makk
Kunst und Design

KÜNSTLERBLICK.
Clemens,
Sigmund &
Siecaup

100 years of the Clemens Collection

26 June – 27 September 2020

CONTENT

KÜNSTLERBLICK. Clemens, Sigmund & Siecaup

The MAKK, the Cologne Museum of Applied Arts, will be celebrating a special anniversary on 5th May, 2020: precisely one hundred years ago, the Wilhelm Clemens Collection was opened to the public with a ceremony held at the former building on Hansaring. The museum, which was then called Kunstgewerbemuseum, had once again received a generous donation that, in terms of scope and quality, has barely been surpassed ever since: about 1600 objects from the Middle Ages to the Baroque period provide a unique panorama of the skills of the artists and artisans from these epochs – spanning from paintings and sculptures, tapestries and textiles, faience and pewter, jewellery and goldsmith work to hunting utensils and weapons.

A trained painter, Wilhelm Clemens (1847-1934) had particular qualities that enabled him to resolutely build up such a fine collection of the highest calibre: "a good eye and the ability to perceive from the point of view of an artist" as the then-museum director, Brigitte Klesse, stated in 1981. 'Artistic perception' is the idea behind the exhibition *Künstlerblick. Clemens, Sigmund & Siecaup*, which, on the one hand, will be a tribute to Wilhelm Clemens and, on the other hand, will be focusing on artistic perception by presenting the contemporary viewpoints of the Rotterdam-based artist Sigmund de Jong and the Cologne-based artist Ulrike Siecaup.

Together with the MAKK, these two artists have selected representative highlights from the Clemens Collection. Setting these pieces in new artistic contexts within the exhibition provides an opportunity of perceiving each work in new and different ways. To this end, Sigmund de Jong developed 'wall concepts', which implement colours, lines and monochromes to intensify the spaces while Ulrike Siecaup juxtaposes the historical pieces with her 'painted realities'. The latter are based on photographs that are interlinked in a painterly process.

The aim of this artistic intervention is to create a new visual presence of these three interwoven levels. The artists refer to vibrancy and processuality, also with regard to the historical objects – and will be additionally emphasising these aspects by a one-time repositioning of their works in the course of the exhibition.

"What one refuses in a minute, no eternity will return."

Friedrich Schiller, Resignation, 1786

Wilhelm Clemens. A Collector's Life Dedicated to Art

Wilhelm Clemens's densely written notebook entries from the years 1915 and 1916, which have fortunately been preserved, contain many sketches, transcriptions and remarks on other collectors. But he also frequently jotted down aphorisms, such as the quote from the poem *Resignation* by Friedrich Schiller. It is about a fictitious dispute between the personifications of the soul and of eternity. The soul complains about its lifelong deprivations, for which it now demands compensation, while eternity replies that the soul had chosen this kind of life and should therefore abide by it.

Like no other of Clemens's notes, this quote seems to match his personality as his contemporaries repeatedly testified to his humility and material frugality.

Wilhelm Clemens was born on 16th July, 1847 at his parents' Gürath estate located in the municipality of Neurath near Grevenbroich. He had two older sisters, Sophia (1843–1936) and Anna (1846–1929). All his life, he maintained close relationships with his sisters and their families. He went to the Marzellen-gymnasium in Cologne and, after completing his Abitur, he studied law in Heidelberg. When he moved to Munich in 1874, the financial resources he had received from his parents, including land located by the Walchensee Lake in Upper Bavaria, allowed him to pursue his vocation: he studied painting at the art academy from which he graduated in 1878. As a painter of landscapes, genre scenes and portraits, Clemens was moder-ately successful. In 1888, the Munich Academy of Arts bought his oil painting *Der Wilderer* (The Poacher); in 1888, the National Gallery in Berlin acquired his painting *Wilderers Ende* (Poacher's End). His self-portrait and five large-format portrait drawings, which belong to the MAKK's collection, also testify to his artistic skills.

Wilhelm Clemens was actively involved in the Munich art scene. He was a member of *Kunstverein München* (Munich Art Associa-

tion) and of the Munich Secession, which had been founded in1892. In addition to the museums he also visited the artists' studios, which were often filled – also for study purposes – with antiques and all kinds of art objects. The arts trade, which at that time was still well stocked, also proffered an inspiring field for him to pursue his passion of collecting. He also travelled frequently in Germany and abroad. But, unlike many of his contemporaries with a similar predilection, he was not satisfied with simply accumulating objects. Instead, he used his trained eye to search for the highest quality. In fact, he was able to identify the original work of a sculptor among subse- quently coloured versions, he recognised the hand of signifi- cant painters under newer layers of paint or despite a painting being reduced in size or added to, which would compromise the original composition. An anecdote has persisted in Clem- ens's family according to which he picked out a wonderful little panel painting by Hans Memling – an Adoration of the Magi – from a pile of dusty items in the shop of a Spanish antiques dealer and was able to buy it for a minimal amount from the ignorant dealer. For such sensational discoveries he needed not only a trained eye, but also comprehensive knowledge and certainly a good deal of 'hunting instinct'.

In the field of fine art, he particularly sought after medieval wooden sculptures and panel paintings, small bronze sculptu- res and medallions and plaques from the renaissance and baroque periods. The spectrum spans from Martin Schongauer, Rogier van der Weyden or Lukas van Leyden, from Tilman Riemenschneider, Giovanni da Bologna (Giambologna) or Balthasar Permoser to famous medallists such as Matteo de' Pasti, Jérôme Roussel or Ermenegildo Hamerani.

Among the artisanal objects upon which Clemens focused were precious tapestries and textiles, rare pewter or lead-cast pilgrim badges, ceramics – in particular stoneware, majolica and faience – drinking glasses, cutlery and vessels, weapons, armour parts and hunting equipment, furniture and receptacles, gold work – and, above all, exquisite jewellery. The jewellery collection alone comprises more than 300 selected precious items, including 184 rings.

The Clemens collection grew over 40 years in concealment and eventually included more than 1,600 objects. Only twice did

Wilhelm Clemens present objects from his collection on a larger scale to the general public: in 1901 in Munich in an exhibition on 'antique art objects from private collectors' and in 1902 in a 'retrospective exhibition' in Düsseldorf.

Like many collectors, Clemens was concerned about the future of his collection: on July 22nd, 1914 – four days after his 68th birthday – he wrote a letter to his nephew Max Wallraf (1859–1941), who then was the Lord Mayor of the City of Cologne: "Dear Max, […] I have decided to entrust my collection to a museum as a loan and, first and foremost, I'm considering Cologne […] Yours faithfully, Uncle Wilhelm." Consequently, Wallraf asked Dr. Max Creutz (1876–1932), who had been the director of the Kunstgewerbemuseum (Museum of Applied Arts) since 1908, to undertake the necessary steps. Among other things, Creutz visited Clemens in Munich and thus became one of the few people who were able to gain a comprehensive insight into this significant collection. However, due to the outbreak of the First World War, further measures to move the objects to Cologne had to be put on hold. On March 29th, 1919, Max Wallraf wrote another letter to his successor in the mayor's office, Konrad Adenauer (1876–1967), in which he reiterated the offer to the City of Cologne in the name of his uncle – but with the significant amendment that the collection would now be a donation. Adenauer's reply followed instantly: on 31st March he agreed to accept the donation in a telegram of thanks and on the following day he wrote a personal letter with a hand-written envelope as an expression of his particular esteem. As Cologne at this time was still part of the occupied zone and as a new director for the Kunstgewerbemuseum had not yet been found (Creutz had resigned in 1916), the transfer of the collection was delayed until the beginning of 1920. Eventually, Clemens came personally to Cologne in February in order to set up the three rooms that he had requested to accommodate his collection. Dr. Fritz Witte (1876–1937), the former director of the Schnütgen Museum, assisted him with this project.

On May 5th, 1920, the collection was opened to the public in a ceremonial act. Wilhelm Clemens had already returned to Munich. In his humility, he did not wish to be the person in the centre of attention. But he continued as a collector and frequently returned to Cologne to add further precious items to his donation. In

acknowledgement of his generous and extremely significant gift,on July 30th, 1930, the philosophy department of the University of Cologne awarded him an honorary doctorate.

Wilhelm Clemens died on December 15th, 1934, aged 87. He found his final resting place in the family tomb in Kleinkönigs-dorf, which today belongs to the town of Frechen.
Re

Sigmund & Siecaup – Work and Effect

The concept of the exhibition *Künstlerblick. Clemens, Sigmund & Siecaup* is based on an intriguing question, which had been posed by the two artists at the beginning of their work: what influence does the positioning of an artwork have on its effect? When we consider the normal exhibition practice in museums, the answer seems obvious. When I exhibit something, I influence its effect, for example by isolating particular pieces, by illuminating them in particular ways or by grouping works together. This type of exhibition is ideally arranged in a way that is meaningful for the viewer and as easy to grasp as possible. But, what happens when I abandon this comparably 'simple' level of presentation and add new and different levels? When I do not consider the space as an architectonic condition, but as one of those levels, namely as an independent work in itself? Or when I confront a historical museum object with contemporary painting and with a new spatial arrangement? And: How does the visitor, the viewer, fit into this interwoven situation?

Wall Concepts

For Sigmund de Jong (born 1962) space is not just an architectonic condition, but is design potential for his monochrome monumental paintings. An empty space with all its structures, dimensions and lighting – whether artificial or natural – replaces, as it were, the canvas of the 'classic' painter. By means of numerous studies and possible colour combinations, he develops a proportional design for this space, which transforms the architecture into an autonomous artistic organism. This often results in tranquil, monochrome surfaces that structure the previously undesigned wall, accentuate it or make it recede. The effect is not an entity in itself, but one that is always related to the surrounding colour accentuations. Horizontal or vertical lines may interrupt the flow of a respective colour space, giving it a new direction or pace and thus releasing sources of energy. In this respect, De Jong is positioned in the tradition of Piet Mondrian (1872–1944), who knew how to use 'a bit of colour and a few lines' to express the harmony between repose and movement.

The *Wall Concepts* are subject to a particular temporality. They exist only in the situation of the present, they have neither a

past nor a future. In most cases, what remains is merely the photographic documentation, which might provide an impression but cannot reproduce the aura of the designed space.

Painted Realities

Ulrike Siecaup's (born 1960) most recent groups of works, created in the past ten years, are also characterised by an intrinsic and, in many ways, special concept of time. She uses photography as a technical tool with which she captures moments that touch her in one way or another, that apply to her personally or that, in the fullest sense, have caused her great concern. Over the years, a photographic archive, a visual memory, has been created whose treasures are waiting to be brought into focus. Here, we encounter the next aspect of time: photography – whether analogue or digital – only ever captures a moment in time. Once the button is pressed, the photographic subject slides, as it were, into the past, only to return to the present at a later point in time. Nevertheless, photography is a fast medium within a fast-moving era of digital availability.

The Cologne-based artist juxtaposes this speed with her paintings, acrylic on canvas, each of which requires a long process of deliberate development. In this process, a kind of new counterpart is generated that, in this particular form, had not been there before. In her smaller-sized works, a special subject or even a mundane subject can stand alone in an unusual position. Her larger-sized works combine differing realities with each other: sections of selected motifs and truncated surfaces, abutting severely or merging organically, create a particular dynamic in the pictorial space. The painterly quality is impressive: from afar, the eye perceives soft and fluffy bird feathers or brilliant, shiny glazes, but, at closer inspection, the surfaces dissolve into the respective style of brushstroke. Despite the recognisability of the individual image fragments, the motifs hover in a state of pre-materialisation – thus involving the viewer in the (impossible) decoding of their enigma.

Objects from the Clemens Collection

The third group of 'participants' in this exhibition is compiled of selected objects and object groups from the Clemens Collection. Without exception, all were created long before the 21st century –

the oldest exhibit is from Roman times, the most recent one from the late 19th century. Their cultural-historical backgrounds, functions and objectives are hence extremely diverse and will be considered separately. For the artist duo Sigmund & Siecaup, "a work of art is a living organism, timeless and invariably prepared to engage into a direct relationship with its environment " – and, when viewed from an artist's perspective, this applies to all works of art, regardless of their date of origin.

"We Instead of I"

Concerning the exhibition project *Künstlerblick. Clemens, Sigmund & Siecaup*, for the artist duo this meant interweaving the above described three levels, disclosing possible relationships and emphasising rifts or contrasts. Just a line on a piece of paper changes the paper in its entirety. Colour surfaces and proportions transform the surrounding architecture. Each new object asserts its own position in the structure, changing and influencing it – and in turn, it is perceived in a new and different way. The emphasis lies no longer on the individual artistic position, but on the entirety. For the visitor, this means getting involved with a living space and participating in this 'we'. Re

Ulrike Siecaup. Painted Realities

18 paintings „untitled", acrylic on canvas

2 formats each 30 x 40 cm, 3 formats each 40 x 40 cm,
1 format each 60 x 60 cm, 60 x 80 cm,
70 x 70 cm, 70 x 80 cm, 80 x 100 cm,
80 x 200 cm, 100 x 100 cm, 100 x 110 cm,
100 x 120 cm, 110 x 110 cm, 110 x 120 cm,
120 x 140 cm, 160 x 190 cm

Sigmund de Jong. Wall Concepts

10 monochromes, aluminium, powder-coated
each 100 x 100 cm

6 Drawings, acrylic on paperboard
each 50 x 60 cm

Objects from the Clemens Collection

PAINTINGS

Portrait of a Young Man of the Habsburg Dynasty
from the circles around Bernart van Orley (1491/92–1542) or
Pieter van Coninxloo (1460–1513), before 1516
Mechelen, Habsburg Netherlands (today Belgium)
Oak; oil
H 27.3 cm, W 22 cm
Dr. Wilhelm Clemens Donation, Munich
Inv. No. A 1057

This small panel painting depicts a young man of about 13
to 15 years of age in three-quarter profile, who seems to be
looking out of the picture towards the left. He wears a pleated
and bordered white shirt with a dark cloak. The square neck-
line of the cloak allows a view of the man's upper chest. His
right hand, of which we can only see a section of the thumb
and index finger, seems to point to, or at least accentuate, a
pendant, which is fastened to a large-link chain. The young
man wears a black earflap beret, from which double cords drop
down below the neck on either side. Despite the earflaps, we
can recognise the man's hairstyle: it's a bob whereby the hair
is brushed straight down and cut in a straight line. This kind of
men's hairstyle was popular in the whole of Europe up to the
mid-16th century.

There are two details that allow us to define this young man
more precisely. Firstly, there is his distinct physiognomy with
his mouth slightly open and his protruding lower jaw; and then
there is the pendant which provides information as to who the
wearer could be. The facial features, whose most noticable
characteristic is the distinctive lower lip, indicate that he must
be a member of the Habsburg dynasty. The jewellery can be
identified as a pendant golden ram fleece, which indicates that
the wearer is a member of the Order of the Golden Fleece.

But, who is it? On the rear side of the panel we find the hand-
written name 'Strigel' and from Clemens's notes we know that
he assumed it was Philipp the Handsome. The name 'Strigel'
most certainly refers to Bernhard Strigel (1461–1528), the court
painter of Maximilian I. (1459–1519). Philipp I. (1478–1506) was

his only (surviving) son, King of Castile, who would have taken over the crown of the Holy Roman Empire, but this was, however, forestalled by his early death.

If we consider images of Philipp as a young man – and also later ones – it is noticeable that he had slightly curly hair of a lighter shade and that he was always shown with closed lips. The form of the nose with high-set nostrils is a characteristic that does not apply to this picture. In the 1963 catalogue *Die Sammlung Clemens* (The Clemens Collection) it was hence assumed that the man was one of Philipp's sons, Charles V. (1500–1558) or Ferdinand I. (1503–1564) – both brothers had the distinctive 'Habsburg lip' – and that the painting had been created by Strigel. However, there is only one portrait by the painter from Memmingen that shows both Charles V. and Ferdinand I.: the famous programmatic family portrait, created for the occasion of the double wedding negotiated by Maximilian with a view to binding the Hungarian royal family to the Habsburg dynasty. However, the depiction of Charles in that image is however, strongly influenced by the first official portrait of the later emperor, created by Bernart van Orley. It shows the 16 year-old Charles with a wide beret, decorated with hatpins and a large clasp. On this clasp, we can identify a capital C (for Carolus) and a mirrored C, which are spanned by a crown. It is very likely that this painting was created for the reception of the Spanish crown.

After his father's death Charles and two of his sisters were raised in Mechelen by their aunt, the Archduchess Margaret of Austria (1480-1530). During her reign, the Court of Savoy became the political and artistic centre of the Habsburg Netherlands. Very early on, she commissioned portraits, in particular of Charles, who would later become king and emperor. The earliest portrait shows him at the young age of two. According to Margaret's inventories (1516 and 1523/24), her collection included more than 80 pictures, most of which of her close relations. There was also a record of the artists who worked for her. The court painters were: Pieter van Coninxloo (from 1479), Bernart van Orley (from about 1515) and, finally, from about 1525, Jan Vermeyen (1500-1559). Further portraits were created in the workshop of the Master of the Legend of the Magdalen, who, at the end of the 15th/beginning of the 16th century,

also worked for the Habsburg dynasty, but who is only known by his pseudonym. Works ascribed to him include, for example, the portrait of the seven year-old Charles with a hunting falcon, featuring an inscription which enables a precise dating.

If the picture presented here does in fact depict Charles – which can be assumed as Ferdinand must be ruled out seeing that he was raised at the Spanish court and only returned to the Netherlands in 1518 – there are three possible creators. However, this riddle can only be solved if a corresponding comparative example can be found. It is also safe to say that this picture does not show the original signature style of the Master. Rather, this is one of the many workshop copies, which Margaret commissioned in order to give them to various recipients for propaganda purposes. This could also explain the somewhat antiquated earflap beret, which seems to sit oddly, especially on the forehead. A similar phenomenon could be observed in the many copies of Bernhard Strigel's famous painting of Emperor Maximilian in full regalia (1507/08). In the versions painted by Strigel himself, the emperor wears an elaborate mitred crown, which, in later versions, was often misconstrued and was indeed interpreted as a simple hoop crown.

Unfortunately, the centuries have left their mark on this small panel: in 1938, it had already been examined and restored and it had been established that, particularly in the lower area, the panel had been cut and, in the upper area, it had been added to. However, some layers of over-painting could be removed: the remaining part of the hand had been completely invisible, the *collane* (chain of a religious order) with the Golden Fleece had been obscured by a 'normal' chain with a pendant, and also the face – in particular the mouth and the eyes – had been changed significantly.

Wilhelm Clemens had not been able to see the portrait in this predominantly original condition. He would certainly have been delighted.
Re

Self-Portrait
Wilhelm Clemens (1847–1934), before 1900
Munich
Canvas; oil
H 53.5 cm, B 42.5 cm
Robert Wallraf Donation, Cologne
Inv. No. A 1888

On 30th January, 1962, Dr. Erich Köllmann (1906–1986), the former director of the Cologne Kunstgewerbemuseum, wrote to the superior authority for museum affairs: "On the occasion of a visit to Mr. Robert Wallraf […], I was presented with a self-portrait by Wilhelm Clemens, who donated his significant collection to the Kunstgewerbemuseum in 1921. Mr. Robert Wallraf, a nephew of the painter Wilhelm Clemens, donates […] this painting in memory of his uncle." Furthermore, Köllmann requested that Mr. Wallraf be sent an official letter of thanks.

This self-portrait is composed as a head-and-shoulders portrait in three-quarter profile turned to the right and set against a slightly cloudy, orange-brown background. The entire figure is positioned slightly to the left of the pictorial space, resulting in a somewhat larger colour surface on the right. This type of profile with empty space on the right-hand side of the picture is a frequently used, classic stylistic medium in portrait painting. The three-quarter profile allows the painter to accentuate distinctive details of the face, such as the form of the lower jaw or of the chin, while not neglecting the symmetry of the face. The empty space on the right serves to focus the viewer's gaze: the natural reading direction of a viewer of western influence is from top left to bottom right. Hence, the eye finds a lot of information on the left, while the right-hand side remains empty. If the empty space were on the left, i.e. if the portrait were moved towards the right side of the image, this would serve to increase the tension.

Clemens is wearing a dark jacket, presumably with a waistcoat, and a white, stand-up collar shirt with pointed collar corners. A patterned cravat is slung loosely around the collar. His blond, slightly curly hair is cut short; he sports a blond moustache and chin beard. His blue, deep-set eyes look directly and solemnly at the viewer (or at his own reflection in the mirror). There is a

distinctive wide scar on his cheek, which runs from his moustache down to the jawbone.

When Clemens moved to Heidelberg in the 1860s to study law, he became a member of the Corps Guestphalia Heidelberg fraternity where fencing was obligatory. In the Mensur, the traditional and strongly regimented fencing fights, he received two scars: the one described above and another one, running horizontally from the nostril to the centre of the cheek, on the other side of his face which is turned away from the viewer.

In order to be able to determine Clemens's age at the time, it is helpful to first compare contemporary descriptions with this portrait. In the documents of his descendants, handwritten notes by a Baroness Marie Brunner from Vienna have been preserved, who met Clemens in 1879 in Munich. Among other things, she describes him as "very tall and quite slim, blond-haired, with blue eyes and even features." The Munich-based painter colleague Paul Eduard Crodel (1862-1928), however, described his appearance in the post-1918 period as "a gentleman of average height with greying hair". The information on his height must certainly be considered in relation to the authors, but the description of his hair colour is important.

Another self-portrait was preserved in the family estate. It is signed and dated 1927. Here, Clemens presents himself in a pose, posture and dress, which are almost identical to the portrait in the MAKK. Unlike the MAKK portrait, however, the colour scheme is dominated by beige and ochre shades. Clemens's face shows clear signs of age, the hairline has receded from the forehead, his hair and beard have turned grey. The brushstroke seems more fluid and somewhat compacted. The image from the museum's collection must therefore originate from a much earlier time. Many of Clemens's works have fortunately been preserved as originals or as prints. The Clemens file includes a card showing a signed painting from 1889: 'Young Man with Hat, Sitting on a Chair'. Composition and brushstroke are much more similar to this self-portrait than to the portrait of Clemens in old age. If one also considers the statement of the Viennese baroness, who mentions blond hair, it seems likely that the portrait shown here was created before 1900 at least. Wilhelm Clemens would then have painted himself at the age of about 40 to 50 maximum. / Re

SCULPTURES

Virgin Mary with Baby Jesus

Vicinity of Dries Holthuys (worked around 1492–1508), about 1500
Kleve / Cleves
Oak, carved; crown: bronze, chased, gilded
Sculpture: H 150 cm, W 44 cm, D 28 cm; crown: DM 10.5 cm, H 18.5 cm
Dr. Wilhelm Clemens Donation, Munich
Inv. No. A 1159 with H 1003

The Virgin Mary with Baby Jesus wears a robe whose triangular neckline is trimmed with a border. A delicately pleated breast cloth emerges under the robe. A cloak covers the floor-length robe, enveloping her shoulders. Both garments are held by the arms and are gathered in many folds so that the undergarment, trimmed with a wide border, becomes visible next to her left leg. A pointed shoe peaks out below the billowing hem of her robe and treads on a horizontal ovoid that can no longer be identified. Mary holds the naked baby Jesus diagonally in front of her breast. Her left hand supports the child's legs, while her right hand holds his upper belly. Jesus holds up his right hand in a gesture of blessing, his left hand rests on that of his mother. His curly-haired head is tilted to the left. The hoop crown with leaf- or cross-shaped ornaments identifies Mary as the queen of heaven.

The almost life-sized, draped figure originates from the direct environment of the sculptor Dries Holthuys from Kleve, who worked in the Lower Rhine region between 1492 and 1508. Unfortunately, neither his origin nor his life dates are known. Only one single work is mentioned in inscriptions: from construction invoices for the Gothic St. Viktor parish church in Xanten (today Xanten Cathedral), one can see that in 1495 'Master Andreas from Cleves' was commissioned to create a sandstone Madonna. Based on this source, he could be identified as 'Master Dries Holthuys' – the name Dries is an abbreviation of the Dutch name Andries (= Andreas). Furthermore, we learn from these documents that he personally installed the figure on site in 1496, bringing his famulus (= assistant) to assist him. Hence, 'Master Driess' must have been a renowned artisan with a workshop based in Cleves, who was entrusted with this important piece of work.

For a long time, Dries Holthuys had hardly been systematically researched by art historians. It was only in 2002 that the approximately 50 works attributed to him were assembled in an exhibition at the Museum Kurhaus Kleve. This group of stone and wood sculptures is also ideal for retracing the stylistic characteristics of the Virgin Mary with Baby Jesus at the MAKK: slim figure with rich (fashionable) robes, flowing folds with sharp-edged pleats and deep bowl-shaped folds, generous billowing hems. The shapes of the face, hands and hair are also extremely striking: large, almond-shaped eyes obscured by wide upper and lower lids, long pointed nose, dimples in the corners of the small mouth. Hands and fingers are long and slender, the thumb features a large thumbnail. The long hair is coiffed in a broad sweep back from the face, with compact corkscrew curls falling over the shoulders and arms towards the front.

These 'family resemblances' can indeed be ascertained in the entire group of female figures that are assigned to the œuvre of the master from Cleves. Among the Madonna figures, which are variations on the theme of the motif of the Queen of Heaven, one can also find the solution to the ovoid at the feet of the Virgin Mary: it is a reclining moon face, which for unknown reasons had been removed from our figure of the Virgin. These aforementioned attributes locate the figure of the Virgin Mary in the immediate vicinity of Dries Holthuys, perhaps it is even a work of his own.

A special story is related to the gilded crown of chased bronze. Shortly before the outbreak of the Second World War, the collections of the Cologne museums were moved elsewhere to protect this cultural treasure from damage. When they were returned, initially, no adequate home could be found for the works from the Kunstgewerbemuseum as the former building on Hansaring had been completely bombed out. Consequently, the collections remained in storage for a long time, ending only when the museum moved into the building An der Rechtschule. The fact that the sculpture and the crown belonged together had been forgotten, especially as the crown (which has its own inventory number and could not be directly related to the Virgin Mary) had suffered some damage. In 1996, a historical photo of the initial installation of the Clemens collection was found, on which the Virgin was depicted with the crown. The original Virgin Mary

figure could thus be reconstructed. The crown, which originally featured two crossed hoops, fits perfectly on the sculpture's head – the mounting holes in wood and metal fit together like the pieces of a puzzle.
Re

Virgin Mary with Baby Jesus
Netherlands, Utrecht, after 1609
Modelling clay (bolus rubra, animal glue), formed in a two-part mould, cold-painted and partially gilded
H 8.8 cm
Dr. Wilhelm Clemens Donation, Munich
Inv. No. E 2768

The Virgin Mary with Baby Jesus stands on a hexagonal base with a small Lombard band in the form of three central blind niches framed by two open arches. The Madonna is dressed in a red robe and a flowing blue cloak and wears a veil and a large golden crown. She holds the Baby Jesus, clothed in a shirt, in her right arm, supporting his left foot with her left hand. His left hand rests on her breast; he holds an apple in his right hand. Apart from the folds of the cloak and the veil, the reverse of the figurine features no further detail.

In June 1609, an old oak tree, which stood near the von Foy estate located on the pilgrimage route to Saint-Hubert (today Belgium, province of Luxemburg), was felled. The carpenter Gilles from Wanlin, who had been commissioned to fell the tree, discovered a small figurine of the Virgin Mary with Baby Jesus in the centre of the worm-eaten trunk. It was hidden in a hollow with three rusty bars, that was completely overgrown. A few weeks after this discovery, the figurine was placed in another oak tree, close to the one that had been felled. As there had been several attempts to steal the Madonna, Baron Louis de Beaufort, Sieur de Celles, ordered that the figurine be brought to the chapel of the Castle of Vêves. Shortly after it was installed there, the first miracle healings came to pass. After these incidents had been investigated and due to the subsequent increase in pilgrims, the Church granted permission to build a small wooden chapel on the site of the old oak tree. This chapel was later replaced by a church, which still stands today. The building work commenced in 1622, based on the

designs of the brothers Michel and Jaspard Stilmant from Dinant, and the church was consecrated on September 8th, 1624. The village of Foy-Notre-Dame (Belgium, province of Namur) was only founded after the construction of the chapel.

The miraculous cult figurine of the Notre-Dame de Foy was worshipped during most of the 17th century. The figurine, which was only 22.4 cm high and 7 cm wide, was made of a stone-type, crystalline material and must have been created around 1550 or the early 16th century. It follows a type of Madonna, which originated around 1420 (the so-called Utrecht type) and, around 1430/60, was made particularly in Utrecht out of pipe clay. However, the true origin of the Utrecht figurine type remains unknown and may possibly be traced back to a cult figure in Meerveldhoven.

The worship of Madonna figures and of figures of saints in small tabernacles, which were hung in trees, is documented in the case of the Netherlands. Possibly, this custom derived from the ancient Germanic belief that holy trees were intermediaries between the worlds. The Germanic peoples also believed in the healing power of trees, which may explain the 'transferred' miraculous activity to the figures of the saints. Many tree cult sites with miracle-working images of the Virgin Mary are known in the Netherlands, which later became places of pilgrimage. The success of the new place of pilgrimage, Notre-Dame de Foy, was also related to the widespread distribution of replicas of the miracle-working image. In the 17th century, the parish was under the custody of the Jesuits, who propagated the cult. Replicas and also splinter relics for healing purposes or as protection from bad luck were made from the wood of the two oak trees in which the Madonna with Baby Jesus had originally been placed.

These small figurines belong to the tradition of inexpensive devotional objects, which were mass-produced from pipe clay in the 15th and 16th century in the Netherlands. Many of these objects have been found in excavations. One of the most widespread and most popular images was the above-described representation of the Virgin Mary with Baby Jesus standing on a hexagonal openwork base. For a long time, these figurines were presumed to originate from Utrecht as many fragments,

misfired copies and moulds were found when the city wall was demolished between 1830 and 1844. Today, however, research has shown that there were also other production centres (Antwerp, Deventer, Gorinchem, Kampen, Leiden, Liège). The popular miniatures were produced by specialised artisans, the heyligenbackers and beeldedruckers, but also by monks and potters. The similarity of the pieces indicates that there was a flourishing trade in moulds (patrix and matrix). The success of the pipe clay figurines was based on the simple production process: a wooden patrix served to produce a clay matrix or a mould, from which the front and reverse were formed. After the two parts had been assembled with slip, the detailing was implemented with a modelling knife. After firing in a kiln, the object was then cold-painted. With the Reformation, the trade in devotional objects decreased in the northern Netherlands, while the south, with the resurge of the Counter-Reformation and the rise of new places of pilgrimage, saw a significant increase.
Br

Saint Jerome
Niccolò Fumo (1647–1725), 1699
Naples or Madrid
Figures: Lime wood; base: pine; beech; entire group with polychrome painting, partly gilded; wooden cross has been added
H 81 cm, W 80 cm, D 52 cm
Dr. Wilhelm Clemens Donation, Munich
Inv. No. A 1169

Saint Jerome (347–420) is among the four great Church Fathers who are acknowledged and revered by different Christian confessions. He studied grammar, rhetoric and philosophy and learned at least seven languages during his lifetime. He chose to be baptised in 366, lived with hermits in the Chalcis desert near Aleppo in Syria and was ordained as a priest in 379. His translation into Latin ('Vulgata') of the original texts of the Old Testament of the Bible is considered his greatest achievement.

In addition to the verified stations of his biography, many legends have been woven around the ascetic scholar. It is said that an angel appeared to him in a dream and made him vow to abjure the philosophical-heathen scriptures. According to another legend, he pulled a thorn from a lion's paw whereupon the feline predator became his faithful companion.

In the fine arts, there are two motifs relating to the depiction of Jerome that are particularly popular: that of a religious teacher in his scriptorium and that of an expiatory hermit in the desert. Niccolò Fumo chose the hermit chastising himself, which he implemented in an extremely expressive pose: wrapped in a magnificent, flowing purple loincloth, we see a lateral perspective of the saint sitting on a rock formation with legs parted. His right arm is extended far to the left. He is holding a large stone in his hand and appears to be in the process of pounding his breast with the stone as penance, indicated by the black and red wound in the centre of his chest. In his left hand he holds a large crucifix and gazes at it. As attributes, he is accompanied by an inkpot placed on the rock, by a skull lying sideways on the ground before him and by a red cardinal's hat. On the left-hand side, to the feet of the penitent, rests a lion.

Mainly working in Naples and Baronissi, located in the Province of Salerno, Niccolò Fumo was one of the most significant representatives of painted religious sculptures from the Italian baroque period. He was trained in the workshop of the influential and extremely versatile architect and sculptor Cosimo Fansago (1591–1678) where he had the opportunity to occupy himself not only with architecture or sculpture, but also with the embellishment of entire churches with colourful marbles, intarsia, stucco and gilding. Many pieces of visual art created by Fumo in wood, marble and plaster were listed in the three-volume work *Vite dei Pittori, Scultori, ed Architetti Napolitani* by the painter and historian Bernardo de' Dominici (1683-1759). One of Fumo's most impressive works, however, was not created in the region of Naples, but at the Spanish court. In 1689, Fumo became the court sculptor of Charles II of Spain, who was at the same time the King of Naples. The sculpture is a depiction of Christ collapsing under the weight of the cross (1698) for the San Ginés church in Madrid. In addition to its almost brutal realism, this sculpture also illustrates a tremendous dynamic within the artistic space, similar to the one Fumo achieved in his Saint Jerome through the extended arm, the twisted body and the flowing cloth. The temporal proximity of these two works – Saint Jerome on the rock is signed and dated Nicolo Fumo Fc. [fecit] 1699 – does not allow a clear prediction concerning the place of origin of the figure of the penitent hermit; both Naples and Madrid are possible.
Re

Hercules and Antaeus
Stefano Maderno (approx. 1576–1636), after 1622
Rome
Bronze, cast, patinised
H 12.2 cm (17.35 cm incl. base), W 7.5 cm, D 6.4 cm
Dr. Wilhelm Clemens Donation, Munich
Inv. No. H 795

The mythological tale of Hercules and Antaeus unfolds in the context of Hercules' heroic deeds. The 11th labour stipulated that he should steal the apples from the gardens of the Hesperides and bring them to King Eurystheus, who had imposed this task upon him. According to ancient comprehension, the Hesperides were located at the end of the world. On his long journey to this destination, Hercules had to survive further adventures. In Libya, he encountered the giant Antaeus, son of Poseidon and Gaia, who was more than 60 Greek ells (more than 28 metres) tall and considered to be invincible. During the inevitable fight, Hercules noticed that Antaeus, when thrown to the ground, drew renewed strength from his mother Gaia, deity of the earth. Hercules defeated the giant by holding him up in the air and strangling him.

This legendary and fascinating fight has been depicted many times in European art history. The red-figure calyx-krater by Euphronios (approx. 535–470 BC), dated 515–510 BC, is considered one of the oldest examples. The ancient Greek painter and potter used the motif to demonstrate his virtuosity and erudition. The krater is especially known for its anatomically precise depiction of the wrestlers' muscles.

The motif of the wrestlers was also very popular during the renaissance because it represented the superiority of the civilised Greek hero over the barbaric Libyan fiend. This figurine from the Clemens collection marks the stylistic transition to the baroque period, which can be clearly seen in the spiral pose of the two protagonists as a figura serpentinata. Based on the discovery of the antique 'Laocoon Group', this style is presumed to have developed in Rome in 1506.

The two wrestlers are depicted as naked heroes. Hercules stands upright with his legs wide apart, wearing a fig leaf. He has lifted his opponent up from the ground, gripping him with

both arms interlocking around Antaeus' back. Antaeus' head is turned upwards, with one hand pushing against his opponent's face while the other hand is braced against Hercules' shoulder. His left leg hangs down; his right leg is wrapped around Hercules' left leg – this complicated figurative composition was technically implemented by casting the two figurines separately and assembling them subsequently. The rectangular profiled base had not been part of the original work: the bronze group was mounted to the base with modern screws.

The Roman sculptor Stefano Maderno, to whom these figurines can now be clearly attributed, had used this motif in a terracotta group; a signed version, dated 1622, can today be found in the Galleria Giorgio Franchetti alla Ca' d'Oro in Venice. Based on this example, many small bronze sculptures were created, one of which is the group shown here at the MAKK. Maderno, who, among other things, had made a name for himself as a creator of plaster casts and small sculptures and as a restorer of antique artworks, became famous as early as 1600 with his reclining statue of Saint Cecilia for the Santa Cecilia church in Travestere. The female saint had been buried in the 9th century in the church that had been built for her. Due to necessary restoration work, the sarcophagus had to be opened on 20th October, 1599. It is said that the pristine corpse of a young noblewoman was discovered in there. The cardinal of the titular church, Paolo Emilio Sfondrati (1560-1618), commissioned the young sculptor to document this miracle. The resulting white marble statue was met with both delight and shock – especially because it is staged to great effect in an alcove below the altar, which is completely clad in black marble. This style of representation had a lasting influence on the iconography of Christian martyrs.
Re

Anatomical Model of a Man (Écorché)

Lodovico Cardi, also known as Cigoli (1559–1613), approx. 1600
Florence
Bronze, cast, patinised; residual gold lacquer on the base
H 64 cm, W 29 cm, D 11.5 cm (H 76 cm, W 29 cm, D 15 cm with
base)
Inv. No. H 798

This bronze sculpture depicts a standing male anatomical
figure with exposed musculature. The left arm is lifted with the
hand extended; the right arm is slightly bent, pointing down-
wards with the hand cupped upwards. The legs are in contrappos-
to, resulting in an axial twist of the hips. This position allows
the definition the muscle groups of the arms and legs, of the
upper chest and of the hip in both stretched (left) and flexed
(right) conditions. Since the 18th century, this kind of representa-
tion of an anatomically precise 'muscle man' without skin has
been referred to by the French term *écorché* in both art history
and medicine.

The earliest verified representations of artistic écorchés
originated in the renaissance. When creating a representation
of the naked human body, the Italian humanist, mathemati-
cian, art and architecture scholar, Leon Battista Alberti
(1404–1472), recommended starting with the bones followed
by the addition of the inner organs and muscles and ending
with the skin. Many écorché drawings by Leonardo da Vinci
(1452–1519) have been preserved, for example a shoulder study
with downward-outstretched arm (1509–1510) in four positions.

Lodovico Cigoli was one of the most significant artists around
1600, known in particular for transporting Florentine painting
from mannerism to the baroque style. His œuvre comprises
more than 30 verified and dated works; approximately 45
paintings are known. Additionally, many drawings and texts
have been preserved in Florence, including 15 plans for the
design of the façade of the St. Peter's Basilica in Rome, which
are exemplary of his work as an architect. In comparison, there
are only few sculptural works by Cigoli. The most significant one
is his 'muscle man', a wax model and a bronze cast which can
today be found in the Palazzo del Bargello in Florence. This work,
particularly, had a great effect, which is substantiated by the

many casts that were created, one of which is the one shown here at the MAKK.

Lodovico Cigoli's eventful life has been documented primarily by two biographers. The most important and detailed source is the introduction to Cigoli's unpublished treatise on perspective, which was written by his nephew, Giovan Battista Cardi (life dates unknown), who had prepared both the treatise and the introduction for publication.

Born in the village of Cigoli in the Province of Pisa, the artist went to Florence when he was only nine years old, and, in 1572, became a student of the mannerist painter Alessandro Allori (1535–1607). After an illness had forced him to interrupt his training, he continued his education with Bernardo Buontalenti (1531–1608), who had also been a theatre machinist, and with Santi di Tito (1536–1603). In addition, he studied with the mathematician Ostilio Ricci, who taught at the court of Francesco I. de' Medici (1541–1587), where Cigoli met the polymath Galileo Galilei (1564–1642) who would become a close lifelong friend. In 1604, Cigoli followed a call to Rome to collaborate in the completion of the St. Peter's Basilica. He stayed in Rome until his death in 1613. He was, however, still able to complete his most significant work in 1612, the frescos for the Santa Maria Maggiore church.

In the cupola of the Cappella Paolina at Santa Maria Maggiore, Cigoli depicted the Assumption of Mary in the midst of the apostles. Crowned with a halo and surrounded by angels, Mary is standing with her right foot on the sphere of the moon whose surface is extremely rugged. Furthermore, the lower side of the moon is obscured by shadow. In 1610, Galileo Galilei had discovered the rugged, 'speckled' surface of the moon during his telescopic observations and had relayed this information to Cigoli, who confirmed and documented his friend's discoveries with his telescope – as was also the case with the sunspots discovered two years later.

From his childhood days, the search for truth, for the true essence of things, was a major concern for Lodovico Cigoli. In the 15th century, following Alberti's demand that artists should study the construction of the human body – especially that which was 'below the surface' – this kind of study became a

prerequisite in the 16th century, which is why artistic training also included anatomical dissection. Cigoli had been a member of the Accademia del Disegno since 1578 according to whose regulations students were obliged to participate in annual autopsies. Allori, Cigoli's first teacher, even had his own anatomy theatre, in which the restless Cigoli constantly engaged in dissections – which, presumably, was also the reason for his early illness. In 1599, the renowned physician Théodore Mayerne (1573–1655) came to Florence in order to give lectures and carry out dissections. Cigoli not only became a friend, but, inspired by Mayerne, also turned to anatomy with a renewed passion. The écorché shown here also dates back to his creative period around 1600. The bronze sculpture does not depict a frail old man, but a rather delicately built young adult whose face, despite the missing skin, is turned towards the viewer with his head slightly tilted downwards and his mouth half open. Cigoli did not want to expose the human body: he wanted to show the perfection of creation. This was also the spirit in which Galilei described the magnificence of the human body, which "was formed of so many muscles, tendons, nerves, bones". Cigoli, who was known for showing the same degree of virtuosity with the scalpel as with the paintbrush, created an accordingly precise écorché: from the direction of the muscle fibres to the depiction of the lymph node in the groin – incidentally, for the first time in art history.
Re

STANDING CUPS

Standing cup
Nuremberg (?), approx. 1580–1600
Copper, gilded
H 26 cm
Dr. Wilhelm Clemens Donation, Munich
Inv. No. H 827

The beaker-shaped cup of this drinking vessel is based on a short smooth stem with a disc-shaped intermediary part and a bell-shaped foot. The lower bulge of the foot is decorated with floral scrolls and the upper bulge features macarons and fruit between framed cartouches while the concave parts are smooth. The smooth surface of the conical cup, which widens towards the top, is decorated with a curving pattern consisting of a grid-like composition of C- and S-shaped volutes, which partly overlap or are connected with short bars. Floral sprays and, as central motifs, three masks with fantasy headdresses are set between the volutes. Due to the fine engraving, the background appears dark and retreats visually in contrast to the polished and partly high relief worked ornamentation.

The template for the decoration of this standing cup came from the Nuremberg-based copper engraver Georg Wechter I. (1526–1586). In 1579, Wechter published a series of designs for 30 vessels with the title *Stück zum Verzachen Für Die Goldschmid Verfertigt*. The etchings were widely distributed and led to a new style in popular vessel and ornament designs. However, as a rule, not all details of the printed patterns were transferred into the three-dimensional medium of the art of goldsmithing: this is also the case with this cup, the décor of the lip – an engraved scroll of leaves with unadorned medallions at intervals – and the design of the foot deviate from the template.

The standing cup as a vessel form was developed in the 13th century. Presumably, it was based on the shape of the Christian chalice with its bowl supported by a stem and foot. Unlike the chalice, the standing cup usually features a lid. The abrasion of the gilding at the lip indicates that this cup must also have had a lid that has been lost. The lid not only protected the drink from contamination, but also underlined the prestigious appearance of the vessel.

Originally, standing cups could only be found at royal courts and in the homes of the nobility. At the dinner table, it was a particular honour if one was given a standing cup. It was only from the second half of the 15th century onwards that the lower social classes were permitted to own standing cups if they could afford them. With their elaborate and luxurious design, standing cups became a status symbol, thus receiving a significance that exceeded their practical function as a drinking vessel. As prestigious objects, they lent glamour to aristocratic display cabinets, they served as diplomatic gifts and as investments, as objects of remembrance for significant people or events, and they were a symbol of dignitaries. Today, it is still customary to award cups to winners, for example in sports competitions.

Ho

Coconut Cup

Southern Germany, mid-16th century
Coconut; copper, gilded
H 30.5 cm
Dr. Wilhelm Clemens Donation, Munich
Inv. No. H 828

The outer edge of the bell-shaped, tall foot is decorated with a trace of a wreath and, on the next convexity, with an engraved leaf tendril in the style of a moresque. The upper part is smooth and is divided by a small tier. Represented as a tree trunk entwined by a branch, the stem sits on a wreath of leaves on top of the foot. The stem supports a bowl, also decorated with engraved ornamentation, in which the coconut rests. Held by three hinged braces, it forms the body of the standing cup. Each of the braces is identically embellished with two antique-style female figures worked in bas-relief and standing in a niche. An openwork portrait medallion is set in the centre between these figures. Two of the braces feature men with beards and laurel wreaths, while the third brace is decorated with a woman wearing a headscarf.

A hunting scene is engraved on the slightly conically widening lip of the cup. The engraver based his design on a template by the painter and copper engraver Hans Brosamer (1495–1554). It shows a royal couple sharing one horse, two other horsemen

and two men without a horse, as well as their dogs, on a stag hunt. One of the dogs has just seized the stag, while one of the men attacks the doe with his spear. In the background, there is a castle, which does not appear in Brosamer's template. The collar below the edge of the lip is engraved with a leaf scroll and birds in between. The upper calotte of the coconut is set in the lid of the cup. The tendril from the foot is repeated on the two-tiered edge. A high-relief cast female figurine dressed in contemporary garments crowns the lid of the cup. Her right hand is broken off.

The design of this coconut cup follows a style that was widely implemented in the second half of the 16th century. Often, a tree trunk or branch formed the stem of these vessels. This motif derived from a popular conception that coconuts grew on trees at the bottom of the sea, prevailing until the 18th century and which is why the coconut was originally known as a 'sea nut'. The coconut is often held and supported by three braces. The hinges at their ends allowed precise installation and also facilitated a careful cleaning of the vessel after use. In order to prevent the acidic wine, which was usually drunk from these vessels, from corroding the coconut, it was often fitted with a silver insert, or, as was presumably the case with this cup, its interior surface was finished with lacquer. The latter, however, wore off in the course of time.

For a long time in Europe, coconuts were very rare and extremely sought-after, luxurious commodities. Their shells had been hung in Greek temples in order to honour the gods. In late antiquity and in the Middle Ages, they were believed to be attributed with magic powers. Up until the 18th century, people also believed that the coconut could indicate poisoned drinks. The trade with coconuts increased in the 16th century. Whereas, in Germany, coconuts could originally only be admired in the curiosity cabinets of kings and dukes and as reliquaries in the treasuries of the church, in the second half of the 16th century, also the patricians and even bourgeois communities, such as trade corporations and guilds, were able to afford such a magical, exotic drinking vessel. The engraved scene on this cup indicates that it was used by its royal owners as a drinking vessel in a hunting lodge.
Ho

GLASS

Tumbler Featuring Distillation Process, Death Striding Forth and Child Playing
Central Germany, dated 1642
Glass with enamel painting
H 10 cm
Dr. Wilhelm Clemens Donation, Munich
Inv. No. F 518

This tumbler with smooth foot ring and punt bottom has a conical shape, which is triangular at the top and features a white wavy line below the lip. The transparent glass is decorated with three coloured enamel paintings: the striding Death as a skeleton with a scythe and an expiring hourglass; a child riding a hobby horse and holding a pinwheel, accompanied by a gambolling goat; and a retort on top of a furnace depicting a distillation process, with a vertical scale next to it. Below the depictions, there is an inscription: "Wen aber verschmachst, / so nimt dich der / Tott wo der Grass, / wachßt, / Nimßt davon ein / Gesundt wirßt, / wie ein kind sein / ANNO 1•6•4•2."

Due to the rare and early depiction of a distillation process, this beaker is of particular interest and high significance. Alcohol used to play a key role in early medicine and was referred to as 'aqua vitae' (water of life). The depiction refers to spirits as medicine, which is also indicated by the scale. According to the inscription, the consumption of the elixir preserves youth and health whereas rejection of the beneficial drink leads to an early death.
Br

CERAMICS

Tankard with Depiction of Heron Hawking

Faience Manufactory Ansbach, "Grüne Familie", approx. 1735/40
Faience (earthenware with tin glaze and on-glaze painting)
H with base ring 22.5 cm; total H 28 cm; Dmax 11.7 cm
Dr. Wilhelm Clemens Donation, Munich
Inv. No. E 2721

The slightly conical vessel is mounted on a high, profiled base ring with a solid base and features a profiled lip border with a serrated frieze – both made of pewter – to protect the fragile material. The domed hinged lid, which is flattened at the top, has a spherical lid lever with a pipe ornament. The lid is attached to the vessel with a cuffed handle that has a slightly concave band. A cast medallion depicting a lady with her lover, who is pushing her old husband aside, is inset into the centre of the lid. The circumferential inscription reads: ICH WÆRME BALD, DER ALT IST KALD (I will soon be warm / the old man is cold).

The front of the tankard is decorated with the depiction of a falconer riding towards the right, framed by a quatrefoil ornament. On the left, there is a large deciduous tree; on the right in the background, there is a village with a windmill and a smoking chimney. A wanderer is striding down the path leading towards the village and a heron is flying in the sky towards the right. The back of the handle tapers towards the base and is painted with polychrome flower and leaf tendrils.

Heron hawking was one of the highest forms of falconry and was the sole reserve of the aristocracy. It took place in May or June when the herons returned from their winter habitats. This type of hunt, which was not without danger for the falcon, offered the hunting party the exciting spectacle of the birds fighting in flight. The aim was not to kill the heron, but to force it to the ground. The plucked out head feathers served as trophies and the bird was also ringed with the name of the falconer. It sometimes happened that a heron was hunted several times and wore multiple rings, whereby the names of the successful falconers could recur – to the delight of the gathered hunting party. One of the most significant fans of heron hawking was Charles William Frederick, Margrave of Brandenburg-Ansbach (1712–1757), nicknamed the 'Wild Margrave', who hunted a

total of 37,238 birds from 1730 to 1757. We owe a number of Ansbach faience pieces embellished with scenes of his favourite pastime of heron hawking to this passion of the Ansbach margrave.

The founder of the Ansbach faience manufactory was William Frederick, Margrave of Brandenburg-Ansbach (1686–1723). His efforts to create a modern and representative residence according to the contemporary taste was significantly supported by his wife, Christiane Charlotte of Württemberg-Winnental (1694–1729), daughter of Frederick Charles, Duke of Württemberg-Winnental (1652–1698). The margravine enjoyed an excellent education of French influence; she was talented and appreciated the arts. Luxury tableware was an integral part of the splendour at the court of a duke, both for the decoration of the state rooms and for the margrave's dinner table. The founding and operation of a private faience manufactory not only conformed to the principles of mercantilism, but, first and foremost, served to fulfill the court's requirements in tableware and in luxury show pieces and decorative items.

The manufactory was built uphill from the royal seat, by the millstream, in the municipal fulling mill, formerly the margrave's powder mill. For this purpose, the plant had to be re-purchased by the margraves. The redevelopment work started in September 1709 with the manufactory commencing operations as early as 1710. From 1712 onwards, it was already producing faience pieces of high quality in sufficient numbers. The monopoly to protect the factory and its products was enacted by the margrave on April 4th, 1712. As decorative and household faience work had become indispensable in the newly constructed magnificent castle of the Margrave of Ansbach and in the stately homes of the nobility, the faience factory received many profitable commissions. Despite direct competition from Oettingen-Schrattenhofen and Crailsheim, the factory continued to prosper during the reign of the 'Wild Margrave', who succeeded his mother after her death in 1729. The first serious competitor was the porcelain manufactory in Ansbach, established by the following Margrave Christian Frederick Carl Alexander (1736-1806). However, the faience production was still able to prevail because its portfolio was increasingly adapted to meet the needs of the bourgeoisie and of gentleman farmers. The company was in operation until 1804. In 1807 it was eventually forced to close and sold at auction. / Br

GOLD AND SILVERSMITH WORKS

Love, Engagement and Friendship Rings

Besides their decorative function, in almost all cultures of the world, finger rings also have a symbolic meaning that is closely linked to the wearer. This is especially true for love rings, which make the close bond between two people visible to the outside world.

The tradition of giving a ring to one's future bride has been documented since the 2nd century BC and has since been a symbol of the pledge made and of faithfulness. Ancient Roman engagement rings were made of iron. It was only since the 2nd century AD that the bride was given a gold ring, which was worn on the ring finger of the left hand. People believed that a vein ran from this finger straight to the heart. Rings decorated with two joined right hands were extremely popular. The motif called *mani in fede* (Italian for 'hands in faith') harks back to the Roman tradition of sealing marriage by holding each other's hands. It is therefore also known as *dextrarum iunctio* (Latin for 'joined right hands'). Marriage regulated by law, as we know it today, has only been known since the mid-18th century. Before that time, the marriage ceremony was characterised by very different rituals, according to local customs. Church weddings, too, only established themselves from the mid-16th century onwards. In order to express the mutual agreement, certain symbols and rituals, such as the joined hands or putting the ring on the finger were of high significance. The so-called fede rings were given as love or engagement rings from antiquity up to the 19th century. The design of the motif has changed over the centuries according to the prevailing contemporary taste.

Men have worn rings as a symbol of the pledge only from the 13th century onwards. Before that time, the bond was one-sided. With the acceptance of the ring, only the bride committed herself to being faithful to her future husband. In the 14th century, the custom of love rings had established itself in many parts of Europe. At the time, simple gold or silver rings were popular, which were engraved with vows of love or similar inscriptions on the outside or inside. In the 16th century, people preferred more elaborate designs. A wide variety of models were worn as love or friendship rings. In addition to the fede

rings, rings with two different gemstones were especially sought after. The symbols of love were also implemented in rings that were designed like miniature art works featuring three-dimensional shapes. These were mainly produced in the 16th century in Italy where figurative jewellery already had a longstanding tradition.

The 17th century saw an increasing popularity of memorial rings. These rings symbolised the bond of loved ones living or deceased, in particular to close family members. It was only with the enlightenment that people had more freedom of choice in their social relationships. Friendships became more important and a veritable friendship cult began to develop, which was cultivated throughout the whole Biedermeier period and was also reflected in the design of finger rings. In this context, it was very popular to carry locks of hair of loved ones living or deceased as mementoes worn close to the body in medallions or rings.
Ho

(1) Fede Ring
Germany, 2nd half of 19th century
Silver, gold-plated
DM 2.37 cm; H 2.54 cm
Dr. Wilhelm Clemens Donation, Munich
Inv. No. G 863

The head of the ring with the two joined hands is designed in
an openwork pattern. The narrow and simple band is slightly
wider at the shoulders, featuring stylised caryatids, which
develop into scrolls and ruffles that mark the wrists. The design
of this ring from the second half of the 19th century emulates a
style that was already fashionable around 1600.
Ho

(2) Twin Ring
Germany, 2nd half of 19th century
Silver, gold-plated
DM 2.4 cm; H 3.09 cm
Dr. Wilhelm Clemens Donation, Munich
Inv. No. G 864

This ring consists of two interlinked bands with a half-round
profile, each of which features a hand. When the two bands are
slid over each other, the hands form the *dextrarum iunctio*. The
palm of the lower hand holds a small heart. The shoulders of
the ring are worked as a leaf corbel with semi-plastic scrolls.
An engraved Bible verse becomes visible only when the ring is
opened: "WAS GIT ZUSAMEN GEFIGET HAT / DAS SOL DER MENSCH
NIT SCHEIDEN" (what God hath joined together, let no man put
asunder; Matthew 19:6).

The so-called twin or gimmel rings (Lat. gemellus = twin)
became popular in the 16th century and represent the symbol-
ism of love rings in a particular manner. The first ring of this
kind was allegedly worn by Katharina von Bora at her wedding
to Martin Luther in 1525, which is why this kind of ring is also
called *Luther ring*. In the 17th and 18th centuries, twin rings in
modified designs and with various engraved slogans and bible
verses were also used as love rings. They could consist of two
or more bands, with the head featuring the joined hands or

other love symbols such as hearts. In memory of the anniversary of the Reformation in 1817, the Luther ring was produced in large quantities throughout the 19th century.
Ho

(3) Love Ring with Reclining Couple
Italy, approx. 1550
Gold; enamel
DM 2.2 cm; H 2.25 cm
Dr. Wilhelm Clemens Donation, Munich
Inv. No. G 979

The circle of the narrow band is interrupted by a heart, lying horizontally at the top. A pinecone grows out of the heart and a fully formed three-dimensional couple rests against the cone. Remains of enamel provide an idea of the original colours. The heart was red, the pinecone and the clothes of the male figure were green enamel.

The arrangement of the figures harks back to Michelangelo, who, as a sculptor, between 1525 and 1531, had created the reclining allegories for the Florentine funeral chapel of Lorenzo di Piero and Giuliano di Lorenzo de'Medici in San Lorenzo. In the Christian tradition, the pine symbolises the tree of life. The pinecone represents resurrection and immortality. The inscription in the band PER TVA BELTA (for your beauty) clearly indicates that this is a love ring.
Ho

(4) Fede Ring
Italy, 1st half of 17th century
Gold; sapphire or turmalin; diamonds; enamel
DM 2.2 cm; H 2.4 cm
Dr. Wilhelm Clemens Donation, Munich
Inv. No. G 980

Here, the *dextrarum iunctio* motif is not formed as part of the ring, but is cut into a set gemstone. The oval gemstone is framed by four rectangular cut diamonds and by blue leaf-like shapes, which are joined by white enamelled horizontal bars. A black-and-white enamelled tendril develops along the narrow band that ends in blue scrolls. The bottom of the ring's head is

decorated with alternating blue and white leaves, while the transition to the band features a blue-golden platelet.
Ho

(5) Fede Ring
Italy, 1560–1570
Gold; enamel
DM 2.26 cm; H 2.18 cm
Dr. Wilhelm Clemens Donation, Munich
Inv. No. G 981

The two joined right hands with golden ruffles and opaque-blue cuffs are framed by a shoulder ornament consisting of cherub's heads set on translucent-green consoles and red-blue scrolls. This design of the *dextrarum iunctio* harks back to a template from *Livre d'Anneaux*, a design book by the French goldsmith and medal maker Pierre Woeiriot de Bouzey (1532–1599), which is dated 1561.

The outer surface of the wide band, which is slightly convex, is decorated with an acanthus-volute tendril in black Champlevé enamel. The inside of the ring features a black enamel inscription: FIDES VITORIA N[OST]RA (faith/loyalty is our victory).
Ho

(6) Love Ring with Two Gemstones
Western Europe, approx. 1600
Gold; ruby; emerald; enamel
DM 2.16 cm; H 2.47 cm
Dr. Wilhelm Clemens Donation, Munich
Inv. No. G 983

The lilies on the shoulders of the narrow band show remains of red, black and white champlevé enamel. The flowers attached to the lilies had been decorated with blue enamel and could therefore have represented forget-me-nots. The rectangular bezel on the ring's head frames a square-cut ruby and emerald. The white champlevé enamel ornament on the outer side of the bezel is reminiscent of the designs of the significant ornament template engraver Daniel Mignot (died 1616). Between 1593 and 1616, he published 11 different series in Augsburg of a total of 100 templates, which were used in the whole of Europe

Many goldsmiths decorated their work with Mignot's designs of tails connected with bars.

This type of ring was often created as a twin ring. For the engagement, each partner could wear one part of the ring with a gemstone. At the wedding, the two parts were joined together to form a whole. Each of the different gemstones had a specific meaning. For example, the red ruby symbolised love; the blue sapphire symbolised faithfulness; the green emerald symbolised virginity and the diamond symbolised constancy. This ring, which is made of one cast, therefore symbolises virgin love.
Ho

(7) Love Ring with Three-Dimensional Dog
Italy (?), approx. 1550
Gold; enamel
DM 1.59 cm; H 1.97 cm
Dr. Wilhelm Clemens Donation, Munich
Inv. No. G 984

The shoulders of the narrow band, which widens towards the ends, are decorated with a row of volutes – originally implemented in black enamel – ending in an acanthus. The circle of the band is interrupted at the top by a cushion that shows remains of green enamel. The complete form of a dog, originally implemented in white enamel, is lying on the cushion, symbolising loyalty and strength.

Judging from the size of the ring, it was presumably made for the middle phalanx of a finger. We know from portraits from that time that wearing rings on different parts of the finger was more popular then than it is today.
Ho

(8) Memento-mori Ring
Western Europe (Germany?), 2nd half of 17th century
Gold; enamel
DM 1.68 cm; H 1.82 cm
Dr. Wilhelm Clemens Donation, Munich
Inv. No. G 996

In the tradition of Christian art, since the early Middle Ages, the depiction of skulls has referred to human vanity and to the

transience of life. The Latin expression *memento mori* desig-
nates representations such as this one and means 'be aware
of your mortality'.

Decorated with enamel, the skull on this delicate ring is flanked
by blue flowers on each side. They are interpreted as forget-me-
nots. Together with the skull, they warn of transience that does
not even spare love. Memento-mori rings were particularly
popular in the 17th century.
Ho

(9) Love Ring
France, 14th –15th century
Gold
DM 2.56 cm; H 2.4 cm
Dr. Wilhelm Clemens Donation, Munich
Inv. No. G 1020

This love ring with edged outer band is engraved with an
inscription, formerly filled in with enamel: AVLTRE NE VEVLT (He/
she does not want another). As early as the Middle Ages, French
was considered the language of love and was also spoken and
understood by the educated classes in other countries. The B
presumably represents the name of the beloved. The engraved
tendril inside the letter indicates that the letter was created and
added to the ring at a later date.
Ho

(10) Friendship Ring with Squirrel
Germany, 1830–1840
Gold; enamel
DM 2.43 cm; H 2.5 cm
Dr. Wilhelm Clemens Donation, Munich
Inv. No. G 1044

The band of this ring, most of which is enamelled, is decorated
with a golden tendril of white, pink, green and blue flowers set
against a black background. The head of the ring consists of a
miniature rectangular locket with a lid. Presumably, a lock of
hair or other memento was kept in there, which linked the wearer
to another person. The hinged lid features a squirrel on a green
lawn set against a blue background. It is holding a nut in its

paws. The squirrel is only rarely seen in western art. It neither plays a major role in antique mythology, nor in the Christian religion and therefore cannot be linked to a specific symbolic meaning. The squirrel in this friendship ring may be related to an unknown coat of arms or has been implemented for other, personal reasons.
Ho

(11) Friendship Ring with Dog
Germany, 1830–1840
Gold; enamel
DM 2.48 cm; H 2.52 cm
Dr. Wilhelm Clemens Donation, Munich
Inv. No. G 1045

The slight humps on this band are finished in different colours. The small locket at the head of the ring is shaped as an oval. The lid features a white dog on a green lawn set against a black background. A symbol of faithfulness/loyalty, the dog faces an oval shield framed by small leaves and filled with a heart.
Ho

(12) Finger Ring with Three-Dimensional Head
Southern Italy / Sicily (?), 1st century AD (?)
Bronze
DM 2.32 cm; H 3.13 cm
Dr. Wilhelm Clemens Donation, Munich
Inv. No. H 891

A three-dimensionally formed head with roughly executed facial features is set on this bronze ring, which was presumably created in the 1st century AD in southern Italy or Sicily. A bun is implied at the back of the head.
Ho

Silk Embroiderer's Thimble

Nuremberg, late 16th / early 17th century
Thimble: copper alloy, repoussé, fire gilded; reverse glass
painting composed of transparent, linseed oil-based lacquer
with etched gold leaf and silver fillings; rim: silver, engraved,
soldered, filed with Cloisonné enamel; cap: silver, repoussé,
punched
H total 2.5 cm, H without cap 2 cm, DM 1.8 cm; H rim 1.3 cm, DM
1.7 cm; H cap 1.1 cm, DM 1.4 cm; glass DM 0.8 cm, thickness
0.07 cm
Dr. Wilhelm Clemens Donation, Munich
Inv. No. G 913/1-3

This thimble from Nuremberg consists of three parts: the smooth,
conical body that tapers towards the top is worked in repoussé
and fire gilded copper alloy. The rim is embellished with a circum-
ferentially soldered and fire gilded silver (?) pea chain. The crown
appears to be affixed to the body and is of a tiered repoussé
fire gilded copper alloy; a transparent glass disc is set in the
upper frame of the crown featuring a reverse glass painting
that depicts the golden outline of a crowned heart pierced by
two arrows and held by two hands. A separate conical cuff is
superimposed on the main corpus. It features a three-fold
repetition of delicate openwork ornamentation showing sym-
metrically arranged partially opaque yellow and semi-translu-
cent green and blue enamelled tendrils and riveted five-pet-
alled flowers. The removable cap of repoussé silver, which
protects and covers the reverse glass painting, is decorated
with two braids. Its sides are punched in diagonal lines, the
dome features a spiral punched pattern with star-shaped
indentations.

According to Heinrich Zedler's 1735 *Universal Lexicon Aller
Wissenschaften und Künste* (vol. 9, column 950) a thimble is
"[…] a type of sheath, made of silver, brass or steel repoussé,
and with densely arranged indentations on its outer surface,
[…], which is formed similar to a little cap […]. When sewing, it is
worn on the middle finger to protect the finger from being
pierced by the eye of the needle […]." Protective implements for
the craft of sewing were made by needle makers, tinsmiths and
thimble makers and were sold by merchants of miscellaneous
goods and haberdashers. In the past, excellent thimble makers

were mainly found in Nuremberg or Cologne, but also in France and in the Netherlands. Often, the rim of the thimbles was specially decorated, particularly in the case of the thimbles from the Nuremberg workshops. Thimbles were not only made of silver, brass or steel, but also, in rarer cases, of gold, copper, iron, porcelain, ivory and horn. They served both ladies and bourgeois women, as well as tailors, embroiderers, furriers, saddlers, bag makers and cobblers. Thimbles made of ivory were mainly used for spinning gold and silver thread.

It is fair to assume that the thimble was already created in pre-historic times, parallel to the art of sewing, and that is was initially a small disc (stone, wood, leather or bone) worn around the neck, or, similar to a finger ring, worn on the thumb in order to push the needle through the workpiece. These kinds of pushing-stones were found in many excavations of Neolithic settlements. The earliest cap-shaped metal thimbles originated in the Mediterranean region and were disseminated in the northern provinces by the Romans.

Due to the freedom of trade, the thimble makers of the free imperial city of Nuremberg initially belonged to the 'free artists'. It was only from the end of the 15th century that they founded artisan fraternities (guilds) whose members proved their skills by creating a masterpiece and passing a master's examination. Initially, the thimble makers belonged to the redsmiths (coppersmiths) from whom they obtained the raw materials for further processing. They soon learned to cast the thimbles themselves and to finish them at the lathe. In the 16th century, thimbles were already hammered from brass sheet discs using a deep-drawing process. Due to this new work method, the thimble makers separated from the community of the redsmiths and established the independent craft of thimble making. The Nuremberg city officials were fully aware of the significance of the new, more valuable brass alloy made of pure copper and zinc, which was used in the aforementioned process, because, in order to protect the new technique, they declared each craft that worked this material a 'closed trade'. In Nuremberg, this applied to 26 professions whose members were not allowed to leave the city without permission from the town council. Hence, apprentices were not allowed to travel; their training however, continued to follow the customs and practices of the traditional craft.

The elaborate design and precious materials implemented in some of the crafting tools was certainly not just based on the desire to demonstrate one's wealth. Such luxury objects were often given by older family members to a girl or by a man to his fiancée or wife. The heart pierced by arrows in the reverse glass painting marks this thimble as a gift and a token of love. Unfortunately, the lady who received this precious gift can no longer be identified and named.
Br

Sewing Needle
Early Middle Ages (?)
Bronze, engraved, brownish patina
L 8.1 cm; L eye 1.7 cm; W eye 0.3 cm
Dr. Wilhelm Clemens Donation, Munich
Inv. No. H 1034

This flat-shaped sewing needle is curved along its length and is decorated with engraved arrow-like lines on both sides. Above the large eye, which was sawn out later, there is a crown-like ornament.

The sewing of animal pelts or lengths of woven fabric into garments, predominantly as protection against the weather, was one of the most significant achievements of Pre- and Protohistory. To the present day, the sewing needle is an indispensible tool in the leather and textile processing industries. As this needle shows, the shape of the sewing needle has not fundamentally changed. It was only modified according to the respective material and technical requirements and has been optimised for sewing machines or surgical operations.

The earliest stitching tools included needles made of fishbone, bones, horn, bristles or wood. Initially these needles had no eye, but a split end for tucking in twine made of animal intestines or tendons. Precious needles made of iron, bronze, copper, silver or gold were already produced in antiquity, with the eye created by bending the end around. Later, the flat-hammered end was split and the resulting two ends were bent together again. The Celtic ornamental pins from the Bronze Age were particularly magnificent; many fibulas have been discovered as grave goods during excavations. Since the invention of wire drawing in the Middle Ages, people also used sewing needles

made of brass or of forged and hardened iron wire, later also of steel wire, whereby the stitching end was sharpened with a file or grindstone, while the other end still used to be split and hammered into an eye.

The sewing needle and the subsequently described thimble bear witness to the multi-facetted interests of the manic collector Wilhelm Clemens. The 1927 inventory sheet for the sewing needle notes the remark 'Roman?' for origin and date. An enquiry made to the Roman-Germanic Museum in Cologne resulted in doubts about this assumption: although similar ornaments had been found on Roman bone needles, this was not the case with bronze needles. Unfortunately, no comparable example could be found in specialist literature so that a tentative attribution to the early Middle Ages was suggested. Br

MEDALLIONS

(1) Medallion Depicting Isotta degli Atti of Rimini

Matteo de' Pasti (1420–1467), 1446–1453
Rimini
Bronze, cast
DM 8.4 cm
Inscriptions (circumferential):
Obverse: ISOTE ARIMINENSI FORMA ET VIRTUTE ITALIE DECORI
(Isotta from Rimini, in stature and virtue the adornment of Italy)
Reverse: OPUS MATHEI DE PASTIS V, MCCCCXLVI (the work of
Matteo de' Pasti from Verona, 1446)
Dr. Wilhelm Clemens Donation, Munich
Inv. No. H 741

(2) Medallion Depicting Sigismondo Pandolfo Malatesta of Rimini

Matteo de' Pasti (1420–1467), 1446–1453
Rimini
Bronze, cast
DM 8 cm
Inscriptions (circumferential):
Obverse: SIGISMUNDUS PANDULFUS MALATESTA PAN F (Sigismondo
Pandolfo Malatesta, Son of Pandolfo)
Reverse: CASTELLUM SIGISMUNDUM ARIMINENSE MCCCCXLVI
(Castle Sigismondo in Rimini 1446)
Dr. Wilhelm Clemens Donation, Munich
Inv. No. H 742

These two portrait medallions are dedicated to famous Italian
lovers of the renaissance, Sigismondo Pandolfo Malatesta
(1417–1468) of Rimini and Isotta degli Atti (1432/1433–1474).
Sigismondo was a member of the nobility of the Emilia-Romag-
na whose roots can be traced back to the 11th century. He was
the second son (of three subsequently legitimised descend-
ants) of Pandolfo III. Malatesta (1369/1370–1427). In the 15th
century, he advanced to the most flamboyant personality of
the family. From 1432, he reigned over Cesena, Fano and Rimini.
He was considered an outstanding condottiere (mercenary
leader) and an excellent war strategist and he also made a
name for himself in the construction of fortifications. He was
also described as belligerent and short-tempered, which is
probably why he was also called the 'Wolf of Rimini'.

However, it is said that Sigismondo was also highly educated and cultivated and was known as a patron of architecture, arts and literature. His greatest achievements included the reconstruction of the castle of Rimini and the conversion of the San Francesco church into a mausoleum. Work on this building, the *Tempio Malatestiano*, had been commenced in 1446 and was never completed. Also involved in this work was the famous architect and humanist Leon Battista Alberti (1404–1472). The Tempio Malatestiano is still considered a landmark of renaissance architecture.

Isotta degli Atti was the daughter of a wealthy wool trader and banker from Rimini. She was only 12 or 13 years old when Sigismondo noticed her and she became his mistress in 1446. Following the death of his second wife, Polissena Sforza (1428–1449), Isotta and Sigismondo were married in 1453. They remained very much in love for the rest of their lives. Isotta was highly educated, enjoying an excellent reputation among the scholars at the court. Sigismondo dedicated three books with elegies to her, the *Liber Isottaeus*, which had been written by the humanist Basinio Basini (1425–1457) and represented a fictitious exchange of letters between the podestà (governor) of Rimini, his lover Isotta and the poet.

The two medallions depict the couple in a clearly defined left and, respectively, right profile, so that they are facing each other. Sigismondo wears a breastplate, the hair on the top of his head is combed straight, falling into a voluminous ring of curls around the neck. Isotta wears a simple robe with a pleated yoke. Her hair is styled fashionably 'a balzo': in this case, a padded frame, usually made of thin copper wire, over which the hair is combed and fixed. A delicate veil is draped over her hair, presumably made of thin linen or silk and fixed to the upper head with a gemstone. The striking, extremely high brow was achieved by plucking the superfluous hair. This depiction of Isotta is one of the most beautiful female portrait medallions from 15th century Italy.

The reverse of Sigismondo's medallion is dominated by a depiction of the Sigismondo castle in Rimini. The reverse of Isotta's medallion features an elephant striding through a meadow of flowers, which is framed by rose bushes to the left and right. The elephant is the heraldic animal of the Malatestas,

symbolising generosity, strength and prudence. The meadow of flowers and the rose bushes belong to the same context, while the rose is also part of the coat of arms of the degli Atti family.

The year 1446 engraved in the medallions is certainly not the year in which the medallions were produced because Isotta had not yet been legitimised at that time. In the surviving documents, there are references to Isotta as de Malatestis only from 1453 onwards. The year 1446 is most likely a commemorative year as it was a very successful one for Sigismondo: he was able to reclaim the strategically important Rocca Contrada, to inaugurate the new castle in Rimini and to win Isotta as his mistress. Re

(3) Medallion Depicting Sigismondo Pandolfo Malatesta of Rimini

Matteo de' Pasti (1420–1467), 1446–1450
Rimini
Bronze, cast
DM 8.1 cm
Inscriptions (circumferential):
Obverse: SIGISMUNDUS PANDULFUS MALATESTIS S[anctae] RO[manae] ECCLESIE C[apitaneus] GENERALIS (Sigismondo Pandolfo Malatesta, Army Commander of the Holy Roman Church)
Reverse: MCCCCXLVI (1446)
Dr. Wilhelm Clemens Donation, Munich
Inv. No. H 743

The obverse shows Sigismondo wearing a simple robe without armour. The ring of curls is less voluminous here. This type of portrait is related to the fresco *Hl. Sigismund and Sigismondo Malatesta* (1451), created by Piero della Francesca (approx. 1415–1492) in the Tempio Malatestiano and based on the earlier medallion portrait. The reverse shows a crowned woman in armour, holding a broken column in her hands, diagonally in front of her body, which identifies her as the personification of *fortudine* (strength). The female figure sits enthroned on two elephants. The family emblem of the Malatestas also follows this motto: *Elephas indus culices non timet* (the Indian elephant does not fear mosquitos), another reference to strength. Re

(4) Medallion Depicting Sigismondo Pandolfo Malatesta of Rimini
Matteo de' Pasti (1420–1467), 1446–1450
Rimini
Bronze, cast
DM 4.2 cm
Inscriptions (circumferential):
Obverse: SIGISMUNDUS P[andulfus] D[e] MALATESTIS S[anctae]
R[omanae] ECL[esiae] C[apitaneus] GENERALIS (Sigismondo
Pandolfo Malatesta, Army Commander of the Holy Roman
Church)
Reverse: MCCCCXLVI (1446)
Dr. Wilhelm Clemens Donation, Munich
Inv. No. H 744

This small medallion is similar to the portrait of Sigismondo with
the depiction of Fortitudine on the reverse. Here, the personifi-
cation of strength is implemented as a crowned woman sitting
on a stone throne and turning to the left. She supports her
attribute, the broken column, with her right hand on her thighs.
Re

(5) Medallion Depicting Isotta degli Atti of Rimini
Matteo de' Pasti (1420–1467), 1446–1453
Rimini
Bronze, cast
DM 8.4 cm
Inscriptions:
Obverse: D[ominae] ISOTTAE ARIMINENSI (Lady Isotta of Rimini)
Reverse: MCCCCXLVI (1446)
Dr. Wilhelm Clemens Donation, Munich
Inv. No. H 800

Here, Isotta is wearing a jerkin-like overgarment with embroi-
dery and nubs. Her long hair is again draped 'a balzo', but in a
rather extravagant form with two horns. The hair is fixed to the
horns with ribbons and a crowning gemstone. The inscription is
not circumferential, but divided up to the left and right. As in
No. 1, the reverse features an elephant in a meadow of flowers,
but without the rose bushes to the left and right. The year is
engraved below the meadow and framed by two flowers
instead of the usual dots.

The production of medallions for Sigismondo Malatesta was almost completely in the hands of the architect, sculptor, illuminator and medallist Matteo Andrea de' Pasti (1420–1467). Before coming to the court of Rimini, he mainly worked as a miniaturist for Piero de' Medici (1416–1569) and for Lionello d'Este (1407–1450). From 1446 onwards, Matteo became an important member of the court and a close companion of Sigismondo: he was described as *il compagno del detto signore, nobile e aulico* (the companion of said gentleman, noble and dignified). Besides his work as a medallist, his tasks also included the fortification of Sigismondo's castle and the supervision of the construction of the Tempio Malatestiano.

The only portrait medallion (approx. 1445) not created by de' Pasti was made by Pisanello, who was de' Pasti's teacher and most significant predecessor. The work of Antonio di Pucci Pisano, known as Pisanello, marked the beginning of a new era in medallion art. Born in Pisa, the painter and medallist had cast a portrait relief – presumably 1438/1439 – of the last Byzantine emperor, John VIII. Palaiologos, on the occasion of Palaiologos' visit to Pope Eugene IV. (1383–1447) in Ferrara with the aim of reconciling the Roman-Catholic with the Orthodox church. On the reverse of the portrait medallion, Pisanello created a scene depicting the Byzantine emperor on horseback at a crossroads in a mountainous landscape – hence no iconographic or allegoric motif – thus becoming a pioneer of a new style of medallion art.

Like Pisanello, Matteo considered medallions as independent works of art, while his style was essentially different to that of his teacher: Pisanello worked as a painter and he composed the medallion portraits in a graphic manner. De' Pasti executed the motifs according to the principles of sculpting as can be seen in the portraits of Sigismondo or in the depiction of the Malatesta elephant.

At court, Matteo de' Pasti ensured a strict quality control process for the production of medallions. The medallions created for the direct use of Sigismondo and Isotta are striking because of their plastic excellence and they are always signed. At least 17 variants are known, however, which were produced by work-shops in Rimini based on the examples of the court artist. For these medallions, the artist's signature had been removed from the mould before

casting. Many examples of such medallions have been preserved in the time capsules of the foundation stones of the Tempio Malatestiano.
Re

(6) Medallion Depicting Pope Clement XI.
Ermenegildo Hamerani (1683–1756), 1700/1701
Rome
Bronze, cast, patinated
DM 10.1 cm
Inscriptions:
Obverse (circumferential): CLEMENS XI. PONT[ifex]. OPT[imus]. MAX[imus]. A[nno]. I.
Reverse: (banderole): CUNCTIS CLEMENS (Gracious to all)
Dr. Wilhelm Clemens Donation, Munich
Inv. No. H 766

The obverse depicts Giovanni Francesco Albani (1649–1721) in his office as Pope Clement XI. (1700–1721) in the form of a right-profile head-and-shoulders portrait. He is wearing the papal red velvet cap (camauro), an elbow-length shoulder collar (mozetto) and a stola. The border of the mozetto features a female figure dressed in an antique-style robe, pointing towards the radiant sun above her. The medallist's signature *Hermenegil Hameranus* can be seen below the shoulder piece in high relief. On the reverse, the face of the sun with its wide circle of sunbeams radiates above a landscape of mountains and a river. The banderole with the inscription *Cunctis Clemens* – Pope Clement XI. was widely regarded as being very generous in caring for the poor – spreads out above the sun.

The dual sun symbolism refers to a major project of Clement XI.: in the year of his inauguration, he had already founded a commission for the review of the Gregorian calendar in order to put an end to the uncertainty concerning the correct date of the Easter celebrations. In the Basilica Santa Maria degli Angeli in Rome, he had a bronze meridian installed and a corresponding opening in the wall through which the sunlight could fall. With the help of the meridian it became possible to precisely determine the equinox around March, 20th, according to which the date of Easter could be specified. This gigantic sun calendar

calendar was completed in 1702. At midday, a ray of light still moves across the floor along the *linea Clementina*.

Ermenegildo Hamerani came from a family of goldsmiths and medallists of German origin. His great-grandfather, the goldsmith Johann Haimeran Hermannskircher, settled in Rome in 1615, thus founding the Hamerani dynasty. Ermenegildo and his father Giovanni Martino (1646–1705) were the most significant artists in the field of medallion making and were able to call themselves 'makers of the papal medallion'. Pope Clement XI., who maintained close relationships with the Hameranis, had a medal printed in each of his years in office. It is therefore possible to precisely date the medallion from the Clemens donation. The circumferential inscription on the obverse notes 'Anno I. (primo), indicating the first year.

A significant collection of Hamerani medallions belonged to Johann Wolfgang von Goethe (1749–1832). The work of the family came to his attention during his travels through Italy while staying in Rome in 1787 and 1788 . He requested Ferdinando Hamerani (1730–1789), Ermenegildo's nephew, to put together a collection for him.
Re

(7) Medallion Depicting Louis XIV.
Jérôme Roussel (1663-1713), 1681-1688
Paris
Bronze, cast, partly gold-plated
DM 7.3 cm
Inscriptions (circumferential):
Obverse: LUDOVICUS MAGNUS REX CHRISTIANISS[imus] (Louis the Great, the most Christian of Kings)
Reverse: ASSIDUITAS
Dr. Wilhelm Clemens Donation, Munich
Inv. No. H 783

The portrait of the Sun King is conceived as a right-profile head-and-shoulders portrait. He wears an allonge wig with a laurel wreath and an antique Roman-style breastplate. The head-and-shoulders portrait and the circumferential inscription are gold-plated. The letter R for Roussel is embossed below the shoulder part. On the reverse, Apollo and his quadriga

dashes by below the zodiac signs of Leo, Virgo and Libra; a round shield at the bottom features three heraldic lilies (fleurs-de-lys) as a symbol of France. The shield is situated above a laurel and a palm leaf. The inscription *Assiduitas* for success, diligence and ambition is embossed above the gold-plated motif.

Louis XIV. was a master in implementing the arts for the purpose of his self-representation and staging. The medallists also had the task of visualising the ruler's life and deeds, power and glory. The king himself supervised the production of images and inscriptions for which he had specifically founded a 'little academy'. Hence, the medallists had almost no artistic free-dom. They were obliged to follow the prescribed programme of images. Jérôme Roussel was one of the most significant court medallists with a recognisable signature style. Very little is known about the later course of his life. Similar pieces can be found at the British Museum in London and at the Metropolitan Museum in New York.
Re

(8) Medallion Depicting Emperor Heraclius
Michelet Saumon (also Salemon, Salmon, Saulmon; worked from 1375–1416), after 1402
Paris
Bronze, cast
DM 9.4 cm
Inscriptions (circumferential and as text field, in translation):
Obverse: Brighten your face, God. Over our darkness I shall fight among the nations (Lat.). Heraclius in Christ, faithful to God, emperor and autocrat of the Romans, victor and judge, always sublime (Greek.).
Reverse: Thou shalt tread upon the lion and the adder; the young lion and the dragon shalt thou trample under feet (Psalm 91:13; Lat.). Glory be to God in the highest, Christ who opened the gates of hell and liberated the Holy [Cross] under the emperor Heraclius (Greek).
Dr. Wilhelm Clemens Donation, Munich
Inv. No. H 784

Emperor Heraclius (approx. 575–641) reigned from 610–641 as one of the most significant East Roman or, respectively, Byzan-tine rulers. His reign was marked by several military campaigns,

mostly against the Persians, which resulted in the loss of the True Cross in 614. After many battles that involved heavy losses Heraclius was able to achieve a decisive victory in 627 near Ninive. Demoralised by a cunningly executed invasion of the Byzantines, the Persians pleaded for peace in 629/630. During the negotiations, the Persians agreed to hand back the True Cross, which Heraclius personally took back to the Church of the Holy Sepulchre in Jerusalem.

On the obverse of the medallion, Heraclius is depicted in a right-profile head-and-shoulders portrait. He wears a delicately pleated cloak, his head is decorated with a fantasy tiara. He is gazing upwards into the descending sunbeams, touching his streaked beard with his hands. The head-and-shoulders portrait is supported by a reclining crescent moon. The depictions of celestial light can be interpreted in the Christian sense as the victory of light over darkness, which is also suggested by the circumferential inscription.

The reverse features a scenic representation of the return of the True Cross to Jerusalem. The emperor sits in a travel chariot, turning towards the right and holding the regained cross in front of himself. The covered chariot has a canopy and is drawn by three magnificently decorated, striding horses. In the middle, the smaller figure of a charioteer turns around toward the emperor. Four discus lamps are suspended above the scene.

The illuminator, painter and medallist Michelet Saumon is believed to be the creator of this medal. Among other things, he is documented to have been the court painter and valet of John, Duke of Berry, in Paris from 1401 to 1416. The inventory of the de Berry collection (1414–1416) includes a group of medallions of Flemish origin, of which the medallion of Heraclius and that of Constantine the Great have been clearly identified as counterparts. The Duke most likely purchased these medallions from an Italian dealer in 1402. They were 'large gold medallions' (no measurements given) of which first a silver copy was created in repoussé, and a little later also as solid bronze casts, such as the example at the MAKK. The Heraclius medallion is extremely significant in art history as it anticipates the scenic depiction on the reverse of a portrait medallion by at least three years – going by the portrait medallion of Palaiologos created by Pisanello (see No. 5). / Re

PEWTER PLATES

Fine Pewter from the Renaissance and Baroque

Although pewter is considered the silver of the common folk, since the 16th century, owning pewter, especially elaborately decorated items, represented the prosperity of the rising and self-assured bourgeoisie and of wealthy gentleman farmers.

Pewter is an alloy with a grey to silvery shimmer, derived from cassiterite to which other metals, such as copper, bismuth or lead, were added in order to facilitate the processing and casting of the brittle raw material. The oldest written documentation of a pewter casting technique originates from the 12th century by the monk Theophilus Presbyter who describes a method using a lost clay mould and wax casting technique: the molten pewter flows into the space created by the melting wax layer between an inner and outer clay mould, thus forming the body of the future vessel. As the mould had to be destroyed to reveal the vessel, it could only be used once, which made the technique quite costly. Therefore, with the increasing popularity of pewter utensils, multi-part and reusable moulds were used, which often would not be created by the pewterers, but by mould makers. In addition to clay, stone, brass and copper were also used. The pewter was decorated with engravings or reliefs.

Pewter items with relief décor were referred to as relief pewter or fine pewter, which underlines their value. In terms of design, this kind of pewter corresponds to the usual types of utility pewter, but, because of their elaborate finish, these items served solely as representation and luxury objects. Relief pewter had its heyday during the renaissance and baroque periods. The elaborate figurative and ornamental décor, which was often based on graphic templates, mirrored the artistic taste and the zeitgeist. From the mid-16th century, the main centres of relief pewter production were France – where a negative of the relief was engraved in the mould with a burin – and Nuremberg, where the technique of etching a metal form was used, which resulted in a strongly contoured relief, similar to a woodcut. This etching technique was based on older methods used in the production of jewellery and armour.

France's reputation in relief pewter was mainly based on the work of Francois Briot (1560 to approx. 1616), who is considered the most significant French pewterer and who also influenced the work of pewterers in Nuremberg, for example that of Caspar Enderlein.

Born 1574 in Basle, Enderlein first went to Nuremberg in 1583 for an apprenticeship, receiving his master certificate in 1586. According to Johann Gabriel Doppelmayr's notes in *Historische Nachricht von den Nürnbergischen Mathematicis und Künstlern* (1730, p. 297), Enderlein created the first pendant lights from pewter. Although his luxury tableware, such as bowls, jugs and plates, corresponds to the stylistic taste of the German renaissance, it clearly shows Briot's influence: Enderlein either copied Briot's work or adopted the relief décor, which is characteristic of Briot, but was new to Nuremberg. Caspar Enderlein's significance is highlighted in the technically masterful creation of moulds and in bringing the French renaissance forms in the field of pewter casting to Germany.
He

Plate Featuring the Creation of Eve
Model: Caspar Enderlein, Nuremberg, dated 1621
Cast: Michel Hemersam, the Younger, Nuremberg, 1624–1658
Pewter, cast
Dmax: 18.2 cm
Dr. Wilhelm Clemens Donation, Munich
Inv. No. J 300

Designed in relief décor, the central motif depicts the creation of Eve on the well of the plate framed by a running leaf scroll. On the lip, four horizontal oval scrollwork cartouches featuring seasonal scenes and the corresponding male personifications of the four seasons are set in a circumferential frieze. The personifications are identified by captions: VER (spring), HYEMS (winter), AVTVMNVS (autumn) and AEST AS (summer). Scrolls, fruit bundles and trumpet-blowing Erotes are set between the cartouches. A leaf border develops along the inner edge, the outer edge is accentuated with a string of pearls and an egg-and-dart moulding.

The cartouche of spring includes the year 1621 below the caption VER and, on the pedestal, the monogram CE for Caspar

Enderlein. The city emblem of Nuremberg with Michel Hemersam's master mark is engraved on the left above the fire in the winter scene: the perpendicular divided escutcheon, curved and scrolled in the upper field, is charged with the letters MH between diagonal bars in the left field; the right field is charged with a double-headed eagle. The GS monogram engraved on the plate's rear side has not been identified.

Based on the modeller's initials with date and the master mark, we know that this showpiece was created in the workshop of the Nuremberg-based pewterer Michel Hamersam, the younger, according to a 1621 model by Caspar Enderlein, who also worked in Nuremberg and is considered the most famous German master in the field of relief pewter. Enderlein's casting models are characterised by their outstanding technical quality and their relief décor based on French designs, which were very popular due to his innovative forming techniques. Although Enderlein was a master pewterer himself, he always had his models cast by colleagues, in this case by Michel Hemersam, the younger. Michel Hamersam received his master certificate on May 24th, 1624. He was married in the same year and died on January 18th, 1658, aged 62. He used various marks, some of which may also have been used by his father Michel Hamersam, the older.

The creation of Eve as a chapter of Genesis in the Old Testament is depicted on many relief pewter works from Nuremberg. Here, the motif is combined with the four seasons. The allegoric personifications of the four seasons symbolise the perpetual cycle of nature and the transience of time. They thus also represent the four stages of life and, in this context, should be seen as vanitas motifs.
He

Plate Featuring the Resurrection of Christ
Model: Caspar Enderlein, Nuremberg
Cast: Hans Spatz I, Nuremberg, 1601–1641
Pewter, cast
Dmax: 18 cm
Dr. Wilhelm Clemens Donation, Munich
Inv. No. J00302

The central motif on this plate, designed in relief décor, is set in a circular field and depicts the resurrection of Christ accompanied by two tomb guards. Below the scene, in the lower part of the circle, we can see the inscription CHRISTVS . IST . AUF/ . ER . STANTEN . VO/ . DEM . TOT (Christ has risen from the dead) and the monogram CE for Caspar Enderlein. The lip of the plate is decorated with a circumferential frieze including seven round medallions, which depict the Holy Roman Emperor on his throne with the escutcheon charged with the double-headed eagle and six Prince-electors. The latter can be identified by their arms: the Prince-elect of Cologne and Trier (one coat of arms with cross for each city), of Saxe-Wittenberg (vertically divided elector arms with crossed swords and green lozenges set on a black-gold background), of Electoral Palatinate (arms with Palatine Lion and imperial orb as symbol of the Lord High Steward' rank), of Brandenburg (arms with Brandenburg March lion) and of Mainz (arms with wheel). The round medallion with the Mainz elector is additionally identified by the inscription MENTZK (Mainz Elector) and also features the engraved city mark of Nuremberg with the master mark of Hans Spatz I: the perpendicular divided arms are charged with the monogram HS set between diagonal bars in the left field; the right field depicts a double-headed eagle. The spaces between the round medallions are filled with a symmetrical ornament of palmettes, leaves and scrolls.

As documented by the monogram and the mark, this so-called resurrection plate was cast in the workshop of Hans Spatz I. in Nuremberg, according to a model by Caspar Enderlein. Hans Spatz I. was a member of a Nuremberg family of pewterers. From 1581 to 1586, he was an apprentice of the master pewterer Endres Henickel, whose widow he married on April 22nd, 1600. Spatz died on December 14th, 1641, aged 75.

In addition to mythological scenes, biblical scenes of the resurrection of Christ were very popular in relief pewter works from Nuremberg. The same is true for the depiction of Prince electors as substantiated by contemporary enamelled glasses, which feature similar motifs.
He

Plate Featuring the Turkish Emperor and Six European Kings

Model: Andreas Dambach, Nuremberg, approx. 1636
Cast: Hans Spatz II, Nuremberg 1636–1640
Pewter, cast
19.1 cm
Dr. Wilhelm Clemens Donation, Munich
Inv. No. J 320

The well of this plate features a sultan on horseback set in a round medallion, which is framed by a running leaf scroll and curved garlands. The rim boasts six horizontal-oval fields with equestrian portraits. The inscriptions TIRKRICH . KEISER and D . KINIG . IN . ENGELLAND, . D . KINIG . IN . SCHETEN, D . KINIG . IN . HISPANIA, D . KINIG . IN . DENAMARCK . D . KINIG . IN . FRANCREICH . D . KINIG . IN . POLLEN. identify the subjects as the Turkish emperor and the kings of England, Sweden, Spain, Denmark, France and Poland. The spaces between the fields are decorated with grotesque masks set on a punch-marked ground, which are worked in relief décor as are the figurative motifs.

The city mark of Nuremberg with the monogram of the master craftsman Hans Spatz II, the father of Zacharias Spatz and the son of Hans Spatz I, is located to the right of the depiction of the King of England. Hans Spatz II is said to have often fallen back on older models and models created by form cutters for his casts. Below the depiction of the Turkish emperor, one can see an unclear mark in the cast, which is attributed to the Nuremberg pewterer Andreas Dambach. We know that Dambach was married to Magdalena Hemersam in 1627, the widow of Michel Hemersam, the elder, and on September 24th, 1627 he received his master craftsman's certificate. Dambach's works are characterised in particular by their clearly defined casts.
He

Small Platter Featuring A Trombone-blowing Putto
Master A.L., Lyon, approx. 1700
Pewter, cast
Dmax 10.8 cm
Dr. Wilhelm Clemens Donation, Munich
Inv. No. J 333

This small platter with relief décor features a wide circumferential frieze with four trapezoid fields framed by bands, each showing a reclining and trombone-blowing putto and a dove bearing an olive branch. The putti are propped up with their left arms leaning on a kind of chest. The spaces between the trapezoid fields are filled with symmetrically mirrored ornaments of leaf scrolls and acanthus calyxes. In the central circular field there is a master's mark with the initials AL and the year 1700 set in a circle crowned with the letters FIN.

A master craftsman A. L. with the corresponding master's mark is known to have lived in Lyon, where, in the second half of the 16th century, following the Italian example, in addition to the silk industry, the production of pewter utensils with relief décor established itself. The division of the round platter into four fields, which corresponds to the design of the lids of the so-called Lyonese maternity bowls, also supports the assumption that this platter was produced in Lyon. Examples from Strasbourg were divided into only three fields.

Maternity bowls (écuelles à bouillon) were a popular gift given to women after childbirth in the late 17th and 18th centuries. They were used to bring nourishing meals to women in childbed. This type of bowl made of pewter, fayence or pewter, had two handles and a lid, which could also be used as a plate. He

ARMS AND HELMETS

Barbuta
Northern Italy, Milan (?), 1455–1460
Steel
H 28 cm, W 20.6 cm, L 25.6 cm
Dr. Wilhelm Clemens Donation, Munich
Inv. No. R 152

Barbuta
Jacopo da Cannobio (biographical data unknown)
Northern Italy, Brescia
Steel
H 27 cm, W 19.8 cm, L 28.2 cm
Dr. Wilhelm Clemens Donation, Munich
Inv. No. R 153

The Italian variant of the bascinet, the barbuta, is stylistically based on the ancient Greek Corinthian helmet. The defining characteristics are the helmet bowl, worked from a single sheet of metal, which covers the head and neck almost completely, a distinctive central ridge and a slightly Y-shaped opening for the face. The latter is reinforced by a riveted iron rim. The helmet's straight lower edge is rolled upwards around a wire. A line of rivets runs around the helmet at eye level in order to fasten the inner lining. In the case of both helmets, two rivets are missing at the back of the head. Compared to R 152, the form of R 153 is more compressed and deeper.

The barbuta is a characteristic example of a helmet of the north Italian early renaissance. Milan and Brescia were the centres of production from which the helmets were also exported to other countries.

At the back of the head, both helmets feature three armourer's marks at each side of the central ridge, as well as a so-called arsenal mark, which was stamped to indicate ownership. In one case, one can recognise three abraded armourer's initials: one is crowned and the other two are set below a split cross with two horizontal bars of the same length. The stamps cannot be clearly identified, but can be attributed to northern Italy and, in this case, probably to Milan. The arsenal mark of a winged lion

from San Marco in Venice, which was stamped later, clearly identifies the helmet as property of the arsenal in Venice.

The three armourer's marks on the second barbuta can be identified as originating from Brescia. The helmet features the mark of the armourer Jacopo da Cannobio, also called Bichignola: besides the head of a goat or ram, two marks feature a split cross with two horizontal bars and the monogram IdB. In addition to the armourers' marks, the helmet boasts an indistinct arsenal mark.
He

Morion

Northern Italy, Brescia, last quarter of the 16th century
Iron, etched and gilded
Height: 31.5 cm
Dr. Wilhelm Clemens Donation, Munich
Inv. No: R 157

This morion is characterised by a high, curved crest and a crescent-shaped brim, both of which are framed by a grooved edge. At the front, the lower end of the crest is decorated with a cartouche containing a tube to hold the plumage. The surface of the helmet bowl is decorated with a symmetrical design of bands, each of which develops around a central motif: on the right, there is a representation of a striding Mars in full armour, carrying a shield and a spear. On the left, one can see a winged Hermes flanked by dragons. In the spandrels, there are illustrations of mythological creatures, armour parts and weapons. Both sides of the crest feature a profile of Mars, god of war, inscribed in a round medallion, which is also flanked by mythological creatures and armour parts. The brim is decorated with stylised tendrils. The helmet is worked from one piece of metal and is extremely thin, which has a positive effect on the weight, and thereby, on the wearing comfort. The lower, curved end of the helmet bowl is accentuated with a circumferential row of gilded rivets.

In the 16th century, the changing requirements of cavalry and infantry gave rise to new forms of helmets. These also included the morion, which originated from the Spanish iron helmet and became prevalent all over Europe. This open type of helmet

without a visor was worn by the soldiers of the light cavalry and infantry or by lifeguards, municipal and palace guards. The examples that served representative purposes were often elaborately decorated. Characteristic features are decors of renaissance ornaments, war attributes and figurative representations in etching technique.

The morion is still part of the traditional gala uniform of the Vatican's Swiss Guard, which, since its foundation in 1506 as the lifeguards and palace guards of the Pope, has not changed in appearance.
He

Parrying Dagger
Presumably northern Italy, approx. 1600
Steel
L (total) 37.5 cm, L (blade) 26 cm
Dr. Wilhelm Clemens Donation, Munich
Inv. No. R 25

The typical characteristic of this dagger is its slim and extremely pointed blade, which features four profiled and perforated fullers on each side. The symmetrically formed grip is entwined with a braided metal band and has a simple horizontal quillon and a long smooth pommel.

In the history of weapons, the dagger as a thrusting and stabbing weapon traces its origins back to the Lower Paleolithic hand axes. As a military weapon, the double-edged dagger was used from the 12th century onwards. Designs with extremely profiled blades, as this one from the Clemens collection, were created around 1300 in northern Italy, and, a century later, were also used in the south German region.

In terms of design, the parrying dagger was formed similarly to the corresponding sword. Besides the rapier, a thrusting and stabbing weapon with a straight, double-edged blade similar to an épée, the parrying dagger was used as a secondary weapon to parry an opponent's blade. This form of defence became popular in the 16th century in northern Italy.

The dagger as a murder weapon has a special relevance in criminal history, as this lightweight short weapon could be easily hidden and was inconspicuous and silent. We therefore know

of many famous murders whereby daggers were used. For instance, the Roman statesman Gaius Julius Caesar was killed with 23 stab wounds during a Senate session on March 15th, 44 BC by Brutus, Cassius and other conspirators. Also murdered with a dagger or knife were the English king Edward the Martyr (March 18th, 978), Henry III of France (August 2nd, 1589), the Jacobin Jean Paul Marat (July 13th, 1793) and the author August von Kotzebue (March 23rd, 1819). Empress Elisabeth of Austria was also assassinated by stabbing. However, the murder weapon was not a dagger but a file, which had been modified to a stabbing weapon.
He

Two-Handed Sword (Both-Hander)
Germany (Braunschweig), approx. 1560
Steel; Copper-base alloy
L (total) 189 cm, L (blade) 127.5, L (hilt) 49 cm
Dr. Wilhelm Clemens Donation, Munich
Inv. No. R 77

This sword features all the characteristics of a classic two-hander or both-hander: typical are the long handle with a semi-spherical brass pommel, which could be gripped with both hands, as well as the blade, which tapers towards the handle with a grappling hook, and the long ricasso directly above the crossguard, which is curved towards the point. The ricasso is an unsharpened length of blade just above the guard or handle. These types of two-handed swords were not worn in a sheath, but slung across the shoulder. The original velvet covering of the wooden handle is still preserved. A lighter-coloured circumferential stripe can still be seen in the velvet at the centre of the handle, indicating that this part had been originally covered by a ring-shaped cuff.

The two-hander is a type of sword, which, from the 14th century onwards, was used in close combat as a battle and slaughter weapon, conceived specially for two-handed use. This type of weapon was particularly popular among the German *Landsknechte*, which is substantiated by many contemporary images. Due to their length and relatively low weight, these swords were easy to wield and had a wide range. Like other types of weapons and armour parts, during the 16th century, the two-hander also developed into a ceremonial or representative weapon.

The following characteristics – the particularly long handle, emphasized in the middle, the simple pommel, as well as the symmetrical grappling hooks around the guard and the curved crossguard with decorative scrolls – all indicate that this two-hander was produced in Germany in the late 16th century. The design of the grappling hooks and the crossguard is also considered characteristic of the so-called 'Brunswick type', which is documented for the 1560s.
He

Two Halberds

Halberds are pole weapons, which were developed in Switzerland in the 13th century and used in the whole of Europe up until the 16th century. The halberd was initially used only as a combat weapon, both for attacking and defending the infantry. In the 16th century, this type of weapon was predominantly used as a ceremonial and parade weapon. The design changed accordingly, in favour of more decorative features, particularly in the area of the axe blade. At the time, halberds were used by municipal and palace guards, for instance by the Pontifical Swiss Guard where they are still in use today.

Originally this type of weapon was called *helmbarte*. The term derives from the Middle High German words *halm* or *helm* for shaft and *barte* for axe or battleaxe. The term halberd originates from the 16th century.

A halberd is a combination weapon consisting of an axe with a fluke on the rear side of the axe blade and of a spike, a mixture of a thrusting and stabbing weapon. The shafts are rarely round; usually they are multi-edged to guarantee a good grip. With a sweeping stroke of the long shaft, the halberd generated an enormous impact. The spike was used like a spear in closed formation or in single combat.
He

Halberd

Italy (?), 16th century
Steel; copper-base alloy (decorative disc under nails); coniferous timber
L (total) 255.5 cm, L (blade with feathers) 84 cm, L (spear) 44.5 cm, B (blade) 26,5 cm
Dr. Wilhelm Clemens Donation, Munich
Inv. No. R 295

This halberd consists of a long, narrow spike with an extremely sharp tip, a narrow axe blade with lily-shaped thorns and a downward-bent hook. These parts are decorated with perforated borders and tendrils in etching technique. The spike is riveted to the octagonal, nailed wooden shaft with two langets. The shaft is not original but has been replaced by a later model. The perforated etching technique indicates that this halberd originates from Italy.
He

Halberd

Germany, mid-16th century
Steel; copper-base alloy (decorative disc under nails); coniferous timber
L (total) 251.5 cm, L (blade with feathers) 138 cm, L (spear) 62 cm, B (blade) 27.8 cm
Dr. Wilhelm Clemens Donation, Munich
Inv. No. R 297

This halberd is characterised by its long, narrow spike with quadrangular cross-section and an extremely sharp tip. The sickle-shaped axe blade with grappling hook and the rear, downwards-bent fluke feature ornamental perforations. The spike is mounted to the long square-shaped wooden shaft (of later date) with four long langets and with decorative bands and rivets. An unidentifiable armourer's mark is stamped on the hook. It consists of a cross inscribed into a circle, which is crowned by a type of battle axe.
He

Pair of flintlock pistols

Lazarino Cominazzo, Gardone Val Trompia, Province of Brescia,
Northern Italy, 2nd half of the 17th century
Cast iron; walnut wood; silk velvet
R 220: L 57 cm, R 221: L 56.5 cm
Dr. Wilhelm Clemens Donation, Munich
Inv. No. R 220 and R 221

The two flintlock pistols were fabricated as a set with matching features and decoration. The walnut stock including grip is decorated with ornamental carvings as well as openwork metal mountings with decorative tendrils, leaves and blossoms. Even the trigger and the curved or perforated trigger guard sport floral decorations. The side plate and hammer are engraved with tendril motifs and a bird. The opposite side has a long, partly twisted belt hook. The round barrel has a flat-edged and profiled chamber third. The wooden ramrod has a profiled iron tip. Only one of the pistols has the signature LAZARINO COMINAZZO embossed on the profiled part of the barrel.

In the early 17th century, the flintlock – which fired using a piece of flint – gradually became the prevalent firing mechanism among muzzleloaders. This system replaced matchlocks and wheellocks, which had previously been the norm. The advantages of the flintlock over the matchlock were its ability to fire immediately and its insensitivity to weather. Because a weapon with a matchlock mechanism required the user to keep a burning fuse on hand at all times. That fuse (slow match) and the gunpowder in the flash pan were very sensitive to moisture, which made their handling less than 100% reliable. Unlike the complex mechanism of the wheellock, which was expensive to manufacture and complicated to handle and maintain, the flintlock represented a less expensive technical simplification that made it possible to equip entire armies.

Besides military use, flintlock long guns and pistols were also popular among hunters. It was their easily and rapidly cocked firing mechanism in particular that made flintlock weapons well suited for hunting wildfowl. Muzzleloaders produced in pairs were also used as duelling pistols, in order to hold an arranged combat between two people with identical weapons. From the end of the 16th century through the mid-17th century, duelling became a popular means of settling honour disputes, especially

in France. From 1594 to 1610, some eight thousand aristocrats and officers perished in duels there.

The flintlock is also known as the "French gun" because its invention is attributed to the brothers Marin (died 1634), Jean (died 1615) and Pierre (died 1627) Le Bourgeoys of Lisieux in Normandy, whose workshop supplied the French court. Flintlock pistols were often equipped with a so-called "French grip", which is characterised by a sharply bent stock and a bulbous knob on the end.

Northern Italy is considered to be one of the European centres for historical weaponry and armour production. One of the most important gunsmith dynasties was the Cominazzo family of Gardone Val Trompia in the province of Brescia, which indelibly marked the art of gunmaking from the 16th century until into the 19th century. The workshop specialising in the manufacture of pistols and gun barrels was probably established by Lazaro Cominazzo in the mid-16th century. The most successful member of the dynasty was Fortunato Lazarino, who was active in the second half of the 17th century and signed his work with LAZARINO COMINAZZO. He was shot in 1696 during a revolt against the Venetian government.
He

Four miniature wheellock pistols
Attributed to Michael (Michel) Mann, Nuremberg, circa 1600
Steel, partly blued; copper-base alloy
L 838: L 5.3 cm, L 839: L 5.1 cm, L 840: L 5.4 cm, L 841: L 5.1 cm
Dr. Wilhelm Clemens Donation, Munich
Inv. No. L 838, L 839, L 840, L 841

The four fishtail-stock wheellock pistols differ from one another only in a few minor details. Although crafted in miniature format, they are fully functional from a purely technical point of view.

The wheel covers are rounded and the barrels are cylindrical along the front half (muzzle end) and flat-sided along the back half (breech end). The miniature pistols can be worn as a pendant by attaching a chain to the small, integrated eyelets.

All four specimens are characterised by the contrasting colours of the iron components and the gilt ornamental elements. The fishtail stocks, priming pans and pan covers are made of gilt and

engraved copper. The stock and grip are each covered by a screwed-on, gilt copper plate. The plates, wheellock mechanisms and stocks are engraved with various tendril motifs, filigree lozenges and herringbone patterns, or, in one case, a leaping animal. The likewise gilt trigger guards are either rectangular or curved and the triggers are straight. Ramrod, dog and dog spring are generally plain. The most highly decorative pistol is L 841.

In view of their style and technical design, the four miniature wheellock pistols are attributed to the Nuremberg-based ornamental metalworker, locksmith and gunsmith Michael Mann, who achieved widespread fame in the late 16th and early 17th century primarily for his mechanically complex and nevertheless skilfully crafted miniature iron boxes. Along with boxes, Michael Mann also fabricated miniature weapons and model cannons. These miniature works of art often ended up as prized collectibles in cabinets of curiosities, which sprang up across Europe in the Late Renaissance and Baroque periods.

Unlike mere art collections, these cabinets of curiosities embraced the concept of universal collecting as well as a fascination with rarities, curiosities and exotica. At the same time, the precious and valuable collections served as a status symbol and a sign of the humanistic attitude of their aristocratic or bourgeois owners. Typical collectibles included artistically crafted gold and silversmith works such as nautilus cups, prepared ostrich eggs and narwhal tusks, exquisitely carved ivory and wood turning pieces, ornate clocks, gambling machines, celestial globes, East Asian porcelain and indeed miniature artistic masterpieces such as coffers, pistols or intricately carved cherry pits.

Michael Mann's date of birth and death are unknown. He was born in Augsburg and died near Wöhrd outside Nuremberg sometime after 1630. Mann completed his training in Nuremberg and was certified as a master craftsman in Augsburg. Later he lived and worked in Fürth and in Wöhrd.

In his famous work "Historical record of Nuremberg's mathematicians and artists" published in 1730, the astronomer Johann Gabriel Doppelmayr of Nuremberg (27 September 1677–1 December 1750) wrote this of Michael Mann: "An art metalworker with a

particular passion for manufacturing small iron boxes that he furnished with subtle locks, neatly etched and gilt, then also tiny guns and pistols of iron, etched and gilt, too, which are still valued today as beautiful works of art."
He

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