

The

Santini Collection of Renaissance Medals

April 15, 2025 • Costa Mesa, CA



Stack's  Bowers
GALLERIES



Stack's Bowers Galleries

Upcoming Auction Schedule

Coins and Currency

Date	Auction	Consignment Deadline
March 5, 2025	Collectors Choice Online Auction – <i>U.S. Coins</i> StacksBowers.com	StacksBowers.com
March 13, 2025	Stack's Bowers Galleries – <i>Ancient & World Coins</i> Zurich, Switzerland	StacksBowers.com
March 14-15, 2025	Stack's Bowers Galleries – <i>The L. E. Bruun Collection Part II</i> Zurich, Switzerland	StacksBowers.com
March 18, 2025	Collectors Choice Online Auction – <i>U.S. Medals, Tokens & Colonial Coins</i> StacksBowers.com	StacksBowers.com
March 19-20, 2025	Collectors Choice Online Auction – <i>U.S. Coins & Currency</i> StacksBowers.com	StacksBowers.com
March 19, 2025	Stack's Bowers Galleries – <i>Presentation Edition Gold & Silver 5 Kilogram Coins</i> <i>Honoring Paul McCartney from The Royal Mint</i>	StacksBowers.com
March 25, 2025	Collectors Choice Online Auction – <i>World Paper Money</i> StacksBowers.com	StacksBowers.com
March 31 - April 4, 2025	Stack's Bowers Galleries – <i>U.S. Coins & Currency/Numismatic Americana</i> Official Auction of the Whitman Expos	StacksBowers.com
April 7-14, 2025	Stack's Bowers and Ponterio – <i>Chinese & Asian Coins & Paper Money</i> The Hong Kong (SAR) Auction	StacksBowers.com
April 15, 2025	Stack's Bowers Galleries – <i>The Santini Collection of Renaissance Medals</i>	StacksBowers.com
April 16, 2025	Collectors Choice Online Auction – <i>U.S. Coins</i> StacksBowers.com	March 17, 2025
April 23-24, 2025	Collectors Choice Online Auction – <i>Old Holders, U.S. Coins & Currency</i> StacksBowers.com	Coins: March 24, 2025 Currency: April 1, 2025
April 29-30, 2025	Collectors Choice Online Auction – <i>Tokens & Medals</i> StacksBowers.com	StacksBowers.com
May 7, 2025	Collectors Choice Online Auction – <i>U.S. Coins</i> StacksBowers.com	April 7, 2025
May 8, 2025	Stack's Bowers Galleries – <i>World Paper Money</i> The Spring 2025 Maastricht Auction	StacksBowers.com
May 13-16, 2025	Collectors Choice Online Auction – <i>Ancients & World Coins & Paper Money</i> StacksBowers.com	Coins: March 10, 2025 Paper Money: April 8, 2025
June 23-27, 2025	Stack's Bowers Galleries – <i>U.S. Coins & Numismatic Americana</i> Official Auction of the Whitman Expos	April 28, 2025
August 25-30, 2025	Stack's Bowers Galleries – <i>U.S. Coins & Currency / World Currency</i> <i>Ancients & World Coins</i> Official Event Auctioneer Partner of the ANA World's Fair of Money	June 30, 2025/June 23, 2025 June 16, 2025

Front Cover (top to bottom, left to right): Lot 70042: Leone Leoni (c.1509-90). Portrait Medal of Isabella of Portugal (1503-1539), wife of Charles V; Lot 70059: Annibale Fontana (fl. 1540-1587). Portrait Medal of Giovanni Battista Castaldo (ca. 1493-1562) for Actions Against the Turks in Transylvania, ca. 1551. Lot 70017: Giovanni Boldù (fl. 1454-1477). Portrait Medal of Caracalla; Lot 70026: Bertoldo di Giovanni (1420-1491). Medal to Commemorate the Pazzi Conspiracy, 1478; Lot 70004: Galeazzo Mondella, called *Moderno* (c. 1467-1529). Round Plaque of *The Fall of Phaeton or Death of Hippolytus*; Lot 70048: Giovanni da Cavino (1500-1570). Portrait Medal of Luca Salvioni (d. 1536); Lot 70029: Florentine Sculptor. (Follower of Niccolò Spinelli?). Portrait Medal of Giovanni Gaddi (d. 1485).

Back Cover: Lot 70009: Antonio Pisano called *Pisanello* (ca. 1393-1455). Portrait Medal of Filippo Maria Visconti (1392-1447), Duke of Milan.

The

Santini Collection of Renaissance Medals



April 15, 2025 • 9:00 AM PT

Griffin Studios

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Costa Mesa, CA 92626

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The Santini Collection of Renaissance Medals

April 15, 2025 • 9:00 AM PT

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March 1, 2025: 9:30 AM-5:30PM CET • March 2, 2025: 9:30AM-2:00PM CET

Lot Viewing

Lot Viewing will be conducted at the Baur au Lac • Talstrasse 1, 8001 Zürich, Switzerland:

March 11, 2025: 1:00PM-5:00PM CET • March 12-14, 2025: 10:00AM-5:00PM CET • March 15, 2025: 10:00AM-2:00PM CET

Lot Viewing will be conducted at the Costa Mesa, CA offices: March 31-April 2, 2025

1550 Scenic Avenue, Suite 150, Costa Mesa, CA 92626: 9:00AM-5:00PM PT *(by appointment only)*

Lot Viewing will be conducted at the New York City offices: April 7-10, 2025

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If you cannot view in person, we will have our professional numismatists on hand to answer questions via phone or email about specific lots. Please email info@StacksBowers.com to make arrangements.

Auction Location

Griffin Studios, Stack's Bowers Galleries Headquarters

1550 Scenic Avenue, Suite 150

Costa Mesa, CA 92626

Contact our Client Services department at 800-458-4646 to pre-register for live bidding.

Auction Details

The Santini Collection of Renaissance Medals

Tuesday, April 15

9:00 AM PT

Lot Pickup

Lot Pickup will be conducted at the

Stack's Bowers Galleries Costa Mesa, CA

Headquarters *(by appointment only)*.



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Dates, times and locations are subject to change.

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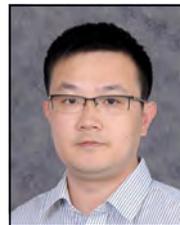
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Welcome to the

The Santini Collection of Renaissance Medals

As I sat down to write this, I was distracted by an email that popped into my inbox with the headline “Renaissance Portrait Sets \$3.1 Million Record.” Needless to say, the headline caught my attention, given the subject matter of this auction. The concept of the medal as we know it today had its origins in the Italian Renaissance, and though it had earlier antecedents, the medal was given its now familiar format by Italian Renaissance artist Antonio di Puccio Pisano, called Pisanello. Pisanello’s medals have a very distinct style and format that can be identified from across the room, and many artists around the world have, with varying degrees of success, imitated that style over the centuries since Pisanello’s first medals were cast.

Though fantastic quality Renaissance medals are not a common sight in American numismatic auctions, they may occasionally be found by scouring the offerings in auctions across Europe and the U.S., and by reviewing the stocks of medal and art dealers at galleries and coin fairs. Building a world class collection is possible but not for the impatient or the faint of heart, as comprehensive offerings of great medals are infrequent, and the supply is generally slim. In the last couple of decades, there have been a few notable auction offerings, such as the Michael Hall, John R. Gaines, and Lawrence R. Stack Collections, which have enlivened the field with demand-inducing supplies of terrific medals. After all, without a steady supply of things to collect, a collector can become frustrated and abandon the collecting project. So it is with pride that Stack’s Bowers Galleries offers the small but significant collection of medals presented in the pages to follow, perhaps the largest offering of these historic medals by an American auction firm. The collection was a work in progress, with purchases of great medals and plaquettes from auctions of the last decade. However, the core of the Santini Renaissance Medal cabinet—the collection of numismatist-connoisseur Jonathan H. Kagan—was formed by that gentleman via private and auction purchases in the 1990s and was purchased by the Santini Collection in 2019-2020.

While the five dozen medals and plaquettes in this collection represent an opportunity to buy some fine quality Renaissance medals (as were the hundreds of medals in

the Hall, Gaines and Stack collections), the general trend in Renaissance medals over the last century has been forced market rarity, as significant collections have been donated to institutional collections. The famed Gustave Dreyfus Collection is now at the National Gallery of Art in Washington, D.C., while collectors Mark and Lottie Salton donated most of their fantastic Renaissance medals during their lifetimes. Perhaps the greatest proponent and contemporary collector of these little works of art has been the great scholar-collector Stephen K. Scher, who curated the groundbreaking traveling exhibition and catalog *The Currency of Fame: Portrait Medals of the Renaissance* in the early 1990s. Stephen and his wife Janie Woo Scher recently donated their own nearly 900-piece collection of medals—centered around the Renaissance but including significant medals through the 19th century—to The Frick Collection in New York, forever removing one of the most significant collections of Renaissance medals from the marketplace.

If you are new to Renaissance medals, you may not know where to begin. Though they share much in common with coins and have been traditionally studied and collected along with coins, they may also be thought of as miniature two-sided (or one-sided, in some cases) sculptures or works of art. This is how Scher approached his six decades of medal collecting, focusing not on the subject matter of the medals, but rather on the aesthetic aspects of any medal he was considering for his collection. So, when collecting Renaissance medals, one need not worry that the wonderful portrait on a medal at hand is of a minor, little known character in Italian history, but rather focus on the beauty of the medal. Is it aesthetically pleasing? Is the medal’s design well-executed? Is the medal in a high state of condition? Is the medal—whether struck or cast, as in most cases here—well-made? Is the medal an original or early casting? It was by following these parameters that Scher built the incredible collection that now resides at The Frick. And fortunately for you, many of these parameters have been fulfilled by the medals in the Santini Collection, often acquired from auctions of great medals or, as noted, from the collection of Jonathan H. Kagan, whose skilled connoisseurship is reflected here.

Though Scher was not hyper-focused on subject matter, it can often provide a reason to collect a particular medal. Perhaps you collect more modern medals and want a work by the father of the medal. Then one of the Pisanellos in this sale is in your future. Collect ancient Roman Imperial coins? Then the gorgeous and charming medal of Caracalla by Boldù or perhaps the medal of the Empress Faustina by Filarete (whose doors adorn St. Peter's Cathedral) is for you. Collect architecture in nummis? Try the charming castles on the reverses of the portrait medals of Sigismondo Malatesta and Niccolo Todini. As a student of early American numismatics, I was charmed by the plaque of the Punishment of Tityus, as a very similar rendering also appears on the backs of the South Carolina \$70 notes of February 8, 1779; these renderings were apparently based on the 1532 drawing of the scene by Michelangelo Buonarroti.

One reason that entry into the field of Renaissance Medals is so enticing is their relatively modest price to value ratio—the price of entry to the field is a far cry from the above-mentioned, record-setting \$3.1 million price tag recently garnered by Sotheby's for Bernardino de' Conti's

ca. 1500 Portrait of an Elegantly-Attired Noblewoman in Profile. One could patiently build a fantastic collection of Renaissance medals for far less than the price of this one painting, while enjoying a lifetime collecting objects of similar aesthetic or historical appeal. For example, many of the individual medals in this auction will sell for hundreds or thousands of dollars, while fantastic ones will sell in the tens of thousands. In rare cases one might bring hundreds of thousands of dollars, less than even the \$249,000 price tag of Bernardino de' Conti's Noblewoman when it last came to market in 1993. If you are a seasoned collector of Renaissance medals, I am not telling you anything new. But hopefully these few words, and especially the medals to follow, will inspire you to follow in the Renaissance medal collecting footsteps of Dreyfus, Gaines, Hall, Scher, Stack and their many predecessors and contemporaries.



Vicken Yegparian
Executive Vice President, Stack's Bowers Galleries

Order of Sale

The Santini Collection of Renaissance Medals

Tuesday, April 15 • 9:00 AM PT

Lots 70001- 70059

Category.....	Lot Number
Renaissance Medals	70001-70059
Low Countries Medals	70001-70003
Italian Medals	70004-70059

The

Santini Collection of Renaissance Medals



Lot 70046

TUESDAY, APRIL 15, 2025, 9:00 AM PT

LOTS 70001-70059

RENAISSANCE MEDALS

LOW COUNTRIES MEDALS

Elegant Silver Medal of Archduke Matthias of Austria

By Jonghelnick, 1578



70001

Jaques Jonghelinck (1530-1606). Portrait Medal of Archduke Matthias of Austria (1557-1619). 41.1 x 40.9 mm. 46.7 grams. Silver. Van Loon 247.3. Portrait in high ruff collar to right, MATTHIAS D . G . ARCHI . AVST . D . BVRG . CO . TY . Zc . GVBBER . Z at periphery, CAP. GRL. BELG on second line at left, 1578 incuse at bust truncation / Perseus and Andromeda with a sea serpent, AMATI VICTORIA CVRAM above. Medal turn. A fine contemporary cast with exceptional detail and eye appeal. Smoothed and chased in the fields, boldly detailed on both sides. Edges elegantly smoothed. Nice medium gray with subtle iridescence. Jonghelinck worked with Leoni in Milan, giving the medals of this Antwerp native an Italianate style. His elegant and distinctive artistry makes his medals among the most desirable from the Low Countries in this era. This 1578-dated medal is significantly scarcer than a similar one dated 1579.

\$6,000-\$9,000

From the Santini Collection of Renaissance Medals. Earlier from the Jonathan H. Kagan Collection of Renaissance Medals.

A Legendary Martyr from Brussels



70002

Jaques Jonghelinck (1530-1606). Portrait Medal of Philip de Montmorency (ca. 1524-1568), Count of Horn. 35.5 mm. 9.9 grams. Silver, uniface with an incuse reverse. Lightly gilt on the obverse. A fine early casting with abundant cast detail and further chasing on portrait and among legends. Edges nicely smoothed. A very handsome piece and a match for the medal of his wife, Walburgis van Nieuwenaer, Countess of Horn, offered below. The Count of Horn became a legendary national martyr when he was executed as a traitor by the occupying Spanish in the middle of Brussels' city square on June 5, 1568.

\$2,000-\$3,000

From the Santini Collection of Renaissance Medals. Earlier from the Jonathan H. Kagan Collection of Renaissance Medals.

The Countess of Horn



70003

Jaques Jonghelinck (1530-1606). Portrait Medal of Walburgis van Nieuwenaer, Countess of Horn. 35.7 x 36.0 mm. 11.5 grams. Silver, uniface with an incuse reverse. A fine early casting with a bold high relief portrait. Lightly gilt on the finished obverse, some smoothing in the fields, light chasing on portrait's finer details. Edges nicely smoothed. Well preserved and attractive, a perfect match for the similarly styled medal of her husband offered above.

\$2,000-\$3,000

From the Santini Collection of Renaissance Medals. Earlier from the Jonathan H. Kagan Collection of Renaissance Medals.

ITALIAN MEDALS

Spectacular Ca. 1500 Round Plaquette by Moderno The Fall of Phaeton or Death of Hippolytus



70004

Galeazzo Mondella, called Moderno (c. 1467-1529). Round Plaquette of The Fall of Phaeton or Death of Hippolytus. 106.5 x 105.8 mm. 197 grams. Bronze. Molinier 191; Bange 467; Lewis [“The Plaquettes of ‘Moderno’ and His Followers,” 1989] 29, fig. 33; Scaglia V.38; Kress 160; Maclagan p. 33; Bargello 174; Warren, Ashmolean, 324. Uniface. Rich charcoal brown patina with some trivial hints of brassy undertones on high points. Well detailed and attractive, with no evidence of chasing on the obverse. Some casting flaws and pits are seen on the blank back. Edges filed and finished, oval depression on edge at 12 o'clock remains from a former mounting. “Moderno” has been written in black ink in an antique script on the back. A magnificent piece of art, dated to ca. 1500-1505 and called “a very fine contemporary cast with dark patina” by Morton & Eden in 2020. Pieces of this quality and age bridge the gap between numismatics and adjacent fields of art and sculpture. This piece set an auction record for a plaquette by Moderno when it sold in 2020, surpassing the £22,800 level set by the more recently-attributed Moderno plaquette of Standing Hercules and the Nemean Lion in Morton & Eden’s 2019 Auction 105, offered elsewhere in this sale. As an unquestioned work by Moderno himself of long standing, accomplished with astonishing expertise and vision, this plaquette stands atop his most desirable works. Douglas Lewis’ 1989 paper in *Studies in the History of Art*, Vol. 22, describes this plaquette as “the masterpiece of Moderno’s ‘archaeologically’ classicizing style,” continuing to say: “The balance and foil of richly modeled forms, intricate curvilinear detail, and dramatic open space is nowhere better handled by Moderno than in the Phaeton.”

\$40,000-\$60,000

From the Santini Collection of Renaissance Medals. Earlier from Morton & Eden’s Auction 109, November 2020, lot 7 (at £48,000).

A Majestic Moderno Plaque Rarity Standing Hercules and the Nemean Lion



70005

Galeazzo Mondella, called Moderno (c. 1467-1529). Round Plaque of Standing Hercules and the Nemean Lion. 105.2 x 105.0 mm. 180 grams. Bronze. Molinier 198; Bange 473; Lewis [“The Plaquettes of ‘Moderno’ and His Followers,” 1989], pp. 140, III, B, 2; cf. Scaglia V 21, variant A. Hercules standing left, gripping Nemean Lion, club and barren tree behind, anepigraphic. Neatly holed within three-step rim at 12 o'clock. Uniface. A spectacular production, with a fine applied brown patina that only reveals brassy undertones on the high points of the central design. Carefully smoothed in the fields to a fine gloss, excellent details throughout. Some casting flaws are noted at Hercules' feet, one of which penetrates from front to back. Called “an extremely fine contemporary cast of high quality” by Morton & Eden in 2019, their catalog description argued powerfully and persuasively for a firm attribution of this work to Moderno. Douglas Lewis' important 1989 paper in *Studies in the History of Art*, Vol. 22 noted Moderno's “technical virtuosity and such aesthetic appeal” as prime inspiration for unsigned works to be attributed to him. This piece matches the elegant workmanship and expert execution of the plaque of Moderno's *The Fall of Phaeton*, offered herein.

\$20,000-\$30,000

From the Santini Collection of Renaissance Medals. Earlier from Morton & Eden's Auction 105, November 2019, lot 333 (at £22,800).

An Important Pair of Plaquettes by Valerio Belli From the Baron de Monville Collection



70006

Valerio Belli (1468-1546). Pair of Trapezoidal Bronze Plaquettes, Christ's Entry into Jerusalem and Christ in Limbo.

The Entrance into Jerusalem. 100.9 x 63.4 mm. 113.3 grams. Bronze. Molinier 266; Bange 762; Gasparotto 53. Uniface. Deep brown applied patina shows traces of brassy color beneath. A bit of pewter solder is noted at top center of blank reverse. A fine early cast with elegant detail and no sign of chasing, some casting pits but no flaws. Collector mark B.M. incuse stamped, hidden at central base of design near exergue. Beveled edges neatly filed and rounded. A handsome early production.

Christ in Limbo. 100.5 x 61.9 mm. 107.8 grams. Bronze. Molinier 279; Bange 770; Gasparotto 60. Legend VALER BELLVS VICETI at left. Uniface. Deep brown applied patina shows traces of brassy color beneath. A bit of pewter solder is noted at top center of blank reverse where a mount has been lost. A fine early cast with excellent detail and good gloss despite fine granularity, a few little hints of dark verdigris within the design. Collector mark B.M. incuse stamped at top of design left of center. Beveled edges neatly filed and rounded. Fine and early.

As noted in the 2020 Morton & Eden catalog, "These form part of a series of similarly shaped plaquettes of the Passion of Christ referred to in the Kress catalogue, p. 10, of which The Entombment (Kress 10, fig. 352) is also from the Baron de Monville collection."

\$30,000-\$40,000

From the Santini Collection of Renaissance Medals. Earlier from the Hippolyte Boissel, Baron de Monville (1794-1873) Collection, sold in Paris, January 24, 1861; Frederick Spitzer (1815-90) Collection, sold in Paris, 1893; Morton & Eden's Auction 1, April 2002, lot 537; Morton & Eden's Auction 64, June 2013, lot 623; Morton & Eden's Auction 109, November 2020, lot 19 (at £31,200).

Important Bronze Plaquette by Riccio Allegory of Fame

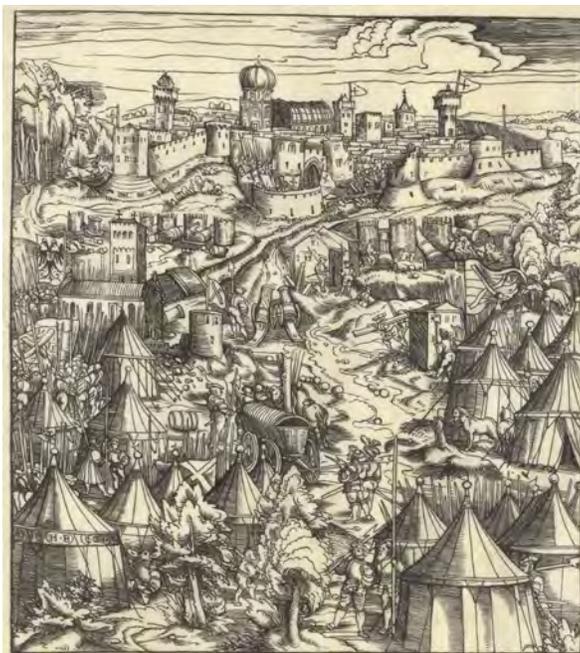


70007

Andreo Briosco called Riccio (ca. 1470-1532). Round Plaquette, Allegory of Fame. 56.9 x 57.1 mm. 51.4 grams. Bronze. Molinier 242; Bange 395; Kress 222, fig. 94; Bargello 202; Scaglia VII 5. Small hole at 12 o'clock. Uniface. Raised dark brass rims and darker fields contrast, with extraordinarily well detailed design elements framed within. More modern circular lathe marks around an indented center point on blank back. A crack descends from a flaw at 10 o'clock through the rim; rims filed to flatness around circumference. Cataloged in 2019 as "an extremely fine contemporary cast with exceptional detailing" by Morton & Eden, compare the crispness and quality of this example to the specimen sold by Spink in January 2008, lot 16. A sophisticated artwork and a highlight of this collection.

\$9,000-\$12,000

From the Santini Collection of Renaissance Medals. Earlier from the Dr. Wilhem Salber Collection; Galerie Moenius' sale of March 2018, lot 98; Morton & Eden's Auction 105, November 2019, lot 330 (at £14,400).



The Battle of Padua. (Rosenwald Collection, National Gallery of Art, Washington)

A Superb Plaque by “Master IO.F.F.” Judgement of Paris



70008

Giovanni di Fondulino Fonduli (formerly the Master IO.F.F.), (ca. 1430-1497). Round Plaque of the Judgement of Paris. 56.4 x 57.1 mm. 57.3 grams. Bronze. Molinier 134; Bange 652-4; Kress 98, fig. 134; Bargello 129; Scaglia VI 11; Warren, Ashmolean 278-80; Warren, Wallace collection 41-43. Seated Paris hands golden apple to Venus while Juno and Athena look on, Cupid above, signed IO.F-F in exergue. Pierced at 12 o'clock. Uniface. Rims filled flat, light smoothing at central field, design elements bold and nicely detailed. Cataloged by Morton & Eden in 2019 as “an extremely fine contemporary cast with dark brown patina. Although a relatively common plaque the present example is unusually fine and sharp.” The identity of the artist formerly known as Master IO.F.F. was identified as the Bolognese goldsmith Giovanni Francesco Furnio by Jeremy Warren, but most (including the Kress Collection at the National Gallery of Art) now identify him as sculptor Giovanni di Fondulino Fonduli, with IO.F.F. corresponding to the Latin form of his name, Johannes Fondulini Fondulus.

\$7,000-\$9,000

From the Santini Collection of Renaissance Medals. Earlier from Morton & Eden's Auction 105, November 2019, lot 331.

Superb Filippo Maria Visconti Portrait Medal by Pisanello With Provenance to 1936



70009

Antonio Pisano called Pisanello (ca. 1393-1455). Portrait Medal of Filippo Maria Visconti (1392-1447), Duke of Milan. 102.5 x 101.3 mm. 450 grams. Bronze. Armand I, 8, 23; Kress 3; Pollard 2; Syson & Gordon 2.24, Hill 21. Bust of Visconti to right, wearing soft-topped hat, PHILIPPVSMARIA - ANGLVS - DVX - MEDIOLANI - ECETERA - PAPIE - ANGLERIE - QVE - COMES - AC - GENVE - DOMINVS around / Visconti mounted and armored to right, two other horsemen in front of mountainous backdrop, OPVS - PISANI - PICTORIS at lower left. Medal turn. Neatly holed at 12 o'clock. An impressive production by Pisanello, termed "a very fine contemporary cast with brown patina" by Morton & Eden in 2018. Rich brown patina is even and untroubled on both sides, obverse fields delicately smoothed and nicely glossy in appearance. Though the portrait's vestments show fine chasing and a wealth of impressive detail, the reverse appears to be as cast. A little group of minor contact marks in the right obverse field beneath QUE and a few others on the portrait's cap serve as provenance identifiers. An important and attractive piece.

This fine contemporary medal by Pisanello is a cabinet centerpiece, allowing a connoisseur to show the development of the medal from its first conception. Pisanello is generally credited with the invention of the modern medal, and his work inspired all other Renaissance medalists who followed.

\$30,000-\$50,000

From the Santini Collection of Renaissance Medals. Earlier from Jacques Schulman's sale of the collection of Vicomte de Jonghe, November 1936, lot 3 (plated); Morton & Eden's Auction 97, November 2018, lot 460 (at £43,200).

Pisanello's Medal of Niccolo Piccinino



70010

Antonio Pisano called Pisanello (ca. 1393-1455). Portrait Medal of Niccolo Piccinino (c.1380-1444), condottiere. 88.7 x 89.6 mm. 299 grams. Lead. Armand I, 7, 21; Kress 4; Pollard 4; Syson & Gordon 3.37a; Hill 22. Bust to left in tall hat, NICOLAVS · PICININVS · VICECOMES · MARCHIO · CAPITANEVS · MAX · AC · MARS · ALTER / Griffin wearing collar reading PERVSIA suckling two infants, BRACCIVS · PISANI · P · OPVS · N · PICININVS. Medal turn. An early cast with a fine old deep gray patina and some earthen highlights at peripheries. Pierced at 12 o'clock. Finer than the Scher specimen (*Scher Collection of Commemorative Medals*, 3). Fields glossy and fairly smooth, with only trivial evidence of handling, no significant vestiges of chasing.

A well-known work by the legendary Pisanello, accomplished about 1441, here represented by a crisp early production.

\$20,000-\$30,000

From the Santini Collection of Renaissance Medals. Earlier Sotheby's (London), April 1993, lot 519; the Jonathan H. Kagan Collection of Renaissance Medals.

Sigismondo Malatesta by de' Pasti



70011

Matteo de' Pasti (fl. 1441-1468). Portrait Medal of Sigismondo Malatesta (1417-68), lord of Rimini. 79.0 x 78.4 mm. 161 grams. Bronze. Scher 13, Pollard 29, Kress 60. Medal turn. Unpierced, A fine and early cast with rich and even brown patina. Some verdigris is noted among reverse design elements. Obverse fields fairly smooth, reverse fields a bit more granular and unchased. Some scrapes within castle gate at central reverse, no marks of consequence. A particularly attractive piece. Malatesta was among the most celebrated and controversial military leaders of his generation, but was embarrassed and excommunicated by Pope Pius II in 1460, two years before Papal forces mortally damaged his reputation on the battlefield.

\$6,000-\$9,000

From the Santini Collection of Renaissance Medals. Earlier from Sotheby's (London), April 1996, lot 826; the Jonathan H. Kagan Collection of Renaissance Medals.



*Portrait of Sigismondo Pandolfo Malatesta
by Piero della Francesca.*

Malatesta's Mistress En Medaille



70012

Matteo de' Pasti (fl. 1441-1468). Portrait Medal of Isotta degli Atti (1432-1474). 41.4 mm. 38.0 grams. Bronze. Kress 64, Pollard 35, Scher 18. Portrait to right, D ISOTTAE ARIMINENSI / Closed book, ELEGIAE. Medal turn. An attractive early cast with glossy mahogany surface. Pierced at 12 o'clock, edges nicely rounded. Nicely detailed and pleasing. The sitter was the mistress, later wife, of Sigismondo Malatesta.

\$600-\$900

From the Santini Collection of Renaissance Medals. Earlier from the Jonathan H. Kagan Collection of Renaissance Medals.

Ruberti's Medal of the Marquis of Mantua



70013

Gianfrancesco Ruberti (fl. 1483-1526). Portrait Medal of Francesco II Gonzaga (1466-1519). 50.7 mm. 45.5 grams. Bronze. Armand I, 81, 1; Kress 71; Pollard 109. Armored bust to left, FRANCISCVS MARCHIO MANTVAE IIII / battle scene, FAVEAT FOR VOTIS. Medal turn. A handsome early cast, medium brown and glossy. Significant evidence of chasing outlines the portrait and smooths the right obverse field. Portrait details have been finely sharpened, reverse less detailed. This portrait of the Marquis of Mantua was accomplished in 1484. An elusive type.

\$1,000-\$1,500

From the Santini Collection of Renaissance Medals. Earlier from the Jonathan H. Kagan Collection of Renaissance Medals.

Enzola's Portrait of the Founder of the Sforza Dynasty



70014

Gianfrancesco Enzola (ca. 1430-1513). Portrait Medal of Francesco Sforza (1401-1466), Duke of Milan. 42.8 x 42.3 mm. 45.4 grams. Bronze. Hill 281; Armand I, 44, 6; Kress 92; Bargello 71 and 71a. Cuirassed bust of Sforza to right, FR . SFORTIA VICECOMES . MLI . DVX IIII BELLI PATER ET . PACIS AV . TOR MCCCCLVI around, V R in opposite obverse fields / Hand of God reaching for sitting greyhound, IO . FR . ENZOLAE . . PARMENSIS . OPVS .. Medal turn. A somewhat later casting from the 1456 struck original. Obverse centering to upper left, reverse more significantly aligned to lower left. Edge boldly filed, devices fairly well defined, very attractive overall. Far more crisply detailed than a later casting from the same original medal sold by Spink, September 2024, lot 1847, earlier from the de Jonghe Collection (Schulman, November 1936), lot 14.

\$1,500-\$2,000

From the Santini Collection of Renaissance Medals. Earlier from the Jonathan H. Kagan Collection of Renaissance Medals.



*Portrait of Francesco Sforza (c. 1460)
by Bonifacio Bembo.*

Impressive Carlo Grati Medal by Sperandio



70015

Giovanni Colleto Sperandio (ca. 1425-1504). Portrait Medal of Carlo Grati (d. 1519). 106.7 mm x 107.7 mm. 558 grams. Lead. Armand I 69, 24; Hill 392. Capped bust left, CAROLVS GRATVS MILES ET COMES BONONIENSIS / Grati kneeling in front of a cross saying SALVE, knight on horseback holds riderless horse behind, RECORDATVS MISERICORDIE SVE OPVS SPERANDEI. Medal turn. A lead cast with contrasting dark gray fields and lighter silver high point. Some light pitting in right obverse field, a bit granular around peripheral legends, a few small rim nicks mostly confined to the reverse. Early and attractive. Grati was a Bolognese nobleman who died in 1519.

\$2,500-\$3,500

From the Santini Collection of Renaissance Medals. Earlier from the Jonathan H. Kagan Collection of Renaissance Medals.

Portrait of the Ancient Roman Empress Faustina By Filarete, Maker of the Bronze Doors on St. Peter's Cathedral



70016

Antonio di Pietro Averlino, called Filarete (1400-1469). Portrait Medal of the Empress Faustina. 110.7 x 111.4 mm. 442 grams. Armand I, 100, 3; Kress 204; Pollard 229. Capped portrait to right, DIVA AVGVSTA DIVAE FAVSTINA / Antoninus Pius and Faustina facing and holding hands, DIVA FAVSTINA ADIV SANTONINVS. Medal turn. Early lead cast with rich deep gray patina and some earthen highlights. A high quality production with crisp design elements and delicate, shallow curlicue texturing added to the obverse fields. Pierced right at 12 o'clock, slightly right of the position on the Kress medal in the National Gallery of Art. Some light rim bruises and handling, old scratch between IV of DIVA at lower left obverse. Described as "a very fine original cast" in the 2010 Michael Hall sale. While unsigned, this piece has been confidently attributed to the sculptor Filarete, best known for the bronze doors on St. Peter's Cathedral. The Kress Collection at the National Gallery of Art uses the Filarete attribution.

\$2,000-\$3,000

From the Santini Collection of Renaissance Medals. Earlier from the Michael Hall Collection; Baldwin's Auctions Ltd.'s Sale 64, May 2010, lot 71; the Jonathan H. Kagan Collection of Renaissance Medals.

Superb 15th Century Medal of Caracalla



70017

Giovanni Boldù (fl. 1454-1477). Portrait Medal of Caracalla. 91.4 x 91.9 mm. 195 grams. Bronze. Armand I, 37, 4; Kress 143; Pollard 164; Hill 423. Laureate bust of Caracalla to left, ANTONINVS PIVS AVGVSTVS / the medallist with face in hands next to a putto reclining on skull, IO - SON - FINE, date MCCCC LXVI below. Medal turn. A superb original work by Boldù, with smooth glossy medium brown surfaces, subtle brassy highlights on design elements, and crisp details throughout. A small hole is seen at the extremity of the well-detailed hair at top. Beautifully rendered on both sides, a fine example and a prize. Though unsigned, this type shares a reverse with Boldù's 1458 self-portrait medal. The reverse is a humanistic musing on death and destiny, perhaps the earliest use of a putto (a naked child like a cherub) next to a contrasting skull. This appears to be the finest example of this type offered in years.

\$10,000-\$20,000

From the Santini Collection of Renaissance Medals. Earlier from the Jonathan H. Kagan Collection of Renaissance Medals.

Important Della Moneta Rarity



70018

Antonello Gambello, also known as Della Moneta (fl. 1450-84). Portrait Medal of Cristoforo Moro (1390-1471), Doge of Venice. 42.2 x 42.0 mm. 32.6 grams. Bronze. Armand I, 46, 1; Hill 411. Portrait to left, CRISTOFORVS MAVRO DVX / wreath enclosing RELIGIONIS ET IVSTICIAE CVLTOR in four lines. Medal turn. An important early cast. Beautiful medium brown surfaces show brassy mottling across the reverse and darker toning around peripheries. Obverse fields chased to glossy smoothness, remaining scratches outline the forehead, top, and back of the portrait. Some light scratches and encrustation are seen on the reverse. Edges smoothed and finished to roundness. Artist signature bold at bust truncation. Gambello served as an engraver at the mint of Venice, thus his moniker “Della Moneta.” This is an especially early and especially desirable example of a medal usually encountered as a crude aftercast. Moro, the 67th doge of Venice, ruled from 1462 until his death in 1471.

\$600-\$900

From the Santini Collection of Renaissance Medals. Earlier from the Jonathan H. Kagan Collection of Renaissance Medals.

Exceptional Portrait of Bernardo de' Rossi



70019

Anonymous Bolognese Medalist (follower of Francesco Francia?). Portrait Medal of Bernardo de' Rossi (1468-1527), legate of Bologna. 65 mm. 126.7 grams. Bronze. Hill 612, Pollard 209, Kress 187. Bust right wearing bishop's biretta and mozzeta, BER RV CO B EPS TAR LE BO VIC GV ET PRAE / Dragon and eagle draw wheeled prow to right with standing female figure within, OB VIRTVTES IN FLAMINIAM RESTITVTAS. Coin turn. Attractive light brown with brassy highlights and some peripheral encrustation. High relief devices show exceptional detail on both sides. A fine early cast, choice and problem free. The sitter was elevated to bishop of Belluno in 1487 and made bishop of Treviso in 1499. His death in 1524 has been attributed to poisoning, at the hands of his nephews. This medal is generally thought to have been accomplished about 1519.

\$1,000-\$1,500

From the Santini Collection of Renaissance Medals. Earlier ex Cyril Humphries; Sotheby's (London), October 1996, lot 25; the Jonathan H. Kagan Collection of Renaissance Medals.

Geremia's Fascinating Medal of Scarampi



70020

Cristoforo di Geremia (fl. 1450-1475). Portrait Medal of Lodovico Scarampi (1401-1465). 39.0 x 39.8 mm. 37.4 grams. Bronze. Bust to right, AQVILEGIENSIVM PATRIARCA ECCLESIAM RESTITVIT / men and horses in a triumphal procession before arch, ECCLESIA RESTITVTA, EXALTO in exergue. Kress 212, Hill 756. Medal turn. Lovely even golden brown with smooth fields and well detailed design elements. Pierced near 12 o'clock. A very early casting with no visible chasing. Ludovico Trevisan, also known as Lodovico Scarampi, rose to the position of Patriarch of Aquileia in 1439. Accomplished in 1444, this medal celebrates his position as commander in chief of papal forces. In 1440, he commanded forces at the Battle of Anghiari that defeated the troops of Niccolo Piccinino, whose portrait appears on a medal of Pisanello.

\$1,000-\$1,500

From the Santini Collection of Renaissance Medals. Earlier from the Jonathan H. Kagan Collection of Renaissance Medals.

Fine 15th Century Medal of Constantine the Great



70021

Cristoforo di Geremia (fl. 1450-1475). Portrait Medal of Constantine the Great. 71.5 x 70.7 mm. 136.4 grams. Bronze. Kress 211, Pollard 241. Bust of Constantine to right, draped and cuirassed, CAESAR IMPERATOR PONT P P P ET SEMPER AVGVSTVS VIR / Constantine shakes hands with Concordia, CONCORDIA AVG, SC in exergue, signature on exergual line CHRISTOPHORVS HIERIMIAE F. Coin turn. Tiny hole at 12 o'clock. A pleasing early cast with a high relief portrait and fine detail on both sides. Rich chocolate brown. Fields finely chased and smoothed. Some vestiges of tooling seen outlining portrait and along hairline. An especially early and attractive medal with a bold signature on the reverse.

\$4,000-\$6,000

From the Santini Collection of Renaissance Medals. Earlier ex Alain Moatti Collection; the Jonathan H. Kagan Collection of Renaissance Medals.

Enigmatic Medal of Paolo Dotti



70022

Cristoforo di Geremia (fl. 1450-1475). Portrait Medal of Paolo Dotti (fl. ca. 1289) of Padua. 61.5 x 61.3 mm. 108.4 grams. Bronze. Kress 214, Hill 758c. Truncated bust to right, DOTTVS PATAVVS MILITIE PREFETVS PROPTER RES BENEGESTAS / Constancy standing, CONSTANTIA. Medal turn. Neat hole atop portrait. A very early cast with good bold detail on both sides. Medium steel brown with some olive encrustation around peripheries. Some dull marks and evidence of handling, vestiges of vertical chasing lines in reverse field. An unusual 15th century medal, insofar as it commemorates a military leader from the 13th century. Quite scarce.

\$1,000-\$1,500

From the Santini Collection of Renaissance Medals. Earlier from the Jonathan H. Kagan Collection of Renaissance Medals.

Appealing Oval Medal of Pope Paul II



70023

Cristoforo di Geremia (fl. 1450-1475). Portrait Medal of Pope Paul II (1417-1471). 36.2 x 42.6 mm. 28.0 grams. Bronze. Hill 770; Armand II, 33,17; Bargello 216 variant. Portrait of Pope Paul II to right, PAVLO VENETO PAPE II ITALICE PACIS FVNDATORI - ROMA / Barbo family arms topped with St. Peter's keys. Medal turn. A crisp early cast with a fine portrait. The obverse shows strong detail with only minor chasing evident. The reverse field shows more notable smoothing, creating a significant contrast with the high raised rim. Brassy olive brown with some trivial obverse verdigris here and there. Edges boldly filed and smoothed. A handsome portrait piece, rarely found so pleasing.

\$600-\$900

From the Santini Collection of Renaissance Medals. Earlier from the Jonathan H. Kagan Collection of Renaissance Medals.

Coin-Like Medal of Giovanni Alvise Toscani



70024

Ermes Flavio de Bonis, known as Lysippus Junior (fl 1470-1484). Portrait Medal of Giovanni Alvise Toscani (ca. 1450-1478). 34 mm. 24.8 grams. Bronze. Armand II, 28, 14; Bargello 176; Hill 808. Bust to left, IONNES ALOISIVS TVSCANVS AVDIT ORCAM / Pallas Athena standing on dolphin, L P on either side, QVID NON PALLAS. Medal turn. Even brown surfaces. An early cast on a thick module with filed, square edges. Fields are evenly granular on both sides. An attractive piece, far sharper than most encountered. Barely out of his 20s when this medal was accomplished, Toscani was aptly summed up by the reverse inscription here, translating to “his precocious genius runs ahead of his age.” He worked as a lawyer and auditor under Francesco I Sforza in Milan before being called to Rome by Pope Sixtus IV.

\$400-\$600

From the Santini Collection of Renaissance Medals. Earlier from the Jonathan H. Kagan Collection of Renaissance Medals.

Another Toscani Medal by Lysippus Junior



70025

Ermes Flavio de Bonis, known as Lysippus Junior (fl 1470-1484). Portrait Medal of Giovanni Alvise Toscani (ca. 1450-1478). 42.3 x 42.7 mm. 39.4 grams. Bronze. Kress 220, Pollard 254, Hill 812. Capped bust to left, IOANNES ALOISIVS TVSCA AVDITOR CAM / Neptune with seahorses and dolphins, VICTA IAM NVRSIA FATIS AGITVR. Coin turn. An attractive early cast with good even brown patina. Portrait is handsomely rendered in high relief. Reverse is a bit soft within central design elements. Thick squared edge filed and finished. Fields have been lightly smoothed on both sides, some extraneous old scratches seen in right obverse field. Toscani, a native of Milan, served as auditor general under Sixtus IV beginning in 1477.

\$1,000-\$1,500

From the Santini Collection of Renaissance Medals. Earlier from the Jonathan H. Kagan Collection of Renaissance Medals.

Superb 1478 Pazzi Conspiracy Medal One of the Finest Extant



70026

Bertoldo di Giovanni (1420-1491). Medal to Commemorate the Pazzi Conspiracy, 1478. 63.6 x 65.4 mm. 74.6 grams. Armand I, 59, 1; Hill 915; Kress 252; Pollard 286. Bronze. Bust of Lorenzo de' Medici three-quarters right above scene of swordsmen attacking Lorenzo at the altar of the Duomo, LAVRENTIVS MEDICES above, SALVS PVBLICA at center / a similar scene, with the bust of Giuliano de' Medici three-quarters left above conspirators killing Giuliano while prone on floor at right, IVLIANVS MEDICES at top, LVCTVS PVBLICVS at center. Medal turn. Finely granular on both sides with no evidence of smoothing or chasing, but with glossy surface in the fields and showing a high level detail. Rims unfiled and nicely rounded. A very early production and one of the finest known specimens.

The first of these medals, looking like this one, were cast within a few months of the conspiracy that killed Giuliano de' Medici and injured his brother Lorenzo. On Sunday, April 26, a number of armed men sprang out of the crowd during High Mass at the Duomo in Florence. Working for Girolamo Riario, Francesco Salviati and Francesco de' Pazzi, after whom the conspiracy is named, the conspirators hoped that the public killing of two members of the Medici family in cold blood in public would inspire the people of Florence to rise up against their rule. The plan failed, and over the weeks ahead dozens of conspirators were executed publicly, many of whom were captured and killed on the day of the attack.

Lorenzo de' Medici asked Bertoldo di Giovanni to accomplish the medals. Bertoldo, a student of Donatello and teacher of Michelangelo, lived at the Medici palace and was close to the family personally and professionally. The medal was an effort at controlling the narrative of the attack from the Medici perspective, with the inscriptions furthering their cause: Giuliano's death is labeled LVCTVS PVBLICVS or "public sorrow," while Lorenzo's survival is labeled SALVS PVBLICA or "public safety." Bertoldo rendered the medal's models based on portraits of the two men by Botticelli. Four finished medals were delivered to Lorenzo on September 11, 1478. They continue to be of great historical interest and artistic importance.

\$4,000-\$6,000

From the Santini Collection of Renaissance Medals. Earlier from Sotheby's (New York) sale of July 1993, lot 26; the Jonathan H. Kagan Collection of Renaissance Medals. Displayed at the National Gallery, London, in its exhibition "Renaissance Florence: The Art of the 1470s," October 1999 to January 2000 and plated in the collection catalog Renaissance Florence: the art of the 1470s by Patricia Lee Rubin, page 128.

Historic Medal of Giuliano II de' Medici Marking his Roman Citizenship, 1513



70027

Unidentified Roman Medalist. Portrait Medal of Giuliano II de' Medici (1478-1516). 33.9 x 33.6 mm. 18.7 grams. Bronze. Armand II, 94, 3; Kress 241; Hill 887. Nude bust to right, MAG IVLIANVS MEDICES / C P on either side of seated Roma holding Fame, ROMA in exergue. Coin turn. A fine early cast with nice even dark chocolate brown surfaces. Only very light smoothing in the obverse fields, casting pit atop crown of portrait beneath right side of S, twin pits just inside border above 9 o'clock on reverse, extra metal from casting gate at base of MA in reverse exergue. Edges filed and smoothed. A handsome piece with no notable issues. This type was first produced in 1513 on the occasion of Giuliano II de' Medici receiving Roman citizenship. His father was Lorenzo the Magnificent, his brother became Pope Leo X, and his uncle and namesake Giuliano was murdered in the Pazzi Conspiracy. An elusive type in any form.

\$1,000-\$1,500

From the Santini Collection of Renaissance Medals. Earlier from the Jonathan H. Kagan Collection of Renaissance Medals.



Giuliano de' Medici.

High Relief Portrait Attributed to Spinelli



70028

Attributed to Niccolo Spinelli, called Niccolo Fiorentino (1430-1514). Portrait Medal of Roberto di Dante Castiglione (b. 1464). 67.4 x 66.8 mm. 131.9 grams. Bronze. Hill 964; Armand I, 94, 5. Bust of Castiglione to left, ROBERTVS DANTIS CASTELLIONEN-SIS FLOREN / Figure of Hope in prayer, ISPERO IN DEO around circumference, AN XXVIII at center to reference the sitter's age. Reverse rotated a bit clockwise of medal turn. Lovely dark brown with a very high relief portrait. A handsome early cast with edges filed to square and good detail on devices. Raised metal at the base of the reverse has been filed smooth. A bit smoothed in the obverse fields, some mold slippage seen at reverse periphery. A nice looking piece. Described by Morton & Eden as "a very fine contemporary cast in high relief and with brown patina." This type was issued about 1492, when Castiglione was 28, and this particular casting dates from very soon thereafter.

\$2,000-\$4,000

From the Santini Collection of Renaissance Medals. Earlier from Morton & Eden's Auction 31, June 2008, lot 413; Lawrence R. Stack Collection; Morton & Eden's Auction 41, December 2009, lot 111 (at £1,320); Nomos AG, privately.

Another Appealing High Relief Portrait



70029

Florentine Sculptor. (Follower of Niccolo Spinelli?). Portrait Medal of Giovanni Gaddi (d. 1485). 90.9 x 92.0 mm. 487 grams. Lead. Armand I, 96,1; Pollard 273; Hill 1084. Cuirassed bust to right, IOANNES DE GHADDIS / Falcon with open wings below scroll inscribed TANT QVE IE VIVRAI. Medal turn. An impressive early lead aftercast with a sculptural high relief portrait. Rims show some abrading of the applied patina. Attractive and well detailed. The original form of this medal is typically dated around 1485, the year of Gaddi's death.

\$1,500-\$2,500

From the Santini Collection of Renaissance Medals. Earlier from the Jonathan H. Kagan Collection of Renaissance Medals.

Charming Medal by Obscure Florentine “Petrecino”



70030

Petrecino of Florence (fl. ca. 1460). Portrait Medal of Gianfresco I Pico della Mirandola, Count of Concordia (1415-1467). 55.0 x 54.8 mm. 53.9 grams. Armand I, 34, 2; Hill 97. Capped portrait to left, COMITIS ZANFRAN DE LAMIRANDVLA / Wreath around OPVS PETROCINI DE LORENTIA MCCCCCLX in four lines. Medal turn. Holed atop head right of 12 o'clock. A fine early cast with excellent detail and a handsome portrait. Once mounted at 12 o'clock, somewhat crude at casting gate near 6 o'clock. A particularly appealing example. Hill called Petrecino “a medallist of whom nothing is known save that he made the medals described below.” Gianfresco, a condottiero who rose to lord of Mirandola upon his father's death in 1450, was the father of the Renaissance humanist philosopher Giovanni Pico della Mirandola, who wrote the first printed book to be banned by the Catholic Church. This medal is not present in the Kress Collection at the National Gallery of Art, nor do we find any modern auction records.

\$1,500-\$2,000

From the Santini Collection of Renaissance Medals. Earlier from the Jonathan H. Kagan Collection of Renaissance Medals.

Evocative Plaquette of the Punishment of Tityus



70031

Giovanni Bernardi da Castelbolognese (ca 1494-1553). Oval Bronze Plaquette, The Punishment of Tityus. 91.7 x 69.5 mm. 98.2 grams. Bronze. Molinier 333, Bange 875, Donati 23. Vulture attacks prostrate man, IOVANES B below. Uniface. Holed twice at top center, the right hole twice as large and squared at top. Glossy brassy brown, chased to smoothness in the fields, where some tooling remnants remain. Artist signature at base of obverse plain and legible, design exquisitely well composed. Blank back is rough and unfinished. Described as a “very fine early cast” by Morton & Eden in 2019. George III of the United Kingdom acquired the 1532 drawing by Michelangelo Buonarroti upon which this plaquette is based, itself inspired by an ancient engraved intaglio depicting this subject.

\$1,500-\$2,000

From the Santini Collection of Renaissance Medals. Earlier from Morton & Eden's Auction 105, November 2019, lot 314.

Scarce Pastorini Medal of Ariosto



70032

Pastorino de' Pastorini (c.1508-92). Portrait Medal of Ludovico Ariosto (1474-1533). 38.5 mm. 20.8 grams. Bronze. Armand I, 188, 2; Attwood 538; Rizzini 286. Bust facing left, LVDOVICVS ARIOST POET. / Hive with bees swarming above, PRO BONO - MALVM. Coin turn. Cast from a pierced original. Glossy dark brown with impressively high rims and well detailed devices. Edges filed and smoothed to near roundness. Granular overall but smoothed in the fields, with some scratches and vestiges of chasing. Ariosto, best known for his epic *Orlando Furioso*, is also credited with coining the term “humanism.”

\$1,500-\$2,500

From the Santini Collection of Renaissance Medals. Earlier from Frankfurter Münzhandlung's Sale 152, December 1999, lot 2188; the Jonathan H. Kagan Collection of Renaissance Medals.

Niccolo Todini and the Castel Sant'Angelo

By Domenico Poggini



70033

Domenico Poggini (1520 - ca. 1590). Portrait Medal of Niccolo Todini of Ancona. 44.1 x 44.4 mm. 50.5 grams. Bronze. Pollard 392; Kress 345. Bearded bust right wearing armor with ruff collar, NICOL TODIN ANC ARCIS S ANG PREFECTVS around with D. P. on truncation / anepigraphic view of the castle with flags flying. Medal turn. A handsome early cast in mottled mahogany and tan, with darker contrasting toning at the peripheries. Quite thick, edge file marks are both circumferential and rim to rim, collector monogram stamped on edge at 2 o'clock relative to the obverse. Portrait is in pleasing high relief, some softness of detail among reverse design, periphery sharp and delicately chased. Attractive and well accomplished. The Castel Sant'Angelo was rebuilt by the Vatican as a fortress beginning in the 14th century. Todini, who was married to a niece of Pope Sixtus V, was Governor of the Castel Saint Angelo from 1585 until his death in 1591. The Metropolitan Museum of Art holds what they deem Poggini's earliest signed and dated work, a marble statue of Bacchus that was cited in a 1560 inventory of the possessions of Duke Cosimo I de' Medici (1519-1574).

\$3,000-\$5,000

From the Santini Collection of Renaissance Medals. Earlier from the Jonathan H. Kagan Collection of Renaissance Medals.



*Mid 18th-century illustration of the Castel Sant'Angelo with the bridge, Ponte Sant'Angelo.
(By Giovanni Battista Piranesi. Library of Congress)*

Poggini's Fine Medal of Domenico Fontana



70034

Domenico Poggini (1520 - ca. 1590). Portrait Medal of Domenico Fontana (1543-1607), 1586. 38.2 x 38.6 mm. 27.2 grams. Bronze. Armand II, 263, 7; Löbbecke 104; Bargello 839. Portrait to right in ruff collar, DOMINIC FONTANA CIV RO COM PALAT ET EQ AVR. / Vatican obelisk, EX NER CIR TRANST - VLIT ET EREXIT. Medal turn. Holed at 12 o'clock. An extraordinary portrait piece, an attractive early cast. Medium brown with darker peripheries. High relief portrait shows exceptional detail, fields are glossy despite being a bit granular and unchased. Edge filed and smoothed. Some very trivial doubling is seen at the bases of some letters in the reverse inscription. Well preserved and attractive. An important medal, marking the removal of one of Rome's ancient Egyptian obelisks from the Vatican hill to the middle of St. Peter's Square. Caligula brought the obelisk to Rome from Heliopolis in 40 AD. Pope Sixtus V engaged Domenico Fontana, an architect, to move it to its present location on September 10, 1586, a moving process that took 800 men and 160 horses one day after 13 months of planning. St. Peter's Square was designed around the obelisk a century later. This medal marking its placement is rarely encountered today in any form.

\$3,000-\$5,000

From the Santini Collection of Renaissance Medals. Earlier from Munzen & Medaillen's Auction 90, June 2000, lot 419; the Jonathan H. Kagan Collection of Renaissance Medals.



Re-erection of the obelisk on Saint Peter's Square in 1586.

Important Medal of Francesco Taverna



70035

Pier Paolo Galeotti, called Romano (1520-1584). Portrait Medal of Francesco Taverna (1488-1560), Count of Landriano. 56.5 x 56.0 mm. 59.5 grams. Bronze. Kress 360, Pollard 411. Bearded portrait to right, FRA TABERNA CO LANDR MAGN CANC STA MEDIO AN LXVI / Pet hound gazing skyward at Capricorn with columned cityscape in background, IN CONSTANTIA ET FIDE FELICITAS. Medal turn. Neatly holed between rim and head at 12 o'clock. A very fine early cast of great artistic merit, with choice mahogany patina over glossy fields and boldly detailed design elements. Fields delicately smoothed with no clear vestiges of chasing, rims nicely rounded and finished. Some doubling from mold slippage is seen in the letters of the reverse legend. Choice in appearance and preservation, an important piece. The obverse legend translates to "Francesco Taverna, count of Landriano, grand chancellor of the state of Milan, in his 66th year," enabling this production to be dated to 1553. The reverse inscription, translating to "Happiness in constancy and faith," ideally matches the reverse design. There have been no medals of Taverna of comparable quality offered at public auction in years.

\$6,000-\$9,000

From the Santini Collection of Renaissance Medals. Earlier from the Jonathan H. Kagan Collection of Renaissance Medals.

Uncommonly Choice Medal of Gianfrancesco Trivulzio



70036

Perhaps Pier Paolo Galeotti (1520-1584). **Portrait Medal of Gianfrancesco Trivulzio (1504-73)**. 59.7 x 59.5 mm. 71.3 grains. Armand II 302, 13; Kress 360a; Pollard 432. Draped and cuirassed bust right, IO FRAN TRI MAR VIG CO MVSO AC VAL REN ET STOSA D / Fortuna rides a dolphin through stormy seas and drowning people, FVI SVM ET ERO. Medal turn. Neatly holed at 12 o'clock. Beautiful and even medium tan. An exceptionally fine and detailed early cast with an impressive high relief portrait. Fields are smoothed but show no significant vestiges of chasing, edges filed to roundness. AET 39 bold on portrait truncation. A small attempted piercing is seen left of the present hole. Crisply rendered and well preserved, executed about 1543. Though this medal has been attributed to a follower of Leoni (or even Leoni himself), the National Gallery of Art and Metropolitan Museum of Art both identify the artist as Galeotti. There will undoubtedly be further discussion on this attribution, as a casual study finds more stylistic differences with the Galeotti medal of Taverna than one might find similarities.

\$2,500-\$3,500

From the Santini Collection of Renaissance Medals. Earlier from the Jonathan H. Kagan Collection of Renaissance Medals.

Rare Medal of Calidonia Visconti



70037

Unidentified Artist in Lombardy (Galeotti?). **Portrait Medal of Calidonia Visconti**. 41.0 mm. 26.5 grams. Bronze. Armand II 160, 10; Kress 509; Pollard 582. Portrait of Calidonia Visconti facing right with snake to left, CALIDONIA VIGE - COMES VIRAGO / Eagle in landscape, VISVS ET ANIMVS IDEM. Medal turn. Tiny hole at 12 o'clock. Medium brown with brassy highlights. A fine early cast, expertly produced and handsomely detailed. Fields have been lightly smoothed, but no traces of chasing are visible among design elements. Edges smoothed to roundness. A very attractive production with a high relief portrait. Highly elusive. We record no sales in numismatic auctions worldwide in decades.

\$3,000-\$5,000

From the Santini Collection of Renaissance Medals. Earlier from the Jonathan H. Kagan Collection of Renaissance Medals.

Superb Portrait of Battista Spinola



70038

Unidentified Medalist of Lombardy (School of Galeotti?). Portrait Medal of Battista Spinola (born 1537). 47.1 mm. 30.3 grams. Bronze. Armand II, 209, 30; Attwood 169. Bearded portrait in cuirass faces right, BAP SPINOLA D SERRAVALLIS / Sailing vessel in rough seas, Hebrew inscription above translates to “Save me, Lord, I beseech you.” Reverse rotated a bit clockwise of medal turn. Even and attractive dark tan, glossy throughout. A fine early cast. Two tiny attempted punctures are barely visible at 12 o’clock. Horizontal scratch above head, rim a bit warped at 3 o’clock relative to the obverse. Fields nicely smoothed, edges filed and rounded. A very pleasing and well made piece with a wealth of detail. Though missing from the Kress Collection, this type is represented by two examples at the British Museum, one gilt, both far inferior to this specimen. One was already published in the collection in Keary’s 1881 listing, the other came from a Sotheby’s Rosenheim sale in 1923. This is sharper than the example in the Metropolitan Museum of Art but otherwise quite similar; the Met identifies this Battista Spinola as the Genoese nobleman who was born in 1537, not the Genoese doge of the same name who died in 1539. This medal is rarely encountered, particularly so remarkably well preserved.

\$3,000-\$4,000

From the Santini Collection of Renaissance Medals. Earlier from the Jonathan H. Kagan Collection of Renaissance Medals.



16th-century Map of Italy.

Scarce and Impressive Medal of Pope Paul III



70039

Unidentified Roman Medalist. Portrait Medal of Alessandro Farnese, called Pope Paul III (1468-1549). 61.5 mm. 59.6 grams. Gilt bronze. Armand II, 166, 6; Toderi & Vannel 2511; Kress 381; Pollard 437. Caped bust right, PAVLVS III PONT MAX / Serpent fighting griffin within wreath. Coin turn. Morton & Eden: "minor scratches in obverse field, gilding worn in places on the rim, finely chased, an extremely fine contemporary cast." The fields show significant chasing and the devices on both sides have been outlined and detailed during the chasing process. A short scratch through the gilding is seen beneath VS on the obverse. Some green flecks seen, gilding otherwise intact. A handsome and important artwork, finer than the Kress Collection example. Alessandra Farnese was elevated to the papacy in 1534. This medal is thought to date from about 1540, with designs related to Perugia (represented by the griffin) and its rebellion against Paul III's salt tax. The so-called Salt War was put down by troops commanded by the Pope's son, Pier Luigi Farnese. This medal is listed in *Medallic Illustrations*, with an interpreted association with Henry VIII's excommunication in 1538, but this interpretation has been dismissed.

\$8,000-\$12,000

From the Santini Collection of Renaissance Medals. Earlier from Morton & Eden's Auction 20, June 2006, lot 400; Lawrence R. Stack Collection; Morton & Eden's Auction 41, December 2009, lot 205; Morton & Eden's Auction 109, November 2020, lot 26 (at £10,800).

The Obscene, Profane Pietro Aretino



70040

Venetian School (16th century). Portrait Medal of Pietro Aretino (1492-1557). 60.0 mm. 87.6 grams. Bronze. Armand II 153, 11; Attwood 407; Pollard 561; Kress 484a; Scher, S., "Veritas Odium Parit - Comments on a medal of Pietro Aretino", *The Medal* 14, 1989, p. 4, fig. 1. Bust left in coat and chain, DIVVS PETRVS ARETINVS within interior border / Truth gestures to a satyr and looks up at the clouds/gods while Victory crowns her from behind, VERITAS ODIVM PARIT around. Coin turn. An appealing early casting with superb dark color and bold detail. Lightly granular, very crisp among the legends, some scattered marks including on the portrait truncation. An important piece. A correspondent of Michelangelo and good friend of Titian's, the sitter was a writer whose work was full of satire and coarseness; one admirer called him "the obscene profane poet."

\$3,000-\$5,000

From the Santini Collection of Renaissance Medals. Earlier from Morton & Eden's Auction 109, November 2020, lot 22 (at £4,320).



Stanze di Pietro Aretino, woodcut by Giovanni Britto, 1537.

Maria Magdalena, by Mola



70041

Gaspare Mola (1571-1640). Portrait Medal of Maria Magdalena of Austria (1589-1631). 43.2 mm. 33.4 grams. Struck in lead. Bargello II 469. Veiled bust to right, MARIA MAGD ARCHID AVSTR MAG DVX ETR / peacock aloft, AETHERA. Medal turn. Glossy and attractive dark gray. A beautifully rendered and perfectly produced piece, with a superb high relief portrait and only slightly doubling within peripheral legends. Choice and problem free. A fine portrait depicting Maria Magdalena as a widow, thus placing it after the 1621 death of Cosimo II de' Medici. Quite scarce in this form.

\$600-\$900

From the Santini Collection of Renaissance Medals. Earlier from Numismatica Genevensis SA, Sale 2, November 2002, lot 779; the Jonathan H. Kagan Collection of Renaissance Medals.



Portrait of Archduchess Maria Maddalena of Austria, wife of Cosimo II de' Medici. (Frans Pourbus the Younger)

Spectacular Silver Medal of Isabella of Portugal

By Leone Leoni, ca. 1549



70042

Leone Leoni (c.1509-90). Portrait Medal of Isabella of Portugal (1503-1539), wife of Charles V. 75.4 x 75.0 mm. 124.3 grams. Silver. Armand I, 168, 25; Attwood 28; Middeldorf & Stiebral LVI (this medal). Isabella faces three-quarters left, wearing embroidered dress and braided hair, DIVA ISABELLA AVGVSTA CAROLI V VX / Three Graces at center, amoretto at either side below, HAS HABET ET SVPERAT. Coin turn. A masterpiece in silver, a very fine production by Leone Leoni of Milan. Spectacularly chased and finished, with smooth fields and fine details in Isabella's bodice and hair, the faces of the Graces, and other fine details. Beautifully toned with highlights of pastel blue and violet on both sides. Some scattered marks, including on the elegantly rounded edges, none distracting. A magnificent work of art depicting the beloved wife of Charles V.

Commissioned in gold by Charles V in 1549, a decade after his young wife's passing, this medal is rare in any form and apparently unique in silver, a match to the silver medal of Charles V in a Madrid collection cited by Attwood. The British Museum holds this medal only in the form of low quality aftercasts; both the Metropolitan Museum of Art and the Kress Collection at the National Gallery of Art hold none at all. The gold medal is since lost, leaving this as the only noble form of Leoni's masterpiece extant.

After Isabella died in childbirth, Charles V mourned for the rest of his life. This medal's obverse, whose legend celebrates her as "the divine Isabella," features a portrait that Leoni's letters state was based on a painting by Titian: "If I have made it from Titian it is because His Majesty commanded it thus," he wrote of his medal during its production process in 1548. The reverse depicts the Three Graces, based on a source from antiquity that was also seen by Niccolo Fiorentino and Cattaneo. The inscription on that side makes plain how Charles V felt about her lamented late bride: "She has these and surpasses them."

In 2020, the website CoinsWeekly featured this medal on a listicle of the ten most expensive Renaissance medals ever sold, ranking it fourth. Since that time, at least two more Renaissance medals have brought greater sums at auction, including the 1455 silver medal of Charles VIII of France sold by Lugdunum in 2021 and the oval medal of Louis XIII and Marie de Medici in gold sold by MDC in 2022. The fifth medal from the 2020 list, the 1545 silver medal of Henry VIII that sold in the same sale as this medal in 2019, has since resold for more than twice what it brought then, achieving €228,000 at Kunker's sale of September 2022. This work of art, personally commissioned by an emperor out of a sense of love and loss, deserves similar regard as an object of significant importance.

\$80,000-\$120,000

From the Santini Collection of Renaissance Medals. Earlier from Sotheby's sale of June 12, 1974, lot 201; Lawrence R. Stack Collection; Morton & Eden's Auction 41, December 2009, lot 131; Nomos' Auction 5, October 2011, lot 23; Numismatica Genevensis' Auction 12, November 2019, lot 197.

An Exceptional Medal of Charles V Leone Leoni and Jacopo da Trezzo



70043

Leone Leoni (ca.1509-90), obverse and Jacopo Nizzola da Trezzo (ca. 1515-1589), reverse. Portrait Medal of Charles V (1500-1558), Holy Roman Emperor. 70.4 mm. 76.4 grams. Bronze. Attwood 24. Laureate and cuirassed portrait to right / - IMP - CAES - CAROLVS - V - AVG - / Aurora riding a chariot in the heavens, drawn by a pegasus, both facing right, VIRTUTIS FORMAEQ PRAEVIA. Medal turn. An exquisitely rendered early cast, a fine medallic production of the 16th century. Mottled ruddy brown applied patina shows good gloss on the finely smoothed fields. The portrait shows exceptional chasing within the finer details of the king's cuirass, the impressive reverse design elements, and even the rounded edge. Evidence of a mount is seen at 12 o'clock. This obverse is by Leoni, while the reverse comes from a ca. 1552 medal by Trezzo (Kress 438) to mark the birthday of Ippolita Gonzaga, daughter of Ferdinand II. The reverse is also used with a ca. 1555 obverse of Philip II, Kress 437. A superb work of art and a collection highlight.

\$10,000-\$15,000

From the Santini Collection of Renaissance Medals. Earlier from the Jonathan H. Kagan Collection of Renaissance Medals.

A Celebrated Spanish Architect, by Trezzo



70044

Jacopo Nizzola da Trezzo (ca. 1515-1589). Portrait medal of Juan de Herrera (1530-97). 50.7 mm. 42.1 grams. Bronze. Armand I, 242, 8; Kress 440, Pollard 507. Bearded portrait in ruff collar to left, IOAN - HERRERA - PHIL - II - REG - HISPP - ARCHITEC - around, IAC - TR - 1578 under bust truncation / figure of Architecture holds compass and square in front of building, DEO ET OPT PRINC in exergue below. Medal turn. Ideal even brown color with darker peripheral highlights offering good contrast. A fine early cast with excellent detail on both sides and no evident chasing. Fields on both sides are finely granular but even and attractive. Edges filed and smoothed. A well made early piece, celebrating Herrera's service as architect to King Philip II of Spain. Herrera's work as architect of El Escorial in Madrid began in 1567 with the death of his mentor, Juan Bautista de Toledo. Herrera finally saw completion of the structure in 1584, six years after the initial production of this medal.

\$2,500-\$3,500

From the Santini Collection of Renaissance Medals. Earlier from the Jonathan H. Kagan Collection of Renaissance Medals.



El Escorial, shown around the turn of the 20th century. (Library of Congress)

Trezzo's Medal of Future King Philip II, 1555 Issued on the Abdication of Charles V



70045

Jacopo Nizzola da Trezzo (ca. 1515-1589). Portrait Medal of future Philip II of Spain (1527-1598). 69.1 x 68.5 mm. 74.6 grams. Lead. Armand I, 241, 2; Attwood 85b; Kress 437. Cuirassed bust to right, PHILIPPVS - REX - PRINC - HISP - AET - S - AN - XXVII / Apollo flies left in chariot drawn by four horses, IAM ILLVSTRABIT OMNIA. A handsome early cast in lead with a deep golden applied patina. Spectacularly detailed, with thorough elegant hand-chasing on the portrait's cuirass and fine details of the reverse design. The fields on both sides have been smoothed with mastery. A dent on the edge at 6 o'clock has caused an arc crack below the portrait's truncation. A very impressive piece and a fine work of art, initially accomplished in 1555, the year before Philip became Philip II, King of Spain. Van Loon (Van Loon I, 4, 1) connects its issuance to the October 25, 1555 abdication of Charles V as emperor at Brussels.

\$3,000-\$5,000

From the Santini Collection of Renaissance Medals. Earlier from the Jonathan H. Kagan Collection of Renaissance Medals.

Magnificent Portrait Medal of Gianello della Torre From the 1910 Gutekunst Sale



70046

Jacopo Nizzola da Trezzo (ca. 1515-1589). Portrait Medal of Gianello della Torre of Cremona (1501-1585). 81.0 mm. 173 grams. Bronze. Attwood 91; Armand I, 170, 38; Kress 441a; Pollard 501; Scher (*Currency of Fame*) 55. Medal turn. Portrait to right, IANELLVS TVRRIAN CREMON HOROLOG ARCHITECT / Fountain of Science at center with grateful crowd surrounding, VIRTVS NVNQ DEFICIT. An exquisite early casting, with fine detail and glossy surfaces. Two mould cracks are nearly perpendicular in the right obverse field. Edges filed and smoothed to roundness. Obverse fields smoothed with light pin scratches, reverse chased at vertical flaw extending upwards from T of DEFICIT. A minuscule neat hole is noted outside the border at 12 o'clock. A very handsome portrait medal, described as "an extremely fine contemporary cast of high quality with dendritic patterns in the brown patina" by Morton & Eden in 2018. The Italian medallist and engraver Jacopo Nizzolo de Trezzo left Milan about 1555 and eventually ended up in Madrid. He masterfully rendered this lifelike portrait of another Italian in Spain, the clockmaker Gianello della Torre, described as "Gianello della Torre from Cremora, builder of clocks" in the obverse legend. The reverse translates as "Virtue never fails." On being appointed court clockmaker by Charles V in 1529, della Torre relocated to Toledo, where he lived until his death. He was celebrated for his clocks, his engineering feats, and toy-like automatons, then considered feats of mechanical wonder.

\$25,000-\$35,000

From the Santini Collection of Renaissance Medals. Earlier from Jacob Hirsch's Sale XXVIII of the H.G. Gutekunst Collection, November 1910, lot 40; Jacques Schulman's sale of the Arthur Löbbecke Collection, June 1929, lot 72; Morton & Eden's Auction 97, November 2018, lot 463 (at £33,600).

Important Rarity by Cattaneo

Pier Maria III de' Rossi



70047

Danese Cattaneo (c. 1512-72). Portrait Medal of Pier Maria III de' Rossi (1504-1547), Count of San Secondo. 52.1 x 52.4 mm. 79.8 grams. Bronze. Armored bust left, PETRVS MAR R S SECVNDI C / Rossi runs left, wearing armor and sword, attempting to grasp Fortuna, AVT TE CAPIA AVT MORIAR. Medal turn. Nice, mottled brassy and light brown patina, superb high relief portrait. Finely detailed but showing little evidence of chasing, just some vertical scratches in the right obverse field. Some moderate rim bruises are noted, but the visual appeal remains excellent. Cataloged in 2020 by Morton & Eden as "very fine contemporary cast of high quality with light brown patina, very rare." Though de' Rossi fought under Charles V at Tunis, Provence, and Albania, he entered the service of Francis I of France in 1542. King Francis named him a knight of the Order of Saint Michael, which appears hanging on his chest on this medal, thereby dating Cattaneo's production to a subsequent date. De' Rossi died in 1547. The reverse type is appropriate for a soldier of fortune. Missing from the Kress Collection and the British Museum, this is a very rare medal. This is the only specimen sold at public auction in many years.

\$10,000-\$15,000

From the Santini Collection of Renaissance Medals. Earlier from Sotheby's sale of June 12, 1974, lot 135; Morton & Eden's Auction 20, June 2006, lot 372; Lawrence R. Stack Collection; Morton & Eden's Auction 41, December 2009, lot 148; Morton & Eden's Auction 109, November 2020, lot 21.

Exceptional Struck Original Luca Salvioni by Cavino



70048

Giovanni da Cavino (1500-1570). Portrait Medal of Luca Salvioni (d. 1536). 37.9 mm. 34.4 grams. Struck in bronze. Armand I, 184, 31; Attwood 262; Toderi & Vannel 924. Draped bust to right, LVC AS SALVIO NVS PAT IVR CON / Ceres standing with book at left and cornucopia at right, boar's head at feet, LEGIFE RAE CERERI around. Coin turn. An exceptional struck portrait medal by Cavino. Nicely centered and fully struck on a robust planchet. Golden olive patina shows some brassy highlights on highest points of relief. A bit of shallow verdigris is seen in some areas, most prominent at lower right obverse and below the portrait's nose. Die subtly cracked from rim outside the beaded border, through the crown of the head and below the chin into the field below N of CON at lower right obverse. A few minor planchet flaws at upper reverse are harmless to the exceptional eye appeal. An extremely pleasing and important production of this legendary medalist. We record two struck specimens of this medal sold at public auction in the last decade, a 2018 sale by Numismatica Ranieri at €9,000 and a 2019 sale by Paoletti & Bernardi at €20,400. This is finer than the former and overall either equivalent to or finer than the latter.

\$15,000-\$20,000

From the Santini Collection of Renaissance Medals. Earlier from the Jonathan H. Kagan Collection of Renaissance Medals.

Desirable Struck Cavino of Gabriele Tadino



70049

Giovanni da Cavino (1500-1570). Portrait Medal of Gabriele Tadino de Martinengo (1480-1543). 38.8 x 38.4 mm. 28.8 grams. Struck in bronze. Armand II, 176, 15; Attwood 264; Toderi & Vannel 926. Bearded bust wearing Cross of Grand Order of Malta on chest facing left, GABRIEL - TADDIN - BERG - EQ - HIER - CAES - TORMEN - PRAEF - GEN - / Four cannons point right, VBI RATIO - IBI - FORTVNA - P - FVGA around. Coin turn. Glossy dark brown with brassy highlights. Boldly struck and showing superb detail, lightly smoothed to gloss in the fields. A long straight scratch descends from B of BERG in the left obverse field. Two minuscule rim nicks are seen atop the obverse. An exquisite piece, accomplished in 1538, during Tadino's retirement from a storied career as a military engineer and artilleryist.

\$3,000-\$5,000

From the Santini Collection of Renaissance Medals. Earlier from the Jonathan H. Kagan Collection of Renaissance Medals.

Popular Struck Cavino Portrait of Contarini



70050

Giovanni da Cavino (1500-1570). Portrait Medal of Marcantonio Contarini (c.1485-1547). 39.0 x 38.4 mm. 32.2 grams. Struck in bronze. Armand I, 180, 11; Attwood 270; Toderi & Vannel 939. Portrait of Contarini to left, - M - ANTONIVS CONTARENVS / PATAVI VM, Padua seated to left on battle trophies, holding scales and cornucopia, - M - D - XL - in exergue below. Reverse rotated a bit counterclockwise from coin turn. Holed at 12 o'clock with a neat small hole, cracked on edge adjacent. Glossy mahogany with brassy highlights. Smooth fields surround well detailed devices. A bit of scattered shallow verdigris is present on the obverse. An exceptionally handsome original striking by Cavino, struck in 1540 to mark Contarini's elevation to podesta of Padua.

\$1,500-\$2,500

From the Santini Collection of Renaissance Medals. Earlier from the Jonathan H. Kagan Collection of Renaissance Medals.

Coin-Like Medal of the Viceroy of Naples



70051

Girolamo Santacroce (1502-1537). Portrait Medal of Andrea Caraffa, Count of Santa Severina and Viceroy of Naples. 37.0 x 37.5 mm. 33.1 grams. Bronze. Armand II, 108, 13; Kress 109; Pollard 155. Helmeted bust to left, ANDREAS CARRAFA - S SEVERINAE COMES / Prudence seated, NIL ABEST in exergue. Coin turn. A thick early cast with the brassy surface tone of a sestertius. Darker toning and shallow encrustation present around design elements, some smoothing scratches seen in right obverse field. Handsome and well detailed.

\$1,000-\$1,500

From the Santini Collection of Renaissance Medals. Earlier from the Jonathan H. Kagan Collection of Renaissance Medals.

Cardinal Camillo Massimo by Guglielmada



70052

Giovan Battista Guglielmada (fl. 1665-89). Portrait Medal of Camillo Massimo, Cardinal, 1678. 53.5 mm. 41.9 grams. Bronze. Johnson 663. Bust of Cardinal Massimo to left, wearing biretta and draped with his mozzetta, CAMILL - S - R - E - P - C - MAXIMVS / God of the Tiber reclines at left beneath constellation of Leo, Romulus and Remus with she-wolf and altar at right, ASTRA - TENET above, ANT - DE - CAVA LERIIS - D - D 1678 in exergue below. Medal turn. Struck bronze, an original strike. Extremely crisply defined on both sides, with hints of luster on mottled dark brown, black, and brassy bronze surfaces. Somewhat matte in some areas of the fields, lightly reflective in others. Struck twice to bring up detail, perfectly centered, nicely preserved. Plain edge neatly filed from rim to rim. An intellectual collector and patron of the arts, Cardinal Massimo (1620-77) was a noted numismatist, making this memorial medal particularly appropriate.

\$1,500-\$2,000

From the Santini Collection of Renaissance Medals. Earlier from Numismatica Ars Classica's Sale 53, November 2009, lot 664; Peter J. Merani Collection; Classical Numismatic Group's Triton XXIV sale, January 2021, lot 291.

The Lord of the Castillo del Cid



70053

Unidentified Roman Medalist. Portrait Medal of Rodrigo Díaz de Vivar y Mendoza, 1st Marquis of Cenete (1466-1523). 36.3 mm. 13.3 grams. Bronze. Kress 233, Hill 858. Capped and draped portrait to right, MARCHIO RODERICVS DE BIVAR / Helmeted Mars standing at left looks at mostly nude Venus standing right, QVORVM OPVS AD EST AETATIS ANO XXVI. Coin turn. Medium brown, obverse fields nicely chased, obverse portrait somewhat crudely chased to add detail. Reverse unsmoothed and appearing unfinished. Circular pit at 3 o'clock hidden in obverse and reverse legends. Sharp and appealing, rims nicely rounded. A rare medal; we find no sales in recent memory in any numismatic auction. Viva y Mendoza, a Spanish nobleman, married Leonor de le Cerda in 1492 and thereby became the lord of the "Castillo del Cid," also known as the Castle of Jadraque in Spain.

\$600-\$900

From the Santini Collection of Renaissance Medals. Earlier from the Jonathan H. Kagan Collection of Renaissance Medals.

Impressive Portrait and Architectural Reverse



70054

Federico Coccia (fl. 1566-1613). Portrait Medal of Prospero Publicola Santacroce (1514-1589). 50.9 mm x 50.4 mm. 64.1 grams. Bronze. Armand I, 263, 5; Kress 377. Bust to right, .PROS PER.SANCTA CRVCIVS.S.R.E.CARD. / Santacroce's villa, GEROCOMIO around, date 1579 below. Medal turn. A handsome early casting with deep brown applied patina over brassy surfaces. Smoothed to gloss in the fields, lightly granular elsewhere. Edges smoothed and finished to roundness. A very handsome example with a high profile portrait. Santacroce was a cardinal who holds the distinction of being the first European to grow tobacco for his own use.

\$1,500-\$2,500

From the Santini Collection of Renaissance Medals. Earlier from the Jonathan H. Kagan Collection of Renaissance Medals.

Evocative Medal of Physician Tommaso Rangone



70055

Unidentified Venetian Medalist (Niccolo da Ponte?). Portrait Medal of Tommaso Rangone (1493-1577). 39.9 x 39.4 mm. 25.2 grams. Bronze. Armand II, 196, 20; Kress 417b. Bearded portrait facing right, THOMAS PHILOGOVVS RAVENNAS / infant Hercules held by Jupiter in the form of an eagle and suckled by Juno, A IOVE ET SOROR E GENITA. Medal turn. A handsome early cast. Evenly granular on both sides with medium brown surfaces. Designs well detailed, some chasing on the portrait, edge flaw from casting gate at 6 o'clock. Edge filed and smoothed to near roundness. An appealing and important type, accomplished about 1562. The reverse is an allegory for the creation of the Milky Way and shares an allegorical use of the infant Hercules in common with the reverse of the Libertas Americana medal.

\$1,500-\$2,500

From the Santini Collection of Renaissance Medals. Earlier from the Jonathan H. Kagan Collection of Renaissance Medals.

Distinctive Silver Medal of Vincenzo Maggi



70056

Unidentified Venetian Medalist (Niccolo da Ponte?). Portrait Medal of Vincenzo Maggi (1498-1564). 33.3 x 33.1 mm. 14.9 grams. Silver. Armand II, 207, 20; Voltolina 534. Draped and bearded portrait to right, VICEN MAGIVS THEODI CONSTI TER EIVS QVI PNP / man rows while putto watches, NON EST VOLENTIS NEQVE CVRRENTIS SED MISERENTIS DEI. Medal turn. Attractive light silver gray with iridescent gold and pastel highlights. Fully chased on both sides, including fine details in the design elements and all peripheral legends. Fields on both sides are elegantly smoothed. Minor depression flaw behind portrait. The obverse inscription comes from Job 14, the reverse from Romans 9. Maggi was a philosophy professor at Padua and Ferrara. A very attractive early casting.

\$1,500-\$2,000

From the Santini Collection of Renaissance Medals. Earlier from the Jonathan H. Kagan Collection of Renaissance Medals.

Handsome Portrait of Doge Marcantonio Trevisan



70057

Unidentified Venetian Medalist. Portrait Medal of Marcantonio Trevisan, Doge of Venice 1553-54. 62.3 x 63.5 mm. 106.0 grams. Bronze. Armand II, 224,1; Attwood 423; Kress 504. Bust to right, MARCVS ANT TRIVISANO DVX V, DEI CRATIA DVX VENETIARVM ETC VIXITANO I IN PRINCIPATV OBIT MDLIII in eight lines. Coin turn. A handsome and well detailed early cast. Glossy dark brown with brassy highlights on devices. Lightly granular on both sides with no significant evidence of chasing or smoothing. Irregular edge filed and smoothed. High relief portrait is boldly rendered, and the entire production is satisfying and attractive.

\$1,000-\$1,500

From the Santini Collection of Renaissance Medals. Earlier from the Jonathan H. Kagan Collection of Renaissance Medals.

Important Rarity by the Artist Arsenio



70058

Arsenio (fl. ca. 1560's). Portrait Medal of Giovanni Bressani (1489-1560). 52.6 x 53.2 mm. 47.3 grams. Bronze. Attwood 404. Bearded bust to left, IO. BRESS. BER. POE. ILL. ÆT. AN. LXX around, inside right periphery APΣEN EPIOIH / Crossed laurel and whip, CVIQVE. IVXTA. MERITVM around. Coin turn. Beautiful even olive tan with glossy surfaces. A nice early cast with some casting pits noted here and there and chasing to bring up detail on the portrait's vestments. Some scratches are noted along the profile to outline the main obverse device. Edge smoothed and rounded, trivial flaw at casting gate at 6 o'clock. A fascinating piece from a little known medalist who was bold enough to sign the obverse in Greek "Arsenio made it." The reverse legend translates to "to each according to merit" which, combined with the image of a laurel and a whip, relates to Bressani's vocation: a poet, well aware of the duality of criticism and rewards that await writers. This medal is rare, with no recent appearances at auction.

\$1,500-\$2,500

From the Santini Collection of Renaissance Medals. Earlier from the Jonathan H. Kagan Collection of Renaissance Medals.

TRANSILVANIA CAPTA



70059

Annibale Fontana (fl. 1540-1587). Portrait Medal of Giovanni Battista Castaldo (ca. 1493-1562) for Actions Against the Turks in Transylvania, ca. 1551. 44.9 x 44.6 mm. 29.1 grams. Bronze. Armand I, 175, 1; Attwood 103.. Armored and bearded bust to left, signed ANIB under truncation, IO BA CAS CAR V CAES FER RO REG TE BOE RE EXERGIT DVX / Figure of Transylvania reclines beneath stand of arms, TRANSILVANIA.CAPTA around, MAVRVSCIVS in exergue. Coin turn. An exceptional fine early cast in tan bronze. Tiny hole at 12 o'clock, earlier attempt just left. Edges round and smooth. Vestiges of black ink initials and four digit number visible on bust truncation. Spectacularly detailed, a particularly strong impression everywhere but for a minor flaw at VS of MAVRVSCIVS within the reverse exergue. Handsome and important.

\$1,000-\$1,500

From the Santini Collection of Renaissance Medals. Earlier from the Jonathan H. Kagan Collection of Renaissance Medals.

END OF SALE

Bidding Increments

Bid	Bid Increment
\$0-\$499	\$20.00
\$500-\$999	\$50.00
\$1,000-\$1,999	\$100.00
\$2,000-\$4,999	\$200.00
\$5,000-\$9,999	\$500.00
\$10,000-\$19,999	\$1,000.00
\$20,000-\$49,999	\$2,000.00
\$50,000-\$99,999	\$5,000.00
\$100,000-\$199,999	\$10,000.00
\$200,000-\$499,999	\$20,000.00
\$500,000-\$1,999,999	\$50,000.00
\$2,000,000-\$9,999,999	\$100,000.00
\$10,000,000+	\$200,000.00

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ABA/Routing#: 0710-0648-6
Account Number: 2612038

Account Name: Stacks-Bowers Numismatics LLC
Address: 120 South LaSalle Street. Chicago, IL 60603

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Account Number: 2612038

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Address: 120 South LaSalle Street. Chicago, IL 60603

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6. Payment. Payment is due immediately upon the fall of the auctioneer’s hammer. Payment is delinquent and in default if not received in full, in good funds, within fourteen (14) calendar days of the Auction Sale (the “Default Date”), without exception, time being of the essence. Unless otherwise agreed in writing prior to the Auction Sale, all auction sales are payable strictly in U.S. Dollars or Hong Kong Dollars. All invoices will be made in United States Dollars. If paying in Hong Kong Dollars, Buyer’s invoices will be credited with the amount of U.S. Dollars at the rate established by the Auctioneer at the time of the Auction Sale. Payments may be made by U.S. or Hong Kong Dollar check from a U.S. or Hong Kong bank, wire transfer, money order and cashier’s check. Cash transactions will be accepted at the sole discretion of Stack’s Bowers, and if accepted, for any cash transaction or series of transactions exceeding \$10,000, a Treasury Form 8300 will be filed. Contact Stack’s Bowers for wiring instructions before sending a wire. Bank wires sent from a foreign bank are subject to an international bank wire fee of \$35. Payment by ACH/eCheck will be accepted upon prior approval by Auctioneer. Payment by credit card (Visa, Mastercard, American Express and Discover) or Paypal will be accepted upon prior approval by Auctioneer. All payments by credit card or Paypal will incur a surcharge of 2.5%. This fee only applies to credit card or Paypal transactions, and does not exceed Auctioneer’s cost of processing these payments. Payment by check, ACH/eCheck, wire transfer, money order or cashier’s check will not incur a surcharge. All payments are subject to a clearing period. Checks will be subject to up to a 10 business day hold. Stack’s Bowers reserves the right not to release lots for which good funds have not yet been received. On any past due accounts, Stack’s Bowers reserves the right, without notice, to extend credit and impose carrying charges (as described below). Buyers agree to pay reasonable attorney’s fees and costs incurred to collect past due accounts. Any invoice not paid by the Default Date will bear a five percent (5%) late fee on the invoice amount. Buyers personally and unconditionally guarantee payment in full of all amounts owed to Stack’s Bowers. Any person submitting bids on behalf of a corporation or other entity, by making

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such bid, agrees to be personally jointly and severally liable for the payment of the purchase price and any related charges and the performance of all Buyer obligations under these Terms of Sale and Stack's Bowers reserves the right to require a written guarantee of such payments and obligations. Bidders who have not established credit with Stack's Bowers must furnish satisfactory information and credit references and/or deposit at least twenty-five percent (25%) of their total bids for that Auction Sale session(s) or such other amount as Stack's Bowers may, in its sole and absolute discretion require before any bids from such Bidder will be accepted. Deposits submitted will be applied to purchases. Any remaining deposits will be promptly refunded, upon clearance of funds.

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c. All non-certified coins and currency are guaranteed to be genuine.

d. All certified and non-certified cryptocurrency tokens are guaranteed to be genuine only. Auctioneer disclaims any guaranty of any kind with respect to cryptocurrency tokens, including, but not limited to: face value, the contents or existence of any accounts, wallets, or other physical, digital or other receptacles of value, the existence of a cryptographic private key, or the ability to fund any cryptocurrency. Actual cryptocurrency value is neither confirmed nor guaranteed by Auctioneer.

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f. Grading or condition of rare coins, currency and cryptocurrency tokens may have a material effect on the value of the item(s) purchased, and the opinion of others (including independent grading services) may differ with the independent grading services opinion or interpretation of Stack's Bowers. Stack's Bowers shall not be bound by any prior, or subsequent opinion, determination or certification by any independent grading service.

g. Questions regarding the minting of a coin as a "proof" or as a "business strike" relate to the method of manufacture and not to authenticity.

h. All oral and written statements made by Stack's Bowers and its employees or agents (including affiliated and related companies) are statements of opinion only, and are not warranties or representations of any kind, unless stated as a specific written warranty, and no employee or agent of Stack's Bowers has authority to vary or alter these Terms and Conditions of Auction Sale. Stack's Bowers reserves the right to vary or alter the Terms of Sale, either generally or with respect to specific persons or circumstances, in its sole discretion. Any variation or alteration shall be effective only if in writing and signed by an officer of Stack's Bowers authorized to do so.

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k. Bidder acknowledges that the numismatic and cryptocurrency token market is speculative, unregulated and volatile, and that prices may rise or fall over time. Stack's Bowers does not guarantee or represent that any customer buying for investment purposes will be able to sell for a profit in the future.

l. Bidder acknowledges and agrees that neither Stack's Bowers, nor its employees, affiliates, agents, third-party providers or consignors warrant that auctions will be uninterrupted or error free and accordingly shall not be liable for such events.

11. Waiver and Release. Bidder, for themselves, their heirs, agents, successors and assignees, generally and specifically waives and releases, and forever discharges Stack's Bowers, and its respective affiliates, parents, officers, directors, shareholders, agents, subsidiaries, employees, managers and members and each of them, and their respective successors and assignees from any and all claims, rights, demands and causes of actions and suits, of whatever kind or nature, including but not limited to claims based upon Auctioneer's negligence, whether in law or equity, tort or otherwise, whether known or unknown, suspected or unsuspected (a "Claim"), which Bidder may assert with respect to and/or arising out of, or in connection with any challenge to the title to or authenticity of any goods purchased, the sale itself, any lot bid upon or consigned, and/or the auction, except where such Claim is otherwise expressly authorized in these Terms of Sale. It is the intention of Bidder that this waiver and release shall be effective as a bar to each and every Claim that may arise hereunder or be related to the Auction Sale, and Bidder hereby knowingly and

voluntarily waives any and all rights and benefits otherwise conferred upon him or her by the provisions of Section 1542 of the California Civil Code, which reads in full as follows:

"A GENERAL RELEASE DOES NOT EXTEND TO CLAIMS WHICH THE CREDITOR OR RELEASING PARTY DOES NOT KNOW OR SUSPECT TO EXIST IN HIS OR HER FAVOR AT THE TIME OF EXECUTING THE RELEASE, WHICH IF KNOWN BY HIM OR HER MUST HAVE MATERIALLY AFFECTED HIS OR HER SETTLEMENT WITH THE DEBTOR OR RELEASED PARTY."

12. Disputes. If a dispute arises concerning ownership of a lot or concerning proceeds of any sale, Stack's Bowers reserves the right to commence a statutory inter-pleader proceeding at the expense of the Consignor and Buyer and any other applicable party, and in such event shall be entitled to its reasonable attorneys' fees and costs. Stack's Bowers reserves the right to cancel or postpone the Auction Sale or any session thereof for any reason whatsoever. No Bidder shall have any claim as a result thereof, including for incidental or consequential damages. Neither Stack's Bowers nor any affiliated or related company shall be responsible for incidental or consequential damages arising out of any failure of the Terms of Sale, the auction or the conduct thereof and in no event shall such liability exceed the purchase price, premium, or fees paid. Rights granted to Bidders under the within Terms and Conditions of Auction Sale are personal and apply only to the Bidder who initially purchases the lot(s) from Stack's Bowers. The rights may not be assigned or transferred to any other person or entity, whether by sale of the lot(s), operation of law or otherwise. Any attempt to assign or transfer any such rights shall be absolutely void and unenforceable. No third party may rely on any benefit or right conferred by these Terms and Conditions of Auction Sale.

Any dispute arising out of or related to these Terms of Sale, the Auction Sale or any lot, with the sole exception of actions by Stack's Bowers to collect amounts owed to it and other damages, shall be submitted to binding arbitration pursuant to the commercial arbitration rules of the American Arbitration Association, with any arbitration hearing to occur in Orange County, California. Absent an agreement of the parties, the arbitrator shall limit discovery to that which is necessary to enable the hearing to proceed efficiently. The arbitrator shall not have the power to award punitive or consequential damages, nor alter, amend modify any of the terms of this Agreement. The award by the arbitrator, if any, may be entered in any court having jurisdiction thereof. Each party shall pay one-half the costs of the arbitration. Bidder acknowledges and agrees that the competent courts of the State of California shall have exclusive in personam jurisdiction, subject to the requirement to arbitrate, over any dispute(s) arising hereunder, regardless of any party's current or future residence or domicile. Bidder further agrees that venue of the arbitration proceeding shall be in Orange County, California; and any court proceeding shall be in the Orange County Superior Court, in the State of California, and in each case waive any claim of Forum Non Conveniens. Bidder agrees that any arbitration or legal action with respect to this Auction Sale is barred unless commenced within one (1) year of the date of this Auction Sale. AUCTION PARTICIPANTS EXPRESSLY WAIVE ANY RIGHT TO TRIAL BY JURY.

13. General Terms. These Terms and Conditions of Auction Sale and the auction shall be construed and enforced in accordance with, and governed by, the laws of the State of California, regardless of the location of the Auction Sale. These Terms of Sale and the information on the Stack's Bowers' website constitute the entire agreement between the parties hereto on the subject matter hereof and supersede all other agreements, understandings, warranties and representations concerning the subject matter hereof. If any section of these Terms of Auction Sale or any term or provision of any section is held to be invalid, void, or unenforceable by any court of competent jurisdiction, the remaining sections or terms and provisions of a section shall continue in full force and effect without being impaired or invalidated in any way. Stack's Bowers may at its sole and absolute discretion, make loans or advances to Consignors and/or Bidders.

14. Non-English Translation. The non-English translations are provided as a matter of convenience. In the event of a conflict, all English Terms and Conditions and lot descriptions take precedence and are binding.

Bidding in this auction sale constitutes unconditional acceptance by the Bidder of the foregoing Terms of Sale.

Please note: Transparent holders in which the auction lots are stored are to facilitate viewing and inspection of the lots and ARE NOT for long-term storage.

PCGS and NGC numbers provided are for bidder convenience only, we do not guarantee their accuracy. An incorrect PCGS or NGC number is not grounds to return a lot.

For PRICES REALIZED after the sale, call 1-800-458-4646. Preliminary prices realized will also be posted on the Internet soon after the session closes.

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