

# THE BURLINGTON MAGAZINE

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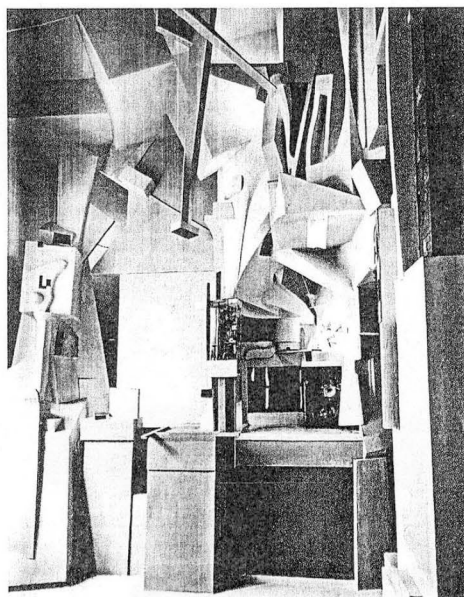
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### Publications Received

*Le art a dialogo. Medaglie e medaglisti tra Quattro e Settecento.* Edited by Lucia Simonato. 326 pp. incl. 279 col. + 99 b. & w. ills. (Scuola Normale Superiore Pisa, Seminari e Convegni, no.38, 2014), €45. ISBN 978-88-7642-538-7.

This volume publishes the papers from a symposium held at the Scuola Normale Superiore at Pisa in December 2011, supplemented with a number of additional essays. The fourteen essays range from Marco Collareta's survey of the origins of the medal in ancient art through to the Renaissance, eighteenth-century Paris and Rome. One group examines the medal in the Italian Renaissance, with Gabriele Fattorini discussing medals from late fifteenth-century Siena and Dario Donetti examining two self-portrait medals by Francesco da Sangallo of 1551, designed to commemorate his projected, but largely unrealised, campanile for the church of S. Croce in Florence. These large cast medals, which consciously evoke late fifteenth-century techniques, must have seemed anachronistic in mid-sixteenth-century Florence, where medals were generally struck rather than cast, as Rosa Maria Villani makes clear in her essay on the technical aspects of coin and medal production at this time. Michael Cole examines the role of medals which record or allude to political events as instruments for political allegiance and resistance, suggesting that the small versions of medals of Lorenzo de' Medici and Girolamo Savonarola might have been made for their supporters at times when their parties were proscribed. Moving to the Veneto, Giulia Zaccariotto discusses the relationship between medals and the commemorative silver coins known as *oselle* minted annually from 1521 for distribution by the Doge. Much of the dynamism seen in the coin designs produced by the Zecca in the early decades of the sixteenth century was, she suggests, due to the sculptor Camello (Vettor Gambello), who worked in the Republic's mint for over forty years from 1484, and who also spent time in Rome. Marcello Calogero and Maria Cristina Terzaghi both discuss the antiquarian context for the production of medals in Padua: Calogero through the medals of the Paduan lawyer and collector Marco Mantova Benayides, and Terzaghi in her survey of the life and career of the talented Paduan Ludovico Leoni, who spent much of his career in Rome.

Among the group of essays dealing with medallic sculpture of the seventeenth and eighteenth centuries, there is a single essay on German medals, a discussion by Carolin Ott of the Nuremberg sculptor Georg Schweigger's series of portrait reliefs of famous individuals from sixteenth-century Germany and the Netherlands, typical and very interesting products of the early seventeenth-century Dürer Renaissance. Dimitrios Zikos looks at the Florentine sculptor Massimiliano Soldani's visit as a young man to Paris and his abortive plans to learn the art of engraving. The remaining essays all focus on medal production

in Rome: Steven Ostrow surveying medals of the basilica of S. Maria Maggiore, Jennifer Montagu on foundation medals in seventeenth-century Italy and Anne-Lise Desmas on French-Italian rivalries in early eighteenth-century Rome. The longest essay in the volume is Lucia Simonato's study of the career of the Papal medallist Giovanni Martino Hamerani. Two very useful appendices publish Hamerani's recently discovered *post-mortem* inventory from 1705, which show him to have owned a substantial collection of paintings and sculptures, and a note on the life of the architect and medallist Ferdinand de Saint-Urbain, originally from Lorraine but who worked at the mint in Rome and whose work is discussed by Desmas. The Hamerani dynasty comes up constantly in the group of 'Roman' essays, as does also the founder and sculptor Girolamo Lucenti.

This rich and most useful volume contains many fascinating insights into the historical and artistic contexts for the production of medals in Europe. It also points the way forward for future research, notably perhaps seventeenth- and eighteenth-century Italian medals, for which, as Simonato reminds us in her introductory essay, there is still no comprehensive corpus.

JEREMY WARREN