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

ΙΣΤΟΡΙΑ

ΓΟΗΣΙΣ

ΤΡΑΓΩΔΙΑ

ΚΩΜΩΔΙΑ ΕΥΣΙΣ ΑΡΕΤΗ ΜΝΗΜΗ
ΓΙΕΤΙΣ ΣΟΦΙΑ

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In copertina: M. SEVEROLO – G.B. GALESTRUCCI, riproduzione grafica dell'*Apoteosi di Omero* di Archelao di Priene, da A. KIRCHER, *Latium, id est nova et parallela Latii tum veteris, tum novi descriptio*, Amsterdam, J. Jansson ed eredi di E. Wejerstraet, 1671, pp. 79-80. Si ringrazia Il Museo Tuscolano – Scuderie Aldobrandini di Frascati (Roma) per aver fornito la foto, concedendone gratuitamente l'utilizzo in copertina.

S O M M A R I O

Anno III – 2022

SAGGI

- V | GIOVANNA PERINI FOLESANI, *Editoriale*
- 1 | ANDREA FELICI – VERONICA RICOTTA, *La lingua dell'arte e della critica d'arte: un percorso tra antico e moderno*
- 25 | MARILENA LUZIETTI, *Dare corpo all'incorporeo. I ripensamenti di Giovanni Andrea Gilio da Fabriano*
- 39 | ROBERTA BARSANTI, «Disegno perfetto e grazia divina». *Episodi di collezionismo di disegni di Leonardo da Vinci nella Firenze di secondo Cinquecento*
- 57 | CLIZIA GURRERI, *Il Discorso di Melchiorre Zoppio in dichiarazione dell'Hermathena: ipotesi di lettura*
- 99 | MARTIN LEUTZSCH, *Isaac will not be shot: A pictorial idea and its uses in aesthetic and religious discourses in early modern and modern times*
- 141 | PIERA GIOVANNA TORDELLA, *Friedrich Schleiermacher e l'estetica del disegno*
- 163 | SHIGEMI INAGA, *The Origin of Modernist Aesthetics as the Oblivion of Political Struggle: The Case of Édouard Manet and the Marketing Strategy of His Posthumous Auction in 1884*
- 183 | LORETTA DE FRANCESCHI, *Neri Pozza editore d'arte*
- 205 | ABSTRACTS

ABSTRACTS

ANDREA FELICI – VERONICA RICOTTA

La lingua dell'arte e della critica d'arte. Un percorso tra antico e moderno – The essay offers at first an overview of the evolutions that the language of art (in architecture, painting and sculpture) and art criticism have known from the Renaissance to the contemporary age, focusing essentially on the lexicon sector. In this regard, a cultured terminological tradition, derived from classical sources, generally accepted by art treatises, is distinguished from a terminology of popular origin, mainly used in documentary texts, which was ignored for a long time or was partially included in modern dictionaries. Subsequently, an anthology of texts representing the evolution and the specialization rate that the terminology of art criticism has known from its first significant uses up to the twentieth century is offered, selected texts including: the *Vite* by Giorgio Vasari; the vocabularies by Filippo Baldinucci and Francesco Milizia; a text by Roberto Longhi focused on the *Baptism of Christ* by Piero della Francesca.

MARILENA LUZIETTI

Dare corpo all'incorporeo. I ripensamenti di Giovanni Andrea Gilio da Fabriano – In 1563 Giovanni Andrea Gilio published a theological treatise in vernacular on the devil's emulation of God, dedicated to Vittoria Farnese Della Rovere. The incorporeality of God, discussed in some pages of this book, discloses those problems with the representation of God, the Trinity, the Holy Spirit and the angels, that only one year later were to be discussed by Gilio himself in his *Dialogue on the errors and abuses of painters*, dedicated to Vittoria's brother, Cardinal Alessandro Farnese.

A comparative reading of the two texts is the subject of this essay. It reveals two different lines of thought: the earlier one (1563) tends towards iconoclasm and uncompromisingly adheres to Saint Augustin's theses; the later one (1564) refers to Ambrogio Catarino Politi's and Konrad Braun's treatises on holy images, and accepts the anthropomorphization of God, thus confirming the didactic scope of religious art. Taking into consideration both the differences and the similarities in the two texts, this essay tries to identify their sources and the reasons for their genesis.

ROBERTA BARSANTI

«Disegno perfetto e grazia divina». *Episodi di collezionismo di disegni di Leonardo da Vinci nella Firenze di secondo Cinquecento* – In the second half of the Sixteenth Century, some events in art collecting allow us to retrace the fortune of Leonardo's graphics

in the field of Florentine collecting which runs in parallel with the spread of interest in his artistic theories. A prominent role was played by the publication of Giorgio Vasari's *Lives* and by the creation of his copious graphic collection. Starting from a renewed consideration for the drawings to be included in the art collections as well as paintings and sculptures, the essay focuses on Leonardo's drawings that have become part of the collections of refined collectors, such as the Gaddi and Bernardo Vecchietti, linked to the Medici court and to the world of academies, which were expression of an elitist cultural ambience.

CLIZIA GURRERI

Il Discorso di Melchiorre Zoppio in dichiarazione dell'Hermathena: ipotesi di lettura – For the first time, I publish the complete version of the *Discourse* delivered by Melchiorre Zoppio on the occasion of Maffeo Barberini's departure from Bologna in 1614, at the end of his legation. Its manuscript was found by Sebastian Schütze and constitutes the most important testimony of the *Hermathena* of Palazzo Zoppio.

The *Discourse* has an important value both on a methodological level and on a documentary level: in fact thanks to the information contained therein and to the archival materials found so far, it is possible to redefine the profile of the Accademia dei Gelati, a Bolognese cenacle which is the subject of the *Discourse*, while reviewing the various phases of its artistic activity and production, and enhancing its position in the historical and cultural dynamics at play in Bologna between the 16th and 17th centuries.

The description of the *Hermathena* and the paintings depicted on the walls, as well as the celebration of Maffeo Barberini, protector of the Gelati are of particular interest, the whole speech being an extraordinary apology not only for the Cardinal, but for the entire academic system. Furthermore, the painted images of Mercury and Minerva at Palazzo Zoppio also allow a comparison with Achille Bocchi's *Hermathena*, confirming the hypothesis of a precise ideological and cultural continuity between the two Bolognese academies.

MARTIN LEUTZSCH

Isaac will not be shot: A pictorial idea and its uses in aesthetic, national, and religious discourses in early modern and modern times – Since 1700, there are rumours about a strange transformation of traditional iconographies concerning Isaac's sacrifice at the hands of his father Abraham: A picture (purportedly existing somewhere) is said to show Abraham trying to kill his son with a musket or pistol, an act prevented by an angel pissing on the firearm's pan. This pictorial idea is communicated in European and American countries through hundreds of letters, diaries, philosophical, aesthetic, theological works, novels and stories, poems, plays, speeches, notes in newspapers. The authors of these texts seldom claim to have seen the picture themselves. In contrast to these rich discourses on such a picture, real pictures containing the aforementioned subject are rare. A preliminary overview of the history and diversity of these discourses and a list of definitely existing real pictures introduces this iconography to art history, allowing preliminary observations and leading to open questions. Further research should contextualize this pictorial idea in art history as well as in cultural

histories of humour, identity politics, reception of the Bible, religious and aesthetic criticism, anachronism, decency, and masculinity.

PIERA GIOVANNA TORDELLA

Friedrich Schleiermacher e l'estetica del disegno – The essay will focus on Friedrich Schleiermacher (1768-1834) and his aesthetics which has been largely ignored until the rediscovery by Benedetto Croce at the beginning of the twentieth century. In particular, Schleiermacher's aesthetics is analysed with special regard to the drawing theory – the point of indifference between or coincidence of painting and sculpture – examined as an innovative contribution to the European thought on the visual arts. This specific aesthetic position is also explored from several vantage points in the light of other theories of drawing developed by German Idealism.

SHIGEMI INAGA

The Origin of Modernist Aesthetics as the Oblivion of Political Struggle: The Case of Édouard Manet and the Marketing Strategy of His Posthumous Auction in 1884 – The paper focuses on Manet's studio auction sale which took place on Feb. 4 and 5, 1884 at the Hotel Drouot in Paris. The "success" of the auction has been generally taken for granted and has been regarded as a matter of course. However, Edouard Manet was still a highly controversial figure at his death in 1883 and the circumstances suggest precarious conditions in which Manet's friends and supporters were searching for his posthumous glory. It must be reminded that the lending of the Hall of the Fine Art School (École des Beaux-Arts), for the Manet retrospective exhibition, which preceded the auction sale, was realized despite the strong opposition by Albert Kaempfen, then "Directeur des Beaux-Arts". The decision was made by Jules Ferry, then "ministre de l'enseignement public et des Beaux-Arts", who had to concede to Antonin Proust, influential Gambettist liberal republican, and close friend of Manet. The affair was not so much a matter of "bon sens" on purely artistic interest as a political maneuver, which provoked inevitable protests by Edmond About, who was to be nominated a member of the Academie française.

Théodore Duret, who had been constituted executor of Manet's last will, describes the auction in his biography of Manet (1902): «The sale, which had begun in such a precarious conditions, immediately took unexpected successful looking». However, the transcription of the sale ("procès-verbal") reveals that Duret himself paid no less than 8.000 francs so that the Manet family could withdraw *Chez le Père Lathuille* and *Le Linge*, which preceded *Olympia* in the bidding. Judging from main buyers' bidding, the so-called "successful looking" is almost a fiction which largely depended on, and was sustained by, the sacrifice made by Manet's close friends who were involved in the sale. It turns out that Duret, among others, was one of the key persons who successfully "represented" the sale as an "unexpected success" and contributed to the diffusion of this positive image, which has remained unquestioned until now.

The "success" of the auction sale, which Albert Wolff bitterly qualified as «unexpected apotheosis», is rich in consequences. Not only Manet's own later oil paintings with impressionistic overtones, but also works of Impressionists themselves were

to be recognized as negotiable commodity goods in the art market (though it would take still some time before they got really profitable). Manet's drawings, pastels and etchings, which had been despised as meaningless, began to attract buyers' interest. This recognition will eventually overturn the academic hierarchy of Fine Arts. In this sense, Manet's posthumous studio sale was a process of alchemical transubstantiation where "most insignificant things" were transfigured into the canon of Modernist aesthetics.

LORETTA DE FRANCESCHI

Neri Pozza editore d'arte – The essay takes into consideration the book production of the publisher Neri Pozza (Vicenza 1912-1988), focusing particularly on the field of art and art history. Pozza was a versatile man, a poet, a writer, even an artist endowed with a high sense of civil commitment and an antifascist. He issued important art volumes and three series dedicated to the catalogues of exhibitions and art collections: these series aimed to encourage the knowledge and enhance the rich artistic heritage especially of his native city, as well as of Venice and of all the Veneto region.

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