts a three-legged mythic creature with a human head. The wick was placed in the vessel projecting from the sphinx's chest, and the oil poured into a cavity closed by the concave scallop shell on the beast's back. The soft modeling of the sphinx's rugged facial features contrasts with the more incisive treatment of the extravagant ornamental motifs. The distortion of the creature's puffed cheeks as it blows on the wick to extinguish (or perhaps revive) the flame adds an element of the grotesque.

A durable and robust material, bronze had long been employed in the manufacture of utilitarian objects, such as bells, mortars, and door knockers. The key innovation of Paduan sculptors was the transformation of functional objects into precious works of art in their own right. The oil lamps, candleholders, and inkstands Riccio's workshop produced in great quantities were not only practical but, to a greater degree, ornamental. Delighted by the pleasurable paradox of having wild, hybrid creatures serve as accessories in scholarly pursuits, antiquarians could also reflect on the symbolic meanings these forms conveyed. In this environment, it is particularly fitting that sphinxes were turned into physical sources of illumination, as the beasts were often presented in Renaissance texts as symbols of esoteric knowledge and destiny, "lighting the way."

Utilitarian bronzes like oil lamps were prominently placed on the desks of patrons and used daily; however, even statuettes with no apparent practical function were also designed to be held and manipulated. Sixteenth-century inventories and depictions of collectors' cabinets indicate that small bronze statuettes were most often found on tables, but also on ledges or high shelves. Antico's *Seated Nymph* may have originally been placed on a door lintel, though it was low enough to be within reach. The bronzes were probably stored in these positions: the works could be fully appreciated only when taken down and handled, allowing the light to play on their shimmering surfaces.

FIGURE 5 Francesco Segala, *Hercules*

From the Cabinet to the Public Sphere

In contrast to the small bronzes already discussed, two other types of bronzes flourished in the sixteenth century. Their larger scale and proportions denoted a distinct setting and purpose.

The first category consists of bronze statues destined for more public display in the home, either as part of an architectural element (such as a balustrade or niche) or, more frequently, atop the magnificent andirons for the large fireplaces of palaces in Venice and the Veneto. Bearing the coat of arms of patrician families, andirons reasserted the wealth and splendor of their owners. These bronzes were naturally conceived as pairs and often represented mythological deities. The Paduan sculptor Francesco Segala (active 1559–1592) created his *Hercules* to crown an andiron (fig. 5). It has now not only been detached from its original mount but also separated from its companion, a statue of Omphale, the queen who enslaved the Greek hero. Similarly, the contemporary Venetian artist Tiziano Aspetti (1557/1559–1606) conceived his *Prometheus* (fig. 6) as one of a pair. A nude figure of matching height and style (today in the J. Paul Getty

Museum, Los Angeles) most likely represents Prometheus's brother, Epimetheus. Though the pair was not originally conceived to surmount andirons, versions of these figures were later adapted to fulfill that function. The potency of the image of Prometheus stealing the fire of the gods to offer it to mankind was amplified by its setting in a fireplace.

The second category of bronzes includes preparatory models and presentation pieces. Creating a small-scale model was an indispensable step in the carving of a large marble statue: it allowed the sculptor to work out his composition on a manageable scale and in a malleable material, such as wax or clay. These models could then be cast in bronze and presented to the patron to secure final approval before carving into the precious marble block. Once the monumental work was completed, small bronze casts could also serve to spread its fame. When Baccio Bandinelli (1493–1560) was awarded the commission in 1558 to execute a colossal *Neptune* for the prominent new fountain on Piazza della Signoria in the heart of Florence, it marked the culmination of a long career at the service of the Medici grand dukes. Sadly, Bandinelli died before the statue could be completed. His masterpiece survives, however, in the small-scale bronze *Neptune* (fig. 7), cast after his original model. Only the sea god's separately cast trident is missing. The statuette's careful execution and possible fitting as a fountain suggest it may have been made as a presentation piece for the patron, Cosimo I de' Medici, or his wife, Eleonora of Toledo, a staunch supporter of the artist.

FIGURE 6 Tiziano Aspetti, *Prometheus*

In producing their models for works to be executed in marble, it was imperative that sculptors keep in mind the intrinsic qualities and technical difficulties of the stone. Large-scale figures in marble require supports to guarantee their stability. In contrast, because bronze is a stronger and (when cast hollow) lighter material than marble, these additional props are generally unnecessary. When they occur in preparatory models or in the bronze casts made after them,

FIGURE 7 Baccio Bandinelli, *Neptune*

FIGURE 8 Alessandro Vittoria, *Minerva*

the supports offer a clue to a work's ultimate purpose — its imminent incarnation in stone. In the striking *Minerva* (fig. 8), created by the Venetian artist Alessandro Vittoria (1525–1608), support is provided by the heavy drapery falling from the goddess's armor and splaying at her feet. Anticipating the limitations of the marble block, Vittoria confined his figure to a cylindrical composition that is broken only by Minerva's thrusting right arm. The spear she once held must have conferred even greater dynamism to her pose. Furthermore, Minerva's unusual downward gaze indicates that the final marble was meant to be placed quite high, possibly in the grandiose setting of a Palladian villa or the Palazzo Ducale in Venice. It is unknown whether Vittoria ever executed his large-scale *Minerva*. In many ways, the preparatory model and subsequent bronze best reflect his vision and style and allow us to appreciate the artist's craftsmanship. By incising his signature "ALEXANDER.VICTOR.F" in the wax (before the piece was cast), Vittoria ensured his identification as creator of this work. The inscription, which runs around the base, confirms that this bronze was meant for public display.

Signatures like this one are rare. Because the production of small bronzes relies on several people — the inventor of the design, the wax modeler, the bronze caster, and the surface finisher — assigning the work to a single creator was (and remains) a difficult task. Furthermore, models were routinely appropriated and reworked by followers, assistants, or other masters.

FIGURE 9 Pietro Francavilla, *Saturn Devouring One of His Sons*

Saturn Devouring One of His Sons (fig. 9) exhibits the tell-tale signs of a preparatory model for a large-scale marble work. Its creator, Pietro Francavilla (1548–1615), was a Flemish-born master carver who spent much of his career in Florence and knew the properties of marble well. The tree trunk on which Saturn rests, the goat, and the flowing urn at his feet help anchor the large, muscular figure. They also serve a symbolic function: in Roman times, Saturn was a traditional personification of winter, and he is here accompanied by the zodiacal signs of Capricorn (the goat) and Aquarius (the urn). The large-scale version was probably never executed. Such grisly subject matter would doubtlessly have distressed Francavilla's patron. In response to the prophecy that one of his children would overthrow him, Saturn devoured his progeny: in Francavilla's representation, the leg of the upturned toddler disappears into Saturn's thick beard. After the failure of this commission, the sculptor kept his preparatory model; it was probably cast after his death by one of his collaborators.

The Art of Giovanni Bologna

The Flemish-born Jean Boulogne became "Giovanni Bologna" upon his arrival in Italy in 1550. Like many artists from northern Europe, he had traveled south to study the antique and the work of renowned masters such as Michelangelo. He eventually settled in Florence, where he ran a large workshop and became the leading sculptor of his day. His influence and impact on a generation of artists — many of whom came from northern Europe to train in his studio — cannot be overstated.

Giovanni Bologna was a versatile artist, working on both a large and small scale in marble and in bronze. His art was well known throughout Europe thanks in large part to his virtuoso bronze statuettes, which became highly prized among collectors. The Medici grand dukes distributed his small bronzes to other heads of state as diplomatic gifts, and they were also avidly collected by princes in all parts of Europe. Several works in the Smith collection bear the inventory numbers of the French royal collection,

including the *Cesarini Venus* (fig. 10), which takes its name from that of the owner of the large-scale marble version.

A copy of Giovanni Bologna's *Birdcatcher* (fig. 11) was also recorded in the French royal collection (it is today in the Louvre). The version on display here is an earlier and finer cast. The birdcatcher's intense concentration and knitted brow, the effect of his forward thrust on the folds of his cloak, and the limp bird hooked to his belt are all vividly rendered. Raising his lantern high, the fowler attempts to attract and capture small birds with the net once held in his right hand. The unusual subject matter brought the artist back to his Flemish roots, as genre scenes — highly favored in northern Europe — gained popularity in Florence in the last quarter of the sixteenth century. Bird hunting, however, was not merely a peasant activity, and this bronze figure is far removed from the rustic fowlers depicted in northern painting.

No matter how accomplished and lively his genre figurines, Giovanni Bologna's virtuosity and imagination were best expressed in the serpentine forms of his female nudes. The curves of his coiling figures exhibit an unsurpassed sense of spiraling dynamism and graceful sensuality. The sculptor and goldsmith Benvenuto Cellini argued in a famous letter that sculpture is superior to drawing and painting because a statue must have "at least eight angles of view and each one should be equally good." Giovanni Bologna's figures certainly embody that precept.

FIGURE 10 Antonio Susini, after a model by Giovanni Bologna, *Cesarini Venus*

FIGURE 11 Giovanni Bologna, *Birdcatcher*

The *Crouching Bather* (fig. 12), like the *Cesarini Venus*, cannot be apprehended in a single glance and from a single position: every point of view alters and enhances the perception of the work. Viewers are compelled to spin the statuette as much to uncover the areas concealed by the bather's twisting stance as to appreciate the contrast between the angular folds of drapery and the smooth flesh. Although Giovanni Bologna looked to antique prototypes of bathing Venuses for composition and iconography, his small female figures have a novel sense of movement and vitality.

FIGURE 12 Antonio Susini, after a model by Giovanni Bologna, *Crouching Bather*

Giovanni Bologna's Collaborators and Followers

Unlike other sculptors who relied on contractors and independent foundries, Giovanni Bologna ran a well-organized workshop and employed specialist modelers, carvers, bronze casters, and finishers to execute his designs, thus maintaining a high level of control and quality. His most important and talented assistant was Antonio Susini (1558–1624). Both the *Cesarini Venus* and *Crouching Bather* were cast and finished by Susini, who even after setting up his own studio continued to cast small bronzes from models given to him by the master. Susini also altered designs by Giovanni Bologna to create original compositions.

FIGURE 13 Antonio Susini, after a model by Giovanni Bologna, *Sleeping Nymph with Satyr*

Such changes were very common — indeed almost called for in the culture of the workshop. The *Sleeping Nymph with Satyr* (fig. 13) is a striking example of this practice. The statuette is based on a widely celebrated reclining nude by Giovanni Bologna. The composition focused on the serenity and abandon of the nymph's slumber, but the addition of the lustful satyr creates a sense of narrative and a moment of tension. As the creature gets daringly closer, his touch will surely stir the nymph from her peaceful sleep. The satyr — balanced somewhat precariously on the edge of the bed, his hoofed leg dangling freely off the side — was in fact cast separately and could thus be included in the scene at will, depending on a patron's taste.

The model for the lecherous satyr is sometimes ascribed to the Dutch sculptor Adriaen de Vries (c. 1556–1626), who worked in Giovanni Bologna's studio in the early 1580s. The effects of this collaboration on De Vries's style are particularly acute in his production of small bronzes: the model for his *Rape of a Sabine* (fig. 14) borrows its subject matter, spiraling movement, and even base from Giovanni Bologna (the base derives from that of the *Cesarini Venus*). De Vries was part of a contingent of foreign sculptors who came to train in Florentine workshops. Returning to their home countries, these artists imbued their small bronzes with a distinctive Italianate style. This influence is visible, for example, in *Theseus Slaying the Centaur Bienor* (fig. 15) by Willem Danielsz. van Tetrode (c. 1525–1580), an artist active in Delft and Cologne. The energetic, contorted poses of Theseus and the fleeing centaur stem from the mannerist works

FIGURE 14 After a model by Adriaen de Vries, *The Rape of a Sabine*

FIGURE 15 Willem Danielsz. van Tetrode, *Theseus Slaying the Centaur Bienor*

FIGURE 16 Barthélemy Prieur, *Pacing Stallion*

Tetrode studied during his stay in Florence. He successfully integrated Italian motifs within his oeuvre, though the exaggerated musculature of his figures — a signature feature — and the ferocity of their combat are foreign to Italian ideals.

In addition to the circulation of artists, the dissemination throughout Europe of small bronzes from Florence and Venice was also a factor in the propagation of a new artistic language. The French sculptor Barthélemy Prieur (1536–1611) probably became familiar with the art of Giovanni Bologna through his small bronzes, to which Prieur would have had access in his role as court sculptor to King Henri IV. While the elegant stance of Prieur's graceful *Pacing Stallion* (fig. 16) certainly derives from the small horse studies popularized by Giovanni Bologna, the statuette's silky surface and slightly abstract quality are unmatched in the Florentine's work.

After Giovanni Bologna's death in 1608, two rival workshops, headed by his two principal assistants, ensured that Florence maintained its position as a center for inventive and technically sophisticated small bronzes. Pietro Tacca (1577–1640) inherited Giovanni Bologna's position as court sculptor to the Medici, along with his workshop, and was succeeded by his son Ferdinando (1619–1686). Antonio Susini, for his part, trained his nephew Giovanni Francesco (1585–c. 1653), who became a talented modeler and bronze caster.

While indebted to Giovanni Bologna's oeuvre, the original works produced by these artists display a progressive shift away from a fascination with the human body in motion and a move toward greater naturalism and a concern for narrative. This new focus was fueled by the growing influence of pictorial compositions and theatrical productions. Giovanni Francesco Susini's *David with the Head of Goliath* (fig. 17) depicts the

FIGURE 17 Giovanni Francesco Susini, *David with the Head of Goliath*

young warrior in the aftermath of his confrontation with the giant. The gash in Goliath's forehead, his severed head, and oversized sword — now held by David — are all integral elements in the recounting of the biblical story. Indicative of a growing naturalistic trend is the gruesome but anatomically correct rendering of the arteries and spinal cord of Goliath's severed neck.

Despite their new artistic concerns, both the Tacca and Susini workshops continued to cast small bronzes after Giovanni Bologna's ever-popular models. The two studios also produced a number of statuettes after monumental antique marbles. Moreover, their own inventions were deeply indebted to the study of the antique. In *David with the Head of Goliath* (c. 1625–1630), for example, the placement of the young hero's legs echoes the pose of the *Ludovisi Mars*, a large ancient marble discovered only a few years before.

Boxwood and Ivory

In addition to bronze, new materials were finding increasing favor among collectors of small sculpture. Precious and exotic ivory was more easily obtained in Europe during the seventeenth century, and it was used to create a range of objects from crucifixes to statuettes of pagan goddesses. Artists who worked in ivory also favored boxwood, as its dense, fine grain allowed the most intricate of carving. Large pieces of ivory or

FIGURE 18 Artus Quellinus, *Omphale Seated*

boxwood (a shrub that never grows to a great size) were hard to find, and connoisseurs especially admired the virtuosity of sculptors capable of cutting figures from a single block while endowing them with much of the freedom of action and compositional movement typically associated with bronze sculpture. The material constraints remain, however, and though the ivory *Omphale Seated* (fig. 18) by the Flemish artist Artus Quellinus (1609–1668) moves with an easy grace, one cannot ignore the taper of the elephant tusk — its slight curvature has been ingeniously incorporated into the design.

In Germany, there had long been a tradition of ornamental work in wood. In the seventeenth century, Leonhard Kern (1588–1662) was perhaps the most notable carver specializing in small-scale sculpture. Boxwood and other hard woods like pear or cherry have a color close to that of bronze or can be given a ruddy varnish to achieve a similar effect. They also take a high polish, like metal. Leonhard Kern had traveled to Italy around 1610 and was familiar with the small bronzes produced there as well as with the antique. His nude *Bowler* (fig. 19), akin to the discus throwers of classical sculpture, is as much an homage to antiquity as is Antico's *Seated Nymph*.

FIGURE 19 Leonhard Kern, *Bowler*

PART II

A TECHNICAL REVIEW OF THE RENAISSANCE STATUETTE

For each of the sculptures in the Smith collection, the artist had to make a series of choices concerning material and technique. The selection of bronze, boxwood, or ivory as the medium involved particular technical demands and aesthetic possibilities. Regardless of the material, each work was created by a combination of carving, chasing, filing, and polishing, which produced a variety of textures and finishes. For bronze sculptures, a necessary, but not obvious, precursor to the sculpture is the careful preparation of a wax model from which the bronze would be cast. Although artists generally disguised the evidence of manufacture through their finishing work, details captured in the metal surface and uncovered by the passage of centuries can provide insight into historic practices. X-radiography can confirm these discoveries as well as reveal features of fabrication that could not be discerned through visual examination alone.

FIGURE 20 Antico, *Seated Nymph* (detail)

The term "bronze" conventionally denotes any metal made of a copper alloy. The artist's decision to alloy copper with lead, zinc, or tin does not appear to be based on aesthetic grounds, but rather on traditions of practice and, to a certain extent, availability and cost of materials. The color and character of bronze surfaces are provided by a patina, which may result from natural effects produced by exposure to air, soil, and sea or deliberate treatments applied by the artist. In such treatments, color, shading, and translucency were created and modified by applying coatings or chemicals. In the Renaissance, artificial patinas were standard practice, making it difficult to determine the alloy based on a metal's color.

FIGURE 21 Antico, *Seated Nymph* (detail)

The scientific technique of x-ray fluorescence spectroscopy more accurately identifies the alloy and often provides insight into the techniques of particular artists, workshops, regions, or periods.

Antico: Polish, Patina, and Precious Metals

In his 1504 treatise *De Sculptura*, the Paduan Pomponius Gauricus wrote of bronzes: "All beauty appears perfect in the polishing and coloration…." His comment seems particularly suggestive of the works of the Mantuan artist Antico, with which Gauricus was certainly familiar. The smooth, refined surface of the *Seated Nymph* (figs. 1, 20, and 21) required laborious coldworking — finishing after casting — that would have included filing, scraping, burnishing, and polishing with various grades of abrasives. Antico also emphasized details of the face and hair by hammering and chiseling; he produced a variety of textures, such as the punched pattern of the stone on which the figure sits.

On the finished surface, Antico applied an overall black patina, which is still preserved in protected areas of the work. This color reflects the desire — during the Renaissance and especially by this artist — to emulate the qualities of antique bronzes. Antico achieved this patina with acids and heat, and he appears to have been the only artist of his time to make this method a standard practice. The attractive rich brown color that now dominates *Seated Nymph* is a "hand polish," a patina resulting from centuries of handling and oxidation; though distinct from the original darker shade, it possesses its own desirable qualities and associations. Antico cast the *Nymph* and her base from true bronze, copper with the addition of tin. He may have selected this alloy as a nod to ancient practices; the Roman use of true bronze was known to Renaissance artists through surviving texts.

Antico also evoked ancient bronzes by using precious metals to create a colored and varied surface. To add gold highlights to the drapery and hair of *Seated Nymph*, Antico employed the technique of "fire gilding." An amalgam (paste-like mixture) of gold and mercury was applied to the bronze and upon heating, the mercury vaporized, depositing a thin layer of gold. Fine details, such as the elegant tendrils of hair, were difficult to highlight in this way. The silvered eyes may have been applied as a thin leaf or perhaps via a mixture containing lead. In addition to distinguishing hair from flesh and fabric from stone, these precious metals impart a vitality and opulence to this prized object.

Antico: The Reinvention of Indirect Casting

Perhaps the most remarkable aspect of Antico's work is largely hidden by the artist's careful surface treatments. Through the Middle Ages and until the late fifteenth century, all bronze sculpture, regardless of scale, was created by direct casting: a unique wax model would be sculpted, either from solid wax to produce a solid bronze or, more commonly, wax was applied over a core of clay or plaster to produce a hollow cast. Hollow casts reduce the thickness of the bronze wall and minimize cracking from stresses in the cooling metal. Such bronzes were lighter and more easily handled, particularly when the core was subsequently removed.

The wax model, with or without a core, was then "invested" — covered in layers of a refractory material, usually clay — and this assembly was fired, melting out the wax and creating a mold with a perfect negative of the model on the interior. Typically a system of wax rods — "sprues" — would be added to the wax model prior to investment in order to channel the molten bronze into all parts of the mold and allow gases to escape. If a core was present, "core pins" would be inserted through the surface of the wax prior to investment; these pins would hold the core securely in place inside the mold after the wax melted out. The mold was then filled with molten metal, producing the finished bronze. An obvious drawback of this process was that the original wax model was "lost," destroyed in the process.

Antico seems to have reinvented a method practiced in antiquity, called indirect casting, where the original model could be preserved. A plaster mold, known as a "piece-mold," was created around the wax model in many small sections, each corresponding to a part of the figure. This wax model could be removed when the piece-mold was carefully disassembled. The plaster mold could then be reassembled and used to make a wax replica — an "intermodel" — which could be cast into bronze by the direct method as previously described. Antico further simplified this process by producing the wax in several parts, which were assembled to form the complete intermodel. These parts were made hollow by "slush casting" — pouring hot liquid wax into the piece-mold and swirling it around to coat the interior with a thin layer of wax. Plaster of paris is an ideal material for creating a core in such "wax shells," as it can be poured in as a liquid and hardens without shrinkage. Antico supported the plaster core with fine iron-wire core pins, which he left in place; one is barely visible as a dark black spot on the *Nymph*'s left shoulder.

Antico's technical innovations had a profound impact on all bronzes that followed and closely resemble methods still used today. Indirect casting has advantages well beyond reproduction — the preserved model provides security against casting failures and serves as a reference for the artist's workshop or the founder through the subsequent stages of fabrication.

FIGURE 22 Follower of Riccio, *Seated Satyr Holding a Candlestick and Inkwell*

FIGURE 23 Follower of Riccio, *Oil Lamp in the Form of a Female Sphinx* (detail)

Padua: Technical Preferences and Practices

Paduan works of the late fifteenth and early sixteenth centuries typically have a dark patina, visible in less worn areas of the *Seated Satyr* (fig. 22) and *Oil Lamp in the Form of a Female Sphinx* (figs. 4 and 23) by followers of Riccio. This "applied patina" consists of an opaque mixture of a drying oil (such as linseed or walnut) with various resins and pigments. It was painted onto the surface and hardened by baking. These coatings served to unify the appearance of the sculpture and further conceal evidence of its manufacture. On both the *Satyr* and *Sphinx*, details of musculature and ornament have been emphasized by selectively wiping back the dark coating; however, this effect has been somewhat altered by wear of the patina, and once modulated transitions have become more pronounced. Like Antico, Riccio and his followers used dark patinas in their efforts to emulate ancient bronzes.

Beyond color, the visual effect of these Paduan sculptures is notably different from the high level of finish of Antico's works. Casts of the highest quality, such as these, are distinguished by careful sculpting of the wax model, rather than tooling of the cast metal. As foundry techniques improved during this period, greater subtlety could be captured in the cast, allowing the artist to express more in the pliable wax medium. Both the *Satyr* and *Sphinx* illustrate the more fluid and lively effects that are possible through such careful wax modeling. Finely worked details, such as the *Satyr*'s curls of hair and facial features (including teeth), would have been sculpted in wax alone. Particularly interesting are the small holes, which evoke the drilling of antique marble sculpture, pierced through the center of some of the spirals of hair on the head and legs. The *Satyr*

and *Sphinx* are each known in a number of casts; the finest versions display a greater variety of ornament, such as the *Satyr*'s fantastic second set of feathery eyebrows and the raised veins on his hands. The shallow, hammered depressions on the hind legs of the *Sphinx* indicate that coldworking was used on certain casts to help produce a taut and refined surface.

Although Riccio's works are typically true bronze, his Paduan followers commonly cast works in alloys of brass — mixtures of copper and zinc. What brought about this change is unknown, but it is interesting to speculate whether the tradition of brass utilitarian items from northern Europe may have played a part. Deeply cut forms, such as the spirals on the shoulders of the *Sphinx* and the eye sockets and curls of the *Satyr,* could not be easily replicated by the indirect method using a piece-mold. X-radiography has determined that these Paduan bronzes are in fact direct casts, but the wax was built up around a standard "pre-formed" core, carefully molded or cast in the approximate shape of the figure. Projecting elements such as arms, legs, or attributes were added separately. This technique allowed a sequence of hollow-cast figures to be produced. Each variant remained distinct in detail and could introduce significant changes depending on the particular design. Other casts of the *Satyr* hold different utensils and even cross their legs in the opposite direction; sphinx lamps are known with several distinct heads but appear to have used the same basic form for the body.

Severo da Ravenna: A Distinctive Approach

Although Severo da Ravenna lived in Padua for several years, he spent most of his career in his native Ravenna. Like the Paduan artists, Severo preferred brass with an applied black patina for his small sculptures, and many were utilitarian and incorporated containers for ink or sand. He produced some works derived from those of his contemporaries, including a version of Antico's *Nymph* and various satyrs. *Rearing Stallion* (figs. 2 and 24), however, appears to be his own invention.

FIGURE 24 Severo da Ravenna, *Rearing Stallion* (detail)

Like the Paduan works, *Rearing Stallion* shows an emphasis on details that had been carved into the wax model, including the eyes, curled lips, teeth and tongue, and musculature of the neck. There is, however, a much closer correspondence between Severo's casts of the same model, and so it is clear that he used an indirect casting method. The artist apparently combined aspects of the pre-formed cores used by Riccio's followers with techniques of mold-making and wax assembly perfected by Antico. Severo's distinctive method was well suited to sys-

tematic production, and his workshop probably produced more bronzes than that of any other Renaissance artist.

Wear through the patina on the belly of the horse reveals evidence of its manufacture. The circles of slightly redder metal that are visible on either side of the stomach are large metal plugs, which filled holes left after the extraction of a long core pin that spanned the width of the *Stallion*. Examination by x-radiography revealed this pin to be a square, tapering nail, which is distinctive of Severo's technique.

FIGURE 25 Tiziano Aspetti, *Apollo with His Lyre*

Venice: Technical Transition in the Late Sixteenth Century

Black-applied patinas, similar to those favored in Padua and Ravenna, are also found on Venetian works from the late sixteenth century, such as Francesco Segala's *Hercules* (fig. 5) and Alessandro Vittoria's *Minerva* (fig. 8). These bronzes are more highly finished than the Paduan sculptures, and their coatings appear generally thinner — perhaps to avoid muting details of the design. These statuettes are directly cast and thus unique, and both are cast in true bronze.

The large *Prometheus* (fig. 6) by Tiziano Aspetti reflects the influence of indirect casting, as does his *Apollo* (fig. 25). The technique is similar to that introduced by Antico and further developed in the Venetian foundries. *Prometheus* and particularly the smaller-scale *Apollo* are more refined and polished than the Paduan bronzes, though passages of the hair and face retain a looser, more fluid finish, producing a lively balance between characteristics of wax and metal. Worn areas of the black patina on the *Apollo* reveal a coarse wire-brush texture. This treatment may have changed the reflective character of the metal, but it also provided additional tooth, which helped bind the thin patina to the smooth surface.

Both of Aspetti's sculptures were cast in alloys other than bronze. The *Apollo* is cast in brass; the *Prometheus* is a quaternary alloy — copper with approximately equal amounts of tin, zinc, and lead — prevalent in Venetian works of this period. The distinction between these two works may suggest the foundry in which the work was produced, how bronzes at different scales were cast, or the time and place where each was created.

FIGURE 26 Nicolò Roccatagliata, *Poetry, Astronomy,* and *Music*

Nicolò Roccatagliata's statuettes also have a black-applied patina, but the artist seems to have responded to different technical influences than did Aspetti. Roccatagliata's *Poetry*, *Astronomy*, and *Music* (fig. 26) exhibit a recurring twist of the torso, hips, and legs. X-radiography confirms that the body of each figure was created around a nearly identical pre-formed core; solid wax arms and legs were subsequently attached in various positions. This technique is generally similar to that of the *Seated Satyr* and *Sphinx* and, as with the Paduan works, allows for rapid creation of unique figures. Its use almost a century later in Venice suggests that older casting techniques were retained and adapted to a changing aesthetic. Roccatagliata focuses not on the variety of ornament found in the Paduan bronzes, but rather on a deliberate looseness and spontaneous character. The primary motivation behind this choice was harmonic repetition and variation, well suited for the display of a group of such bronzes in a private collection. Roccatagliata's works are endowed with a greater expression of transience and motion than is found in Antico's *Seated Nymph* and in works by Riccio and his followers. Unlike Aspetti or his Paduan predecessors, Roccatagliata chose to cast his figures in leaded bronze — copper and tin with a deliberate addition of lead.

Giovanni Bologna and Antonio Susini: Techniques Perfected

As already mentioned, Giovanni Bologna arrived in Italy in 1550 and established in Florence a large and influential workshop in which the production of small sculptures in bronze and silver played an important role. This master and his followers cast works using a refined version of indirect casting, employing the slush-cast wax shells

introduced by Antico. Like the earlier artist, Giovanni Bologna preferred to cast his works in true bronze.

The surface treatment of the *Cesarini Venus* (figs. 10 and 27), with fine details of the hair and face captured in the wax and sensitively tooled in the metal, is typical of Giovanni Bologna. The artist carefully filed the bronze, producing a fine texture that catches the light and follows the curves of the body. The dressing of the hair is more intricate than that of Antico's *Nymph* but has the same combination of softness and linear elegance.

The northern wooden sculptures that may have inspired Giovanni Bologna's *Birdcatcher* (figs. 11 and 28) in subject also appear to have influenced its treatment. The bronze was given somewhat more texture than the *Venus*, and the drapery has a remarkable hard-edged, grooved, and planar effect similar to that of wood carving. The deep brown and nearly opaque patination of this work seems intended to heighten such a connection. The rather "wooden" drapery is balanced by the soft, sensitive modeling of the mustache and beard, which could be achieved only in wax.

Around 1580, the specialist bronze founder Antonio Susini arrived at Giovanni Bologna's workshop and introduced further refinements to the techniques of casting and finishing. One technique Susini appears to have devised is the use of threaded plugs to mend holes left in the metal after core pins were extracted, as well as to repair casting defects. On many bronzes from Giovanni Bologna's workshop, time has revealed these plugs on the metal surface as circles of a slightly different color. Susini is also credited with the introduction of the characteristic red patinas found on many of the works in the exhibition. These translucent coatings reveal and enhance the carefully finished

FIGURE 27 Antonio Susini, after a model by Giovanni Bologna, *Cesarini Venus* (detail)

FIGURE 28 Giovanni Bologna, *Birdcatcher* (detail)

FIGURE 29 Antonio Susini, after a model by Giovanni Bologna, *Crouching Bather* (detail)

bronze. They also demonstrate a greater interest in the effects of color and light, perhaps inspired by the practices of gold- and silversmiths. Although the original patinas would have been a brilliant red-gold color, these coatings have darkened and become more opaque with age. On many sculptures, handling has worn away the patina to reveal the underlying bronze, with hand polishes ranging from brown to yellow to green.

Many of Giovanni Bologna's inventions were executed by highly skilled hands other than his own, a fact that has important implications for the study of his bronzes — particularly in light of the practice of indirect casting. His works were precisely reproduced in significant numbers and over a considerable period of time. For this reason, surface finish and rendering of detail — much like line and brushstroke in a painting — must be closely considered in order to distinguish the master from his followers and one follower from another. The *Crouching Bather* (figs. 12 and 29) strongly expresses the particular sensibilities of Antonio Susini and was perhaps created after he had inherited Giovanni Bologna's models. The metallic surface has an extremely fine polish overlaid with a distinctive wire-brush treatment, a prominent aesthetic component of the sculpture. This linear texture emphasizes the curving forms of the figure, encircling the arms or following the direction of the legs. Chiseled features, also typical of Susini's practices, are particularly apparent on the *Lion Attacking a Stallion* (fig. 3), where the face and mane of the horse, and the rather geometric tearing of flesh, are deeply and sharply rendered.

Giovanni Francesco Susini: A Tradition Evolves

The works of Antonio's nephew, Giovanni Francesco Susini, remain in the long shadow of Giovanni Bologna and include casts of the master's inventions, such as *Mars* (fig. 30). This bronze has a distinctive transparent golden patina — one of a range of applied coatings present on Giovanni Francesco's sculptures. A sculpture of the younger Susini's own invention, *David with the Head of Goliath* (fig. 17), is an extremely beautiful example of his personal style with a more opaque, chestnut-colored patina. The open areas of the bronze are finely smoothed, distinct from the filed surfaces of Giovanni Bologna or the wire-brush treatments of Antonio Susini. The rendering of the drapery, though

FIGURE 30 Giovanni Francesco Susini, after a model by Giovanni Bologna, *Mars*

FIGURE 31 Giovanni Francesco Susini, *Venus and Adonis*

still clearly linked to that of Giovanni Bologna, has become more stylized and abstract. Certain details, such as the hair, are left as cast and only lightly tooled, creating a soft and elegant finish.

Some of Giovanni Francesco's bronzes have coldworked textures that enliven the surface in a manner that recalls Antico's *Seated Nymph* (fig. 1). On his *Venus and Adonis* (fig. 31), a hammered pattern distinguishes trunk from drapery, and punching decorates the sandals and the strap around Adonis's shoulder. This group contains another major technical change: three separate parts were mechanically joined after casting — Venus and the stump, Adonis and Venus's left arm, and the connecting arms of the figures (Venus's right and Adonis's left). Originally invisible, these joins can now be noted as fine lines encircling Venus's arms. Mechanical joins reduced the difficulty of casting such a complex form and greatly eased the finishing process by providing ready access to every surface of these intertwined figures. This innovative technique of manufacture and finishing was to prove extremely popular with the finest bronze craftsmen in Italy and France during the next two and a half centuries.

Francesco Fanelli: Influences and New Combinations

Foreign artists who trained in Italy and returned to their native country were instrumental in disseminating Italian techniques throughout Europe, as were Italian artists who found employment abroad. Francesco Fanelli was one such artist: although his career was spent mainly in London, he was trained in Florence. It is not therefore sur-

FIGURE 32 Francesco Fanelli, *Saint George and the Dragon*

prising that his *Saint George and the Dragon* (fig. 32) was cast by the indirect method as developed in Giovanni Bologna's workshop. The influence of the later style of that important workshop can be found in the fluid handling of Fanelli's horses. The freely modeled, waxy finish of Fanelli's small bronzes as well as his preference for a black patina recall the works of Roccatagliata, and the regular use of brass suggests connections with Venice and perhaps Padua. As with Giovanni Francesco Susini, Fanelli shows a greater reliance on mechanical joins to produce complex and dynamic groups such as *Saint George and the Dragon*. Each element of this composition — dragon, horse, base, and rider — was cast separately and assembled using bolts and solder. This construction allowed Fanelli to experiment broadly with different arrangements or create distinct compositions altogether: versions of this cast are known with different riders (or no rider) and various dragons.

Leonhard Kern: Bronze, Boxwood, and Ivory

Unlike the freely modeled wax from which a bronze statuette is created, Renaissance artists working in boxwood and ivory had to contend with the limited scale allowed by these materials. Virtuoso carvers, such as Leonhard Kern, however, were able to "find" the perfect form contained within a single block of wood or elephant tusk. In his *Bowler* (fig. 19), nearly the entire figure, including the base, was carved from one piece of wood. When joins were required, they were executed with an expertise comparable to that of Giovanni Francesco Susini's bronzes. Only two small additions were made to this work: at the front of the ball and the back right corner (where a nearly invisible line passes diagonally across the base, including part of the foot). Kern designed the *Bowler* so that the grain fell across the figure like contour lines accentuating the form, over which he applied subtle hatching. The base has a contrasting, coarser, linear texture and preserves an irregular form suggestive of the natural material, a quality found in many of his works.

By depicting an old woman in the nude and adding a bag of gold as an attribute, Kern seems to be transforming the figure into an allegory of Avarice (fig. 33). However, his figural type, rooted in northern traditions of genre, is markedly unheroic and unidealized, and therefore the natural color and grain of this statuette seem particularly

FIGURE 33 Leonhard Kern, *Old Woman Seated Holding a Bag of Gold (Avarice)*

FIGURE 34 Leonhard Kern, *Diana with Her Hounds*

appropriate. On the other hand, Kern's ivory *Diana* (fig. 34) is smoother and more idealized in form than his boxwood figures, befitting this precious medium and the divine subject.

Each of Kern's works possesses precisely carved features, such as the folds of flesh and fabric of *Avarice* and Diana's fingers grasping the leashes. But Kern chose not to focus on the minute detail and elaborate textures rendered in more typical northern works, such as Artus Quellinus's *Omphale Seated* (fig. 18). Under the influence of Italian masters, Kern instead endowed each small statue with a monumental quality. *Diana*'s strong overall form with its translucent, polished surfaces can be considered equivalent to the most perfected work in marble.

Kern also produced a limited number of bronzes, including *The Money Counter* (fig. 35). Comparison in form, scale, and subject to *Avarice* demonstrates a clear dependency on his wooden sculptures. Details are also related; the *Money Counter*'s hair is very close to that of the *Bowler*. The wax from which this bronze was cast was almost certainly rendered after a wooden original. This model, however, does not appear to have been molded and indirectly cast; rather, a unique wax was prepared by Kern or a founder working under his close supervision. The finishing of the metal recalls his wooden sculptures, with contrasting textures on the figure and base. Kern's *Money*

FIGURE 35 Leonhard Kern, *The Money Counter*

Counter makes a fascinating contribution to the long artistic dialogue between carving and casting.

Like Leonhard Kern, most Renaissance artists worked in a variety of media, not only in bronze, boxwood, and ivory, but also in terracotta, marble, silver, and gold. Each of the works in the Smith collection bears the mark of the influence of these media upon one another. The small bronzes in particular possess qualities beyond the traditions and innovations of founders, such as the crisp chiseling of the woodcarver and the meticulous tooling of the goldsmith. Bronzes possess the unique ability to capture aspects of two media simultaneously: the refined surface effects possible in metal and the free modeling of wax from which each bronze originated.

The exhibition presents an extensive selection of the small bronzes, boxwoods, and ivories in the Robert H. Smith Collection. For a complete catalogue of the bronzes, see the following publications, available in the National Gallery of Art Shops:

Radcliffe, Anthony, and Nicholas Penny. *Art of the Renaissance Bronze 1500–1650: The Robert H. Smith Collection*. London and New York, 2004.

Penny, Nicholas, Alison Luchs, Karen Serres, Simona Cristanetti, Dylan Smith, and Shelley Sturman. *Recent Acquisitions Made to the Robert H. Smith Collection of Renaissance Bronzes.* London, 2007.

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This booklet was written by Robert H. Smith Research Curator Karen Serres and Robert H. Smith Research Conservator Dylan Smith. It was produced by the department of exhibition programs and the publishing office.

CHECKLIST OF OBJECTS ON DISPLAY

BRONZE

1 Florentine, after the antique
Arrotino, second quarter seventeenth century
33.5 cm (13 3/16)

2 Italian
Oil Lamp in the Form of a Winged Monster, sixteenth century
24.1 cm (9 1/2)

3 North Italian
Oil Lamp in the Form of a Monster, sixteenth century
12 × 15.4 cm (4 3/4 × 6 1/16)

4 Paduan
Pricket Candlestick, second quarter sixteenth century
28.9 cm (11 3/8)

5 Probably South Netherlandish or German (Nuremberg)
A Pair of Dinanderie Eagles, c. 1500–1560
28 cm (11) (left-facing eagle) and 29 cm (11 3/8) (right-facing eagle)

FIGURES 1, 20, AND 21

6 Pier Jacopo Alari-Bonacolsi, called Antico
Mantuan, c. 1460–1528
Seated Nymph, 1503
bronze with mercury gilding on the drapery and hair and silver foil in the eyes
19 cm (7 1/2)

FIGURE 25

7 Tiziano Aspetti
Venetian, 1557/1559–1606
Apollo with His Lyre (Apollo Musagetes), c. 1595
33.5 cm (13 3/16)

FIGURE 6

8 Tiziano Aspetti
Prometheus, c. 1600
74.5 cm (29 5/16)

FIGURE 7

9 Baccio Bandinelli
Florentine, 1493–1560
Neptune, c. 1560
49 cm (19 5/16)

FIGURES 11 AND 28

10 Giovanni Bologna
Born in Flanders, active in Florence, 1529–1608
Birdcatcher or *Fowler*, late sixteenth century
28.5 cm (11 1/4)

11 After a model by Giovanni Bologna
Hercules and Lichas, first half seventeenth century
34.9 cm (13 3/4)

FIGURE 32

12 Francesco Fanelli
Italian, 1577–after 1657?
Saint George and the Dragon, c. 1632–1639
19.6 cm (7 11/16)

FIGURE 9

13 Pietro Francavilla
French, 1548–1615
Saturn Devouring One of His Sons, perhaps cast c. 1615 in Paris from a model made in Florence or Genoa c. 1585
47.9 cm (18 7/8)

FIGURE 35

14 Leonhard Kern
German, 1588–1662
The Money Counter, 1630–1650
22.1 cm (8 11/16)

15 Barthélemy Prieur
French, 1536–1611
Seated Woman Pulling a Thorn from Her Heel, late sixteenth or early seventeenth century
13.6 cm (5 3/8)

FIGURE 16

16 Barthélemy Prieur
Pacing Stallion, c. 1600
14.8 x 9.9 cm (5 13/16 × 3 7/8)

17 Barthélemy Prieur
Lion Devouring a Doe, late sixteenth or early seventeenth century
15.3 x 35.3 cm (6 × 13 7/8)

FIGURES 4 AND 23

18 Follower of Andrea Briosco, called Riccio
Paduan, 1470–1532
Oil Lamp in the Form of a Female Sphinx, first quarter sixteenth century
12.5 × 14.5 cm (4 15/16 × 5 11/16)

FIGURE 22

19 Follower of Andrea Briosco, called Riccio
Seated Satyr Holding a Candlestick and Inkwell, c. 1530–1540
21.7 cm (8 9/16)

FIGURE 26

20 Nicolò Roccatagliata
Genoese-Venetian, c. 1560–by 1636
Astronomy, 1590–1600
23.1 cm (9 1/8)

FIGURE 26

21 Nicolò Roccatagliata
Poetry, 1590–1600
22.6 cm (8 7/8)

FIGURE 26

22 Nicolò Roccatagliata
Music, 1590–1600
23 cm (9 1/16)

23 Angelus de Rubeis (presumably Angelo de Rossi)
Verona, early seventeenth century
Hercules with the Hydra, early seventeenth century
35 cm (13 3/4)

24 Johann Gregor van der Schardt
Dutch, c. 1530–c. 1580
Minerva (Pallas), c. 1570–1576
52.9 cm (20 13/16)

FIGURE 5

25 Francesco Segala
Paduan, active 1559–1592
Hercules, c. 1565
67 cm (26 3/8)

FIGURES 2 AND 24

26 Severo da Ravenna
Italian, active 1496–1525/1538
Rearing Stallion, c. 1500/1510
20 × 24 cm (7 7/8 × 9 7/16)

Note: Artists whose birthplace is unknown or who worked in several cities in Italy are designated as "Italian."

FIGURES 10 AND 27, FRONT COVER

27 Antonio Susini, after a model by Giovanni Bologna
Florentine, 1558–1624
Venus Drying Herself (Cesarini Venus), late sixteenth or early seventeenth century
33.5 cm (13 3/16)

28 Antonio Susini, after a model by Giovanni Bologna
Rearing Stallion, late sixteenth or early seventeenth century
30.6 × 29 cm (12 1/16 × 11 7/16)

FIGURES 12 AND 29

29 Antonio Susini, after a model by Giovanni Bologna
Crouching Bather, late sixteenth or early seventeenth century
24.9 cm (9 13/16)

30 Antonio Susini, after a model by Giovanni Bologna
Nessus and Deianira, late sixteenth or early seventeenth century
43.5 cm (17 1/8)

FIGURE 3

31 Antonio Susini, after a model by Giovanni Bologna
Lion Attacking a Stallion, late sixteenth or early seventeenth century
26.1 × 45.3 cm (10 1/4 × 17 13/16)

FIGURE 13

32 Antonio Susini, after a model by Giovanni Bologna
Sleeping Nymph with Satyr, late sixteenth or early seventeenth century
21.6 × 34.9 cm (8 1/2 × 13 3/4)

33 Antonio Susini
Bull, late sixteenth or early seventeenth century
23.4 cm (9 3/16)

FIGURE 30

34 Giovanni Francesco Susini, after a model by Giovanni Bologna
Florentine, 1585–c. 1653
Mars, second quarter seventeenth century
39.3 cm (15 1/2)

35 Giovanni Francesco Susini, after a model by Antonio Susini
Farnese Hercules, second quarter seventeenth century
31.3 cm (12 5/16)

FIGURE 17

36 Giovanni Francesco Susini
David with the Head of Goliath, c. 1625–1630
29.5 cm (11 5/8)

FIGURE 31

37 Giovanni Francesco Susini
Venus and Adonis, c. 1620–1630
38.1 cm (15)

BACK COVER

38 Ferdinando Tacca, probably after a model by Pietro Tacca
Florentine, 1619–1686
Hercules Supporting the Heavens, c. 1640–1650
89 cm (35 1/16)

39 Ferdinando Tacca
Horseman Killing a Bull, c. 1650
34 cm (13 3/8)

40 Ferdinando Tacca
Rearing Stallion, c. 1650
21.5 × 24 cm (8 7/16 × 9 7/16)

41 Attributed to Pietro Tacca
Florentine, 1577–1640
Tarquin and Lucretia, c. 1640
40.4 cm (15 7/8)

FIGURE 15

42 Willem Danielsz. van Tetrode
Dutch, c. 1525–1580
*Theseus Slaying the Centaur Bienor (*or *Hercules Slaying the Centaur Eurytion)*, c. 1573
47.5 cm (18 11/16)

43 Willem Danielsz. van Tetrode
Hercules Pomarius, 1568/1580
38.8 cm (15 1/4)

FIGURE 8

44 Alessandro Vittoria
Venetian, 1525–1608
Minerva, c. 1560
66.4 cm (26 1/8)

FIGURE 14

45 After a model by Adriaen de Vries
Dutch, c. 1556–1626
The Rape of a Sabine, mid-seventeenth century
46 cm (18 1/8)

BOXWOOD

FIGURE 19

46 Leonhard Kern
Bowler, 1617–1620
30.2 cm (11 7/8)

47 Leonhard Kern
Kneeling Youth with Bound Hands (Isaac or a Slave), 1614–1620
25 cm (9 13/16)

FIGURE 33

48 Leonhard Kern
Old Woman Seated Holding a Bag of Gold (Avarice), 1635
23.3 cm (9 3/16)

49 Leonhard Kern
Young Woman Seated Braiding Her Hair (Vanity), 1635
23 cm (9 1/16)

50 Leonhard Kern
Woman Holding a Vase (Psyche?), 1640
14 cm (5 1/2)

IVORY

FIGURE 34

51 Leonhard Kern
Diana with Her Hounds, seventeenth century
22.9 cm (9)

52 Gerard van Opstal
Flemish, 1594 or 1604–1668
Bacchanalian Frieze, c. 1640
11.5 x 30 x 2.5 cm
(4 1/2 × 11 13/16 × 1)

FIGURE 18

53 Artus Quellinus
Flemish, 1609–1668
Omphale Seated, mid-seventeenth century
12 cm (4 3/4)

LECTURES

January 27, 2:00 pm
East Building Auditorium

Modeling, Carving, Casting, Finishing: Four Aspects of the Works in Bronze, Boxwood, and Ivory Exhibited in the Robert H. Smith Collection. Nicholas Penny, Karen Serres, Dylan Smith, and Shelley Sturman, National Gallery of Art

January 28, 12:10 and 1:10 pm
East Building Small Auditorium

Bodies in Boxwood and Ivory by Leonhard Kern, Master of German Baroque Sculpture. Eike Schmidt, The J. Paul Getty Museum

February 25, 12:10 and 1:10 pm
East Building Small Auditorium

Small Sculpture in Artists' Collections, 1500 – 1700. Karen Serres, National Gallery of Art

GALLERY TALK

January 27, 29, and 30
February 4, 6, 12, 15, 20, 26, and 28, 1:00 pm
West Building Rotunda

Bronze and Boxwood: Renaissance Masterpieces from the Robert H. Smith Collection. David Gariff or J. Russell Sale, National Gallery of Art

FRONT COVER: Antonio Susini, after a model by Giovanni Bologna, *Cesarini Venus* (detail)

BACK COVER: Ferdinando Tacca, probably after a model by Pietro Tacca, *Hercules Supporting the Heavens*