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Io. Bapt. Galostruccius pict. Florentinus del. et Scul. Romae. 1698.

ΙΣΤΟΡΙΑ ΓΟΙΗΣΙΣ ΤΡΑΓΩΔΙΑ ΚΩΜΩΔΙΑ ΞΥΣΙΣ ΑΡΕΤΗ ΜΝΗΜΗ
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ABSTRACTS

MATTIA BIFFIS

Pittura e parola: Giuseppe Salviati e la questione della lingua – In recent years, a great effort has been made to describe the cultural and educational backgrounds of the early modern artists, and to provide new evidence of their participation in the cultural life of their time. This article contributes to this scholarly trend by bringing into focus the case of Giuseppe Porta (1520-1575), also known as Giuseppe Salviati, a well-established painter Tuscan by origin and active mostly in Venice and Rome. To a large extent, Salviati embodied the ideal of the learned artist (or *pictor doctus*) delineated by Leon Battista Alberti: he was knowledgeable in astrology and mathematics, and his achievements in these fields received much praise and attention from contemporaries, including the polymath Daniele Barbaro and the philosopher Francesco Patrizi. His main work, an unfinished treatise composed in the late 1550s, investigates the connections between acoustics and astrology. Combining empirical observation with a simplistic theoretical background, this manuscript endeavored to provide a rough classification of natural and artificial sounds. This article discusses its content, shedding light in particular on its relationships with the contemporary debates on the *questione della lingua*, with special regard to the phonetic components of the modern Italian language.

FRANCESCO DE CAROLIS

Le postille di Pietro Antonio Ferro al Trattato di Lomazzo – The article focuses on the autograph marginal notes left by the Lucanian painter Pietro Antonio Ferro on his copy of *Trattato della pittura* (1584) by Giovanni Paolo Lomazzo, bought in Rome in April 1598 and recently discovered in the John Rylands Library at the University of Manchester. In particular this research aims to clarify Ferro's approach to some of the arguments debated by Lomazzo concerning several aspects of artistic creation, such as the most effective ways to represent the image of a religious figure, and the use of perspectival devices. Studying this copy the article also shows new information about Ferro's personality: indeed some notes reveal he owned some prints which were part of the collection titled *Speculum Romanae Magnificentiae*, and he had a literary interests, knowing the famous epic poem *Gerusalemme liberata* (1581) by Torquato Tasso.

PAOLO PASTRES

I mancati acquisti bolognesi di Francesco Algarotti, attraverso un carteggio con Gian Pietro Cavazzoni Zanotti (1743-1744) – In 1743-1744 Francesco Algarotti tried to buy paint-

ings of the Bolognese school on behalf of Augustus III in Saxony, with the help of his friend in Bologna, Giovanni Pietro Cavazzoni Zanotti, a painter, art historian and celebrated connoisseur. This attempt, which eventually came to nothing, is documented by a short correspondence published in the 1794 edition of Algarotti's *Opere*. It has received little attention so far, whereas Venetian deals have been studied in depth. This is why it is illustrated and commented upon in the present essay. It provides much information on the Bolognese art market in the mid eighteenth century, where Cavazzoni Zanotti played a central role. Besides it offers interesting insights into the way in which Algarotti conducted his business, shying away from his interlocutor's cleverness, while paying attention to the coherence of the proposed deals to the general framework of the project he had developed for the Dresden collections.

GIOVANNA PERINI FOLESANI

L'apparato illustrativo della Felsina Pittrice – Riflessioni su un prodotto editoriale della storiografia secentesca – This essay analyses typographical decorations and visual documents (including artists' portraits and their frames) published in Carlo Cesare Malvasia's *Felsina Pittrice* (Bologna 1678). It explores their conceptual links with the text of the book and proves how the visual part is coherent with and adds to the general meaning and purport of the written text. Far from being decorative, it is functional and mostly purpose-designed. It heralds an innovative approach to the lay-out of an art historical book, setting a standard which soon finds some local and national following and has international counterparts. Thus this essay also puts forth a new way of looking at and interpreting art historical publications, adopting applied semiotics to the interpretation of visual paratexts in relation to texts.

MONICA VISIOLI

Lettera prima sulla maniera di conoscere i quadri. Riflessioni di Giambattista Biffi sulla figura del conoscitore – Giambattista Biffi, the last descendant of a noble Cremonese family, was an important figure in the political and cultural circles in Lombardy between the eighteenth and nineteenth centuries. Along with political commitment and vast literary culture, he always had a great interest in art, which was expressed through an intense collecting activity and the drafting of some writings, which have remained unpublished. Of particular interest are the *Lettere d'antiquaria e pittoriche*, a collection inspired by the successful genre of fictitious letters, offering theoretical reflections on the arts and artistic techniques. The *Lettera prima sulla maniera di conoscere i quadri*, transcribed and published here, constitutes an unpublished piece of the eighteenth-century debate on connoisseurship, on pictorial schools and on the relationship between originals and copies, revealing among other things the importance and diffusion of the theories formulated by the French critic Roger de Piles almost a century earlier.

JERZY MIZIOLEK E JERZY ZALAKOWSKI

Roma antica e moderna e lo stato delle arti nella descrizione del Conte August F. Moszynski – Count August F. Moszyński, born and educated in Dresden, was one of the key

figures of the Enlightenment in Poland. Soon after his election in 1764, King Stanisław August invited him to his court in Warsaw to build up an art collection and establish an academy of fine arts. In 1772, although Moszyński lost his strong position at court, he retained his post as director of the royal collections. Nevertheless, he dreamt of returning to Italy, which he finally did thanks to the king's support. Moszyński was tasked with compiling a report on the state of the arts in Italy which he had visited in his youth. He was only seventeen when he embarked on his Grand Tour in 1747/1748 – which he later records with nostalgia in the diary of his second visit to Italy in the years 1785-1786. He first visited the South of France followed by all the big cities of Italy. The present paper discusses Moszyński's notes and observations about Rome, written between May and October of 1785. He visited all the famous palaces and art collections but the main scope of his work was to create the idea of the perfect museum and therefore he proposed moving the most beautiful sculptures from the Capitoline Museum to the Vatican. He also paid attention to the Accademia di San Luca and the French Academy in Rome where he was fascinated by plaster casts. In a letter to the king, he wrote: «The Pope gave his permission to copy the figures and horses from Monte Cavallo. ... we should acquire casts of the heads of Castor and Pollux, one of which is more impressive than the other». Therefore, all the time he was thinking about furnishing the art academy in Warsaw. Moszyński, a one-time pupil of the great Italian architect Gaetano Chiaveri, made many interesting comments on the Pantheon and other famous buildings of antiquity. However, his most beloved building in Rome, apart from the famous Rotunda, was St Peter's Basilica – in which he also found some imperfections. Despite his poor eyesight, he described many paintings, both old and new ones. He admired Raphael, above all his *Transfiguration*, and criticised Michelangelo's frescoes in the Sistine Chapel. He considered J.L. David's *Oath of the Horatii* a masterpiece, and announced the great career of the artist. Moszyński's diary is certainly one of the most interesting descriptions of Rome to have been written in the eighteenth century and we are hoping to publish other parts of it in the near future.

SANDRA COSTA

La Nature à coup d'œil: atmosfere emotive e questioni critiche di allestimento e di fruizione dei Panorami – In 1787, the Scottish painter Robert Barker obtained a patent for *La Nature à coup d'œil*: the invention of the Panorama. This painting, set up to embrace the viewer's look at 360°, would induce a trend of "Rama", in major European cities, as Honoré de Balzac describes it. This tendency developed a new style for illusionistic painting and original immersive forms of spectacle to an international audience, with different cultures. The trend of the Panoramas was an urban and social experience with both playful and documentary objectives, and it confronted the viewers with a virtual reality to which an elaborate strategy of exhibition offered visual illusionism and multisensory suggestions. The Panoramas proposed an "immersive" painting, as a journey with the imagination having aesthetic and empathic impact, that also aroused resonance in writers such as Chateaubriand or Dickens. However a heated critical debate has accompanied the production and the international circulation of these images. Some members of the academic environment reject the latter's

role as “liberal art”, while others claim its emotional power, but also an instrumental role to knowledge and progress in a precise connection with art museums and beyond, also evoked by Edmé-François Miel in his *Essais sur les Beaux Arts*.

GIOVANNI MAZZAFERRO

Patrimonio indifeso. Opere d'arte e mercato nel viaggio di Michelangelo Gualandi in Centro Italia (marzo 1861) – In March 1861, just a fortnight before the birth of the Kingdom of Italy and a month before the famous journey of Morelli and Cavalcaselle, the Bolognese Michelangelo Gualandi visited some towns and villages in the Marches and Umbria on behalf of Charles Eastlake, first director of the National Gallery London. He had the task, on the one hand, of looking for archival documents to discover the author of the *Ritratti degli Uomini Illustri*, originally in Federico da Montefeltro's *studioso*, in Urbino; on the other, to find out paintings potentially for sale and of interest to the English museum. Testified in an unpublished manuscript kept at the Fondazione Carisbo, Bologna, Gualandi's journey documents how our artistic heritage was substantially vulnerable and presents interesting details on the underworld of improvised sellers of paintings, from different walks of life.

EMANUELE PELLEGRINI

Le Vite in guerra: l'edizione di Vasari per i Classici Rizzoli (1942-1949) – Among the many editions of Vasari's *Vite* published since the beginning of the nineteenth century, the Rizzoli edition represents an interesting case study. Promoted in 1940 by the Italian journalist, politician and man of letter Ugo Ojetti for his “I Classici Rizzoli” series, who summoned the fundamental support of Giuseppe De Robertis, at the time professor of Italian Literature at the University of Florence, the Rizzoli edition of Vasari's *Vite* was first published in three volumes between 1942 and 1943, its editor being the art historian Carlo Ludovico Ragghianti. The present essay, based on archival research, investigates the relationship between these three men of letters, shedding new light on the debate on the edition criteria for Vasari's *Vite* and the story of Italian publishing during WWII.

GIORDANO BERETTA, MARCO GAIANI, ALESSANDRO RIZZI

La riproduzione digitale del colore: una storia da quattro bit – The development of the technology for reproducing and documenting the Cultural Heritage is tortuous and ridden with dead ends. It is often difficult to fathom why a step is done a certain way. We retrace the development of imaging technology and documentation systems, explaining how some fundamental decisions were made and how the technology evolved. The reader will understand the innards of current systems and their evolution. The underlying technologies are still rapidly evolving, and this understanding will allow the reader to contribute to the continuing evolution.

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