

ABSTRACTS

RECENSIONE A: GIOVANNI MAZZAFERRO, *IL GIOVANE CAVALCASELLE. «IL PIÙ CURIOSO, IL PIÙ INTREPIDO, IL PIÙ APPASSIONATO DI TUTTI GLI AFFAMATI DI PITTURA»*, PREFAZIONE DI DONATA LEVI, OLSCHKI, FIRENZE 2023

Review to: Giovanni Mazzaferro, *Il giovane Cavalcaselle. «Il più curioso, il più intrepido, il più appassionato di tutti gli affamati di pittura»*, preface by Donata Levi, Olschki, Florence 2023

Antonio Soldi

The following paper intends to present Giovanni Mazzaferro's book *Il giovane Cavalcaselle. «Il più curioso, il più intrepido, il più appassionato di tutti gli affamati di pittura»* (*The young Cavalcaselle. 'The most curious, the most intrepid, the most passionate of all those hungry for painting'*), preface by Donata Levi, Florence 2023. The author, through a meticulous investigation of the connoisseur's biography in the years between 1834 and 1857, reconstructs his methodological training, his visual culture, his travels and his relationships with other art historians. Through the study of part of Cavalcaselle's life, it will thus be possible to find useful information on a cultural context that was fundamental to the development of the art historical discipline.

UN PARERE GIURIDICO SU RAFFAELLO. NUOVI DOCUMENTI SUL TRASPORTO
DELLA VISITAZIONE DA L'AQUILA A MADRID

A legal opinion about Raphael. New documents about the transfer of the Visitation from L'Aquila to Madrid

Laura Palombaro

The *Visitation* by Raphael, currently housed in the Museo del Prado, originated from the Branconio chapel in the Church of San Silvestro in L'Aquila. The details of how the painting was transported to Spain were revealed in unpublished archival documents by Luigi Rivera in 1920. In 1655, the viceroy of Naples, Count of Castrillo, planned to send the artwork to Philip IV of Spain. However, as the painting was considered part of the church's possessions, the Sacra Congregazione dell'Immunità had imposed a veto in 1643, preventing its removal without the Pope's consent. Additionally, the Branconio family, which still owned the *Visitation* in the 17th century, and the canons of the collegiate church had rights over the work. To circumvent these obstacles, Castrillo developed a strategy. This article aims to introduce new unpublished documentation that fills in the gaps in Rivera's research. Specifically, this paper will discuss the family's deed of donation, which included a requirement to have a copy of the work made by a renowned artist, the endorsement by the canons of the collegiate church, and a legal document proving that the *Visitation* could be moved without the Pope's consent. Furthermore, the article will delve into the political significance the artwork held in 17th century diplomatic relations between Naples, Rome, and Madrid.

IL FONDO «ARTI BELLE» DELL'ARCHIVIO DI STATO DI MODENA PER LA
STORIOGRAFIA ARTISTICA DELLA SECONDA METÀ DELL'OTTOCENTO

*The archival collection called «Arti Belle» of the Archivio di Stato of Modena for the
research of artistic historiography in the second half of the 19th century*

Simone Sirocchi

The essay analyses the use of the papers of the archival collection called «Arti Belle» of the Archivio di Stato of Modena for the research of artistic historiography in the second half of the 19th century, starting from 1861, year of the opening of the institute to scholars, including the marquis Giuseppe Campori (1821-1887). Through new documents, cross-referenced with a re-reading of the works published by the marquis, the study attests to a progressive enlargement of this archival collection during the 19th century and the interest of Senator Luigi Cibrario (1802-1870) in those papers, and then focuses on the unpublished correspondence between Campori and Luigi Napoleone Cittadella (1806-1877), director of the municipal library of Ferrara. From those letters – precious testimonies of a confidential pen-pen relationship – crucial themes emerge for the studies of the time and for the art historiography to come, such as the intricate attribution issue of the paintings in the Salone dei Mesi in Schifanoia, those of Bastianino in Ferrara cathedral, Raphael's relations with the Este court, or the difficult focus on “Camerini d'alabastro” of Alfonso I d'Este, attested by documents but laboriously identified only with the research of both.

DUE PROVE DI LETTURA: METAFORE DI MEMORIA E UNA PROPOSTA PER I RILIEVI
DELLA CAPPELLA DI SANT'ANTONIO A PADOVA

Two attempts: Memory metaphors and a proposal for the reliefs of the Chapel of St. Anthony in Padua

Antonio Pepe

The study explores the literary metaphors and mnemonic techniques linked to St. Anthony of Padua, extending into an iconological analysis of the sculptural reliefs in the Chapel of St. Anthony, with particular attention to the Renaissance renovations. The research demonstrates how the chapel was conceived as a pedagogical tool, leading pilgrims on a visual journey of moral and spiritual redemption. The recurring themes of confession and forgiveness emphasize the chapel's role in guiding pilgrims toward spiritual purification.

ATTORNO AL *DISCORSO* DI BARTOLOMEO MARANTA IN DIFESA DI TIZIANO.
IL CONTESTO, L'OPERA E I PRECEDENTI

About Bartolomeo Maranta's Discorso in defense of Titian. The context, the work and the precedents

Mauro Stano

Although it has enjoyed some rare interest over the last century, Bartolomeo Maranta's *Discorso in difesa di Tiziano* has often only been mentioned, in some cases subject to misinterpretation, and in other cases little attention paid to it because it has been eclipsed by the celebrity of the painter which it was dedicated. This essay has the ambition to shed more light on the biography of the Venosian physician, especially in his relationship with the Neapolitan context of the 16th century academies of which he was the main promoter. It has been possible to propose renewed dating regarding the manuscript (BNN, II.C.5) and to the canvas that was the subject of the argument, Titian's *Pala Pinelli*. Maranta's scientific profession is almost eclipsed in the light of this new reading of the *Discorso*, which sheds light on his skills in juggling literary criticism as much as artistic criticism, adhering perfectly to the coeval debates on the "arti sorelle", proving in this regard to be a protagonist in the Neapolitan context. From this monographic study emerges yet more proof of a Neapolitan 16th century not free of cultural connection to other hegemonic centres of theoretical-artistic debate: the precedents of the *Discorso* can be found in Dolce, Aretino, Pino and Varchi; at the same time, the discussion could not ignore the important evidence already discussed – especially in reference to the Venosian's adherence to Telesian naturalism – which I have had the opportunity to examine more depth here.

TABORDA, PRUNETTI, VASARI AND ART HISTORY BETWEEN ROME AND LISBON IN
THE EARLY 19TH CENTURY

Sabina d'Inzillo Carranza de Cavi

In 1815 painter José da Cunha Taborda published the first biographies of the Portuguese artists jointly with the edition of Michelangelo Prunetti's *Discorso* (1787) on aesthetics and connoisseurship. This article compares his contribution to Portuguese art and art theory in comparative perspective, discussing his formation in Rome and his later activity as a draftsman and official painter in the Palacio de Ajuda with Arcangelo Foschini. The essay concludes pointing to his debt with international art criticism and his unusual interest for female artists.

«2 POESIE». NANNI BALESTRINI E LUCIO FONTANA

“2 poesie”. Nanni Balestrini and Lucio Fontana

Andrea Mirabile

The essay analyzes Nanni Balestrini's “2 poesie”, originally published in a book entitled “Lucio Fontana”, 1968. Apparently, Balestrini is inspired by Fontana's “Nature”. Tellingly, the different lengths of the verses create visual poems that imitate the ovoidal shapes of Fontana's works. The complex intertextual collage of Balestrini is based on a series of fragments, in which the author mixes eroticism and astronomy, a combination that opens his poems to multiple, sometimes contradictory interpretations.

PER UNA RILETTURA INDIZIARIA DELLA PITTURA *EN PLEIN AIR* TRA ROMA E
PARIGI NEL PRIMO OTTOCENTO

*For an inditiatory re-reading of plein air painting between Rome and Paris in the early
19th century*

Valter Curzi

The recent success of *plein air* landscape *études* on the antiquarian market and in museums suggests the need to develop new historical and critical perspectives on a dense pictorial production that characterized the late 18th century and the first decades of the following century. At a time of radical renewal of the pictorial genre, the *études* played a crucial role, not so much and not only as study materials – as critics have long argued – but rather as truly autonomous works capable of launching the success of the *veduta* that would gradually replace the traditional classicist landscape of 17th century memory. To understand this phenomenon, it is necessary to examine the *études* in their relationship to the market and collecting. Public auctions and salons attest to their presence as early as the beginning of the 19th century, when the young students of the acknowledged masters of the historical landscape intercepted the change in taste to liberate the small oils on paper or canvas *d'après nature* from the ancillary function of study material that had mostly characterized them in the second half of the 18th century.

Vitale da Bologna in Francesco Arcangeli's Natura ed espressione

Gianluca del Monaco

Vitale da Bologna, the most prominent painter in Bologna during the 14th century, is the second figure highlighted in Francesco Arcangeli's historical account presented in his essay for the exhibition *Natura ed espressione nell'arte bolognese emiliana* (1970). This exhibition and the related introductory essay synthesise a highly personal historiographical outline developed by Arcangeli over the course of his initial lectures at the University of Bologna, which spanned several centuries of Emilian and Bolognese art. The courses, held over the three preceding academic years, were collectively entitled *Corpo, azione, sentimento, fantasia: naturalismo ed espressionismo nella tradizione artistica emiliano-bolognese* ("Body, Action, Sentiment, Fantasy: Naturalism and Expressionism in the Emilian-Bolognese Art Tradition"). This article focuses on the section of the 1970 essay that concerns Vitale, which has received the least attention in studies. It will particularly explore Arcangeli's engagement with Roberto Longhi's fundamental re-evaluation of Vitale and 14th century Bolognese painting as a whole.

REENACTMENT. SCAMBI TRA NUOVE TECNOLOGIE E TRADIZIONE PITTORICA:
IL CASO DI BILL VIOLA E SAM TAYLOR-WOOD

Reenactment. *Exchanges between new technologies and pictorial tradition: the case of Bill Viola and Sam Taylor-Wood*

Monica Paggetta

The reflections on the sacred and the relationship between past and present begin with a general consideration rooted in postmodern culture. Over time, this culture has accustomed us to frequent chronological crossings based on quotation practices, making it increasingly evident that the so-called dialogue between works of art from different eras has produced an artificial phenomenon of estrangement. This phenomenon creates the illusion that the ancient has anticipated the contemporary, making the latter appear perpetually indebted to history. This is not simply because the past influences the present, but because of a specific artistic tendency to abstract works from their original contexts, evaluating them based on their purely formal qualities that render them comparable, similar, and even assimilable. In this context, prominent figures such as Sam Taylor-Wood and Bill Viola stand out. Despite their different geographical and cultural backgrounds, both artists focus their expressive research on the processes of recovering and manipulating ancient iconographies, particularly those related to the sacred. Their work demonstrates that the dialogue between past and present has never truly been interrupted. For these contemporary artists, Medieval and Renaissance masterpieces serve as open grounds for comparison, clearly revealing how the approach to the sacred has profoundly changed. It is no longer interpretable as an objective representation in its canonical sense, but rather as a depiction informed by critical analyses of the existential human condition and the pervasive sense of uncertainty that defines it.

«AS IF THEY WERE LIVING IN PALAEOLITHIC EUROPE»:

NOTES ON THE RECEPTION OF PREHISTORY BETWEEN NORTH AMERICA AND EUROPE STARTING FROM MINIATURISED SCULPTURE

Valentina Bartalesi

This study examines a series of essays and publications, primarily on European prehistoric art, produced in the late 1940s and early 1960s that can be linked, however indirectly or editorially, to the A.W. Mellon Lectures in Fine Arts (Washington D.C.). In particular, the study considers a selection of writings by Clement Greenberg, Herbert Read, Carola Giedion-Welcker, Sigfried Giedion, and Carlo Ludovico Ragghianti. These sources illustrate the emergence of modernist study of prehistoric art from a series of methodological debates, some of which were also activated by precise personal, theoretical, national, and even transnational positions.

Indeed, the prehistoric element was responsible for elucidating two essential macro themes. Firstly, the vibrant and complex interconnection between modernity and its numerous, albeit disparate, historical pasts; secondly, the constitutive and primordial relationship between the living body and the artifact.

In their theorisations on prehistory, the aforementioned authors accorded a distinctive role to miniature sculpture. As an exhaustive bibliography demonstrates, these are tiny, small or microscopic artifacts, crafted in natural materials such as stone, wood, or bone, and have been prevalent since the Palaeolithic era. This paper will critically examine the ways in which selected examples of Western modernist theory have engaged with (or avoided engaging with) such figurines, considering more broadly the ways in which these authors have approached prehistoric material cultures and historiographies.

«CON GRAVE PERICOLO DI VITA». FRANCESCO VERLENGIA E LA SALVAGUARDIA
DEL PATRIMONIO ARTISTICO DURANTE LA SECONDA GUERRA MONDIALE

*«Con grave pericolo di vita». Francesco Verlengia and the protection of artistic heritage
during the Second World War*

Pietro Costantini

The contribution explores the actions taken to safeguard and protect the artistic heritage of Abruzzo during and after the Second World War, with a particular focus on the works on temporary loan from the Galleria Nazionale d'Arte Moderna in Rome and on the crucial role of Francesco Verlengia, whose dedication to the protection of works of art and the promotion of local culture emerges as an emblematic example of civic and cultural commitment. Through a detailed analysis of archive documents, the work illustrates the methodologies adopted to prevent the destruction and looting of works of art during a period of intense conflict and in the immediate post-war period, as well as the relations between the Province of Chieti, the Superintendency of L'Aquila and the National Gallery of Modern Art at the dawn of the newly established Provincial Art Gallery of Chieti.