

Saggi

Ezio Bassani, *Antichi strumenti musicali dell’Africa Nera*

Musical instruments described and illustrated in this article performed in the past an important function in the African world. They accompanied ceremonies, dances and military actions. Alas, few ancient instruments arrived to us.

Elena Filippi, *‘Sapientia’ al Nord al tempo di Massimiliano I d’Asburgo. Per una lettura contestuale delle immagini*

1519-2019: Europe celebrates an important anniversary, five hundred years from the death of Maximilian I of Habsburg. His goal of a translatio imperii in the North corresponds to a program of rebuilding of knowledge and a new role for the arts. A tight web of cross-cultural experiences across the Alps, together with the unprecedented circulation of books, prompt a group of German intellectuals led by Conrad Celtis to dream of a ‘Germania nova’: no longer that of Tacitus and Piccolomini, rather the land of the Muses, where education follows a humanistic model built around a powerful autonomous effort. The collaboration between Dürer and the Sodalitas celtica falls in this context. These were exciting years, in which the arts are tasked with the crucial mission of spreading a new concept of Philosophy across the Empire’s territories. Sapientia is understood as knowledge that merges theory and practice, mythology, history and philosophy of nature, literature, the arts and schools of thought, without excluding magic and religious Hermeticism. It is the dawn of a new era – when image is both evocative and truthful – embodying the Renaissance’s rediscovered and much-loved concept of polysemy.

Sidonie Lemeux-Fraitot, *La Philosophie du polythéisme ou l’illustration d’une savante amitié : François Noël et Anne-Louis Girodet*

During his stay in Venice in 1794, Anne-Louis Girodet (1767-1824) made a deep friendship with François Noël (1755-1841), ambassador and writer, author of a Dictionnaire de la Fable which was a great success. Girodet participated in the second edition of this book (1803) by writing supplements for the notices. He also created the frontispiece, with a complex iconography very representative of his exchanges with Noël, as well as his scholarly sources and spirit of his time. The main figure of this composition, an allegory of Philosophy, takes up the idea and plastic model of the Philosophy of the Room of the Segnatura in the Vatican as well as the humanist conception of this setting.

Paolo Bolpagni, *Le ‘visualizzazioni sceniche’ di Luigi Veronesi*

The essay deals with the work of the Italian abstract painter Luigi Veronesi (Milan, 1908-1998) in the field of set design, which began in the Thirties, when he produced the sketches for Igor Stravinsky’s Le rossignol. In particular, a well-defined sector of this field of activity of the artist is examined, namely the exploitation of his research on the relationship between music and painting in the theatrical field. Starting from 1978-1979 he adopted a machine, purposely built for him by the technician Augusto Olivieri on a project by the engineer Mario Orefice, to visualize the sounds at the same time as listening, according to the criteria of correspondence between musical notes and chromatic tones elaborated by Veronesi in the late Sixties. The artist used this device to control the reflectors at the theatre, through a keyboard, by means of colored light projections on a screen, or directly on the scenographic elements. The system was used in some shows staged in the first half of the Eighties.

Matilde Stefanini, *Per filo e per segno, dall’arazzo alla Fiber Art. Il filo conquista lo spazio*

Tapestry is one of the oldest forms of woven textiles and the principal means of creating pictures through weaving. The tapestry techniques differ from other simple form of weaving (embroidery or cloth) as it produces a textile with clearly definite and detailed images with high-warp looms or low-warp looms. European tapestries into 12th-19th century were much larger in size and largely pictorial. Tapestries may be woven for social, political or spiritual purposes for an inner room and on outside of buildings. The second half of the twentieth century has seen rapid and fundamental changes in the approach to tapestry, called Fiber Art, weaving and resulting works: weaving off looms. The contemporary Fiber Art have various artistic expressions, threads conquest the space or return to tapestry. Two examples of contemporary artists: Laura De Cesare and Alberto Di Fabio.

Note

Marco Collareta, *Il 'gioiello di Gisulfo' a Cividale del Friuli*

The article examines a small jewel in cloisonné enamel, preserved in the Archaeological Museum of Cividale. In particular it proposes a comparison with a Coptic tapestry from the Victoria and Albert Museum, which shows a similar composition. This comparison and other considerations confirm the Byzantine rather than barbaric origin of the jewel of Cividale and its probable dating to the 6th-7th century.

Antonino Caleca, *Il pulpito di Nicola Pisano nel Duomo di Siena e le 'Cantigas de Santa María'*

The Cantigas de Santa María, a well-known collection of religious songs in Galician-Portuguese language made by Alfonso X 'el sabio', king of Castilla and León, and his collaborators, includes a yet unknown mention of the pulpit in the Cathedral of Siena, which is the earliest example of a work by Nicola Pisano. The Cantiga no. 219 tells how the snow-white Devil in the marble pulpit of the Cathedral of Siena became as black as pitch thanks to the miracle of Our Lady. This Cantiga was composed before the death of King Alfonso (1284), when fresh news on Sienese events arrived to Spain from Castilian courtiers in Italy to support claim of Castilian king to Imperial crown. A large miniature accompanies Cantiga no. 219 in the luxurious manuscript 'Fiorentino' (Florence, Biblioteca Nazionale, Banco Rari, 20), made by the Alfonso's court miniaturist Pedro Lourenço; the work is unfinished as the painter didn't know Italy and was unable to represent an Italian pulpit.

Anna Rosa Calderoni Masetti, *Per Giovannangelo Montorsoli a Genova*

A highly qualitative marble work, representing a small Triton riding a dragon, is here attributed to Giovannangelo Montorsoli and connected to the Triton Fountain in Prince Andrea Doria's Villa in Genoa. Although now preserved in a private collection in Umbria, it comes from Genoa. Its stylistic language and the links with the major fountain's figure, placed nowadays in the middle of a fountain erected in the so-called Satiro' Garden, allow us to restore the original shape of the fountain, built when Andrea Doria, in the mid-Forties of Sixteenth century, called to Genoa the Florentine artist to plan his Villa of Fassolo's new gardens. Besides that, these sculptures' jocose appearance allows us to redefine Andrea Doria's character, giving the Prince a more playful temper, that the stern portraits by Sebastiano del Piombo and Bronzino don't testify.

Francesco Gurrieri, *Il Bauhaus, un secolo dopo. Nota breve*

Bauhaus was, even before being one of the most stimulating movements of the Twentieth century architecture, a capital episode for the origins and development of the Modern Movement and for the entire artistic and intellectual avant-gardes. Bauhaus, in the intentions of its founder Walter Gropius, was intended to unify the teaching of the arts. A hundred years after his foundation, this essay aims to retrace with clarity a theme that has been the object of innumerable studies, offering a recapitulation and an interpretation, with a historical-didactic purpose. The troubled story of Bauhaus is focused here with a wide use of citations of documents, letters, programs. We have to wonder, as well as celebrating its centenary, if there is something the Bauhaus culture can still teach us. Judging by the state of our architecture and the uncertainties of our art academies, it would seem so.

Mattia Patti, *Su un dipinto astratto di Osvaldo Licini: chiarificazione*

The study of Osvaldo Licini's work is complicated by the difficulties associated with the dating of his artworks. Licini, who was born in Monte Vidon Corrado in 1894, changed his pictorial language many times and often radically throughout his career. Furthermore, the artist used to modify, sometimes substantially, finished artworks, and other times to completely change their iconography. Therefore, in Licini's catalogue raisonné, so many discrepancies due to this habit are difficult to be explained. From this perspective, Uccello n. 2, an abstract painting belonging to the Civic Gallery of Modern and Contemporary Art in Turin, represents an interesting case study, due to the different titles and dates used to describe it in literature as well as in the labels that are visible on the rear of its support. Through an integrating archival research with the results of infrared reflectography, it was possible to clarify the history of this painting.