

SCULPTURES

from the Collection of

H. H. THE PRINCE OF LIECHTENSTEIN

JACQUES SELIGMANN & CO., INC.

A CATALOGUE OF
SEVEN MARBLE SCULPTURES
OF THE
ITALIAN TRECENTO AND QUATTROCENTO
from the Collection of
His Highness the Prince of Liechtenstein

JACQUES SELIGMANN & CO., INC.
NEW YORK

1954

Edition Limited to 100 Copies

No. 21.

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611
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12/27/54
Gift of John Wilson, Esq.

Charitas by GIOVANNI BALDUCCI

Prudentia by BONINO DA CAMPIONE

Justitia by BONINO DA CAMPIONE

Musician Angel With Hand Organ
by ANDREA ORCAGNA

Musician Angel With Tambourine
by ANDREA ORCAGNA

Angel of the Annunciation
by THE MASTER OF THE MASCOLI ALTAR

Madonna and Child by ANTONIO ROSSELLINO

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P R E F A C E

by Germain Seligman

It is indicative of the changing tastes and interests of the art world that these exceptional sculptures from the Liechtenstein Collection have so long remained in obscurity, not to say oblivion. The guidebooks of the collection themselves made little mention of them, whereas the paintings of that collection, even those of lesser interest, are widely reproduced in catalogues and reference books. In contrast, only three of these sculptures have ever been reproduced.

Of especial interest in the evolution of collecting and of research in the field of sculpture is the fact that two of those sculptures reproduced are of the Quattrocento and were published some forty years ago when the taste for this period was at its height: the Rossellino bas-relief, reproduced by Dr. Wilhelm von Bode in his corpus on Florentine Renaissance sculpture; and the *Angel of the Annunciation* by the Master of the Mascoli Altar, in the first edition of Dr. Leo Planiscig's work on Venetian sculpture in 1916.

It was only in 1935, on the other hand, that a publication including one of the Trecento group appeared. Due to the interest of Dr. William R. Valentiner in the earlier periods of Italian sculpture and his researches in that field, the *Charitas* of Giovanni Balducci was reproduced at that time in an article by him in the Italian magazine, *L'Arte*.

An extenuating circumstance for this neglect, however, lies in the fact that, with the exception of the *Madonna and Child* by Rossellino which was always in the Liechtenstein Gallery in Vienna, the other six were for many years

hidden from public view in the Chapel of the Liechtenstein castle near Moeding, a short distance outside Vienna. They were only removed to the Vienna gallery in 1924.

In the catalogue which follows, the attributions have all been established by Dr. William R. Valentiner, to whom I am happy to reiterate my expressions of deep appreciation for the time and interest he has devoted to this study. I am further indebted to him for a considerable amount of related material to which he has called my attention.

While all essential information has been recorded for each sculpture and, I believe, the existing bibliography, I realize that this study could be elaborated through further research. For instance, it has been suggested that the anonymous artist known as the Master of the Mascoli Altar might possibly be identified with Bartolomeo Buon, the outstanding Venetian sculptor of the early XVth century. The fact that this charming figure is the missing angel from an Annunciation group, including the *Virgin, St. Peter and St. Paul* already in a private collection in this country, is an additional facet of interest.

Dr. Valentiner has put forward another interesting opinion: that the Orcagna *Musician Angels* may originally have been grouped about the *Madonna and Child* of the Campo Santo in Pisa which he has also attributed, with good reason, to this great painter-sculptor of the Trecento.

The delightful bas-relief by Antonio Rossellino is the only one of the group to have had any real amount of attention from art historians and it is well known that certain of them have considered it to be by Benedetto da Maiano. However, upon a closer view and a comparison of it with available material, there seems to be no question that Bode's original attribution to Rossellino is the correct one.

The attribution of the exquisite Giovanni Balducci *Charitas* needs no discussion, so close is this relief stylistically—and even to detail of the frame—to

those of Or San Michele in Florence. Nor can there be any doubt about the authorship of the two statues of *Prudentia* and *Justitia*, for here again a comparison to the figures on the impressive tomb of Folchino degli Schizzi in Cremona, dated and bearing the signature of Bonino da Campione, provides ample support for the attribution. The only surprising fact is that so great a monument of Italian sculpture of the Trecento and Bonino da Campione himself should be so little known, considering that it was also he who created the famous monumental equestrian statue of Bernabo Visconti in the Castello Sforzesco in Milan.

In view of the rarity nowadays of Trecento and Quattrocento sculptures of high merit, this group constitutes a unique ensemble. It is to be hoped that they will not be dispersed now after having remained so long together in the collection of H. H. the Prince of Liechtenstein.

All attributions are based upon the studies of Dr. William R. Valentiner, reproduced here in facsimile.

The quotations in italics are from Dr. Valentiner's own texts.

With the exception of the Rossellino bas-relief, which has apparently been continuously in the Liechtenstein Gallery in Vienna, all of the sculptures come from the Chapel of H. H. the Prince of Liechtenstein's castle, Feste (Fort) Liechtenstein (built in the XIIth century), Moedling, near Vienna.

The inventory numbers cited are those from the Liechtenstein records, and are indicated in red on each sculpture.

GIOVANNI BALDUCCI

(Giovanni di Balduccio or Giovanni da Pisa)

(Pisa ca. 1300 — ca. 1360)

CHARITAS

Marble bas-relief

ca. 1330

Height: 17³/₄"

Width: 13¹/₂"

The symbolic figure of Charity is represented as a woman who holds up in her right hand a scroll inscribed with the raised letters CHARITAS. With her left hand she enfolds two small figures with upturned faces who are apparently nourished by her. Charity's head, sculptured in the round, is turned to her right and she gazes upward.

Inventory numbers 290 and F.559.

In this bas-relief of Charity, R. Freyhan (see "The Evolution of the Caritas Figure . . .", *Journal of the Warburg and Courtauld Institutes*, Vol. 11, 1948, pp. 68-86) finds a pictorial symbol of the two aspects of Charity: love of God and love of neighbor. The motive of the suckling children, which would seem to have been introduced early in the XIVth century, became the traditional symbol of Charity in the Renaissance and later periods, but here it is combined with the motives of the flame and the heart to symbolize divine and earthly Charity.

This CHARITAS is one of a series of reliefs from Or San Michele executed by the outstanding Pisan sculptor, Giovanni Balducci, in Florence about 1330. The relief was first published by W. R. Valentiner (see "Giovanni Balducci a Firenze . . .", *L'Arte*, Jan. 1935) along with the VERITAS (Pl. II) and other reliefs from the Or San Michele series.

COLLECTIONS: Church of Or San Michele, Florence (presumably)
Prince of Liechtenstein,
Chapel of Fort Liechtenstein, Moedling

BIBLIOGRAPHY: W. R. Valentiner, "Giovanni Balducci a Firenze e una scultura di Maso," *L'Arte*, Jan. 1935. Reproduced fig. 8, p. 7, as by Giovanni Balducci.

R. Freyhan, "The Evolution of the Caritas Figure in the Thirteenth and Fourteenth Centuries," *Journal of the Warburg and Courtauld Institutes*, Vol. 11, 1948, pp. 68-86; reproduced Pl. 16d.

W. Paatz, *Die Kirchen von Florenz*, Frankfurt-am-Main, 1940-1953, Vol. IV, p. 491 and footnote 75.

(See p. 31 for study by W. R. Valentiner of April 1953.)

GENERAL BIBLIOGRAPHY ON GIOVANNI BALDUCCI: A. G. Meyer, *Lombardische Denkmäler des vierzehnten Jahrhunderts*, Stuttgart, 1893.

L. Bellone, "La scultura del '300 a Milano: Giovanni di Balduccio da Pisa e Bonino da Campione," *Rivista d'arte*, Vol. XXII, July-Dec. 1940, p. 178ff.

W. R. Valentiner, "Notes on Giovanni Balducci and Trecento Sculpture in Northern Italy," *Art Quarterly*, Vol. X, Winter 1947, pp. 40-60.



PL. I. GIOVANNI BALDUCCI, *Charitas*



PL. II. GIOVANNI BALDUCCI, *Veritas*
(Or San Michele, Florence)

BONINO DA CAMPIONE

(1335? - 1397)

PRUDENTIA

Marble

ca. 1357

Height: 26 $\frac{1}{2}$ "

The concept of Prudence takes the form of a three-faced figure. The front face is that of a young girl looking down into a bowl which she holds with her left hand. In her right at the point of her waist, where the folds of her robe gracefully gather, she clasps a book. Of the other two heads, one is also that of a girl but with an uplifted face, the other that of an aged man with a beard, and an upturned face.

The neck of the statuette has been broken.

Inventory numbers 295 and F.551.

JUSTITIA

Marble

ca. 1357

Height: 25 $\frac{1}{2}$ "

Justice is symbolically treated as a young woman, her attribute of scales suspended from her left hand. Part of her robe is clutched against her by her left arm. In her right hand she grasps the hilt of a sword (the blade is missing). Her head is tilted down to her left with the hair flowing back behind her. Her robe with a square neckline is graceful and simple.

Inventory numbers 296 and F.552.

The statuettes of PRUDENTIA and JUSTITIA find interesting parallels in figures from the tomb of Folchino degli Schizzi in Cremona (Pl. VII), a signed and dated (1357) work by Bonino da Campione, ". . . the leading sculptor in Lombardy in the second half of the fourteenth century . . . A similar figure (to the PRUDENTIA) can be found on the tomb, . . . represented with two heads,

one of a young woman, the other of a bearded man, and holding in the hand a bowl and a book; the figure is inscribed PRUDENTIA, which is the right name also for the present statuette."

The JUSTITIA "... has the same attributes as the figure in relief on the Schizzi tomb in Cremona and the one on the Equestrian statue of Bernabo Visconti in Milan. Characteristic for Bonino are the long wavy folds wrinkled up on the ground, the narrow sleeves hooked together on the underarm, the hair with a large wave retreating shell-like below the ears. The two statuettes of the Prudentia and Justitia belong to a series of the four virtues, the two other ones being Temperantia and Fortitudo, most likely coming from a tomb in Milan where Bonino is well represented and was most active."

COLLECTION: Prince of Liechtenstein,
Chapel of Fort Liechtenstein, Moedling

BIBLIOGRAPHY: Führer durch die Fürstlich Liechtensteinsche Gemäldegalerie in Wien, by A. Kronfeld, Vienna, 1931, Gallery II, p. XVIII; described as Naples, second half of the XIVth century.

(See p. 32 and p. 33 for studies by W. R. Valentiner of April 1953.)

GENERAL BIBLIOGRAPHY ON BONINO DA CAMPIONE: A. G. Meyer, Lombardische Denkmäler des vierzehnten Jahrhunderts, Stuttgart, 1893.

A. Venturi, Storia dell'arte italiana, Milan, 1908, vol. IV, p. 590, pp. 626-632.

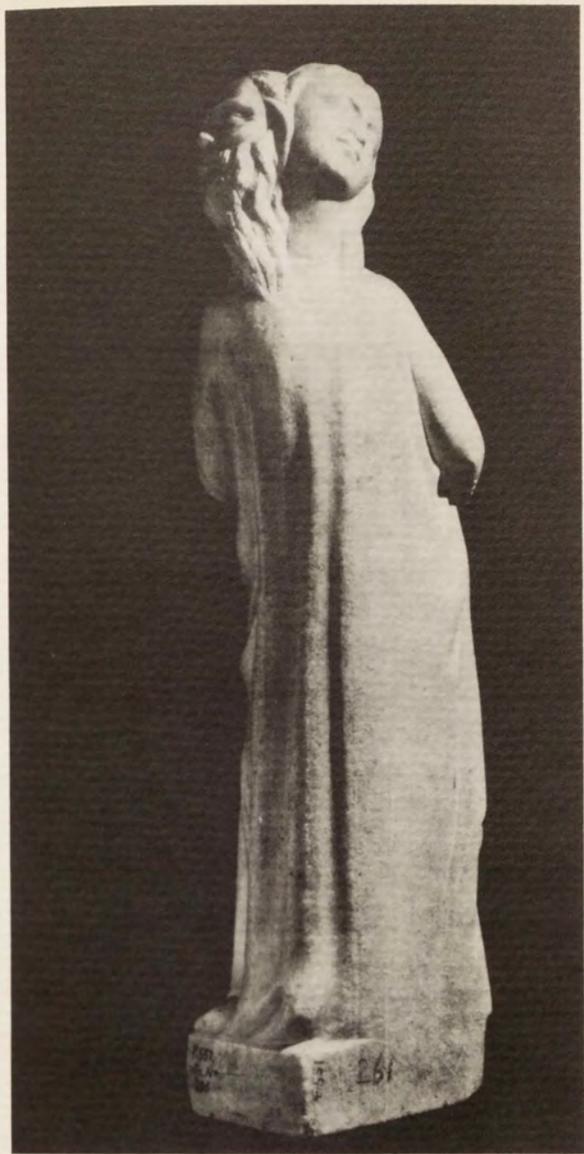
L. Bellone, "La scultura del '300 a Milano: Giovanni di Balduccio da Pisa e Bonino da Campione," Rivista d'arte, Vol. XXII, July-Dec. 1940, p. 178ff.

W. R. Valentiner, Origins of Modern Sculpture, New York 1946, p. 110, Pl. 82a and b, and Pl. 83.

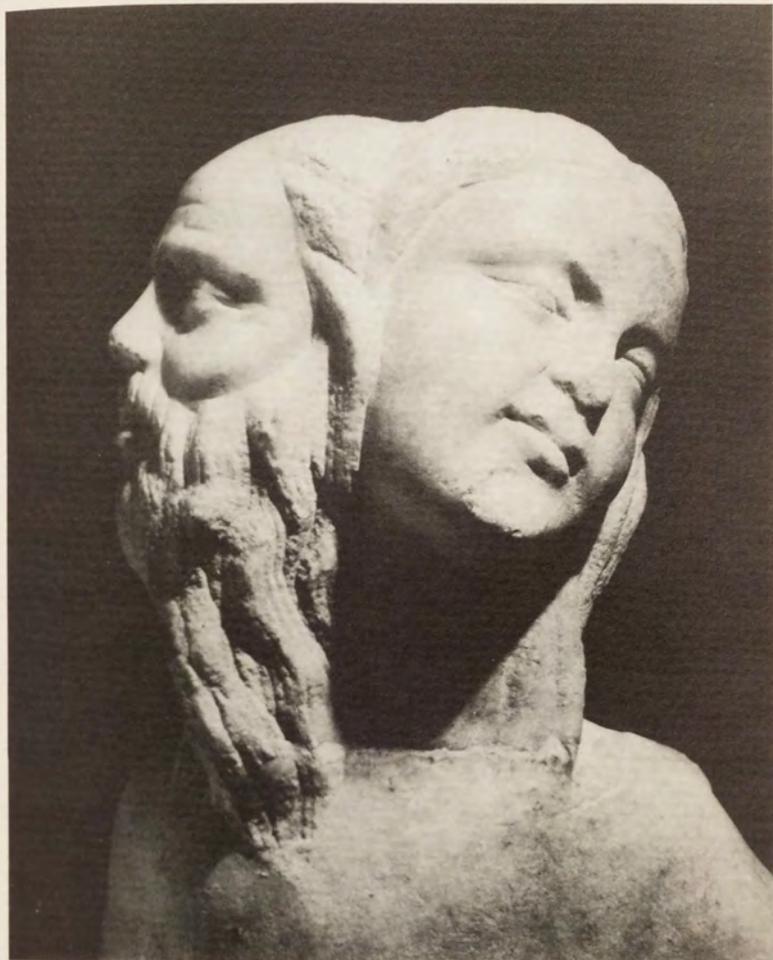
W. R. Valentiner, "Notes on Giovanni Balducci and Trecento Sculpture in Northern Italy," Art Quarterly, Vol. X, Winter 1947, pp. 40-60.



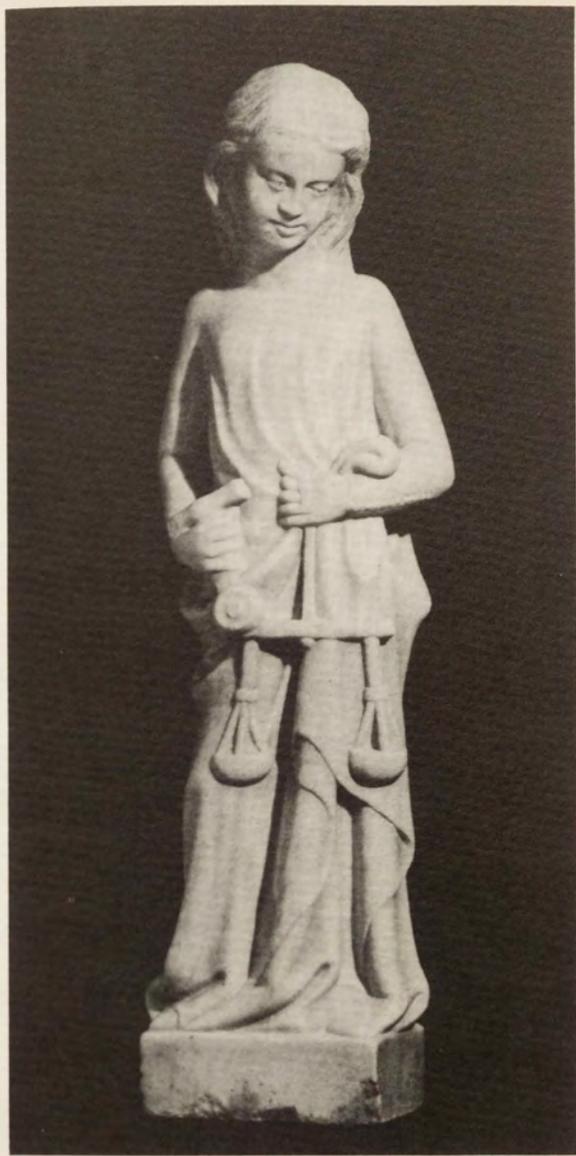
Pl. III. BONINO DA CAMPIONE, *Prudentia*



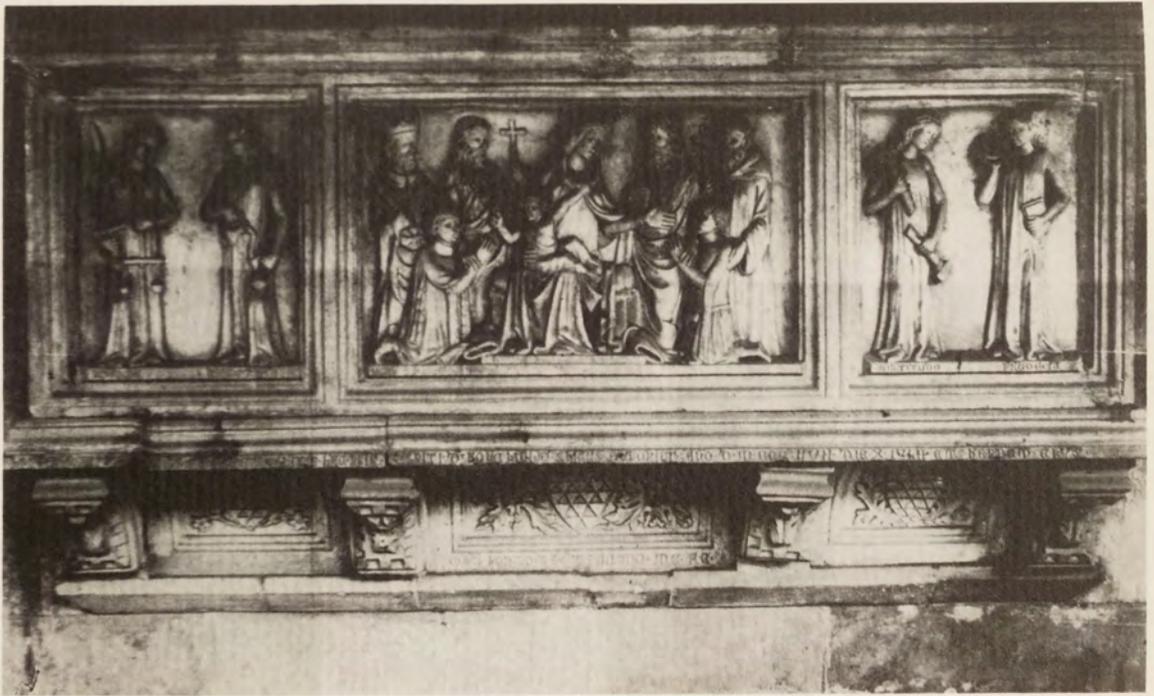
Pl. IV. BONINO DA CAMPIONE, *Prudentia* (back view)



Pl. V. BONINO DA CAMPIONE, *Prudentia* (detail)



Pl. VI. BONINO DA CAMPIONE, *Justitia*



PI. VII. BONINO DA CAMPIONE, *Tomb of Folchino Degli Schizzi*, Cremona

ANDREA ORCAGNA

(Andrea di Cione) (1308? - 1368?)

MUSICIAN ANGEL WITH HAND ORGAN

Marble

Florentine, ca. 1360

Height: 21"

The angel holds a hand-organ obliquely across his waist. The delicate fingers of his right hand are playing the instrument while the left turns the handle. The perforations of the organ are carefully fashioned in a lovely pattern. His body flows downward in a rhythmical sweep from the head, which is tilted to his right.

Inventory numbers 297 and F.553.

MUSICIAN ANGEL WITH TAMBOURINE

Marble

Florentine, ca. 1360

Height: 21"

Supporting a tambourine against the left side of his body with his left hand, the angel is playing with his right. His head is cast to the opposite side. Framed with a crown of hair which flows back on the neck, the face has a serene air. The tambourine is sculptured in such a way as to complete the graceful design of the musician's body.

Inventory numbers 298 and F.554.

The two statuettes of music-making angels are part of ". . . a set of five (see W. R. Valentiner, "Orcagna and the Black Death of 1348," Part II, *Art Quarterly*, Vol. XII, Spring 1949, p. 127) . . . originally in Pisa and formed an altarpiece of which the center was possibly the Madonna statuette in the *Campo Santo*." (Pl. XII)

COLLECTION: Prince of Liechtenstein,
Chapel of Fort Liechtenstein, Moedling

BIBLIOGRAPHY: Führer durch die Fürstlich Liechtensteinsche Gemäldegalerie
in Wien, by A. Kronfeld, Vienna, 1931, Gallery II, p. XVIII.

W. R. Valentiner, "Orcagna and the Black Death of 1348," Part II, Art
Quarterly, Vol. XII, Spring, 1949, p. 127.

(See p. 34 and p. 35 for studies by W. R. Valentiner of April 1953.)



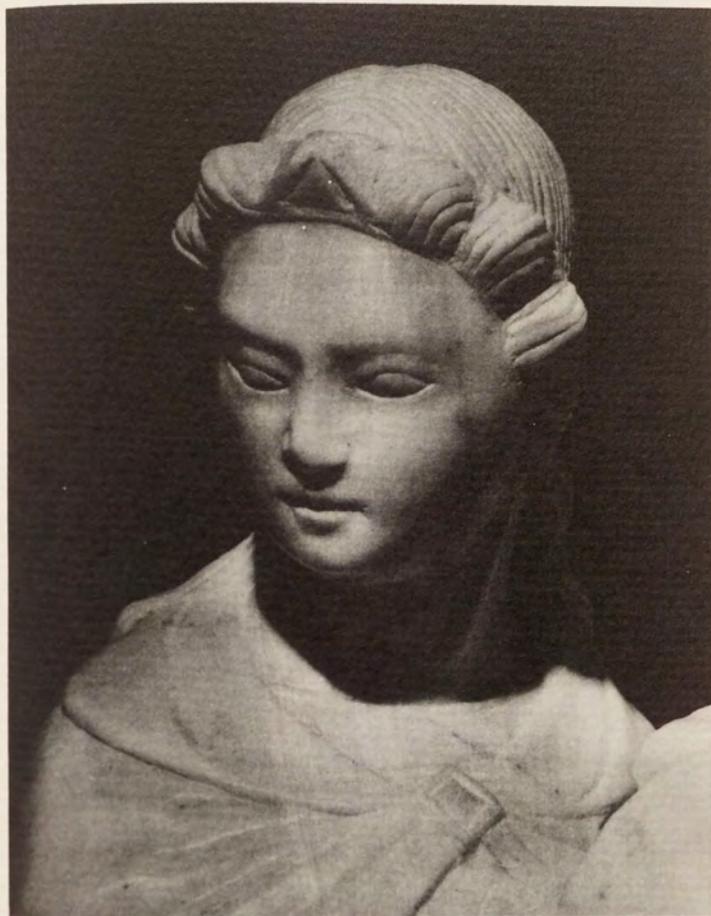
PL. VIII. ANDREA ORCAGNA, *Musician Angel With Hand Organ*



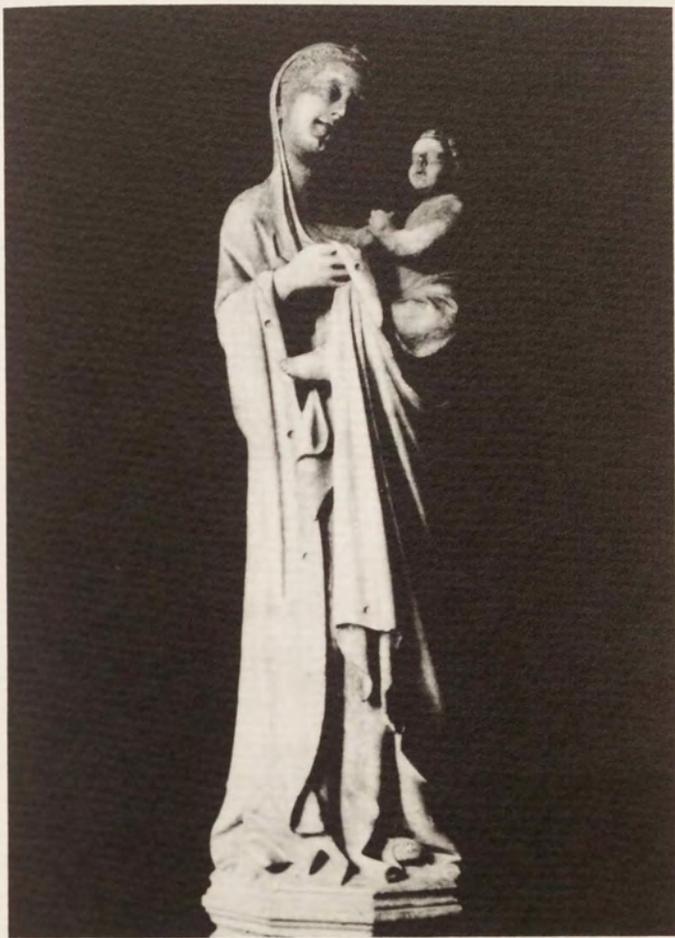
PL. IX. ANDREA ORCAGNA. *Musician Angel With Hand Organ*
(detail)



PL. X. ANDREA ORCAGNA, *Musician Angel With Tambourine*



Pl. XI. ANDREA ORCAGNA, *Musician Angel With Tambourine*
(detail)



Pl. XII. MADONNA AND CHILD, *Campo Santo, Pisa*
(here attributed to Andrea Orcagna)

MASTER OF THE MASCOLI ALTAR
(in San Marco, Venice)

ANGEL OF THE ANNUNCIATION

Marble

Venetian, ca. 1430

Height: 24 $\frac{1}{4}$ "

The angel with a halo and decorated wings, stands in youthful dignity to announce the coming of Christ. He holds his right hand upward and against his right wing, with two fingers raised in salutation. In his left hand he grasps a scroll. His robe, flowing down in a gently curving slope, is held with a clasp at the throat. His hair curls about the delicate face.

The neck and the tips of both wings have been broken.

Inventory numbers 293 and F.562.

This statuette, "one of the most charming statuettes of Venetian art at the time of the transition from the Gothic to the early Renaissance," probably belongs to a group of three figures in the Samuel H. Kress Collection (Pl. XIV), a Virgin Annunciate, Saint Peter and Saint Paul, which are of the same height as this angel and have a similar type of base.

The anonymous sculptor is called after his altar in the Mascoli Chapel in San Marco, Venice (Pl. XV). A. Venturi (see *Storia dell'arte italiana*, Milan, 1908, Vol. VI, p. 986) has identified this master with one of the most outstanding sculptors in Venice in the first half of the XVth century, Bartolomeo Buon, working in collaboration with his father, Giovanni Buon, on the Mascoli Altar.

COLLECTION: Prince of Liechtenstein,
Chapel of Fort Liechtenstein, Moedling

BIBLIOGRAPHY: L. Planiscig, *Geschichte der Venezianischen Skulptur im XIV. Jahrhundert*, Vienna, 1916, p. 130, fig. 89.

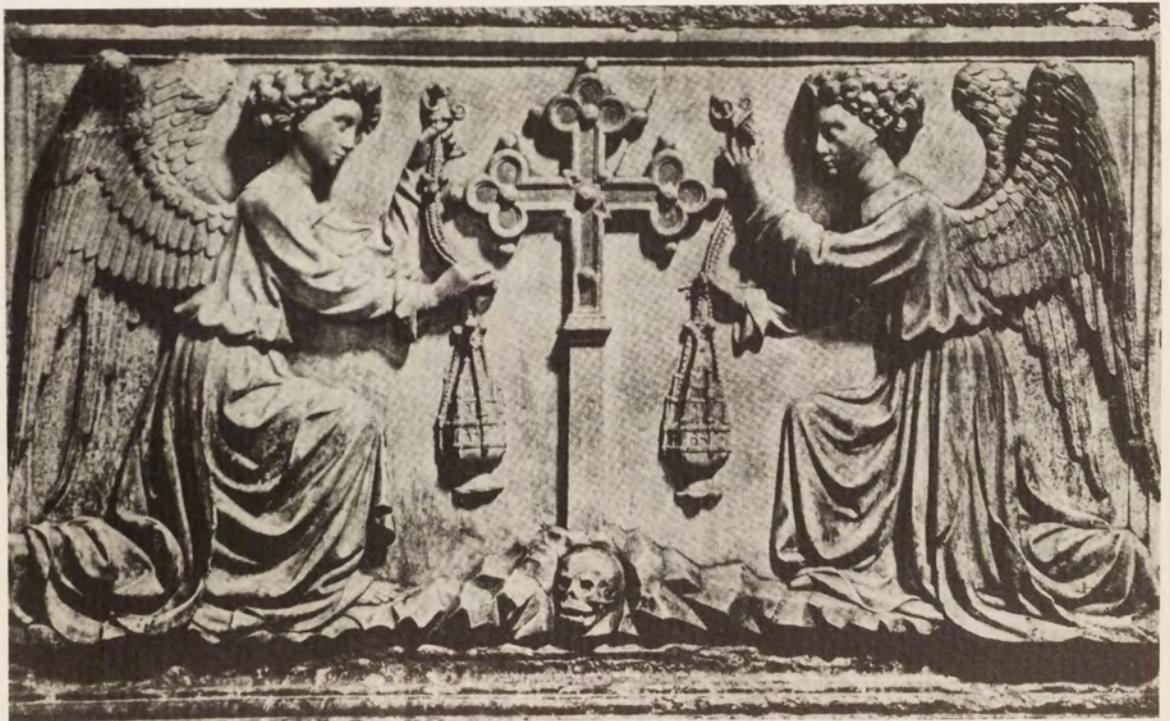
(See p. 36 for study by W. R. Valentiner of April 1953.)



PL. XIII. MASTER OF THE MASCOLI ALTAR, *Angel of the Annunciation*



PL. XIV. VIRGIN, SAINT PETER AND SAINT PAUL
(Samuel H. Kress Collection)



PL. XV. RELIEF FROM THE ALTAR OF THE MASCOLI CHAPEL,
San Marco, Venice

ANTONIO ROSSELLINO

(1427 Settignano — 1479 Florence)

MADONNA AND CHILD

Marble bas-relief

Florentine, ca. 1460-70

Height: 22 $\frac{3}{4}$ "

Width: 15"

Halos encircle the heads of the Madonna and the Infant Jesus whom she holds on her left. She is calm and lovely, the Child full of life, with a smile on His lips. His tiny hands are about Mary's neck—one on the cords which fasten her cloak at the throat, the other on her headdress. She is shown to the waist and the Christ-child in full, one of His feet resting on Mary's hand. In the background, in almost flat relief, are two cherubs floating in the clouds.

Inventory numbers 137 and F.350.

This famous relief from the Liechtenstein Gallery in Vienna is one of Antonio Rossellino's loveliest compositions; it was so popular that it was copied frequently during the XVth and XVIth centuries (see F. Schottmüller, *Die Italienischen und Spanischen Bildwerke . . .*, Band I, p. 49, no. 90, mentioning a stucco copy in the Kaiser Friedrich Museum).

The relief has been published as the work of Antonio Rossellino, in conformity with W. von Bode's original attribution, but some art historians (P. Schubring, L. Dussler, H. Gottschalk) have favored the attribution of the work to Benedetto da Maiano.

COLLECTION: Prince of Liechtenstein,
Liechtenstein Gallery, Vienna

BIBLIOGRAPHY: Führer durch die Fürstlich Liechtensteinsche Gemäldegalerie in Wien, by A. Kronfeld, Vienna, 1931, Gallery I, p. XIV.

W. von Bode, Die Fürstlich Liechtenstein'sche Galerie in Wien, Vienna, 1896, p. 130.

W. von Bode, Denkmäler der Renaissance-Sculptur Toscanas, Munich 1892-1905, Pl. 329a, p. 103.

P. Schubring, Die Italienische Plastik des Quattrocento, Berlin, ca. 1915, p. 157 and p. 281, fig. 208 (as Benedetto da Maiano).

L. Dussler, Benedetto da Majano, Munich, ca. 1924, p. 82 (as Benedetto da Maiano).

M. Weinberger and U. Middeldorf, "Unbeachtete Werke der Brüder Rossellino," Münchner Jahrbuch der Bildenden Kunst, Band V, 1928, p. 99.

H. Gottschalk, Antonio Rossellino, Liegnitz, 1930, p. 96 (as Benedetto da Maiano).

F. Schottmüller, Die Italienischen und Spanischen Bildwerke der Renaissance und des Barock, Berlin, 1933, Band I, p. 49, no. 90.

(See p. 37 for study by W. R. Valentiner of April 1953.)



Pl. XVI. ANTONIO ROSSELLINO, *Madonna and Child*

The relief reproduced in this photograph
and representing Charity is in my
opinion a characteristic original
work of Giovanni Balducci, the
outstanding marble sculptor from Pisa (ca.
1300 - 1349) who worked later in Florence
and Milan. The relief belongs to a
series of reliefs in Or San Michele,
Florence, and has been executed about
1330. It has been published in my
article on Giovanni Balducci in Florence
in *L'Arte* 1935 fig. 8, where it was
still in the Prince Liechtenstein Coll.
in Vienna.

Los Angeles
April 15 33

W. R. Valentiner

Facsimile of Dr. W. R. Valentiner's study of *Charitas*
by GIOVANNI BALDUCCI

The statue the reproduction in
this photo graph is in my opinion
a characteristic work of Bonino
da Campione, the leading sculptor
in Lombardy in the second half of
the fourteenth century (ca 1335-1391)
A similar figure in relief can be
found on the tomb of Folchione
degl' Idiizzi in Cremona (1357)
represented with two heads, one of
a young woman, the other of an
bearded man as holding in his
hands a book and a book; the
figure is inscribed "Prudentia",
which is the right name also
for the present statue. It is
the companion piece to the Justitia
and belonged originally to a set
of the four virtues, probably from
a tomb in Milan (?).
Dr. W. R. Valentiner
April 15. 53

Facsimile of Dr. W. R. Valentiner's study of Prudentia
by BONINO DA CAMPIONE

The sketch the respondent of
this photograph is in my opinion
a characteristic work of Bonino
Da Campione, the companion
piece to the Prudentia from the
same collection. The present
figure represents Justitia and
has the same attributes as the figure
in relief on the Piselli tomb in
Cremona ^{the one on} and the Spandiano statue
of Bernabè Visconti in Milan
characteristic for Bonino are
the long wavy feet wringing up
on the ground, the narrow sleeves
~~at the bottom~~ hooked together on the
underside, the hair with a large
wave resembling shell like behind
the ears. The two statues of the
Prudentia and Justitia belong to
a series of the four virtues, the
two other ones being Temperantia
at Fossato, most likely coming
from a tomb in Milan where
Bonino is well represented and
was most active.

April 19. 53. W. R. Valentiner
Dr. Miles

Facsimile of Dr. W. R. Valentiner's study of Justitia
by BONINO DA CAMPIONE

Angel playing a hand organ

The marble slabs represented
in this photograph are in my opinion
a characteristic work of Andrea
Orcajona, the great Florentine
master of the Trecento. It belongs
to a set of five, three of them
^{being} reproduced in my article on Orcajona
in Art Quarterly 1949, the 7th in
the Lowenstein collection like the present
one. All were originally in Pisa
and formed an altar-piece of which
the center was possibly the Madonna
slab in the Campagna Santo (see
p. 11 in my article). They were executed
about 1360 and are in an excellent
state of preservation.

April 4, 53 W. R. Valentiner
Los Angeles

Facsimile of Dr. W. R. Valentiner's study of
Musician Angel With Hand Organ by ANDREA ORCAGNA

The marble statue of a Tambourine
player Angel reproduced
in this photograph is in my
opinion an excellent work by
Andrea Orcagna executed about
1360 and belonging to a set
of five (see my article in the
Art Journal of 1949). They came
from Pisa and formed a part
of an altarpiece, the Madonna
statuette in the Campo Santo for-
ming probably the center piece.

April 19, 53 W R Valentiner
Los Angeles

The statue, the reproduced in
this photograph and representing the
Angel of the Annunciation is, in
my opinion a fine and char-
acteristic work of the Master of the
Mascoli altar (in S. Marco, exe-
cuted about 1430. It has been
published by L. Deamsing, *Venezianische
Plastik der Renaissance* 1921 p. 23
when it was still in the Rocca-
stam collection, Vienna. It is one
of the most charming statues of
Venetian art at the time of the trans-
ition from the Gothic to the early
Renaissance.

Dr. W. R. Valentiner
April 15
1953

W. R. Valentiner

The marble relief represented in this
photograph is the famous original
by Antonio Rossellino from the
Kaisersteinen gallery at Vienna, which
has been published by Dr. W. R. Valentiner
in "Denkmäler der Renaissance
Kunst" pl. 329. The relief ~~is~~
copied frequently in stucco during the
16th century (see F. H. Stummel
Kat. der Renaissance-Kunst in Berlin
1913 N 2119) which speaks for its popularity.
It is one of the most charming com-
positions of the great Florentine marble
sculptor, created about 1460-70. The relief
is in an excellent state of preservation.

Los Angeles
April 16. 53

W. R. Valentiner