



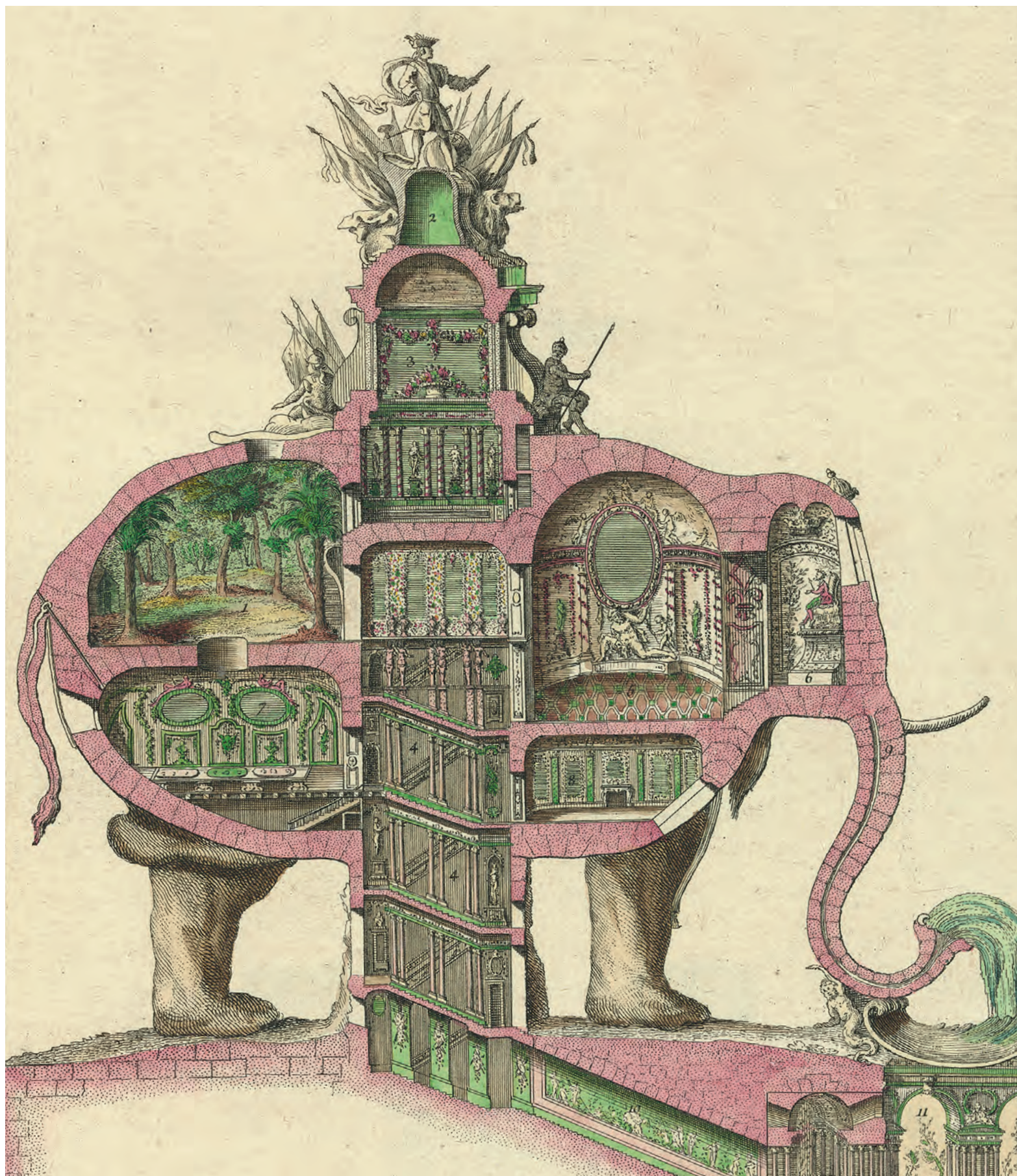
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Back cover illustration: Kneeling female figure, 15th–early 16th century. Mexico, Mesoamerica, Aztec. See fig. 5, p. 17.

Illustration on p. 2: Pierre Patte after Charles François Ribart de Chamoust. Section view of Ribart's elephant monument from Ribart 1758, pl. VI. Hand-colored etching. See fig. 4, p. 86.

Illustration on p. 4: Mask. Mexico. Olmec, 900–400 B.C. Jadeite, H. 5¼ × W. 5½ × D. 3 in. (14.6 × 14 × 7.6 cm). The Metropolitan Museum of Art, Bequest of Alice K. Bache, 1977 (1977.187.33)

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Founded in 1968, the *Metropolitan Museum Journal* is a peer-reviewed scholarly journal published annually that features original research on the history, interpretation, conservation, and scientific examination of works of art in the Museum's collection. Its range encompasses the diversity of artistic practice from antiquity to the present day. The *Journal* encourages contributions offering critical and innovative approaches that will further our understanding of works of art.

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### ABBREVIATIONS

MMA The Metropolitan Museum of Art  
MMAB *The Metropolitan Museum of Art Bulletin*  
MMJ *Metropolitan Museum Journal*

*Height precedes width and then depth in dimensions cited.*

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**JOURNAL** 56



# A Source for Two Gilded Silver Figurines by Hans von Reutlingen

**ELIZABETH RICE MATTISON**

In 1987 and 1991, The Metropolitan Museum of Art acquired a pair of silver-gilt statuettes, a standing bishop and a crowned woman (figs. 1, 2). Each repoussé statuette is finely crafted from silver, with gold highlighting the figures' clothing and decorative elements. The bishop, wearing a miter engraved with flowers, balances a book in his right hand and clasps his left hand around a now-lost object, most likely a crozier. Delicately robed and swaying on her axis, the female figure holds her voluminous dress in her right hand; her left hand is missing. A hole, likely a later modification, pierces her body. The Met purchased both statuettes from the Blumka Gallery in New York, although neither has a recorded provenance before the late twentieth century.<sup>1</sup>

*fig. 1* Hans von Reutlingen (German, ca. 1465–1547). *Standing Bishop*, ca. 1515. Silver and silver gilt, without pin H.  $4\frac{1}{16}$  × W.  $1\frac{7}{16}$  × D.  $1\frac{3}{16}$  in. (10.3 × 3.6 × 3 cm); with pin 5  $\frac{1}{4}$  in. (13.3 cm). The Metropolitan Museum of Art, Purchase, Desmond Gerald Fitzgerald Charitable Fund Gift, 1987 (1987.217)

*fig. 2* Hans von Reutlingen. *Standing Female Saint*, ca. 1515. Silver and silver gilt, H.  $3\frac{1}{16}$  × W.  $1\frac{5}{16}$  × D.  $1\frac{1}{4}$  in. (9.4 × 3.6 × 3.1 cm). The Metropolitan Museum of Art, The Cloisters Collection, 1991 (1991.9)









*fig. 3* Hans von Reutlingen.  
*Reliquary Bust of Saint Lambert*, 1506–12, with  
 19th-century additions.  
 Silver, gilding, precious  
 stones, pearls, wooden core,  
 modern polychromy.  
 H. 62 $\frac{3}{8}$  × W. 42 $\frac{1}{8}$  × D. 31 $\frac{1}{8}$  in.  
 (159 × 107 × 79 cm).  
 Cathedral of Saint Paul,  
 Trésor de Liège

*fig. 4* Detail of *Reliquary  
 Bust of Saint Lambert*  
 (fig. 3)

When they were purchased, the then-curator in the Department of Medieval Art and The Cloisters Timothy B. Husband recognized that these finely crafted repoussé figurines closely resembled the work of the goldsmith Hans von Reutlingen (ca. 1465–1547). Based in Aachen, Hans von Reutlingen worked for Maximilian I and other important patrons of the Holy Roman Empire.<sup>2</sup> As Husband identified, the two statuettes appear especially closely related to Hans von Reutlingen's masterpiece, the monumental reliquary bust of Saint Lambert, made for the Cathedral of Liège and completed in 1512 (fig. 3). One of the largest and highest-quality examples of surviving late Gothic metalwork, the reliquary of Saint Lambert combines an over-lifesize bust of the saint with a gilded silver base of six narrative scenes of the life and death of the martyred seventh-century bishop.<sup>3</sup> It is from this base—where many figurines are nestled in the reliquary's microarchitecture—that the statuettes in The Met have

been proposed to have originated.<sup>4</sup> On the basis of scale, technique of production, and iconography, however, this article argues that The Met's two figurines belonged instead to a second, related project made by Hans von Reutlingen for Liège's cathedral: the largely unknown and presumed destroyed reliquary bust of Saint Anne.

The reliquary bust of Saint Lambert remains an important comparison for dating and attributing the two statuettes at The Met. Stamped on its back with Hans von Reutlingen's mark, the bust can be firmly dated to between December 31, 1505, when Prince-Bishop Erard de la Marck (1472–1538) contributed thirty marks of silver and gold for its production, and April 28, 1512, when the prince-bishop staged a procession of the finished work in Liège.<sup>5</sup> As Husband noted, The Met's figure of the standing bishop closely resembles the repoussé statuettes that fill the niches of the reliquary of Saint Lambert (fig. 4).<sup>6</sup> Like them, The Met's bishop





fig. 5 Hans von Reutlingen.  
*Reliquary Statuette of Saint Anne*, before 1516. Silver  
 with silver gilt, copper base,  
 14 $\frac{3}{16}$  in. (36 cm). Church of  
 Our Lady, Teseum, Tongeren



has sunken cheeks, prominent cheekbones, and curved lines around his mouth and between his brows. The mix of sharp, cascading V-shaped folds and simpler, parallel drapery also characterizes both The Met's bishop and the narrative figures on the bust. Eyes with thick upper lids and pouch-like lower ones, defined by deeply incised lines, are typical of Hans von Reutlingen's male representations. The statuette of the bishop, however, cannot belong to this group of narrative figures on the bust, as the latter are larger

in size, measuring about 13 centimeters tall compared to his 10.3 centimeters in height.

In contrast to the weathered and expressive faces of his masculine figures, Hans von Reutlingen's women generally have smooth and rounded countenances. The Met's female saint is closely related to the small Virgin Mary sitting in the arms of her mother in Hans von Reutlingen's reliquary statuette of Saint Anne in the treasury of Tongeren (before 1516) (fig. 5).<sup>7</sup> Both women have the same, oval faces with flattened sides, smooth and high foreheads, rounded chins, and thin noses. Four reliefs of female saints (ca. 1510), from the treasury of Sint-Matthiaskerk in Maastricht, have the similarly generalized features that define Hans von Reutlingen's oeuvre. All of these female figures share the same flowing, twisted locks parted at the center that cascade in precise rivulets around the face and shoulders, as does the hair down The Met's crowned saint's back (fig. 6).<sup>8</sup> Hans von Reutlingen's female figures at Tongeren, Maastricht, and Liège have more idealized features and softer drapery than his earlier work, such as the Vienna Coronation Gospels book covers (ca. 1500) and the Kreuznach Crucifix (ca. 1501).<sup>9</sup> On the basis of its style, the female saint is contemporaneous with the bishop, and both should be dated to the second decade of the sixteenth century.

As noted at the time of their acquisition, the two statuettes most likely originate from the same ensemble. The bishop and crowned woman are similar heights, measuring 10.3 centimeters and 9.4 centimeters respectively; most of the bishop's extra height derives from his projecting miter. They also both stand on identical hexagonal bases.<sup>10</sup> In terms of form, the statuettes' garments are related: the gathering of cloth under the bishop's right arm forms a cascade of indented, triangular shapes like those on the right side of the female figure's lower body, and both figures' sleeves group at the elbows of their outstretched left arms. The two works also share comparable incised patterning indicative of fur on their cloaks. At the feet of both, their robes softly pool around their feet, one of which emerges from the folds of cloth. Elemental analysis of the statuettes carried out in 1987 and 1990 revealed nearly identical metallic composition: the bishop's silver is alloyed with 2 percent copper and the woman's with 2.1 percent copper. Meanwhile, the bishop's gilding contains 5 percent silver and the crowned woman's 4.5 percent silver and .5 percent copper. As conservator Peter Dandridge and curator Timothy B. Husband concluded, this material composition, in addition to the analogous method of manufacture, suggests

fig. 6 Reverse of Standing  
Female Saint (fig. 2)

that the statuettes were made by one metalsmith as part of the same project.<sup>11</sup>

Though they are linked to each other and both are similar to the bust of Saint Lambert, The Met's statuettes cannot belong to the Liège reliquary. When The Met acquired the bishop statuette, it was proposed that it might have once stood at one of the corners of the base where there are today six small bishops posed in the micro-architecture, flanking either side of the narrative niches (see fig. 4). Yet all six of these figures are sand-cast from three molds: Saint Servatius, with a key, and two unknown bishop-saints come from one mold; Saint Hubert, with a hunting horn, and another unknown bishop from a second; and Saint Maternus, holding three miters, from a third.<sup>12</sup> René Sneyers's and Pierre Colman's study of the Liège bust during its 1970–71 conservation described these cast bishops as original to the sixteenth-century reliquary. The Gothic tracery engraved into the cast bishops' miters, moreover, exactly matches that of the larger repoussé figures set in the bust's niches. Certainly, as Husband noted, the cast bishops' facial features and drapery are not as finely detailed as those of the repoussé statuettes. This distinction, however, is due in part to the process of casting. Moreover, their diminutive size necessitates the greater abstraction of their features. It is not surprising that these bishops at the exposed corners are cast, as are almost all of the exterior elements on the Liège reliquary's base, including figures of the twelve apostles, six putti holding the Arma Christi (Instruments of Christ's Passion), baldachins, and columns.<sup>13</sup> The use of sturdier, cast figures—as opposed to delicate repoussé ones like The Met's—on the outside of the bust suits a reliquary intended for use in processions. The bust's more fragile repoussé figures, meanwhile, are protected inside the deep niches. Based on these compositional and material factors, it seems unlikely that The Met's repoussé bishop originally stood at a corner of the reliquary of Saint Lambert as initially hypothesized.

Technical attributes further separate The Met's statuettes from those of Liège's bust. According to the analysis conducted during the 1970s restoration, the bust's cast figures are alloyed with between 5 and 10 percent copper and the repoussé figures contain 1.5 percent copper, measurements that differ from the silver alloy of The Met's statuettes.<sup>14</sup> Neither The Met's bishop nor the crowned woman is the correct size to stand under the bust's exterior baldachins: the cast bishops are about 8 centimeters tall, shorter than either of The Met's repoussé statuettes. As noted above, it is equally unlikely that The Met's bishop figure belonged



to the narrative niches: the statuettes in the scenes are larger, and none appear to be missing. Although the Lambert bust has had a tumultuous history, most notably its many dislocations during the French Revolution, the main loss to the original reliquary is Lambert's crozier, replaced in 1820 with a reproduction after the sixteenth-century original.<sup>15</sup>

With the acquisition of the crowned female figure, Husband began to question the statuettes' direct connection to the Liège bust.<sup>16</sup> There is, after all, no logical place for a female saint on the reliquary of Saint Lambert, whose iconography emphasizes male clerical power. In Liège, which was ruled by an elected

prince-bishop, male prelate saints were especially venerated. As a work commissioned by Erard de la Marck to house the relics of his saintly predecessor, the bust of Saint Lambert manifests this particular devotion. Accordingly, the Liège bust includes representations of Saint Maternus, the fourth-century bishop of Trier, Cologne, and Tongeren (later the diocese of Tongeren-Maastricht-Liège); Saint Servatius, the fourth-century bishop of the diocese and patron saint of Maastricht; and Saint Hubert, the eighth-century bishop who translated Lambert's relics to Liège. Each of the narrative niches concerns a moment in the life or death of Saint Lambert: miracles of his childhood, ordination as bishop, martyrdom before an altar, burial of his body, translation of his relics (see fig. 4), and adoration of his relics. A crowned female saint has no iconographic connection to this program.

Despite the close relationship that the two figurines bear to the reliquary of Saint Lambert and to Hans von Reutlingen's oeuvre more generally, all these factors taken together make it unlikely that they originally belonged to the Liège bust. Still, they may have formed part of a similarly opulent metalwork monument.<sup>17</sup> Indeed, in the diocese of Liège in the sixteenth century, canons, churches, and abbots commissioned several such lavish works from Hans von Reutlingen. In 1515, the goldsmith fashioned a cross for the abbey of Val-Saint-Lambert.<sup>18</sup> Before 1516, he produced three reliquary statuettes for the Church of Our Lady in Tongeren, of Saints Christopher, Sebastian, and Anne.<sup>19</sup> About the same time, Hans von Reutlingen made the seal for the Cathedral of Liège and the seal for Erard de la Marck in 1521.<sup>20</sup>

One commission drew directly on the example of the reliquary bust of Saint Lambert: in his will, Lambert d'Oupeye (d. 1515), the archdeacon of the Cathedral of Liège, ordered a corresponding reliquary bust of Saint Anne.<sup>21</sup> Deploring the lack of a reliquary to properly honor the relics of the Virgin's mother, Lambert d'Oupeye offered twenty marks of silver—almost five kilograms—for the reliquary and ten nobles d'or for its gilding. He specified that the bust should be made by Hans von Reutlingen (*magistrum Johannem Aquensem*) or "some other expert goldsmith." Like the bust of Saint Lambert, the reliquary of Saint Anne was to feature a small portrait of the patron "genuflecting before the image," an engraving of his name, and an inscription extolling his piety "that from devotion and love [he] had this image made."<sup>22</sup> As Lambert d'Oupeye had served as the chancellor to Erard de la Marck since 1506, in addition to his role as archdeacon of the

cathedral, he would have been intimately familiar with the creation of the bust of Saint Lambert, which offered the explicit inspiration for his own donation.<sup>23</sup>

Later documentation attests to the successful creation of Lambert d'Oupeye's reliquary; as he died three weeks after writing his will, the commission was likely carried out by his testamentary executors. An inventory of the cathedral treasury written in 1713 lists "the bust of St. Anne in silver."<sup>24</sup> The historian and genealogist of Liège, Louis Abry (1643–1720), described the reliquary more fully during a visit to the cathedral about 1700:

The head of St. Anne, ornamented with a bust of the saint, was given by Monsieur Lambert d'Oupie, canon, archdeacon of Brabant and chancellor, that he ordered in the year 1515 in his will; below this one sees, in effect, his coat of arms, a little St. Anne, a St. Hubert, a St. Remacle, and a St. Léonard and others around the circumference in little figures.<sup>25</sup>

Although brief, this account points to the key features of the reliquary: Anne's head rested on a base of statuettes of bishop-saints and at least one female saint. Abry probably knew Lambert d'Oupeye's name and title from an inscription on the bust that the archdeacon had mandated be included to commemorate his devotion in the 1515 will. Like the reliquary of Saint Lambert, the bust of Saint Anne possibly formed a part of religious processions in the city. The Ordo for the 1526 celebrations of the Feast of the Translation of Saint Lambert references an image of Saint Anne (*imago sanctae Annae*), an expansion of the 1512 procession through the city.<sup>26</sup> Although neither Abry nor the 1713 inventory mentions the goldsmith's name, Hans von Reutlingen remained the preeminent metalworker in the prince-bishopric of Liège about 1515, evident in his important projects for the Cathedral of Liège and its surrounding cities mentioned above. It was only at the end of the 1520s and into the 1530s that he was superseded, when the Liégeois goldsmith Léonard van Bommershoven began to receive significant reliquary commissions.<sup>27</sup>

Could the statuettes in The Met's collection, then, be two remaining fragments of this reliquary? Based on Lambert d'Oupeye's commission and Abry's description, the bust of Saint Anne is a candidate for a devotional object closely related to the Lambert reliquary, by the same or a linked workshop, which included statuettes of both male clerical and female saints. The joining of a male bishop and a crowned woman makes more sense in terms of iconography on the bust of Saint Anne than on that of Saint Lambert. Although Abry stops



short of listing all the subsidiary statuettes, other female saints might have completed the crowd of miniatures on the base. Moreover, a company of high-quality repoussé figures like The Met's statuettes would have corrected Lambert d'Oupeye's lament that Saint Anne's relics were not appropriately housed in a finely crafted reliquary.

Without further context or archival evidence, it is difficult to specifically identify either of The Met's saints. In his left hand, the bishop likely held a crozier, which slid through his clasped fist to rest in the slight depression at his feet. While Hubert, Lambert, and Servatius have distinctive iconographies in Liège—represented by a horn, a rational (also called a superhumeral, the liturgical vestment worn over the shoulders), and a key, respectively—other local bishop-saints such as Gondolphus, Remaclus, and Adalbert varied in their representations.<sup>28</sup> The name of the crowned female saint is equally uncertain, due to her missing left hand, which likely once held her identifying attribute. Catherine, Agnes, and Barbara all enjoyed popular cults of devotion in Liège, as they did across Europe about 1500. Saints such as Madelberte, Apollonia, and Dymphna—all of whose relics were housed in the Cathedral of Liège—were more specific to the diocese and were often depicted as crowned women.<sup>29</sup> Any of these men and women may have surrounded the bust of Saint Anne, encircling her in an assembly of fellow saints.

Saint Anne's bust, along with the majority of the great treasury of the Cathedral of Liège, was lost during the French Revolution. The cathedral itself was reduced to rubble. Although much of Liège's treasury was evacuated in 1794 to Hamburg for safekeeping, Charles-Maurice de Talleyrand-Périgord seized it in 1803 and sold the majority of the objects in June of that

year.<sup>30</sup> In an inventory made on March 30, 1803, ahead of the public auction, the last trace of the bust of Saint Anne appears, valued at 4,350 francs and weighing 225 marks.<sup>31</sup> Talleyrand returned only a few of the most precious reliquaries to Liège, including the bust of Saint Lambert and the famous votive image of Charles the Bold. The reliquary of Saint Anne, meanwhile, may have been disassembled before or following its sale by the French. This would not have been uncommon: a letter to the French minister Charles-Frédéric Reinhard in 1803 suggested removing all the pearls from the Liégeois vestments so that they could be sold separately to increase profits.<sup>32</sup> Whether the bust of Saint Anne was similarly broken apart, partially melted, or auctioned off as a whole, its fate in the 1803 auction remains unknown. The Met's statuettes of a bishop and crowned woman are rare examples of the highest-quality metalwork of the early sixteenth century from northern Europe. They may be all that survives of an important reliquary made for the Cathedral of Liège.

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ELIZABETH RICE MATTISON, PHD

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## NOTES

- 1 The provenance of the pieces is as follows: for 1987.217: Thomas F. Flannery, Jr., Chicago; (sold, Sotheby Parke Bernet, & Co., London, December 1, 1983, lot 22); [Blumka II Gallery, New York]. For 1991.9: (Sotheby's, Geneva, May 14, 1990, lot 72); [Blumka II Gallery, New York].
- 2 Husband, report, June 1, 1987, object file for MMA 1987.217 in the Department of Medieval Art and The Cloisters.
- 3 The best published source on the bust remains Colman 1973–74; see also Colman 1963; Colman 1966, 94–100; Grimme 1999, 33–47; and Bruni et al. 2020, 297–313.
- 4 For this attribution, see Husband 1999, 221, and Lefftz 2016, 28. The statuettes are mentioned in George 2017, 294. Only Pierre Colman (1996, 498–503) disputed the attribution to the bust. I thank Philippe George for bringing this article to my attention in his review.
- 5 Colman 1973–74, 41.
- 6 Husband, report June 1, 1987, object file for MMA 1987.217 in the Department of Medieval Art and The Cloisters.
- 7 For the Tongeren statuette see Van Molle and Grimme 1960–61, 94–99; Grimme 1999, 49–53; De Rynck 2016, 65; and Mattison 2020, 202.
- 8 The four female figures are currently on loan from the treasury of Sint-Matthiaskerk to the treasury of Sint-Servaas in Maastricht. These reliefs likely once belonged to a shrine, reliquary, or other larger ensemble. See Grimme 1980–81, 29–30, nos. 7–10; and Grimme 1999, 72–76.
- 9 Respectively, Kunsthistorisches Museum, Weltliche Schatzkammer, Vienna, WS XIII 18; and Pfarrkirche Sankt Nikolaus, Bad Kreuznach. See Grimme 1999, 17–32.
- 10 A long screw is attached to the base of the bishop as a means of affixing it to a larger object. Husband and Peter Dandridge, technical examination of 1987.217, May 12, 1987, object file for MMA 1987.217 in the Department of Medieval Art and The Cloisters.
- 11 As noted in the examination of the female statuette, both figures have been regilded, accounting for the variation in their alloys. Husband and Dandridge, technical examination of 1987.217, May 12, 1987, object file for MMA 1987.217 in the Department of Medieval Art and The Cloisters; Husband and Dandridge, technical examination of 1991.9, November 19, 1990, object file for MMA 1991.9 in the Department of Medieval Art and The Cloisters.
- 12 Colman 1973–74, 66.
- 13 Ibid., 65.
- 14 Sneyers 1973–74, 85.
- 15 The original was presumably lost during or after the French Revolution and was re-created from an engraving of the bust by Michel Natalis (1653). The current polychromy of the face of Saint Lambert is also modern, although there are older paint layers beneath it. Colman 1973–74, 45–46.
- 16 Husband, note, November 15, 1990, object file for MMA 1991.9 in the Department of Medieval Art and The Cloisters.
- 17 While maintaining their attribution to the reliquary bust of Saint Lambert, Husband (1999, 221) began to suggest that they may have an alternate origin.
- 18 The cross was remade just thirteen years later by the great Liégeois goldsmith Léonard van Bommershoven; see the payment records in accounts of the abbey of Val-Saint-Lambert, T30, R324, fol. 32r, Archives de l'Etat, Liège, Belgium. See also Yernaux 1933, 106–7; Colman 1966, 60; and Grimme 1999, 125.
- 19 All three remain in situ. Colman 1966, 102; Grimme 1999, 54–57.
- 20 The seal for the prince-bishop was made following his elevation to cardinal in 1520. Grimme 1980–81, 44; Grimme 1999, 109–10.
- 21 The bust of Saint Anne is briefly noted in Poncelet 1935, 3–4; Colman 1963, 17; Colman 1966, 100–101; and Grimme 1999, 53.
- 22 Lambert d'Oupeye, will dated July 19, 1515, Cathédrale, Secretariat, T22, R22, fols. 51r–51v, Archives de l'Etat, Liège, Belgium: “Do et lego vigniti marchas argenti et decem nobilia auri ad deaurandum / partim cum rosa et partim sine rosa / Ita tamen quod in pede dicte imaginis sint arma mea posta / et ego genuflexo per imaginem paruulam in habitus / et in corinte pedis sculptum nomen et cognomen meum / quod ex deuotione et amore hius imaginem fieri feci / et pro manus liberalitate ad decus ecclesie ostendenda volo quod manufactura per magistrum Johannem Aquensem / aut per quemuis alium” (I give and entrust twenty marks of silver and ten nobles of gold for the gilding / partly with the rose and partly without the rose / regardless, in the foot of the said image let my arms be put there, and with myself genuflecting before the image smaller in size / and in corner of the base my name and forename engraved / that from devotion and love I had this image made / and through the kindness / generosity of [my] hand exhibited to the glory of the church I will that [it be] manufactured by the master John of Aachen / or by some other expert goldsmith from the money released of my execution [of my testament] unless I myself do this in life).
- 23 For a brief biography of Lambert d'Oupeye, see Hansotte 1984, 525.
- 24 “Le buste de sainte Anne d'argent.” Demarteau 1882, 324.
- 25 “Le chef de sainte Anne, orné d'un buste d'argent de cette sainte, a été donné par M. Lambert d'Oupie, chanoine, archidiaacre de Brabant et chancelier, qu'il ordonna l'an 1515, par son testament; au dessous duquel se voit, en effet, son écusson, une petite sainte Anne, un saint Hubert, un saint Remacle, un saint Léonard et autres dans la circonférence, en petites figures.” Abry 1867, 305.
- 26 *Imago sanctae Annae* could also refer to a statue of Saint Anne rather than to the bust. For the Ordo of 1526, see Saumery 1740, xxiii. For the Ordo of 1512, see Bruyère 2012, 174–75. On the procession, see also Harsin 1955, 310.
- 27 These include the lost reliquary casket of Saint Théodard (1526–28) for the cathedral as well as four surviving reliquary statuettes in Tongeren (1530–34). On the status of Léonard van Bommershoven and his relationship to Hans von Reutlingen, see Mattison 2020, 202–3.
- 28 Numerous bishop-saints were revered in Liège in the sixteenth century, including Amand, Augustine, Blaise, Denis, Domitian of Huy, Eligius, Floribert, Macarius of Jerusalem, Malo, Martin of Maastricht, Monulphus of Tongeren-Maastricht, Nicaise of Reims, and Willibrod, among others.
- 29 For a list of the relics in the Cathedral of Liège before the French Revolution, see George 2013, 128–41.
- 30 Some clerics stored parts of the treasury elsewhere in the German states; for instance, Jean-Nicolas de Ghisels, the former head of the cathedral school, took the reliquary of the True Cross and a Byzantine icon of the Virgin to Münster in 1794. After his death in 1826, the relics remained in Münster until the cathedral chapter of Liège successfully sued for their return in 1840. Puraye 1940, 60–64; George 2013, 76.
- 31 It is noted: “Une caisse contenant la figure de Ste. Anne.” This valuation is about the same as that of the votive image of Charles the Bold, whereas the bust of Saint Lambert, weighing 424 marks, was appraised at 9,912 francs. Puraye 1940, 92.
- 32 Ibid., 94.

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# METROPOLITAN MUSEUM JOURNAL 56

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Max Hollein

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