

ABSTRACTS

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HYMNAIA KIPONOS IAIAS ODYSSEIA OMHROS MYTHOS
Io. Bapt. Galostruccius pict. Florentinus del. et Scul. Rome. 1658.

ΙΣΤΟΡΙΑ ΓΟΗΣΙΣ ΤΡΑΓΩΔΙΑ ΚΩΜΩΔΙΑ ΨΥΣΙΣ ΑΡΕΤΗ ΜΝΗΜΗ
ΦΙΣΤΙΣ ΣΟΦΙΑ

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ALESSANDRA COEN

Antique jewellery has always been an object of interest for specialists. Even so, up to the 1950s and 1960s it was usually studied only in terms of precious objects, concentrating on the evaluation of their technical and decorative aspects, thus extrapolating them and decontextualizing them from their original place of discovery, which is essential to their full understanding. Surely this is due partly to the fact that precious metal objects have always been the most sought-after commodities in the spolio and antiques trade. Only in recent years various contributions have brought the attention of the academic community back to the importance of contexts for the study of these types of materials, as well as to the need to engage with historical sources and the broad spectrum of iconographic representations for a better understanding of the underlying valences of these objects. Beside its aesthetic value, in antiquity jewelry conveyed (exactly as it does today) multiple layers of meaning, first of all economical (as an expression of social status) and affective, but including also very precise messages concerning not only the taste, but also the religious ideology of the owners and the fashioning of their own identities. In antiquity jewels were often linked to momentous events marking fundamental turns in life, such as the transition to adulthood, and later marriage, death, etc. In this contribution, I will try to address various aspects of this different methodological approach, focussing especially on Etruscan goldsmith productions of the late classical and Hellenistic periods, which seem to best exemplify the problems indicated above.

The second part of the article addresses the issue of the revival and imitation of Etruscan goldsmithery affecting modern artistic productions between the second half of the nineteenth century and the early twentieth century, as reflected by many modern artistic productions.

MARCO DI SALVO

Pisa, the church of St. Nicholas: the fourteenth-century bell tower, attributed to Nicola Pisano by Giorgio Vasari. Inside, a (pseudo-archetypical) helical staircase with columns leads to the top. According to Vasari's *Lives*, the *lumaca* by Donato Bramante in the Cortile del Belvedere is the finest copy of Nicola's architecture. The same interpretation applies to Antonio da Sangallo's well in Orvieto. The study aims to analyze Vasari's description by highlighting, firstly, the fortune of (repeatedly copied)

Pisano's biography through the *Lives*. So, Vasari's *auctoritas* is fully accepted, without documentary sources then, curiously, without questioning Vasari's reliability. Due to Vasari's *auctoritas*, no articles have also explored a significant topic: the genesis of Pisano's staircase. It is still an unresolved issue, but an interesting suggestion emerges from Alberti's *De re aedificatoria*.

GIOVANNA PERINI FOLESANI – LUCIA TONGIORGI TOMASI

The sitter of a little studied portrait attributed to Raphael in a private collection in France is here identified as Fernando Colombo/Hernan Colon, the son of the famous explorer Cristoforo Colombo. The comparison with his later portrait by Sebastiano dal Piombo now in the National Gallery, Washington DC is striking, although in this portrait he looks somewhat younger. Ferdinando's stay in Rome in 1512 and his circle of Roman acquaintances at the time do not exclude the possibility of his meeting with Raphael, due to their mutual connections with Agostino Chigi. This provides also a chance to discuss some peculiar traits of Raphael portraiture in general, and, in particular, his early, formerly controversial portraits of the dukes of Urbino, Guidubaldo di Montefeltro and Elisabetta Gonzaga, now in the Uffizi. They look less puzzling if compared to contemporary Northern portraiture, namely Michael Sittow's, and should probably be taken as very precocious attempts at "state portraiture", as is suggested by the special symbolic qualities of their costumes. This essay is also an opportunity to review the background information available on this little exhibited French portrait, whose presence in French-speaking areas is traceable to the last quarter of the 17th century. Testing and discussing the available background information on its provenance entails debunking a few myths as to its very early presence in Aix en Provence, where it is actually documented from the second half of the 18th century through to the second half of the 20th century. The often imprecise and misleading provenance information supplied by the sparse Italian, British and German literature mentioning it over three centuries, as well as its poor conditions and its very rare public exhibitions, may have contributed to the lingering doubts as to its attribution, which was clearly propelled by commercial concerns from the start. New materials have been found concerning its 19th century reputation and history. Thus this essay paves the way to a safer reassessment of its attribution, when and if the actual picture is ever offered to public scrutiny again.

STEFANO FERRARI

On September 28, 1765 Charles-Hugues Lefebvre de Saint-Marc, the tutor of Duke Louis-Alexandre de la Rochefoucauld, sent a letter to his former pupil, informing him of the outcome of the Salon which had opened at the Louvre on August 25. In this letter he dwells on criticisms addressed to the painting *Un père arrivant à sa terre, où il est reçu par sa famille* that the Duke of La Rochefoucauld himself had commissioned to the Swedish painter Alexandre Roslin. The judgments reported by his tutor show some undoubted affinity with those expressed by the famous *salonnier* Denis Diderot

in his *Salon* of 1765, intended for the *Correspondance littéraire* of his friend Friedrich Melchior Grimm.

IRENE GRAZIANI

Jacopo Alessandro Calvi, nicknamed il Sordino (i.e. the somewhat deaf one: 1740-1815) was dubbed “letterato pittore” (literate painter) by Giambattista Grilli Rossi (1825). He started practicing the “*dive arti sorelle*” (“godly sister arts”) of painting and literature when still very young, when he first tried to compose poetry. Later however the composition of works of art literature will feature most prominently in his literary activity, in the wake of his master Giampietro Zanotti’s example. (At the time the latter was the Secretary of the Accademia Clementina in Bologna). Calvi’s writings do not outline any systematic thought in aesthetics, but are important for a better understanding of the reasons behind the stylistic choices made in his activity as a painter. They are also instrumental to determine his position within his contemporary cultural context. His comments on the pictures in Filippo Hercolani’s collection selected for his volume called *Versi e prose* (1780) are evidence of his modern sensibility, well before the arrival of the French troops, just like his biography of Guercino (1808), his *Discorso* for the delivery of prizes at the Accademia Clementina in 1808 and his biography of Francesco Francia (1812), issued in the full bloom of the Napoleonic age. Calvi’s ability to put the reading of art works to the service of didactical purposes also becomes apparent from his writings.

CARLOTTA CASTELLANI

Starting from the study by Daniel Kupper, this article investigates the biography of Anselm Feuerbach (1829-1880) as a literary subject by comparing two different sources: the autobiography *Aus meinem Leben*, left unpublished by the artist, and the novel *Ein Vermächtnis*, published by Henriette Heydenreich-Feuerbach in 1882. Documents in Berlin Zentralarchiv der Staatliche Museen concerning the relationship between these two texts will be analyzed. *Aus meinem Leben* testifies Feuerbach’s public outcry against the German patronage of the Arts symbolized by Hans Makart’s popular appeal in Wien. On the contrary, in *Ein Vermächtnis* Henriette, using the structure of a new literary genre – so-called *Künstlerroman*, or artist’s novel -, elaborated Feuerbach’s mythical image as misunderstood artist to arouse the interest of the public on Feuerbach’s art. The success of the latter text produced guilt feelings that increased public interest in his works of art and made German government cultural administrators zealous guardians of his artistic heritage. The differences between the two texts confirm the hypothesis of a precise ideological use of the artist’s biography that had deep impact in early Twentieth century.

STÉPHANIE BROUILLET

In 1886 France signed a friendship treaty with Korea. Charles Varat (1842-1893) was one of the first Frenchmen to visit the Korean peninsula. He brought back with

him an important ethnographic collection bearing witness of Korean art and daily life at the end of the 19th century. Since 1889 this collection was presented to the public in the ethnographic gallery of Trocadero. Thus the Korean ethnological collections acquired a heritage status, thanks to their theatrical display and enhancement of appreciation. Subsequently Charles Varat obtained the transfer of these collections to the Guimet museum in a Korean gallery, opened in 1894 and arranged by Charles Varat himself.

Following the death of Emile Guimet, the museum founder, the gallery was closed in 1918 so that the whole museum could be rearranged. Its collections were subsequently deposited in various institutions, before becoming the object of a new promotion which started in the years around 2000, leading to the reopening of a new Korean Gallery in the freshly reopened Guimet Museum.

MARCO COLLARETA

Carlo Ludovico Ragghianti made his debut as an art historian in 1933, writing an important essay on the Carracci and art criticism, where he applied the linguistic theories of the philosopher and aesthetologist Benedetto Croce to the domain of the visual arts. Accordingly, he classified the Carracci as “critics”, rather than “artists”. Notwithstanding the fact that an undisputed expert of art literature, Julius von Schlosser, expressed his positive opinion on Ragghianti’s article, it was harshly criticized by the ensuing Carracci scholars and was in fact excluded from the debate on the three Bolognese painters taking place after World War II. Only recently has art historical research gone back to a stance similar to the one taken by Ragghianti nearly ninety years ago. Even so, current research does not seem to be aware of this precedent and adopts entirely different methodologies. This prompts to reread Ragghianti’s youthful essay to check whether its contents may be retraced to the very historical context where the Carracci worked, thus proving its objective grounding. As a partial contribution to this effect, this essay draws scholarly attention to the humanist Ascanio Persio, well known to early literary sources on the Carracci. He is also the author of the earliest printed reference to the three painters in his important book on the most revered icon of the *Madonna di San Luca* preserved in the Bolognese church of the same name.

BENEDETTA BATTOCCHIO

Between private and public dimensions, urban regeneration, and restoration of historical buildings, the Pinault Collection is one of the most important contemporary art collections of the XXI century. At its origin, François Pinault (Champs-Géraux, 1936-), a wealthy entrepreneur turned patron and art lover, who has been flanked by some of the most influential figures on the French public and political scene.

The aim of this paper is to provide an overview of the birth, the main events, and recent activities of the Pinault Collection, offering a more in-depth look at the new museum of the Bourse de Commerce in Paris, which opened in 2021.

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In particular, through architectural, historical, and museological references, the research sheds light on the political and cultural implications of the requalification and opening of the new Parisian museum, which stands at the apex of a policy of *mise en valeur* of Les Halles district, in the city's first arrondissement.

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