



Bernini's Bust of Cardinal Montalto

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as for relics or alms: they were probably intended to be set above the banner (on a shelf?) when it was indoors. A *moglietta* was probably a clip or buckle of the kind which would have attached the banner to its support. The ounce of cinnabar paid for next was to stain the cross-bar and handle of the banner vermilion red. A small sum was also spent on matting (*una stoa*: Doc.VII, item 2) to be attached to a wall, apparently in order to protect the banner when it was placed against it. One payment (Doc.IX) came from the proceeds of the sale of a pig, the traditional emblem of St Anthony Abbot.

In transcribing this material I have kept as close as possible to the original text, only punctuating, separating words and expanding abbreviations where necessary. Unlike most contemporary Aretine documents, in which the year would begin on 25th March (i.e. *ab incarnatione*), these accounts follow the modern system of dating. Monetary units were like those of the pre-decimal British system: 12 *denari* = 1 *soldo*; 20 *soldi* = 1 *lira*. The ratio of florins to lire in 1450 was: 1 *florino largo* = 4 *lire* and 15 *soldi* (the *florino stretto* was worth 2 *soldi* less). The *angotiano* was worth 4 *soldi* and 4 *denari*, and the silver *grosso* 5 *soldi* and 6 *denari*. Credit is indicated by *de' avere*, debit by *de' dare*.

The documents are set out chronologically. All material is published here for the first time and all citations are from Archivio di Stato di Arezzo, Compagnia di S. Antonio.

I 16th March 1448: payment to Antonio di Gianotto 1448

... E dia dare adi 16 di marzo s. nove paghai contanti ad antognio di gianotto per dibintura e cholori d'uno manico per lo ghonfalone el quale fecie dipigniere donato e tome sintichi L.-s.9 -  
(Saldi, No.20, fol.23v, uscita.)

II January 1450: payment to Stefano di Renzo ... gienao [1449 cancelled] 1450

La detta Chonpagnia del barone Missere Santo Antognio dia dare ... adi 21 di gienao lire quattro s. sedici paghai contanti a stefano di renzo farsettaio per parte de la frangia del gonfalone e a lui pagati per vigore d'una boletta fatta per antognio da pantaneto priore de la compagnia L.4.s.16 -  
(*ibid.*, fol.25r, uscita.)

III February and March 1450: payments to Domenico Veneziano + Adi 9 di febraio 1450 +

M<sup>o</sup> domenico da vinesgia dipintore che fa il nostro gonfalone Auto contanti da me bartolo Adi sopra deto fiorini uno largo L.4.s.15d.-  
Item Auto da me bartolo contanti Adi 11 di febraio L.3s.10d.8  
Item Auto da me bartolo contanti Adi 8 di marzo L.4.s.-d.-  
Item Auto da me bartolo contanti Adi 9 di marzo in angotiani e in quatrini L.7.s.-d.-  
Item Auto contanti da guido chamaiani per Pietro suo fratello L.4.s.-d.-  
(Libro di Entrata e Uscita, No.4, fol.49r, uscita)

IV 9th March 1450 (or soon after): account of Renzo del Scerato (on or soon after 9 March 1450):

Da Niccolo di donato di mannino s. 22 che renzo gli avia a dare e Nicolo gli da per carato[?] del confalone vuole che se mectono a la rasgione di renzo L.1.s.2d.-  
(*ibid.*, fol.24v, uscita)

V March 1450: miscellaneous payments for the banner

Item adi 26 di marzo per octo bossoli per mectere sopra il confalone comperali dal fiorentino sta in cassaretto da me bartolo L.-s.8d.-  
(on or soon after 28 March 1450):  
Item per 8 mogliette per mectere sopra al filo che tiene il confalone comperale d'antonio di bernabeo da me bartolo L.-s.1d.4  
Item per 1<sup>a</sup> oncia de cinabre per fare rosso ilegnio che tiene il gonfalone e il manico comperalo d'agniole mannini da me bartolo L.-s.2d.8  
(*ibid.*, fol.18v, uscita)

VI April and June 1450: collection of money for the banner

Adi primo d'aprile 1450...  
Iscrivarò io nicholo d'antonio gratioli tutti i denari me verano nele mani dela chonpagnia...  
E de' avere adi 4 d'aprile i quali si cholsero per lo gonfalone chome diro di sotto in prima L.2.s.4-  
Da antonio il lipo di ser nicholo L. doe s. quattro L.-s.5d.4  
Da papo d'andrea cimatore s. cinque d. quattro L.-s.4d.4  
Da antonio di simo di simo s. quattro d. quattro L.-s.15d.-  
Da guasparri di pietropaulo di marchio s. quindici L.-s.5d.-  
Da achorso di presentino s. cinque L.-s.17-  
Da pietro d'antonio di nolfe s. diciasette

Da francescho di tome del gumella s. sedici L.-s.16-  
Da batista d'antonio d'alegro s. undici L.-s.11-  
... E de' avere adi 25 di giungnio s. quaranta ebi da francescho di cione mareschalcho rettore de la detta arte dederò per lo gonfalone L.2.s.-  
(saldi No.20, fol.27r, entrata)

VII April to July 1450: account of expenditure on the banner Adi 8 d'aprile 1450

Qui di sotto iscrivarò io nicholo d'antonio gratioli tutti i denari ch'io ispendarò per la chonpagnia di misser santo antonio e il perche si spendano gominciando qui di sotto  
In prima diei per lo chomandamento dei sinticichi [*sic*] e per facitura del gonfalone  
1 A domenico di bartolomeo dopintore L. vinti le quali gli diei adi 8 d'aprile per chomandamento di nardo di marchio sinticho di detta chonpagnia per parte di dipintura di gonfalone ci dopinse in detto anno L.20-  
2 E de' dare adi 12 d'aprile s. quattro fo per una stoa per [lo - cancelled] chonfichare al muro per porli il gonfalone L.-s.4-  
3 E de' dare adi 12 di magio L.4 s. quattro i quali diei per chomandamento nardo di marchio a domenico di bartolomeo dopintore per parte di resto di dopentura di detto gonfalone L.4.s.4-  
...  
6 E de' dare adi 8 di giungnio L. undici s. doi d. quattro [per p - cancelled] diei per la detta chonpagnia e per detto di nardo di marchio sarto a domenico di bartolomeo da vinesgia dopintore per parte di resto d'uno gonfalone L.11s.2d.4  
...  
10 E de' dare adi 21 di luglio L. cinque s. quattordici i quali diei per chomandamento di nardo detto a maestro domenico da vinesgia dopintore per resto di dopentura del gonfalone L.5.s.14-  
(*ibid.*, fol.32r, uscita)

VIII 3rd December 1450: receipt for lost key 1450

... E de' avere adi 3 di dicenbre s. sei ebi dal dopentore per la chiave ci perdetto de l'ospedale L.-s.6-  
(*ibid.*, fol.27v, entrata)

IX 3rd August 1451: payment for fringe 1451

E de' dare adi 3 d'agosto L. sette i quali [feci dare - cancelled] dede per esa chonpagnia chastelano bechaio e laçero detto bisaguto a francescho giovanni da la docia per frangia dede [detto - cancelled] dede detto francescho a morelo da pantaneto la quale francia s'ebe per lo gonfalone di misser santo antonio i quali L. sette fuoro d'uno porcho ebero di detta chonpagnia posto a mia entrata a charta 41 L.7.s.-  
(*ibid.*, fol.34v, uscita)

X 5th July 1453: Lazzaro de' Taldi buys a pig 1453

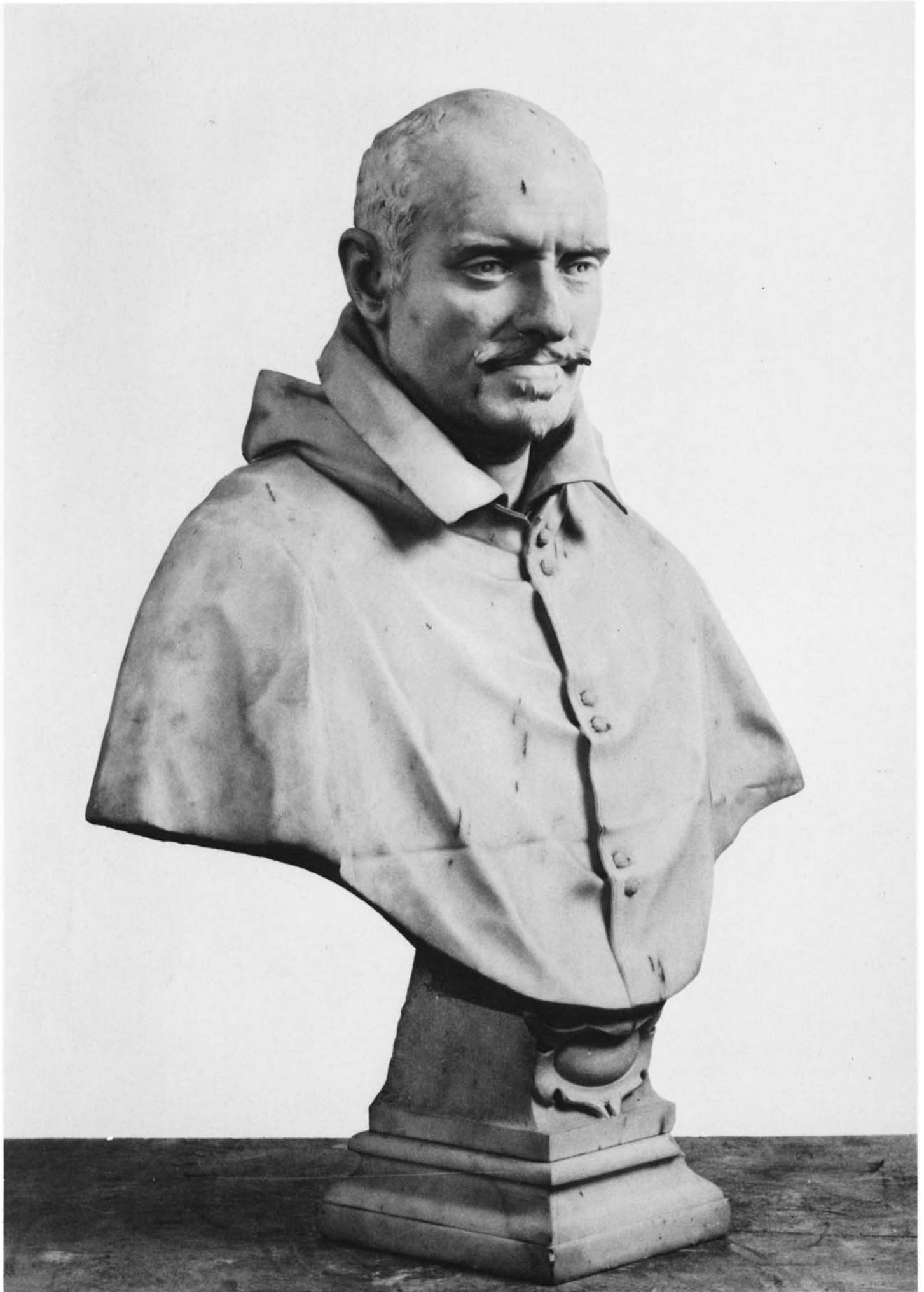
... E de' avere adi 5 di lulgio grosi nove d'ariento ebi da maesto laçero sellaio per lui arechè il figliolo di taviano orfo fo per una porcella di quelle vano per la terra L.2.s.9d.6  
(*ibid.*, fol.30r, entrata)

## Bernini's bust of Cardinal Montalto

BY IRVING LAVIN

IN the Hamburg Kunsthalle is a marble bust of a cardinal (Figs.36-38, 43) bequeathed to the museum in 1910 by Freiherr Johann Heinrich von Schröder, along with his collection of nineteenth-century paintings. The records of the gift are silent concerning the sculpture: no attribution or date, no mention of the time or place of acquisition.<sup>1</sup> Described in the museum's

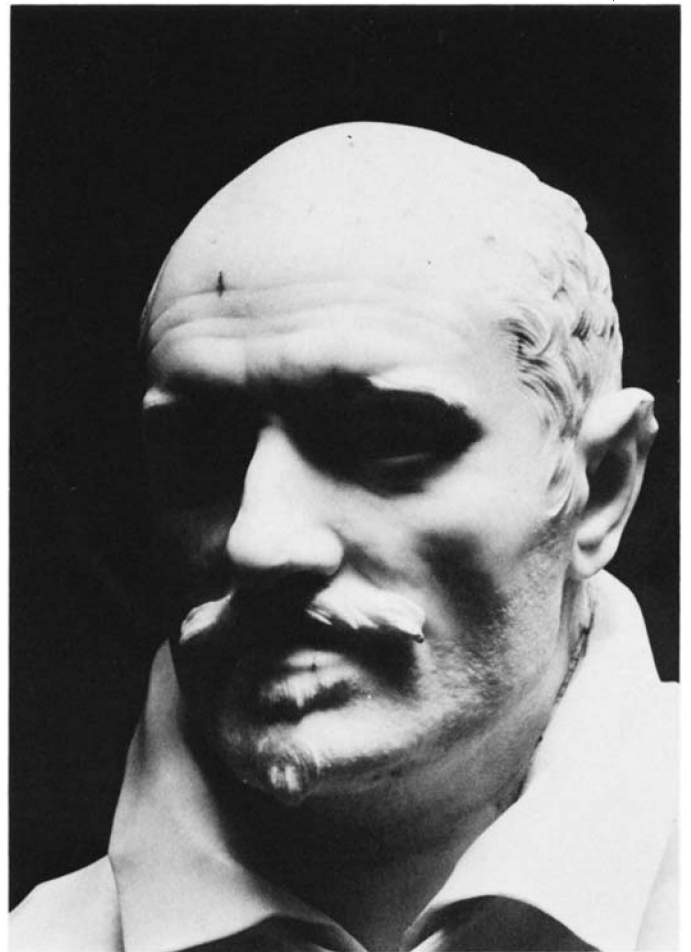
<sup>1</sup> *Ein Hamburger sammelt in London. Die Freiherr J. H. von Schröder Stiftung 1910*, exhib. cat., Hamburg [1984]. The present note is by way of a preliminary announcement of the discovery of the bust, which I shall discuss in a larger essay on Bernini's portraiture. The condition is excellent except for a nick in the upper edge of the figure's left ear, and the addition to the base, to be discussed below. Height overall 88 cm, with original portion of base 79 cm, without base 68.5 cm; width 65 cm.



36. *Cardinal Alessandro Damasceni-Peretti Montalto*, by Gianlorenzo Bernini. Marble; height, with original base, 79 cm. (Kunsthalle, Hamburg).



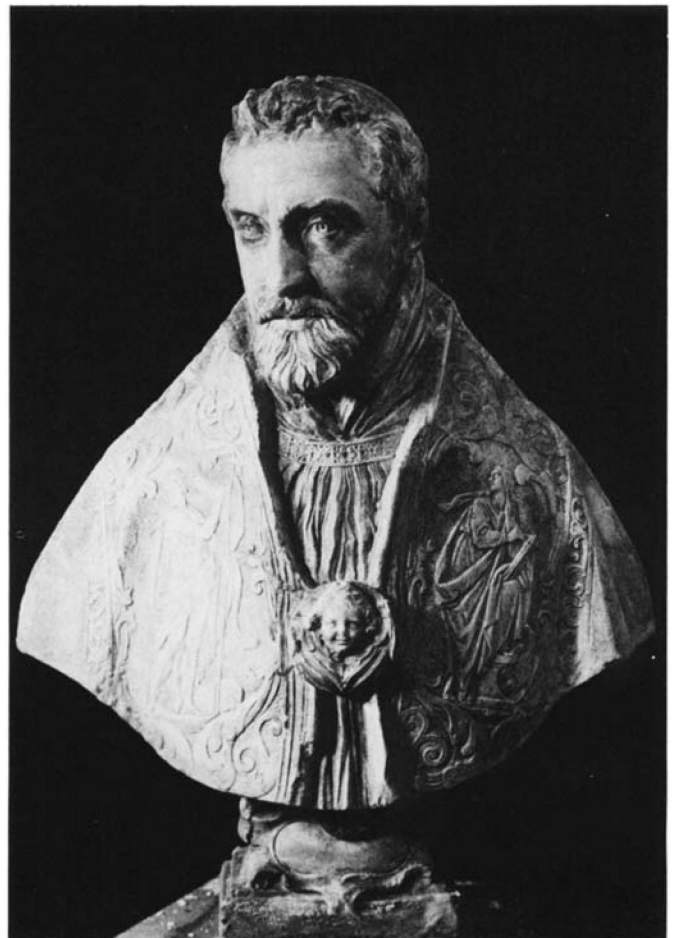
37. Another view of the bust reproduced opposite (Fig.36).



38. Detail of the bust reproduced in Fig.36.



39. *Cardinal Alessandro Damasceni-Peretti Montalto*, attributed to Alessandro Algardi. Marble, height 91 cm. (Bode Museum, Berlin).



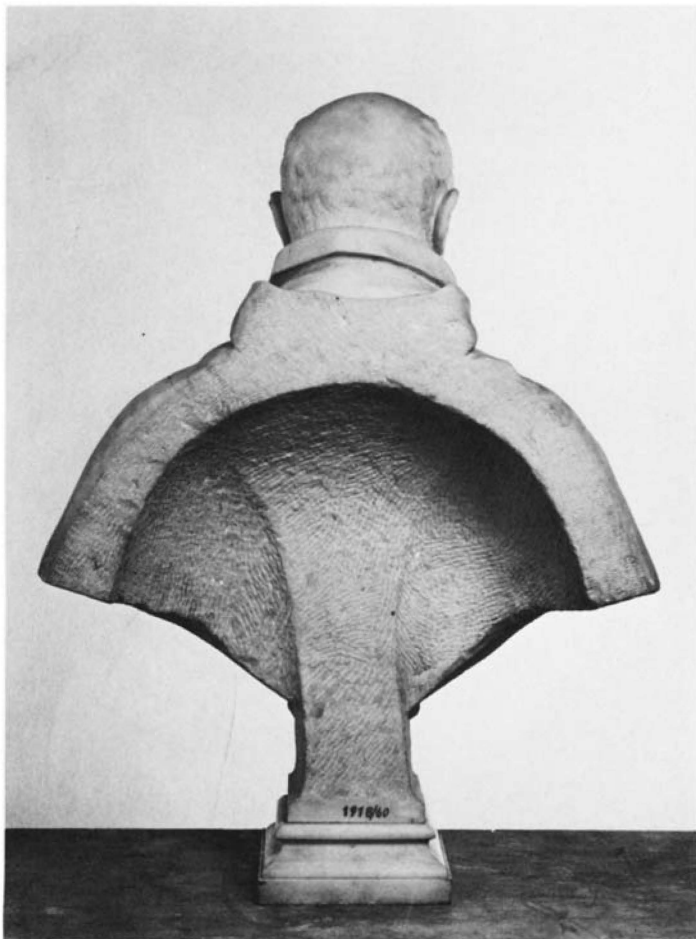
40. *Cardinal Escoubleau de Sourdis*, by Gianlorenzo Bernini. Marble, height 75 cm. (St. Bruno, Bordeaux).



41. *Antonio Cepparelli*, by Gianlorenzo Bernini. Marble, height 70 cm. (S. Giovanni dei Fiorentini, Rome).



42. *Cardinal Giovanni Dolfin*, by Gianlorenzo Bernini. Marble, life-size. (S. Michele all'Isola, Venice).



43. Rear view of the bust reproduced in Fig.36.



44. Rear view of bust of Pope Gregory XV, by Gianlorenzo Bernini. Marble, height 83.5 cm. (Art Gallery of Ontario, Toronto).



1918 inventory as by an 'Italian Master of the seventeenth Century,' it was re-assigned in 1939 to an 'Unknown Master of the nineteenth Century'. The work remained in the museum storeroom until the spring of 1984, when preparations were being made for a special exhibition of the Von Schröder collection. The curator, Dr Georg Syamken, then wrote to Jennifer Montagu of the Warburg Institute and to myself, enclosing photographs of the bust and indicating that he had become doubtful of the nineteenth-century date.

Dr Montagu and I independently identified the sculpture as the lost portrait by Gianlorenzo Bernini of Cardinal Alessandro Damasceni-Peretti Montalto (1571-1623), grandnephew of Pope Sixtus V Peretti (1585-90). Indeed, to anyone knowledgeable in the field of Roman seventeenth-century sculpture, the sitter is immediately recognisable as the same personage represented by a well-known, half-length portrait of Cardinal Alessandro in the Bode Museum, Berlin (Fig.39). This sculpture, attributed to Algardi since the mid-eighteenth century, was acquired in 1786 along with an unfinished companion piece representing Alessandro's brother Michele (1571-1631), from the Villa Montalto in Rome.<sup>2</sup>

The list of Bernini's works appended by Filippo Baldinucci to his biography of the artist published in 1682 includes a portrait of Cardinal Montalto in Casa Peretti, the immense villa that had been created by Pope Sixtus on the Esquiline hill (on the site now occupied mainly by the railway station).<sup>3</sup> The bust is mentioned in inventories of the villa and in a guide to Rome written about 1660; it was placed on a carved and gilt wooden pedestal in a room adjoining the main *salone* on the *piano nobile* of the palace facing the Piazza di Termini, i.e., the Baths of Diocletian.<sup>4</sup> The Hamburg marble is so closely related to other busts by Bernini dating from the early 1620s, and its quality is so high, that there can be no doubt of its being the lost work and, in my opinion, a completely autograph masterpiece by the young sculptor.

Cardinal Alessandro was an impassioned builder and patron of the arts. Among his most notable enterprises were the construction of the church of Sant'Andrea della Valle and, together with his brother, the embellishment of the Villa Montalto. By far the most splendid addition to the garden of the latter was Bernini's *Neptune* fountain that adorned the great fishpond at the southwest corner of the property.<sup>5</sup> There is no documentary evidence concerning the fountain, but it is generally assumed to have been made sometime between 1620 and 1623. The villa passed through several hands during the seventeenth and early eighteenth centuries, remaining more or less intact until it was acquired in 1784 by a speculator who systematically sold its contents. The *Neptune* group, now in the Victoria and Albert Museum, went to England in 1786 and in view of the fact that the bulk of von Schröder's collection was acquired during his stay in England, one may surmise that Bernini's bust of the cardinal had a similar fate.

The bust must have been made at the same time as the *Neptune* group, since it has two salient features in common with a series of portraits by Bernini that can be dated 1621-23 on independent grounds. One of these features is the low base with a cartouche carved on the front, the other is the bow-shaped lower silhouette. Parallel instances are the busts of *Cardinal Giovanni Dolfi*, before May 1621 (Fig.42), *Cardinal Escoubleau de Sourdis*, before July 1622 (Fig.40), and *Antonio Cepparelli*, April-August 1622 (Fig.41).<sup>6</sup> The carefully 'finished' back of the Hamburg bust, with two large hollows at the sides flanking a central vertical spine that includes the base, is very close to that of Bernini's recently rediscovered bust of Gregory XV, datable to between February and September 1621 (Fig.44).<sup>7</sup> Another feature common to nearly all these works, including the new one, is the rendering of the iris and pupil of the eye as a hemispherical depression surrounded by a thin, faintly-incised ring and filled with a tear-shaped protrusion; the configuration imparts to the eyes' depth, sharp focus and a lively glint.

While the cartouche base alone suffices to assign the work to the 1620s, since the motif occurs in Bernini's busts only at that time, the design of the torso suggests a more precise date. A steady increase in the relative width and in the curvature of the bottom of the torso is evident throughout the series, culminating in the bust of Antonio Cepparelli. In the new portrait the upward and outward flare is even more dynamic. Of particular importance is the fact that the shoulders in the Hamburg sculpture are not parallel to the 'picture plane': the right shoulder is thrust slightly forward, imparting a subtle but insistent movement that is also found in the Cepparelli portrait. This action, in turn, has its counterpart in the treatment of the drapery, which seems more complex and broken than in the other works of the group. All these features, which will play significant roles in the later development of Bernini's portraiture, situate the Hamburg work toward the end of the series, late 1622-early 1623.<sup>8</sup>

<sup>6</sup> For the dating and a discussion of these works, see I. LAVIN: 'Five New Youthful Sculptures by Gianlorenzo Bernini and a Revised Chronology of his Early Works', *The Art Bulletin*, L [1968], pp.238ff. Very similar as well, although with a different kind of base, is the bust of Monsignor Carlo Antonio dal Pozzo, which is undated, but must also belong to this period, s. RINEHART: 'A Bernini Bust at Castle Howard', *THE BURLINGTON MAGAZINE*, CIX [1967], pp.437-43.

<sup>7</sup> I shall discuss this work in the study mentioned in note 1 above.

<sup>8</sup> Cartouche bases also appear in three busts dating from early in the reign of Urban VIII, elected August 1623. The type is virtually the same in the diminutive and exceptionally lively, informal bust of the Pope now in the collection of Prince Augusto Barberini; the scroll motif is developed into wing-like membranes combined with the Barberini bee in the portraits of Monsignor Francesco (National Gallery, Washington, previously dated by me two or three years too early, *loc. cit.* at note 6 above, pp. 241ff.) and of Antonio Barberini (Galleria Nazionale, Rome, attribution disputed, but in any case closely dependent on Bernini), where the bulk and animation of the torsos are markedly increased; cf. WITTKOWER, *op. cit.* at note 3 above, p.184, No.19(1), pp.191f., Nos.24(a, b).

I append here a table of the dimensions in centimeters of some early busts by Bernini; those datable on external grounds are printed in italics. (On the bust of Antonio Coppola in San Giovanni dei Fiorentini, Rome, cf. LAVIN, *loc. cit.* at note 6 above, pp.223 ff.)

	H Height overall	h Height without base	W Width	Ratio H — W	Ratio h — W
<i>Coppola</i>	67	58	48	1.4	1.21
<i>Gregory XV</i>	83.5	63.5	62.5	1.34	1.02
<i>De Sourdis</i>	75	62	61	1.23	1.02
<i>Cepparelli</i>	70	60	60	1.17	1
Montalto	79	68.5	65	1.22	1.05
Dal Pozzo	82.5	68.5	68.5	1.2	1
F. Barberini	80.3	62.2	66.1	1.22	.94

<sup>2</sup> See M. HEIMBÜRGER RAVALLI: *Alessandro Algardi scultore*, Rome [1973], No.26, pp.99f., 179 (the bust of Alessandro, dated c. 1634, is wrongly reported as destroyed).

<sup>3</sup> F. BALDINUCCI: *Vita del Cavaliere Gio. Lorenzo Bernino*, Florence [1682], ed. s. s. LUDOVICI, Milan [1948], p.176; cf. R. WITTKOWER: *Gian Lorenzo Bernini*, Oxford [1981], p.268, No.81(7). On the villa, besides the basic monograph by Massimo cited in the next footnote, see C. D'ONOFRIO: 'Una grande scomparsa', *Capitolium*, XLV [1970], pp.59-63; D. R. COFFIN: *The Villa in the Life of Renaissance Rome*, Princeton [1979], pp.365-69.

<sup>4</sup> V. MASSIMO: *Notizie storiche della Villa Massimo alle Terme Diocleziane*, Rome [1836], p.164; F. MARTINELLI: *Roma ornata dall'architettura, pittura e scultura, 1660-63*, ed. C. D'ONOFRIO, *Roma vista da Roma*, Rome [1968], p.326: 'La testa con busto del Card. Alessandro Montalto di marmo bianco è del Cav. Bernino.'

<sup>5</sup> J. POPE-HENNESSY: *Catalogue of Italian Sculpture in the Victoria and Albert Museum*, London [1964], No.637, pp.596ff.; WITTKOWER, *op. cit.* at note 3 above, pp.177f., No.9.

Other considerations help to confirm this chronology and may indicate the purpose for which the sculpture was made. Bernini's bases were regularly carved from the same block as the bust, unless a different coloured stone was used. The base of the Hamburg portrait, which stood on its own pedestal in the Montalto villa, has a separate lower section that must have been added to increase the width and height. The upper, original portion alone does seem disproportionately small, suggesting that the sculpture was not designed to be seen in isolation but in an architectural context, such as a niche.

Cardinal Montalto died on 3rd June 1623. His testament has not yet come to light, but according to the sources he stipulated that his heart be left to the Theatine Fathers of Sant' Andrea della Valle, and that his body be buried in the sumptuous chapel built by his grand-uncle at Santa Maria Maggiore.<sup>9</sup> These provisions were duly carried out, yet it seems anomalous that no monument or inscription was installed in either building. A contemporary account of the funeral suggests that a sculptural commemoration was intended at Santa Maria Maggiore, and most probably in the form of a portrait.<sup>10</sup> I submit that the image was commissioned as part of a memorial to be placed in the Sistine chapel. The project was for some reason abandoned after the Cardinal's death and the bust, its base raised, was displayed in the villa as an independent work along with a bronze portrait of Pope Sixtus himself.<sup>11</sup>

These observations may help to determine the date and purpose of the work, but its historical importance derives from the extraordinary qualities of vitality and refinement with which Bernini suffused the conventions of formal ecclesiastical portraiture. The symmetrical shape retained from earlier tradition seems to take flight on the wings of the undulating lower edge. A generally symmetrical arrangement of the drapery is also retained, but the surfaces and edges of the folds are modulated and subtle asymmetries that reflect the action of the 'sitter' are introduced. The Cardinal had evidently suffered from smallpox at some point in his life, and a remarkable feature of the portrait is the pockmarks that dot the cheeks.<sup>12</sup> Such a detail should not be taken simply as a bit of virtuoso realism, or a moralistic proclamation of unvarnished truth like Cromwell's insistence that his portraitist include 'pimples, warts and everything'.<sup>13</sup> In an uncanny way, the blemishes on Cardinal Alessandro's face also evoke the passage of time, comparable to the movement of the drapery, the turn of the body, and the intense concentration that animates the face.

## An altar-piece by Francesco Pagani da Milano

BY FRANCIS RUSSELL

AMONG the pictures in the Usher Art Gallery at Lincoln is a handsome if provincial arched altar-piece of the *Madonna and Child enthroned with St Anthony Abbot and St Jerome*, which is clearly Venetic in origin and has been tentatively ascribed to Giovanni da Mel (Fig.45). It can in fact be attributed with some confidence to Francesco Pagani da Milano, a painter of Lombard origin who worked at Treviso and in Friuli, where he came under the influence of Pordenone as well as more conservative mentors.<sup>1</sup> The scheme of the Lincoln picture is most closely paralleled in the signed altar-piece of 1538 from Collalto in the gallery at Treviso (Fig.46):<sup>2</sup> the types, the head of the Virgin and that of the Child, which distantly recalls the Milanese imitators of Leonardo, are very similar, and so too are the somewhat stolid heads of Anthony and Bartholomew, his counterpart at Treviso; and where there is one bird at Lincoln, there are two at Treviso. What is otherwise unparalleled in Francesco's work is the townscape behind, with its battlemented walls and bare campanile, painted in cream and creamy grey, a setting that must have had some special relevance to the commission. Although considerably abraded, the picture deserves to be more widely known, if only because it is one of the few full-scale works in this country in which the impact of Pordenone's pursuit of volumetric expression on his lesser contemporaries can readily be comprehended.

<sup>1</sup>For the painter, see L. MENEGAZZI: 'Francesco da Milano', *Arte Veneta* [1971], pp.28ff.; and *idem*, 'Per Francesco da Milano', *Arte Veneta* [1975], pp.156-58.

<sup>2</sup>B. BERENSON: *Italian Pictures of the Renaissance, Venetian School*, London [1975], II, pl.879.

## Obituary

### Yury Ivanovitch Kuznetsov

Yury Ivanovitch Kuznetsov, head of the Department of Drawings at the Hermitage since 1966 and a leading authority on Netherlandish art, died in Leningrad on 30th March 1984 after a brief, bitter illness. He leaves a place in the museum and art historical community that will not soon be occupied.

Born on 12th October 1920 in Belozersk, in the region of Vologda, Kuznetsov began his study of art history in 1938 in the Faculty of Theory and History at Leningrad's Academy of Fine Arts. His studies were interrupted during World War II, when he served as a soldier in the Soviet army from 1941 until 1945. Afterwards he returned to the Academy, where his principal professors were Mikhail Dobroklonsky and German Grimm, who were also keepers in the Hermitage's Drawings Department, and Vladimir Loevinson-Lessing, then Director of the Hermitage's West-European section. Kuznetsov joined them as a junior colleague when he was appointed scientific assistant at the Hermitage in 1947. Irene Linnik, whom he later married, became a member of the museum's staff about the same time. Devotion to each other and a passionate dedication to art history dominated their life together. Their names are now indissolubly linked with post-war scholarship at the Hermitage.

<sup>9</sup>A. CHACON: *Vitae et res gestae pontificum romanorum et S.R.E. cardinalium*, 4 Vols., Rome [1677], IV, p.149; G. GIGLI: *Diario romano (1608-1670)*, ed. G. RICCIOTTI, Rome [1958], p.71.

<sup>10</sup>'... si portò alla Chiesa di S. Maria Maggiore, dove finita la cerimonia dell'Essequie fu sepolto nella ricca, e sontuosa Capella del presepio, fabricata con tanta spesa dalla buona mem. di Sisto V. suo zio, dove essendo viva la memoria sua, & de Pio Papa V. viverà ancora la sua scolpita ne' marmi, ma molto più nel petto de gl'huomini...' (my underlining). G. BRICCIO: *Il pianto, et la mestitia dell'alma città di Roma per la morte dell'illustriss. et reverendiss. sig. Alessandro Peretti cardinal Montalto, vescovo Vicecancellario, summator papae, & protettore di Polonia*, Rome [1623], last page of preface.

<sup>11</sup>On the portrait of Sixtus by Bastiano Torrigiani, which exists in two versions, see POPE-HENNESSY, *op. cit.* at note 5 above, No.523, pp.494f.

<sup>12</sup>The pockmarks, faintly visible in Figs.36 and 38, should not be confused with the flecks of black that occur naturally in the marble. Dr Syamkin kindly informs me that the pockmarks also appear in the bust in the Bode Museum.

<sup>13</sup>Cf. *The Dictionary of National Biography*, 29 Vols., Oxford [1917-81], V, p.182. (I am indebted to William Heckscher for reminding me of the source of this dictum.)