

Ostrow consider the evaluation of these models and their collecting.

The catalogue not only provides a subtle blend of technical research with serious visual analysis and judgment of authorship, but it also provides clarity in its defining these elements. Sigel appends a “visual glossary” of terms and components that clarifies the kind of close inspection he does as a conservator. Here textures and surfaces, including fingerprints receive due attention, and the reader even receives a primer in how to read the evidence of x-radiographs.

Thus a beautiful, unrepeatably exhibition of fragile creations by a major sculptor (and draftsman) receives fully appropriate pictorial and scholarly commemoration. This lasting investigation, the work of both curators and conservators, has generated a catalogue that can only be regarded as definitive. Bernini studies will never be the same, especially the artist's use of *modelli*.

Sarah McPhee. *Bernini's Beloved. A Portrait of Costanza Piccolomini*. New Haven & London: Yale University Press, 2012. ix + 260 pp. + 124 illus. \$45.00. Review by LARRY SILVER, UNIVERSITY OF PENNSYLVANIA.

When art historians write biographies, they generally stick to their last and limn the lives of artists and their “development” (early, middle, late). Seldom do they examine the sitters for portrait images in any depth, let alone do investigative reporting. Yet Sarah McPhee's new book performs exactly that kind of sleuthing, and its findings are fully revisionist. Her chosen artist, moreover, is the major creative talent—in sculpture, architecture, and drawing, among other media—of Baroque Rome and its succession of papal patrons: Gianlorenzo Bernini (1598-1680).

At the height of his powers, Bernini carved an astonishingly informal marble bust of a buxom young woman turning to her left (1636-37; Florence, Bargello). Her seemingly spontaneous movement reinforces parted lips, open blouse, and slightly disheveled hair, dropping a stray curl onto her neck. Scholars have long identified this sensual female as the sculptor's mistress, Costanza Bonarelli. She even graced the poster of a magnificent exhibition of those “speaking likenesses” that celebrated *Bernini and the Birth of Baroque Portrait*

Sculpture (2008) at the Getty Museum.

To this received wisdom Sarah McPhee offers a bracing corrective in a full biography of both the sitter and the rare Bernini bust. From its Prologue, this book crisply delineates the received legend—including an angry disfiguring of the woman's face by an angry Bernini—and then proceeds to present the revisionist historical account, complete with full appendixes of documentation (148-214). Intimate in presentation, this portrait was made with love, for a presumed Costanza, wife of a fellow sculptor, Matteo. Reversed Pygmalion echoes suffuse the legend of Bernini and his mistress.

But as McPhee reveals, Costanza was born a Piccolomini, descended from a noble Siena family that produced its own pope, fifteenth-century Aeneas Silvius Piccolomini/Pius II. If her own cadet family branch from Viterbo was impoverished, Costanza still used the family seal on her will. Documents confirm Costanza's dowry and her 1632 marriage to Matteo Bonucelli of Lucca, an assistant of Bernini at St. Peter's. Payment to Matteo stops in early 1639, after the slashing of Costanza's face for a dishonor probably occurred the previous year—the result of Costanza's infidelity with Bernini's own younger brother Luigi. Costanza was then placed in a house for wayward women (fully described by McPhee, pages 51-56) in late 1638 before she returned to her husband the following spring. Such events recall both violence and vendetta in the earlier biography of Caravaggio, celebrated bad boy of the Baroque.

But these documented facts of the case, except for correcting the garbled name of Matteo from Bonarelli to Bonucelli, offer few surprises. Greater revelations, however, follow in this well researched book. Matteo then worked in the 1640s to restore ancient statuary for Camillo Pamphilij, the pope's nephew, busy building the Villa Doria Pamphilij. Through this patron, Matteo seems to have collected but also befriended Nicolas Poussin, then in his prime as a Roman classicist painter, plus other expatriates painters in Rome. When Diego Velázquez visited Rome in 1649-50, he commissioned Matteo to produce gilded bronze lions and other bronze casts for the king of Spain. Prosperous Matteo Bonucelli purchased a large house in 1649 and made a will, opened at his death in 1654.

Widowed Costanza became a mother in 1657, and her daughter carried the Piccolomini name. She also became a noted dealer in paintings, displayed in her home gallery, and her circle of patrons included two associates of the new Chigi pope. McPhee uses inventories to reconstruct Costanza's picture stock (93-106), and she uses her will to document her denouement: death late in 1662; sumptuous burial at S. Maria Maggiore with thousands of masses on her behalf; and disposition of her estate by those papal associates acting as executors (one of them, Domenico Salvetti, owned his own collection of Bernini studies in terra cotta and drawing studies, pp. 120-24). McPhee also ascribes the identity of two painted women by Justus Sustermans as Costanza (numerous others are documented), and she carries on the story of the daughter, Olimpia Caterina.

In the end, Sarah McPhee has reconstituted a remarkable life of an unknown woman who "had the determination to learn to read and write, to make her way out of poverty through marriage, to survive sexual assault or embrace adultery, to withstand illness and imprisonment, to build a business with her husband and to carry it on for eight years after his death" (137-38). We now know Costanza Piccolomini as never before, thanks to McPhee's old-fashioned archival research, wide-ranging curiosity, and commitment to put flesh on the bones of a prurient legend. The resulting original and significant scholarship brings not only Costanza but also her contemporary city of Rome into vivid, almost sculptural relief.