Bernini's Bust of Cardinal Montalto
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as for relics or alma: they were probably intended to be set above the banner (on a shelf?) when it was indoors. A megalista 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 masting (see above: 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 Abbott.

In transcribing this material I have kept as close as possible to the original. All material is published here for the first time and all citations are from Archivio di Stato di Arezzo, Compagnia di S. Antonio.

**I 15th March 1448: payment to Antonino of Giano**

...E dia dare adi 16 di marzo s. nove paghi contanti ad antognio di gianozzo per dibinatura e achorio duno manichio per lo gonfalone el quale fico dipignire donato e tosto atich, (Saldi, No.20, fol.23v, uscita.)

**II January 1450: payment to Stefano of Renzo**

...giengio [1449 cancelled] 1450

La detta Chonpagnia del barone Misseri Santo Antognio dia dare...adi 21 di giengio lire quatro s. sedici paghi contanti a stefano di renzo farsaieto per da parte de la frangia del gonfalone e a lui pagati per vigore duna boletta fatta per antognio da pantaneto priore de la compagnia (ibid., fol.25r, uscita.)

**III February and March 1450: payments to Domenico Venziano**

+ Adi 9 di febraio 1450 +

M' domichio di vinegia dipinter che fa il nostro gonfalone Auto contanti da me bartolo Adi sopra deto fiorini uno largio

Item Auto da me bartolo contanti Adi 11 di febraio

Item Auto da me bartolo contanti Adi 8 di marzo

Item Auto da me bartolo contanti Adi 9 di marzo in angontani e in quarrini

Item Auto contanti da guido chamaiani per pietro suo fratelo

(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 Nicola di donato di mannino s. 22 che renzo gli avia a dare e Nicola gli da carato[?] del confalone vuole che se mercato a la rasgion de renzo

(ibid., fol.24v, uscita)

**V March 1450: miscellaneous payments for the banner**

Item adi 26 di marzo per oco basso per mettere sopra il confalone commerpal del fiorentino sta in casaretto da me bartolo

(on or soon after 28 March 1450):

Item per 8 mogliette per mettere sopra al filo che tiene the confalone commerpal d'antognio di bernaboe da me bartolo

Item per 1° oncia de cinas e per fare rosso illegni che tiene il gonfalone e il manichio commerpal d'agniolo

mannis da me bartolo

(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 i quali si chamerò de lo gonfalone chome diro di sotto in prima

Da antonio il lipo de ser nicholo L. doe s. quatro

Da pabo d'andrea cimatore s. cinque d. quattro

Da antonio di simo di simo s. quatro d. quattro

Da guaaspari di piethopaulo di marcho s. quindici

Da achoro de presintoni s. cinque

Da pietro d'antognio de nolfe s. diciaette

Da francesco de tome del gems nella s. sedici

Da battista d'antonia d'agrello s. undici

E de' avere adi 25 di giengio s. quaranta ebi de francesco de cione mareschialchi retore de la detta arte dedero per lo gonfalone

(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 iscivra il nicholo d'antonio gratioli tutti i denari che io spenderò per la chonpagnia di misseri antonio e il loro che si spendano gmicinando qui di sotto

In prma diei per lo chonmandamento de i sinticchi [sic] e per faceruta del gonfalone

1. A domichio di bartolomoe dopintore L. vinini le quali gli diei adi 8 d'aprile per chonmandamento di nardo de marcho sintich de detta chonpagnia per parte di dipintura del gonfalone ci dopins in detto anno

2. E de' dare adi 12 d'aprile s. quarto fo in una story per lo – cancelled chonfichare al muro per porli il gonfalone

E de' dare adi 12 di magy L.4 s. quatro i quali diei per chonmandamento nardo de marcho a domichio di bartolomoe dopintore per parte de resto de dopintura de detto gonfalone

...E de' dare adi 8 di giengio L. undici s. due d. quattro [per p – cancelled] diei per la detta chonpagnia e per detto de nardo de marcho santo a domichio de bartolomoe de vinegia dopintore per parte de resto de uno gonfalone
dopinae per la detta chonpagnia

...E de' dare adi 21 di luglio L. cinque s. quartordici i quali diei per chonmandamento de nardo detto a maestro domichio de vinegia dopintore per resto de dopintura del gonfalone

(ibid., fol.32r, uscita)

**VIII 3rd December 1450: receipt for last key**

1450

...E de' avere adi 3 di diciembre s. sei ebi dal dopintore per la chiave ci perfette de lospedale (ibid., fol.27v, entrata)

**IX 3rd August 1451: payment for fringe**

1451

E de' dare adi 3 d'agozo L. sette i quali [feci dare – cancelled] dede per esa chonpagnia chastelano bechaio e laero detto bisaguto a franceschio giovanni da la docia per frangia dede [detto – cancelled] dede detto francesco a moero da pantaneto la quale francia t'eche per lo gonfalone de misseri antonio e i quali L. sette fuoro d'unoc porcho eberio de detta chonpagnia posto a mia entraata a charta 41

(ibid., fol.34v, uscita)

**X 5th July 1453: Lazzaro de’Taldii buys a pig**

1453

...E de' avere adi 5 di luglio grosi nove d'ariento ebi da maesto lacerio sellio inu per lui archeio il figliolo di taviano orfo fo in una porcella de quale vano per la terra

(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.1 Described in the museum’s

1 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.

32
37. Another view of the bust reproduced opposite (Fig.36).

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


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).
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 Dolfm, before May 1621 (Fig.42), Cardinal Escoboueul de Sourd, before July 1622 (Fig.40), and Antonio Cepapareli, April-August 1622 (Fig.41). 6 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). 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 eye’s 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 Cepapareli. 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 Cepapareli portrait. This action, in turn, has its counterpart in the treatment of the drapery, which seems much 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. 4

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2 See W. Hämburger: Bayalli: Alessandro Algardi scultore, *Rome* [1973], No.26, pp.99-106 (the bust of Alessandro, dated c. 1634, is wrongly described as destroyed).


6 For the dating and a discussion of these works, see L. Lavin: ‘Five New Youthful Sculptures by Gianlorenzo Bernini and a Revised Chronology of his Early Works’, *The Art Bulletin*, L [1968], pp.258ff. 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*, CLX [1967], pp.437-43.

I shall discuss this work in the study mentioned in note 1 above.

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.191ff., 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.223ff.)

<table>
<thead>
<tr>
<th>Name</th>
<th>Height</th>
<th>Weight</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cottolino</td>
<td>67</td>
<td>38</td>
</tr>
<tr>
<td>Gregory XV</td>
<td>83.5</td>
<td>63.5</td>
</tr>
<tr>
<td>De Suardi</td>
<td>73</td>
<td>62</td>
</tr>
<tr>
<td>Cepapareti</td>
<td>70</td>
<td>60</td>
</tr>
<tr>
<td>Montalto</td>
<td>79</td>
<td>68</td>
</tr>
<tr>
<td>Dal Pozzo</td>
<td>82.5</td>
<td>68.5</td>
</tr>
<tr>
<td>Barberini</td>
<td>80.3</td>
<td>62.2</td>
</tr>
</tbody>
</table>
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.9 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.10 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.11

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.12 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 animates the face.

11 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 Bodle Museum.

13 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.)

**Obituary**

Yury Ivanovich Kuznetsov

Yury Ivanovich 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.

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10 '... si portò alla Chiesa di S. Maria Maggiore, dove finita la cerimonia dell’Essecupi fu sepolto nella ricca, e suntuosa Capella del presbìtro, fabbricata con tanta espezia dalla buona mem. di Sisto V. suo zio, dove essendo viva la memoria sua, & de Pio Popo V. vivesse ancora la sua scolops ne’ marmi, ma molto più nel petto de gl’huomini... ' (my underlining).
11 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.