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Io. Bapt. Galostruccius pict. Florentinus del. et Scul. Romae. 1658.

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ABSTRACTS

NICOLETTA MARCELLI

Note di storia dell'arte dalle lettere cancelleresche di Carlo Marsuppini – The essay is focused on some official letters written during the chancellorship of Carlo Marsuppini in Florence (1444-1453), and is divided into two parts: first, it concerns the request made by the the *Signoria fiorentina* to the Venetian Republic in order to receive as a special gift some relics of *santi Innocenti*, so that the Florentine Comune could justify the name given to the new hospital built in Florence (1446). Secondly, the paper reports a new case of the so-called *pittura infamante* in Florence at the beginning of the XVth century.

MARK GREGORY D'APUZZO

Girolamo Savonarola a Bologna, il «porto della religione» – Though often ignored by the historiography of the period and almost entirely overlooked by recent critical studies, Girolamo Savonarola's presence in Bologna is well attested. Three sojourns tie the preacher to the city, home of the Dominican Order. Here he studied as a young man, an experience which left him with affectionate memories of the Bolognese convent he called the "haven for religion". This essay investigates the influence of Savonarola's thought and spirituality on the Bolognese artistic milieu and examines his preaching, the dissemination of his writings and above all to the creation of the fragmentary *Lamentation over the Dead Christ* (Museum of San Domenico, 1495) by Baccio da Montelupo. Despite its roots in the Padan coroplastic tradition, the terracotta group deviates from it in the austerity and contrition of its language in ways that clearly reflect the disciplined and rigorous religiosity of the friar.

GIOVANNA PERINI FOLESANI

Il paragone delle arti a Urbino nell'età di Raffaello – This paper offers a survey of the so-called "*paragone*" (or dispute over the ranking of the visual arts) in Urbino, from the time of Federico da Montefeltro (his letter of appointment for Luciano Laurana and Giovanni Santi's *Cronaca rimata*) down to early Seicento writings (by Antonio Bruni and Sempronio), right before or around the time when Urbino and the territories of her Duchy were reclaimed by the State of the Church, incorporated in it and split up in terms of administrative organization (1631). The focus of the paper is on the Italian context of the famous dispute held in the Ducal palace in 1507 as portrayed in Baldassarre Castiglione's *Cortegiano* (1528), the stance subsequently taken by Polidoro Virgili

in the name of Raphael, and finally Bernardino Baldi's occasional remarks relating to the visual arts, at the time of Federico Barocci.

YVONNE ELET

Hortatory ekphrasis: the agency of literature in Raphael's architectural design – This essay analyzes little-known *ekphrases* of Raphael's late masterwork, Villa Madama, written early in the design process, while the ground plans were still being revised. Considering this proleptic poetry in tandem with Raphael's well known epistolary description of the villa, ground plans, and antiquities once installed there, reveals the architectural design process to have been a dynamic, collaborative effort involving humanists as well as architects. It emerges that Renaissance humanists, accustomed to *ekphrastic* completion as a literary mindset, mobilized a little known genre of hortatory *ekphrasis* as a powerful tool to propose and work out ideas, which could be embodied in many aspects of architecture and decoration. This study examines the relation of text and architectural form, revealing how concept and design could evolve dialectically. This revisionist account of architectural design as a self-reflexive process engaging different systems of knowledge – spatial, visual and verbal – has interesting implications for the relation of architecture and language, the nature of invention, and the ways that idea could become form in Renaissance Rome.

EMANUELA FERRETTI

All'ombra di Leon Battista Alberti e Michelangelo: modelli lignei e cultura architettonica fra Cosimo Bartoli, Vincenzo Borghini e Giorgio Vasari – Analyzing Cosimo I's major architectural commissions via their models, the paper examines historiographical and literary evidence, as well as the Florentine traditions and customs that Cosimo promoted in sixteenth-century Florence placing the matter in that historical context. The ideological roles of Leon Battista Alberti and Michelangelo Buonarroti are inscribed in a wide programme of glorification of Florentine art and architecture, developed by Giorgio Vasari, Vincenzo Borghini and Cosimo Bartoli, and displays the transformations of the status of the architect at the Cosimo's court. New observations on the models in Michelangelo's architecture are accompanied by specific reflections about Bartoli's translation of the *De re aedificatoria* and, by the comparison with Pietro Lauro's translation of Albert's text, this study points out new aspects on Florentine cultural architectural identity. Moreover the construction of models, documented in the Registri of Fabbriche Medicee (with unpublished evidence), allows us to improve our knowledge of Cosimo's projects for Palazzo Vecchio, Uffizi and Palazzo Pitti.

FRÉDÉRIQUE DUBARD DE GAILLARBOIS

Proposte per un Varchi iconografo – Varchi was not merely a major art theorist or friend of the artists he interviewed in his famous *Two Lessons* (1550). This paper tries to review the multifaceted help Varchi gave to a large number of artists and the possible iconographies he might have originated. The *Funerals of Michelangelo* (1564) offered a unique opportunity for a come back of Varchi's group and ideas to the artistic front scene.

Though ephemeral, the Apparel of San Lorenzo delivered a pluralistic and heterodox image of Michelangelo not only as an artist but as a poet, philosopher and republican, opposed to the Borghini-Vasari stance which was to triumph and last in Santa Croce's tomb.

YUKO NAKAMA

Japanese aesthetics of senses in traditional landscape art – This essay provides an insight into the meaning of Japanese landscape art of the Edo period (1603-1868) as expressed in prints and painted screens, using contemporary poems (*haiku*) and texts to highlight its particular synesthetic approach, so evident in local art reception and so different from the Western, mostly optical approach to landscape painting. Most examples are drawn from very famous art works of the period. Other characteristics of the Japanese approach to landscape painting are the emphasis of the fragment, the co-existence of multiple viewpoints, the importance of *yohaku* (empty space) in painting as related to the notion of *yojo* (lasting sensation, suggestion) in poetry. Nevertheless these Japanese forms and attitudes have been largely influential on the formal development of Western landscape painting during Impressionism (Monet).

SANDRA COSTA

Lo scheletro dell'arte nell'armadio: archivi di Ancien Regime tra pratiche collezionistiche e affermazioni di gusto – Ancien Regime archives have gradually opened up providing materials for research on the reconstruction of collecting practices belonging to the *mos nobilium*, as well as on the identification of formal patterns adopted by various religious orders in order to exalt their own *pietas* and their specific apostolic mission. Archives are places where account books, ledgers, wills, inventories, and private correspondence are preserved. The very heterogeneous nature of such records allows a type of art historical analysis where philology and sociology mingle. Like the skeleton in art's living body they help us retrieve "dubious" or "less noble" structural aspects of collecting practices, of display and of the dialectics between individual and institutional taste, which only too often have stayed hidden.

ILARIA SERATI

Il contributo di Giacomo Carrara alle Vite de' pittori, scultori ed architetti bergamaschi – Giacomo Carrara's contribution to Francesco Maria Tassi's *Vite de' pittori, scultori ed architetti bergamaschi* (1793) is known in relation to its footnotes, as is stated in its Preface. Unpublished evidence (namely three letters written by Carrara to Bottari preserved in the library of the Accademia Nazionale dei Lincei e Corsiniana in Rome, and papers in Carrara's personal archive) sheds new light on the weight and quality of Carrara's contribution. It highlights Carrara's specific competence in stylistic analysis, a knowledge of the «carattere» and «maniera» of artworks, as a basic contribution to Tassi's historical method. More broadly, it allows us to outline more precisely the troubled genesis of Tassi's *Vite vis à vis* the two scholars' different attitudes and methodologies in art writing.

FRANCESCO PAOLO DI TEODORO

Carlo Fea, Antonio Canova e la Lettera a Leone X di Raffaello e Baldassarre Castiglione – This paper highlights Carlo Fea’s belated reception of Raphael’s *Letter to Leo X*, which he mentions for the first time in 1802, when he lists it and partly reprints it amidst other documents in the Appendix to his *Relazione di un viaggio ad Ostia e alla villa di Plinio detta Laurentino* (Rome, 1802). There he refers to the *Letter’s* earlier, printed editions of 1769 and 1799. In fact, this acknowledgment (matching the one in the coeval *Chirografo* by Pius VII, inspired by him) is likely due to his close work relationship with Antonio Canova, General Inspector of the Fine Arts in the Church State, after Fea’s appointment as Commissario alle Antichità di Roma in April 1801. Canova was a fellow national of Daniele Francesconi’s, the *Letter’s* editor of 1799 and the first scholar ever to acknowledge Raphael’s authorial role in it, for it was originally given to Baldassarre Castiglione alone. This change of attribution was pivotal in the *Letter’s* subsequent reputation and reception, as is proven by Fea’s own case.

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