



PIERINO DA VINCI

PORTRAIT PROFILE OF
LUCA MARTINI

ATTRIBUTED TO

PIER FRANCESCO DI BARTOLOMEO

called **PIERINO DA VINCI**

(Vinci/Firenze, 1529/30–Pisa, 1553)

PORTRAIT PROFILE OF LUCA MARTINI

Circa 1550

Carrara marble

Height 48 cm

Width 34.8 cm

Depth 4 cm



PROVENANCE

B.J. Looker, Burfield Lodge, Old Winsor, Berkshire, England.

Christie's London, 15th May 1984, lot 85.

Christopher Lewis Loyd (1923–2013), Lockinge Estate and Betterton House, Wantage, Oxfordshire, England.

Christie's London, 5th July 2007, lot 203.

LITERATURE

Alessandra Giannotti, 'Pier Francesco di Bartolomeo, detto Pierino da Vinci', *Dizionario biografico degli italiani*, vol. 83, 2015 (as Pierino da Vinci).

Claudio Pizzorusso in *Vasari, gli Uffizi e il Duca* (exh. cat. Florence, Galleria degli Uffizi, 14 June–30 October 2011), Florence, 2011, cat. II.11, pp. 134–5, ill. (as Pierino da Vinci).

Claudio Pizzorusso in *De Pierino da Vinci à Joseph Chinard* (exh. cat. Paris, Galerie Charles Ratton & Guy Ladière, 13 September–26 October 2010), Paris, 2010, pp. 20–3, ill. (as Pierino da Vinci).

The Loyd collection of paintings, drawings and sculptures, Lockinge, 1991, cat. 145, pl. 72 (as Baccio Bandinelli).

COMPARATIVE LITERATURE

Alessandro Nesi, 'Le amichevole sfide di Pierino da Vinci e Stoldo Lorenzi, per conto di Luca Martini', in *Erba d'Arno*, nos. 126–127, pp. 54–71.

Marinela Iacomelli, *Pierino da Vinci (1529–1553): scultore toscano*, Napoli, 2012.

Britta Kusch-Arnhold, *Pierino da Vinci*, Münster, 2008.

Marco Chiarini, Alan P. Darr and Cristina Giannini (eds.), *L'ombra del genio. Michelangelo e l'arte a Firenze 1537–1631* (exh. cat. Florence, Detroit, Chicago, 2002–2003), Florence, 2002, pp. 231–4, cat. 93–5.

Mino Rosi, *Pierino da Vinci: profilo interpretivo*, Pisa, 2000.

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Hildegard Utz, 'Neue Dokumente und Anmerkungen zu einigen Werken des Pierino da Vinci', in *Storia dell'Arte*, no. 14, 1972, pp. 101–25.

Hildegard Utz, 'Pierino da Vinci e Stoldo Lorenzi', in *Paragone*, XVIII, no. 211, 1967, pp. 47–69.



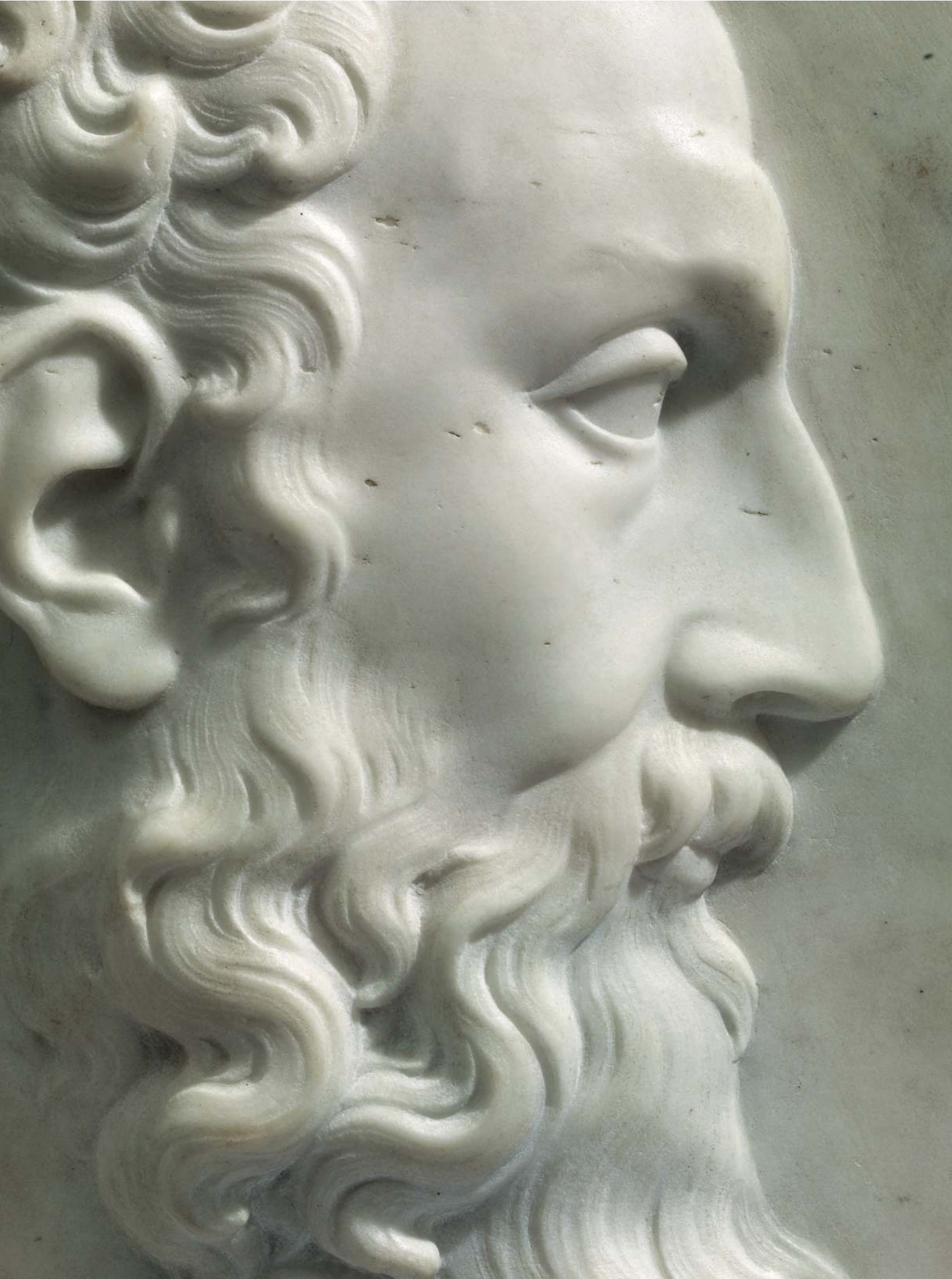
Fig. 1

**Interior view of Burfield Lodge,
Berkshire, England in 1891**

Fig. 2

Christopher Lewis Loyd (1923–2013)





THE OVAL RELIEF subtly sculpted in Carrara marble shows a male portrait *all'antica*. The sitter viewed in profile, looking to the right, is depicted with convincing naturalism as a wise man with curly hair and a long, thick beard; classical drapery is knotted around his shoulder. This work is probably one of the most brilliant sixteenth century relief portraits known and shows the hand of an extremely skilled sculptor.

The history behind it may reveal itself to be particularly fascinating as a testimony of the intimate relationship that linked the very talented sculptor Pierino da Vinci with his friend and patron Luca Martini.

The origin of Relief Portraits in the Renaissance

With the development of humanism and inspired by antique gems and medals that were being rediscovered and collected at the time, marble or stone reliefs with profile portraits *all'antica* arose around the middle of the fifteenth century. This trend initially started with the illustration of the twelve Caesars, based on Suetonius's *Lives of the Caesars*. The first recorded series of this type to be produced since Late Antiquity was created by Desiderio da Settignano (1428–1464) for the *studiolo* of Alfonso of Aragon, king of Naples, and is cited in a document of 1455 (fig. 3).¹ The theme of the Twelve Caesars became extremely popular in the late fifteenth century with the revival of antiquity. It represented an important aspect of Renaissance Florentine sculpture. Prominent sculptors, such as Mino da Fiesole and Gregorio di Lorenzo, created a large number of relief portraits of emperors and empresses of the ancient world but rarely the complete series.²

The relief portrayal was also adopted in sacred iconography and for the representation of important contemporary patrons of the arts. One of the earliest examples of this type is the portrait of Alfonso of Aragon, attributed to Mino da Fiesole created around 1455 (fig. 4).³ While most early portraits of the Caesars were rectangular, the oval shape was reminiscent of ancient cameos and medallions; it was employed as early as the 1430s in Leon Battista Alberti's self-portrait in bronze (fig. 5). At the end of the fifteenth century the production of such portraits tended to diminish.



Fig. 3

Desiderio da Settignano, *Julius Caesar*, c.1455. Paris, Musée du Louvre, département des sculptures, inv. RF 572

Fig. 4

Mino da Fiesole, *Alfonso of Aragon*, 1455. Paris, Musée du Louvre, département des sculptures, inv. RF 1611

Fig. 5

Leon Battista Alberti, *Self-Portrait*, c.1435. Washington Gallery of Art, Samuel H. Kress Collection

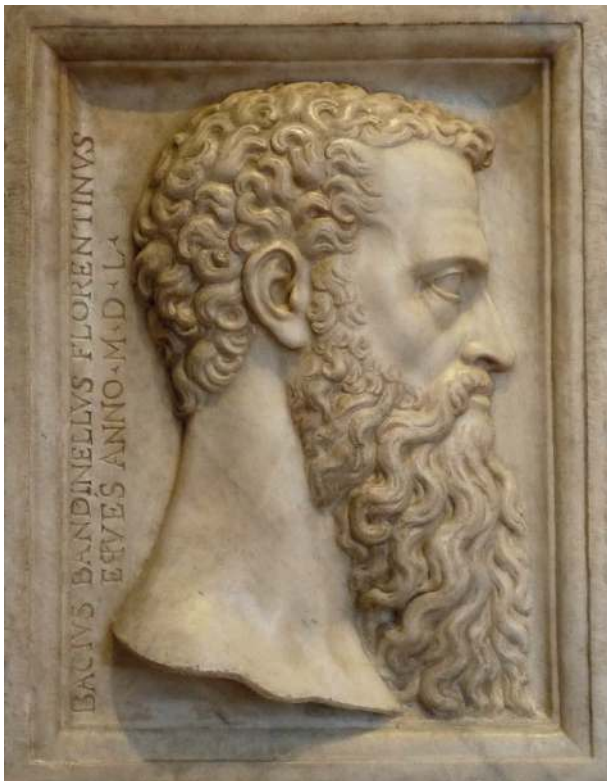


Fig. 6
Baccio Bandinelli, *Self-Portrait*, 1550.
Strasbourg, Musée des Beaux-Arts

Marble relief portraits were revived again in the mid-sixteenth century in Florence, especially with the impulse of Duke Cosimo I de' Medici's patronage. They were employed both for decoration of monumental tombs and as independent works. Two sculptors are usually seen as the main representatives for relief portrayals – Baccio Bandinelli (1488–1560) and Francesco Ferrucci del Tadda (1497–1585) – although some other anonymous Florentine sculptors created similar *all'antica* portraits of varying quality. Bandinelli was certainly the most prolific artist of the genre, producing about half a dozen marble relief self-portraits (fig. 6–9).⁴ In the past, most sixteenth century marble relief portraits were conveniently ascribed to Bandinelli, however it is now clear that other Florentine sculptors produced similar types of portraits.

Provenance and Former attribution

In this context, the former attribution of the present relief to Bandinelli is easily comprehensible. There is no evidence of any attribution when it was at Burfield Lodge but it was already 'attributed to Baccio Bandinelli' when it was subsequently sold at Christie's London, in 1984. It was acquired by Christopher Lewis Loyd, who had inherited an important collection of art and was eager to make purchases in a field that was not yet represented in the collection: Renaissance and Baroque sculpture. An updated catalogue of the Loyd collection was published in 1991 and on this occasion, Roger Ward and Charles Avery



regarded the present marble relief as an idealised self-portrait by Bandinelli.⁵ On both these occasions, in 1984 and 1991, the authors of the catalogues especially related the relief with the oval marble *Portrait of a bearded man*, sometimes regarded as a self-portrait of Bandinelli, in the Victoria & Albert Museum (fig. 9).⁶

In light of new studies, this attribution of the present relief has since been questioned and, can now be excluded. Claudio Pizzorusso has very convincingly ascribed our portrait to Pierino da Vinci (1529/30–1553) in the catalogue of the exhibition organised for Giorgio Vasari's 500th birthday in 2011.⁷

Fig. 9

Baccio Bandinelli, *Head of a Bearded Man*, c.1550–1560.
London, Victoria & Albert Museum, DYCE.3326



Fig. 7 (FAR LEFT)

Baccio Bandinelli, *Self-Portrait*, 1556.
Florence, Opera del Duomo

Fig. 8 (LEFT)

Baccio Bandinelli, *Self-Portrait*,
c.1556–1560. Warsaw, Jablonna Palace

Fig. 10 (OPPOSITE)

Bronzino, *Portrait of Pierino da Vinci*, c.1550.
London, National Gallery, on loan from
a private collection

Fig. 11 (BELOW)

Michelangelo, *Moses*, c.1513–1515. Rome,
San Pietro in Vincoli



Pierino da Vinci, *enfant prodige*

Pierino da Vinci showed a precocious talent and was a very promising sculptor despite his extremely brief career (he died at the age of 23).⁸ A portrait of him has been recognised in Agnolo Bronzino's *Portrait of a young man* in the National Gallery in London (fig. 10).⁹

Giorgio Vasari dedicated a *Life* to him and built the myth of the *enfant prodige* in close connection with the fact that he was Leonardo da Vinci's nephew.¹⁰ Pierino was first apprenticed to Baccio Bandinelli (1493–1560) at the age of twelve. At the time, Bandinelli was the most important sculptor active in Florence but, according to Vasari, he was not 'showing interest in him'. As a result, the young Pierino moved shortly afterwards to the workshop of the sculptor Niccolò Tribolo (1500–1550), a very cultivated man, who was held in high esteem within contemporary artistic and literary circles.

In the 1540s, Tribolo was working in the gardens of the Medici Villa at Castello and the young student was involved in the sculptures for the monumental fountains. After a brief trip to Rome in circa 1545, Pierino was asked by Tribolo to carve in marble his designs for the shaft of the *Fountain of the Labyrinth* at Castello (the fountain was transferred in 1788 to the Villa di Petraia) and to produce *putti* in bronze for the *Fountain of Hercules and Antaeus*. In the same period, Pierino realised several other sculptures including a now lost *Bacchus* in grey-stone for the Capponi family.¹¹

In 1546 or before, Niccolò Tribolo introduced Pierino da Vinci to Luca Martini (1507–1561), the man who would become a central figure for the remainder of his life. Over twenty years older than Pierino, he soon became his patron, intimate friend and benefactor. Luca's first commission to Pierino was a relief in marble of *Christ at the Column* for which Martini had provided the marble.¹² The relief is celebrated by Giorgio Vasari who writes that 'in truth it made everyone marvel, considering that he [Pierino] had not yet reached the age of seventeen, and had made in five years of study that proficiency in art which others do not achieve save after length of life and great experience of many things'.¹³

Soon after, Tribolo and Martini handed Pierino over to the care of the Florentine banker Francesco Bandini who brought the young sculptor to Rome for a year, introducing him to the great Michelangelo. During this time, Pierino produced several sculptures inspired by the Antique and by Michelangelo's work. He sculpted for example a *Crucifix* in bas-relief after a composition by Michelangelo (untraced) and made a copy in wax after the *Moses* of Pope Julius II's tomb which he sent as a present to Luca Martini (untraced). The composition of Michelangelo's *Moses* (fig. 11) would have a strong influence on Pierino's future works and representations of bearded men.¹⁴

While Pierino was in Rome, Luca Martini was appointed, in 1547, *provveditore dei Fossi, delle Galere e delle Fortezze*. As the ducal representative in Pisa, he was in charge of the engineering work for the port and the drainage channels for the marshes. Luca, who invited the young sculptor to join him in Pisa where he





Fig. 12
Pierino da Vinci, *Young River God with Three Putti*, 1548. Paris, Musée du Louvre, département des sculptures, inv. RF 1623

Fig. 13
Pierino da Vinci, *The Death of Count Ugolino della Gherardesca and His Sons*, 1548–1549. Vaduz, Liechtenstein. The Princely Collections, Vaduz-Vienna, inv. SK1597

housed him in his own *palazzo*, was vital in encouraging and promoting Pierino's talent. He not only commissioned many sculptures and provided the materials, but also ensured the works would enter the collections of the most famous patrons, such as the Medici family. In 1548, he commissioned a marble statue from Pierino representing a life-size *Young River God with Three Putti* (fig. 12) that is an absolute masterpiece. The young ephebe shows sensuality worthy of the most accomplished sculptors. The *provveditore* immediately presented the statue to the duchess Eleonora of Toledo, the wife of Cosimo I de' Medici. She then gave it to her brother, Don García, for his gardens of Chiaia in Naples.¹⁵

In the same period, Pierino produced a relief depicting the *Death by Starvation of Count Ugolino della Gherardesca* (c. 1220–1289) and his Sons (fig. 13) for his patron.¹⁶ The scene seems to be the first independent work of art to illustrate a specific passage – particularly macabre – of Dante's *Divina Commedia*, a theme closely related to Martini's literary interest and taking place in Pisa. Pierino also executed large sculptures such as an allegorical statue in travertine of *Abundance* for the inauguration in 1550 of Pisa's market-place, then, in 1551–52, a marble group *Samson Slaying a Philistine* (Florence, Palazzo Vecchio).





Fig. 14

Pierino da Vinci, *Pisa Restored* or *Duke Cosimo I de' Medici restoring the Fortunes of Pisa*, c.1550–1552. Rome, Pinacoteca Vaticana

Fig. 15

**Portrait of Niccolò Tribolo, detail
of Pierino da Vinci, *Pisa Restored*,
c.1550–1552. Rome, Pinacoteca Vaticana**



Fig. 16

**Self-Portrait of Pierino da Vinci, detail
of Pierino da Vinci, *Pisa Restored*,
c.1550–1552. Rome, Pinacoteca Vaticana**



Pierino's most famous relief is the so-called *Pisa Restored*, or *Duke Cosimo de' Medici restoring the Fortunes of Pisa* (fig. 14), again commissioned by Luca Martini.¹⁷ While the relief of *Ugolino* was illustrating a celebrated text, the *Pisa Restored* was a subject of Martini's own invention. Although the precise circumstances of this commission are not documented, the complex allegorical iconography, described by Vasari in Pierino's *Life*, is clearly the work of Luca Martini: the Duke Cosimo I de' Medici is shown chasing out vices and promoting virtues in the city of Pisa.¹⁸

He then set his hand to a scene of marble, one braccio high and one and a half wide, partly in half-relief and partly in low-relief, in which he represented the restoration of Pisa by the Duke, who is in the work present in person at the restoration of that city, which is being pressed forward by his presence. Round the Duke are figures of his virtues; in particular a Minerva representing his wisdom and also the arts revived by him in that city of Pisa, who is surrounded by many evils and natural defects of the site, which besiege her on every side, and afflict her in the manner of enemies; but from all these that city has since been delivered by the above-mentioned virtues of the Duke. All these virtues round the Duke, with all the evils round Pisa, were portrayed by Vinci in his scene with most beautiful gestures and attitudes; but he left it unfinished, to the great regret of those who saw it, on account of the perfection of the things in it that were completed.¹⁹

The female figure in the centre holding the coat of arms represents the city of Pisa itself while the old man lying with a vase and a lion is an allegory of the River God Arno. The processional composition reuses the codes of antique and Renaissance triumphs. On the right hand side, the vices are flying away from

Pisa, while the virtues are arriving from the left. 'All the evils round Pisa' are allegorically illustrated by monsters such as a satyr and triton and by a young man riding a horse without a bit. The presence of the River God and the large antique vases, as well as the processional movement of the composition, indicate that the 'restoration' of Pisa is realised through the hydrographic engineering projects initiated by the *provveditore*. Several specific portraits can be identified in the figures on the left side of the relief: the great Michelangelo, Niccolò Tribolo (fig. 15), Pierino's master, and also a self-portrait with the traditional turban intended to protect sculptors from the dust (fig. 16).²⁰ Even more interestingly, Pierino portrayed his patron, Luca Martini (fig. 17); as the officer responsible for the topographical works, he is shown in profile with a coat on his shoulder and carrying a compass in his left hand and an astrolabe in his right hand, two instruments used for measuring the land.

Pierino's last and unfinished work is the marble funerary monument of Baldassare Turini in Pescia Cathedral. In October 1552, Luca Martini was sent to Genoa by the Duke Cosimo I and 'Luca, both because he loved Vinci and wished to have him in his company, and also in order to give him some diversion and recreation, and to enable him to see Genoa, took him with him on his journey'.²¹ Two months later, Luca was called back to Tuscany and Pierino became ill. He was just able to return to Pisa by sea before dying in the first months of 1553, at the young age of 23. His passing was commemorated by Benedetto Varchi and Bronzino but the saddest of all was Luca Martini as pointed out by Vasari 'the death of Vinci was a great grief to all his friends, and to Luca Martini beyond measure'.²²



Fig. 17
Portrait of Luca Martini, detail of
Pierino da Vinci, *Pisa Restored*,
c.1550–1552. Rome, Pinacoteca Vaticana

Luca Martini, a central figure in Renaissance Florence

Fig. 18 (OPPOSITE)

**Bronzino, *Portrait of Luca Martini*,
c.1550–1561. Florence, Galleria Palatina**

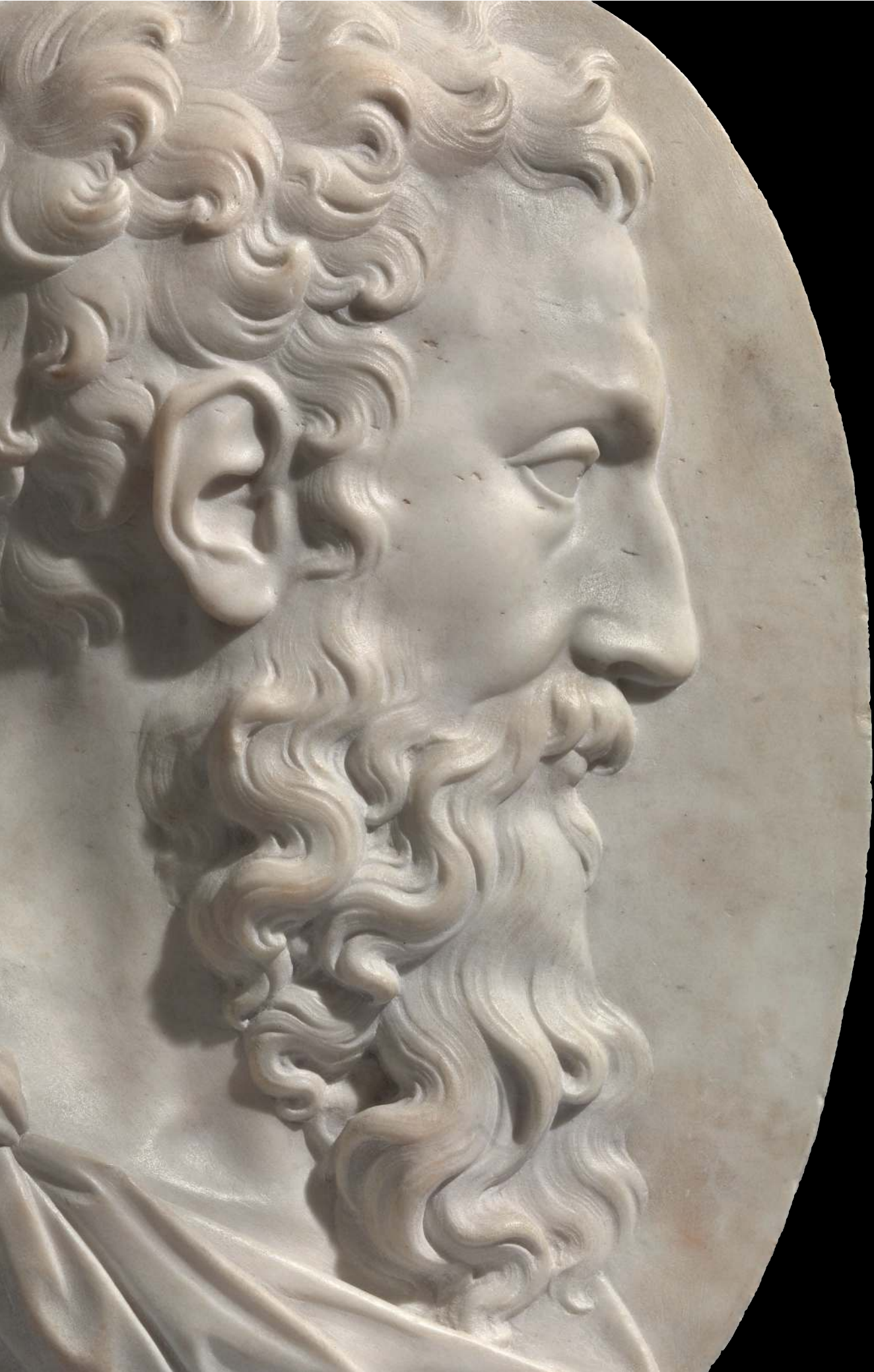
Luca d'Agnolo Martini dell'Ala (Florence, 1507–Pisa, 1561) held a central position in the cultural world of Tuscany as he was a link between painters, sculptors, literary figures and statesmen.²³ Close to poets and humanists such as Benedetto Varchi and Torquato Tasso, he was also friends with many artists like Niccolò Tribolo, Pontormo and Bronzino, as well as Francesco da Sangallo, Baccio Bandinelli and Benvenuto Cellini who mentioned him as his 'very dear friend'.²⁴ He also corresponded with Michelangelo in Rome and held Giorgio Vasari in high esteem. Martini's name appears frequently in poems and letters of the time and after his death, one hundred sonnets were composed in his memory by Benedetto Varchi and dozens of friends, among them the artists Bronzino and Cellini.

Martini belonged to the select group of intellectual elite that was at the centre of sixteenth century Renaissance Florence. They shared a passion for Dante's *Commedia* and as such, Martini is commonly called a *dantista*. In 1540, he became a member of the Accademia degli Umidi, later called Accademia fiorentina, an institution where writers and *dilettanti* had discussions and lectures on the Tuscan dialect. With Benedetto Varchi and other scholars, this cultivated courtier developed the project of collecting six antique manuscripts of Dante's *Commedia* in order to make a new edition as close as possible to the original lost manuscript. Remarkably, Martini personally owned three of these manuscripts, which demonstrated his great interest in the poet. This also led him to commission, in 1543, the *Portrait of Six Tuscan Writers* from Giorgio Vasari where Dante is presented as the finest Italian author (Minneapolis Institute of Arts).

When Luca Martini moved to Pisa, in 1547, after his appointment to the post of *provveditore dei Fossi, delle Galere e delle Fortezze*, he left behind his intellectual circle, much to his regret. He was however soon joined by Pierino da Vinci in 1548 and later by Stoldo Lorenzi, another young sculptor trained in Tribolo's workshop. Martini also regularly received his old friends, especially Bronzino, in Pisa, recreating for a moment this enlightened group.

Martini's relationship with his adoptive city was delicate and ambivalent.²⁵ On the one hand, as a Florentine, he had inherited an ancestral hate towards Pisan people. In a sonnet, Luca openly complained, in a burlesque way, about the uncivilized Pisans, their accent, their cooking, their incapacity to govern by themselves and also about the miserable air of the marshlands (in fact he died from malaria).²⁶ The relief he commissioned from Pierino, representing the *Death of Count Ugolino and his Sons*, an episode of Dante's *Commedia* taking place in the city, is evidence of his antipathy for the Pisan people. On the other hand, his official function allowed him to undertake massive projects, such as digging canals in order to drain the marshes around the city of its stagnant water that prevented cultivation. His actions helped the city gain a new prosperity, and as such he is portrayed both in Bronzino's painting (fig. 18) and in Pierino's *Pisa Restored* relief.







Luca Martini played a great role in privately commissioning paintings and sculptures from artists with whom he had developed a friendship. Martini was always closely involved in the choice of the iconography and it was probably he who commissioned, around 1550, a relief by Pierino (now in the Bargello) depicting a young man and a satyr flirting, usually identified as *Pan and Olympus*. The relief is not mentioned by Vasari in the sculptor's *Life* but its attribution is unanimously accepted and the connection with Luca Martini's homosexual preference is clear: Pan, god of the wild and harmony, initiates his beloved Olympus to the secrets of knowledge, and this is shown in the erotic way in which he approaches the young man who is trying to escape.²⁷



Authorship

The present relief portrait is the work of a highly talented sculptor. The psychological intensity of the sitter is exceptionally rendered and is unequalled in other relief portraits of the period; Pierino mastered the rendering of the sitter's soul. The hand of Pierino can be seen in the overall execution as well as in the workmanship of the marble. The bust and the head are detached on a neutral background; they are sculpted in low relief, with the highest point being the stunning knot attaching the cloth around the sitter's shoulder. The knot is a rare and interesting detail found in *all'antica* portraits as mantles were usually attached with a fibula. The knot is reminiscent of the beautiful one sculpted by Donatello in his *Saint George* for Orsanmichele, a statue that any Florentine sculptor would have known in the sixteenth century.

Two securely attributed reliefs by Pierino, the *Pisa Restored* and *Ugolino* are particularly helpful to compare it with. The delicate way of sculpting the hair and the beard, with thick wavy locks that finish in a higher relief, is comparable in all these works. The lock slightly falling on the forehead is also comparable with that of the *Putto* of Arezzo (fig. 19).

Fig. 19

**Pierino da Vinci, *Putto for a Fountain*, ca. 1546.
Arezzo, Museo statale d'arte
medievale e moderna**









Fig. 20

Attr. to Pierino da Vinci, *Portrait of a Woman*, c. 1550. Lawrence (Kansas), Spencer Museum of Art, University of Kansas, Gift from the Samuel H. Kress Study Collection, 1960.0056

Fig. 21

Stoldo Lorenzi, *Portrait of the courtesan Francesca Cecchina*, c. 1555. Formerly London, Heim Gallery

The almost architectural bone structure apparent under the skin is remarkable. Furthermore, the rendering of the flesh, under which the veins show through (on the neck and temple) and the cheeks that begin to loosen, convincingly suggest the mature age of the sitter. The wrinkle over the moustache and the glance give a strong personality to the portrayed man. With such realism, the sculptor was able to bring life to the sitter.

This relief showing a bearded man is in the same vein as Bandinelli's self-portraits. Yet, the former attribution to the old master can definitely be excluded. In particular, the treatment of the marble with its subtle textural finishes differs to that of Bandinelli, but is characteristic of Pierino's sculptures. The marks of the chisel can be traced through the locks of hair whilst the surface of the skin is comparatively smooth and polished, once again supporting the attribution to Pierino da Vinci.

Although no stand-alone independent portrait by Pierino da Vinci is documented, a female relief conserved in the Spencer Museum of Art in Lawrence (Kansas) is traditionally given to our sculptor (fig. 20). It depicts a beautiful allegorical portrait in the trend of Michelangelo's ideal heads. The name of Pierino was first suggested as early as 1941.²⁸ Ulrich Middeldorf in 1976, although indicating that 'a precise attribution would be difficult', did assign the relief to the Florentine school, either to the circle of Michelangelo or to Pierino da Vinci and insisted on the stylistic connections with the art of Baccio Bandinelli.²⁹ Since then, the literature generally agrees in attributing the relief to Pierino.³⁰

This *Portrait of a Woman* has long been connected with another marble relief formerly in the Gallery Heim in London, the *Portrait of the Courtesan Francesca Cecchina* (fig. 21). The latter is commonly assigned to Pierino's friend Stoldo Lorenzi (ca. 1534–1583) who became Luca Martini's *protégé* after Pierino's death.³¹ Like Pierino, Stoldo was accommodated in the Pisan *palazzo*, where he probably stayed from ca. 1555 to 1562. His most notable work for Martini is the marble relief representing *Cosimo I receiving Tribute from the Towns of Tuscany* (Norfolk, Holkham Hall, collection Earl of Leicester) and created as a pendant to Pierino's *Pisa restored*, which Stoldo had completed after Pierino's passing. Lorenzi probably also finished the *Tomb of Baldassare Turini* in the cathedral of Pescia that Pierino da Vinci had started.³² It is possible that the two female portrait reliefs were conceived a few years apart, the first one by Pierino and the other one, as a derivation following the prototype, by Stoldo. Both sculptors show in their Pisan works the inheritance of the very influential Bandinelli, however the quality of their sculptures differ. While the art of Pierino is infused with softness and lightness, Stoldo's sculptures are more academic and stiff. One seems alive while the other one is more hieratic.

The *Allegorical Portrait of a Woman* in the Spencer Museum and the present portrait convey realism with the same softness and delicacy, supporting the attribution to Pierino.



Fig. 22

**Giorgio Vasari, *Cosimo Visits the Fortifications of Elba*.
Florence, Palazzo Vecchio**



Detail of Portrait Profile of a Bearded Man, Probably Luca Martini



Fig. 23
Portrait of Luca Martini, detail of Pierino da Vinci, *Pisa Restored*, c.1550–1552. Rome, Pinacoteca Vaticana

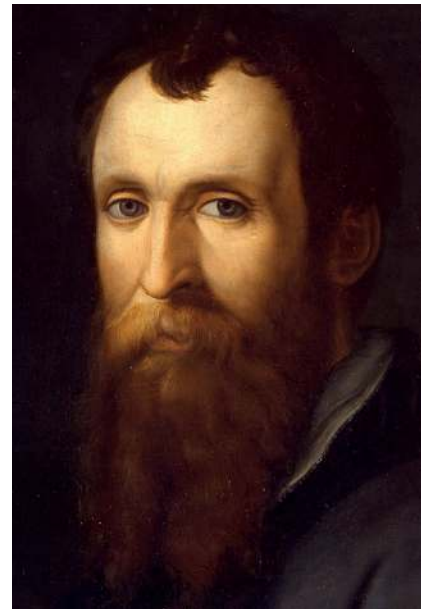


Fig. 24
Detail of Bronzino, *Portrait of Luca Martini*, c.1550–1561. Florence, Galleria Palatina

The sitter

Both Claudio Pizzorusso and Alessandra Giannotti have suggested that this relief could be a portrait of Pierino's beloved patron, Luca Martini.³³ Recently, Jonathan Nelson confirmed, following his observation of the original marble at the Vasari exhibition, the attribution to Pierino da Vinci. He shares the belief that the sitter is most likely Luca Martini, based on comparisons of the photograph of this portrait and of the Vatican relief.³⁴

It would be reasonable to think that Pierino realised one independent portrait of Luca Martini – besides the representation of the *provveditore* in the *Pisa Restored* relief – over the five years he lived in his *palazzo* in Pisa. Luca Martini's interest in the question of *Paragone* between sculpture and painting must also be underlined. In fact, the erudite was closely involved with Benedetto Varchi's famous *Due Lezioni*, the conference given at the Accademia fiorentina in 1547 concerning the *Paragone*. He even helped Varchi obtain letters from Torquato Tasso and Niccolò Tribolo and afterwards sent the text of the conference to Michelangelo in Rome. In this context, it is fair to assume he commissioned a sculpted portrait of himself alongside painted representations.³⁵ Furthermore, Pierino's interest in the *Paragone* has also been largely demonstrated: his relief of *Ugolino* can be considered as an 'esthetical manifesto' in favour of sculpture.³⁶

Luca Martini was portrayed several times in painting, usually in his official position as *provveditore* in Pisa for Duke Cosimo I de' Medici.³⁷ Giorgio Vasari depicted him in two frescoed *tondi* decorating the Palazzo Vecchio. In *Cosimo I Visits the Fortifications of Elba* (fig. 22), Luca is represented as the man in the far left with a long beard holding a scroll inscribed 'Luca Martini Provveditore di Pisa'. He is also shown in the background of *Cosimo I with His Architects, Engineers and Sculptors*.

The most famous portrait of Luca Martini is the one painted by his friend Agnolo Bronzino (1503–1572) (see fig. 18).³⁸ Bronzino's painting in the Galleria Palatina, dating probably between 1550 and 1561, the year Luca died from malaria, shows the *provveditore* holding a map of the city of Pisa. The portrait is an official representation of the high administrative figure but seems to show a formal and allegorical reference to Michelangelo's *Moses*.³⁹ Again, the complex iconography was certainly conceived in collaboration between the painter and the sitter who were close friends. Several copies of this portrait were produced in Bronzino's workshop.⁴⁰ The most remarkable is a bust-length portrait of Luca Martini painted on a slate that can be considered as one of the earliest surviving examples of this type in Tuscany.⁴¹ As underlined by Jonathan Nelson, paintings on stone must have held a particular appeal for Luca Martini considering his interest in the question of *Paragone*. The existence of this portrait painted on stone strongly supports the hypothesis that Martini, who was housing a young sculptor in his own *palazzo*, would have commissioned a sculpted portrait of himself.

The present marble portrait shows strong similarities in the facial features with the other portraits, both the painted ones and the sculpted representation in the *Pisa Restored* relief (figs. 23–24). The long wavy beard, the shape of the eyes, the intensity of his glance, the forehead slightly bulging, the hollow temples, the deep wrinkle connecting the edge of the nose to the moustache are all elements that indicate the same sitter. The marble shows here an idealised and more intimate portrait.

Parallels can be drawn between the *Portrait of a Young Man in Antique Costume* attributed to Bronzino (Hanover, Landesgalerie, Niedersächsisches Landesmuseum, fig. 25) and the present relief.⁴² Not only do they have the same oval format, in both cases drapery is thrown over the naked torso of the sitters and knotted on the shoulder in a rather unusual way, reminiscent of Antique busts. By looking at these two works of art together, the question of *Paragone* is once again brought to the discussion.



Fig. 25
Bronzino, *Portrait of a Young Man in Antique Costume*. Hanover, Niedersächsisches Landesmuseum

NOTES

- 1 Marc Bormand in Beatrice Paolozzi Strozzi, Marc Bormand, Francis Ames-Lewis (ed.), *The Springtime of the Renaissance* (exh. cat. Florence, Palazzo Strozzi, 2013, Paris, Musée du Louvre, 2013–2014), Florence, 2013, cat. x.5, pp. 482–3.
- 2 See Francesco Caglioti, 'Fifteenth-Century Reliefs of Ancient Emperors and Empresses in Florence: Production and Collecting', in *Studies in the history of art*, no. 70, 2008, pp. 67–109.
- 3 See Shelley Zuraw, 'The Medici Portraits of Mino da Fiesole', in Andreas Beyer and Bruce Boucher (ed.), *Piero de' Medici 'il Gottoso'*, Berlin, pp. 317–39.
- 4 See for example Bandinelli's portraits Tommaso Mozzati, 'Dicendo come scultore non lo meritassi': ritratto, autoritratto e conformismo sociale nella carriera di Baccio Bandinelli, in Detlef Heikamp, Beatrice Paolozzi Strozzi (eds.), *Baccio Bandinelli: scultore et maestro (1493–1560)* (cat. exh. Florence, Museo Nazionale del Bargello, 2014), Florence, 2014, pp. 453–69 and in *ibid.*, cats. 70 (Strasbourg, Musée des Beaux-Arts), 71 (Florence, Opera del Duomo), XXI (Warsaw, Jablonna Palace).
- 5 Charles Avery in *The Loyd collection...*, *op. cit.*, p. 52. A first edition of the Loyd's collection catalogue was published in 1967 (*The Loyd collection of paintings and drawings at Betterton House, Lockinge near Wantage, Berkshire*, London, 1967). When sold at Christie's London, 5th July 2007 (lot 203), the portrait was catalogued as 'probably by Baccio Bandinelli'.
- 6 London, Victoria and Albert Museum, Dyce.3326. The V&A relief's attribution to Bandinelli has been questioned by Tommaso Mozzati who suggests to ascribe it to his *entourage*, maybe to Giovanni Bandini; cfr. Tommaso Mozzati, in *Baccio Bandinelli: scultore et maestro...*, *op. cit.*, 2014, cat. 72.
- 7 Claudio Pizzorusso in *Vasari, gli Uffizi e il Duca* (exh. cat. Florence, Galleria degli Uffizi, Claudia Conforti (ed.) 2011), Florence, 2011, cat. 11.11, pp. 134–5, ill. (as Pierino da Vinci).
- 8 For the most updated bibliography on Pierino da Vinci see Alessandra Giannotti, 'Pier Francesco di Bartolomeo, detto Pierino da Vinci', in *Dizionario biografico degli Italiani*, vol. 83, 2015, *ad vocem*.
- 9 On this portrait and the identification of the sitter as Pierino da Vinci, see James Holderbaum, 'Recuperi moderni di sculture di Pierino da Vinci, e l'identificazione di un ritratto del Bronzino che raffigura Pierino con la statua di Bacco', in Marco Cianchi (ed.), *Pierino da Vinci* (acts of the congress, Vinci, Biblioteca leonardiana, 26 May 1990), Florence, 1995, pp. 17–23; Maurice Brock, *Bronzino*, Paris, 2002, pp. 146–150.
- 10 Giorgio Vasari, *Lives of the Most Eminent Painters, Sculptors and Architects*, translated by Gaston du C. de Vere, ed. New York, 1996, vol. 11, pp. 255–264.
- 11 See Beatrice Paolozzi Strozzi, 'Sulle tracce del "Bacco" di pietra di Pierino da Vinci', Wolfgang Liebenwein and Anchise Tempestini (eds.), *Gedenkschrift für Richard Harprath*, Munich and Berlin, 1998, pp. 331–337 and more recently see James David Draper, 'Two bronze statuettes by Giovanni Francesco Susini, not Pierino da Vinci', in *The Burlington Magazine*, vol. 158, no. 1364, November 2016, pp. 879–84.
- 12 About this relief, see Alessandro Parronchi, 'Alcuni inediti', in *Pierino da Vinci, op. cit.*, 1995, p. 31.
- 13 Giorgio Vasari, *Lives...*, *op. cit.*, p. 259.
- 14 See Maurice Brock, 'Le portrait de Luca Martini par Bronzino: une crypto-allégorie?', in *Le noyau et l'écorce. Les arts de l'allégorie XVe–XVIIe siècles*, ed. Colette Nativel, Paris–Rome, 2009, pp. 287–8.
- 15 Loffredo, Fernando, 'La villa di Pedro de Toledo a Pozzuoli e una provenienza per il "Fiume" di Pierino da Vinci al Louvre', in *Rinascimento meridionale*, no. 2, 2011, pp. 93–113.
- 16 The original bronze version of the relief, formerly in the collection of the Duke of Devonshire in Chatsworth, was sold through Sotheby's in 2010 and now belongs to the collections of the Prince of Liechtenstein, Inv.-No. SK1597 (65.4 × 46.5 cm); Charles Avery, 'Pierino da Vinci "lost" Bronze Relief of *The Death by Starvation of Count Ugolino della Gherardesca and his Sons*', in *Pierino da Vinci, op. cit.*, 1995, pp. 39–46. The relief is also known in several versions made of different materials (e.g. wax, 62 × 44 cm, Oxford, Ashmolean Museum; terracotta, 62 × 44 cm, Florence, Antinori priv. col.). On this relief see Jonathan Nelson, 'Luca Martini, dantista, and Pierino da Vinci's relief of the *Death of Count Ugolino della Gherardesca and his Sons*', in *Pierino da Vinci, op. cit.*, 1995, pp. 39–46; Maurice Brock, 'Le portrait de Luca Martini par Bronzino...', *op. cit.*, 2009, pp. 293–4.

- 17 It was the property of the art dealer and restorer Bartolomeo Cavaceppi until 1792, when it was passed to the Pio-Clementine Museum in the Vatican. See Alessandra Giannotti, in *Vasari, gli Uffizi e il Duca*, *op. cit.*, cat. 11.12, pp. 136–7 (with bibliography).
- 18 On the iconography and the symbolic of this relief see most recently Marco Collareta, 'Pierino da Vinci e Pisa', in *Pierino da Vinci*, *op. cit.*, 1995, pp. 36–7 and Maurice Brock, 'Le portrait de Luca Martini par Bronzino...', *op. cit.*, 2009, pp. 304–7.
- 19 Giorgio Vasari, *Lives...*, *op. cit.*, p. 262.
- 20 On the identification of the figure see, James Holderbaum, 'Recuperi moderni di sculture di Pierino da Vinci...', *op. cit.*, 1995, p. 22.
- 21 Giorgio Vasari, *Lives...*, *op. cit.*, p. 263.
- 22 *Ibid.*, p. 264.
- 23 On Luca Martini see in particular Jonathan Nelson, 'Creative Patronage: Luca Martini and the Renaissance portrait', in *Mitteilungen des Kunsthistorischen Institutes in Florenz*, no. 39, 1995 (1996), pp. 282–305, *Id.* in Michael Wayne Cole (ed.), *Donatello, Michelangelo, Cellini: Sculptors' Drawings from Renaissance Italy* (cat. exh. Boston, Isabella Stewart Gardner Museum, 2014–2015), London, 2014, pp. 205–7 and more recently Maurice Brock, 'Le portrait de Luca Martini par Bronzino...', *op. cit.*, 2009 (with bibliography).
- 24 Benvenuto Cellini, *The autobiography of Benvenuto Cellini*, translated and with an introduction by George Bull, Harmondsworth, 1970, p. 88.
- 25 On this ambivalence see Maurice Brock, 'Le portrait de Luca Martini par Bronzino...', *op. cit.*, 2009, p. 319, note 60.
- 26 Luca Martini, 'Capitolo [...] a Visino Merciai', in *Il secondo libro dell'opere burlesche, di Messer Francesco Berni... et di diversi autori*, Florence 1555, pp. 130–131, *cit.* in Maurice Brock, 'Le portrait de Luca Martini par Bronzino...', *op. cit.*, 2009, p. 319, note 60.
- 27 On this relief see in part. Marco Cianchi, 'Alcune considerazioni sui bassorilievi di Pierino da Vinci', in *Pierino da Vinci...*, 1995, p. 51 and Ulrich Middeldorf, 'Additions to the work of Pierino da Vinci', *The Burlington Magazine*, 53, 1928, pp. 299–306.
- 28 *Preliminary Catalog of Painting and Sculpture*, National Gallery of Art, Washington, 1941, p. 238, no. A.29.
- 29 Ulrich Middeldorf, *Sculptures from the Samuel H. Kress Collection: European Schools XIV–XIX century*, London, 1976, p. 69.
- 30 Britta Kusch-Arnhold (*Pierino da Vinci*, Münster, 2008, cat. A.16, p. 272) did not consider the relief as a work by Pierino da Vinci and tended to attribute it to Stoldo Lorenzi. It is under this attribution that the portrait is now catalogued in the museum (written communication from Susan Earle). However, the Spencer Museum's *Portrait of a Woman* has been very convincingly republished under the name of Pierino da Vinci; see Marinella Iacomelli, *Pierino da Vinci (1529–1553): scultore toscano*, Naples, 2012, pp. 84–5 and Alessandro Nesi, 'Le amichevole sfide di Pierino da Vinci e Stoldo Lorenzi, per conto di Luca Martini', in *Erba d'Arno*, nos. 126–127, p. 58, 60–1.
- 31 On Stoldo Lorenzi see Alessandro Nesi, 'Le amichevole sfide...', *op. cit.*, 2012 and Maurizio Cicconi, 'Lorenzi, Stoldo', in *Dizionario biografico degli Italiani*, vol. 66, 2006, *ad vocem* with previous bibliography. Nesi (pp. 63–4) suggests that Stoldo was born a few years earlier, around 1531 or 1532, and that he could have joined Martini's *palazzo* in Pisa around the same period as Pierino. As such, the two young sculptors would have worked next to each other in an emulating and friendly competitive atmosphere.
- 32 Alessandro Nesi, 'Le amichevole sfide...', *op. cit.*, 2012, p. 62, fig. 3.
- 33 Claudio Pizzorusso, who made the attribution of this relief to Pierino da Vinci, was the first to compare the head with the portrait of Luca Martini in the *Pisa Restored relief* (first in *De Pierino da Vinci à Joseph Chinard* [exh. cat. Paris, Galerie Charles Ratton & Guy Ladrière, 2010], Paris, 2010, pp. 20–3 and then in *Vasari, gli Uffizi e il Duca* [exh. cat. Florence, Galleria degli Uffizi, 2011], Florence, 2011, cat. 11.11, p. 134–35). In 2015, Alessandra Giannotti ('Pier Francesco di Bartolomeo...', *op. cit.*) was more affirmative concerning the identification of the sitter, and writing that 'around 1550, Pierino produced a portrait *all'antica* in an ovale marble relief of his beloved patron ('Intorno al 1550 Pierino eseguì il ritratto all'antica del suo amato protettore entro un ovale marmoreo [collezione privata]. La gemmea precisione del profilo, di pelle setosa, richiama il volto di Martini posto da Pierino nella sfilata del corteo della *Pisa restaurata*, la targa marmorea con la quale l'artista celebrò le imprese ducali di riqualificazione della città.').
- 34 Written communication, 16th February 2017.
- 35 See also the portrait of Luca Martini painted by the workshop of Bronzino on a slate; Jonathan Nelson, 'Creative Patronage...', *op. cit.*, 1995, pp. 298–9.
- 36 See Marion Boudon-Machuel, 'Le relief d'Ugolin de Pierino da Vinci: une réponse sculptée au problème du paragone', in *Gazette des beaux-arts*, no. 132, 1998, pp. 1–18; Maurice Brock, 'Le portrait de Luca Martini par Bronzino...', *op. cit.*, 2009, p. 299.
- 37 On Luca Martini's portraits, see Jonathan Nelson, 'Luca Martini...', *op. cit.*, 1995.
- 38 See Antonio Geremica in *Bronzino. Artist and Poet at the Court of the Medici* (exh. cat. Florence, Palazzo Strozzi, 2010–2011), Florence, 2010, cat. v.9 pp. 272–3.
- 39 On this analysis, see Maurice Brock, 'Le portrait de Luca Martini par Bronzino...', *op. cit.*, 2009.
- 40 See for example the portrait conserved in Faenza, Pinacoteca; Jonathan Nelson, 'Luca Martini...', *op. cit.*, 1995, pp. 286.
- 41 The painting was sold at Christie's, London, 26 September 1974, lot 79 (52.1 × 36.8 cm); Jonathan Nelson, 'Luca Martini...', *op. cit.*, 1995, pp. 298–9.
- 42 For a discussion about this painting see Maurice Brock, *Bronzino*, *op. cit.*, 2002, pp. 169–170.

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Text Kira d'Albuquerque