The Museum has within the past three years acquired by purchase a number of renaissance and post-renaissance sculptures. Each one of these is in itself of considerable interest; all are, moreover, by sculptors either hitherto unrepresented in our collections or represented by less distinguished pieces.

The earliest is a lovely marble figure of Hope. Although possessing an almost Florentine grace it actually comes from the tomb of Orsato Giustiniani (died 1464), which once stood in the Church of Sant'Andrea della Certosa in Venice. The tomb no longer exists, but a drawing of it made in 1754 by Jan Van Grevenbroeck when it was still in situ serves to document its ancient appearance. As the drawing indicates, the Museum's Hope was one of three figures decorating the front of Giustiniani's sarcophagus, on the cover of which lay the recumbent figure of the deceased. The figures of the two other Virtues are in the William Rockhill Nelson Gallery in Kansas City. This tomb, which seems to have been made in 1467, is generally accepted as a work by Antonio Rizzo, who was one of the first sculptors in Venice to follow the renaissance style. Rizzo is also best known for the lifesize bronze figures of Adam and Eve placed in niches on the Palazzo Ducale in Venice.

Then there is a bronze statuette of Paris. Its author, Pier Jacopo Alari-Bonacolsi, better known as l'Antico, was a celebrated Italian specialist in the manufacture of small bronzes. He worked in the late fifteenth and early sixteenth centuries, and was especially patronized by Isabella d'Este, Marchioness of Mantua. Relatively few of his pieces have survived the ravages of time, and until now he has not been represented in our collections. The Museum is therefore lucky to have been able to acquire the statuette of Paris, a bronze which is apparently unique, and which is in every way characteristic of l'Antico, both in the manner in which the finely chiseled hair is gilded and in the care lavished on the smallest detail. Paris is represented as a rather fleshy youth, in the manner of the classical sculpture of Antinous, and is seated, as if in judgment, with the golden apple in his right hand.

The late Renaissance is represented by works of two of the great masters of the age—Alessandro Vittoria and Giovanni Bologna. Vittoria was one of the leading Venetian sculptors of the second half of the sixteenth century. A contemporary of Tintoretto's, he was a prolific artist, and he is already represented in our collections by a number of fine small bronzes and by a terracotta bust of Simone Contarini. The new acquisition, a marble bust of an unidentified Procurator of San Marco, signed ALEXANDER VICTORIA F., is a work full of the pomp and circumstance of the golden age in which the subject of this bust lived. It is a powerful and compelling portrait—indeed one of Vittoria's best—and adds greatly to our collection of late renaissance sculpture.

Bologna's work is the bronze relief of the Anointing of the Dead Christ, and a superb example it is. Another relief of the same composition is in the church of the Holy Sepulcher in Jerusalem, where it was placed as a gift of Grand Duke Ferdinando de' Medici in 1588. The Jerusalem plaque was cast after Bologna's wax model by Fra Domenico Portigiani, an eminent founder, and the same master would seem to have been responsible for the casting of our splendid example. Although the Museum possesses a number of Bologna's works in terra cotta and bronze, these are all of secular subjects. The plaque is the first example of his work in a religious vein to enter our collections, and it is most welcome.

Another of our acquisitions represents the
Roman baroque. It is a monumental bust in marble by Alessandro Algardi of Cardinal Scipione Borghese, the celebrated nephew of Pope Paul V and the founder of the collections preserved in the Villa Borghese, now one of Rome’s great museums. This bust remained in the possession of the Borghese family until 1892, when part of their collections were sold at auction in Rome. In the same sale were the two famous marble busts of the cardinal by Bernini which have since found their way back to the Villa Borghese. Although Algardi’s bust is less flamboyant than Bernini’s it is an acute character study and may well show the Cardinal’s true personality even more clearly than the famous Bernini likenesses. It was probably executed shortly after the Cardinal’s death, which occurred in 1632, and may have been commissioned by his heir, Marcantonio Borghese, who was a patron of Algardi’s.

The last sculpture in this group of new acquisitions takes us into the eighteenth century, and to France of the period of Louis XVI. It is Augustin Pajou’s likeness of Madame de Wailly, the wife of a celebrated court architect of the age. This fine and spirited portrait is not exactly a newcomer to our galleries, for it appeared in our great exhibition of French Painting and Sculpture of the Eighteenth Century held in 1935, as a loan from the estate of Mrs. J. Horace Harding. It is signed by the sculptor and dated 1789.

**LEFT:** Marble statue of Hope by Antonio Rizzo, from the tomb of Orsato Guistiniani in Venice. The two other Virtues from the tomb are now in Kansas City. *xv century. Height, 31 1/4 inches. Fletcher Fund, 1956.**

**BELOW:** Bronze statuette of Paris holding the golden apple by Pier Jacopo Alari-Bonacolsi, called l’Antico. The gilding of the apple and of the elaborately modeled hair is typical of the small bronzes by this artist. *Italian, late xv or early xvi century. Height, 15 inches. Edith Perry Chapman Fund, 1955*

RIGHT: Madame de Wailly, the wife of an architect at the court of Louis XVI, by Augustin Pajou. French, xviii century. Marble. Fletcher Fund, 1956