

Vittoria Caprotti. *Il monastero di Aurona nella Milano medievale: dai Longobardi alla ricostruzione romanica, passando per l'Età ottoniana?*

### *Summary*

*The article examines the complex history of the Lombard female monastery of Aurona, starting from its links with the royal family of King Liutprand and the bishop Theodorus, both of whom are mentioned in the *Versum de Mediolano Civitate*. The peculiar situation of the Milanese church depends on various factors which are taken into account in these pages. The main issues already widely debated by scholars concern the presence of the grave of Theodorus in the sacred space; the architectural development of the site; the use of three apses in the planimetry, which this article tries to insert into a wider, 'symbolic' perspective; and the connections of Aurona's surviving sculpted pieces both with Lombard art and the eleventh-century Saint Ambrogio. A particular focus is also put on the analysis of a fragmented slab from the Aurona excavation, which portrays an eagle and its nest, today exhibited in the Museo d'Arte Antica del Castello Sforzesco. The possibility that this piece may date to the moment immediately before the year 1000 – which is to say, when the Ottonians held power – is considered here. This is an hypothesis that would put the monastery's relevance in medieval Milan into the wider perspective of a historical continuum concerning the achievements of the commissioners and workers who built Santa Maria d'Aurona.*

Andrea Randazzo, *Una committenza laica nel Trecento bolognese: il politico e l'antependium dello Pseudo Jacopino per Santa Maria Nuova*

### *Summary*

*The polyptychs by Pseudo Jacopino from the Dominican church of Santa Maria Nuova in Bologna (Bologna, Pinacoteca Nazionale), whose attribution has been a subject of debate among critics for years, still pose many questions addressed by this article. In this regard, the identification of the lay Sorores de Poenitentia as recipients of the panels requires the definition of a new context for Pseudo Jacopino's polyptychs. The panels, which originally stood on the public altar of the ecclesia laicorum as frontal and altarpiece, served as a tool for pastoral care of lay Dominicans. Moreover, this particular liturgical use, related to the numerous inscriptions in the paintings, makes it possible to clarify the role of concepteur of the iconographic programme entrusted to a Dominican friar, who was probably the spiritual father of the monastic community of Santa Maria Nuova. This analysis places the paintings in a wider religious context, from which typical aspects of fourteenth-century mysticism arise, and also helps us to expand our knowledge of Pseudo Jacopino. Being too often considered merely as a vernacular painter, Pseudo Jacopino emerges instead as a skilled interpreter of highly cultivated patrons' requirements.*

Alberto Vidisconi, *Giulio Paolini e Ludwig Wittgenstein: proposte per un confronto*

*Summary*

*In 1986, Giulio Paolini dismissed the only work in his catalogue dedicated to Ludwig Wittgenstein, Visita guidata (Casa Stonborough di Ludwig Wittgenstein). After being exhibited in Vienna that same year as part of the group exhibition Wien Fluss, the work was all but forgotten and, kept in a private collection, was no longer presented to the public. Little discussed, its bibliographic references are extremely scarce. The work was not even reproduced in the catalogue of Wien Fluss, even though the pages dedicated to Paolini include seven of his studies. Browsing through books and contributions devoted to the Viennese residence has made it possible to identify with certainty Paolini's sources. He took the images of the building from either Bernhard Leitner's monograph published in 1973 by the Press of Nova Scotia College of Art and Design in Halifax (Canada) together with Studio International Publications (London), or from the reissue of the text three years later. The story of the acceptance and success of Wittgenstein's writings on Italian art in the second half of the twentieth century is yet to be written. At different times, over little more than two decades since the most popular Italian translation of the Tractatus logico-philosophicus, they were looked at from different viewpoints. Even though the relation is not direct, it is possible to try to read some of Paolini's work alongside the Austrian philosopher's texts. Thus, the illustration, taken from a note written by Wittgenstein in the Notebooks 1914-1916, stands out again; some elements of the representative theory of language; the definition of a particular proposition such as tautology; the legacy of Arthur Schopenhauer's thought; and the opposition between the anti-essentialist position of the Philosophical Investigation and the essentialism of the Tractatus.*

Ilaria Matteoni, *Il telamone come autoritratto dell'artista tra humilitas e dignitas: il caso di Giovanni Pisano*

*Summary*

*The article focuses on the dual meaning communicated by the supporting sculptures, conceived as self-portraits: ideas of humiliation and subordination on the one hand, as opposed to pride and haughtiness on the other. Paradigmatic occurrences are shown in Giovanni Pisano's oeuvre, as can be seen from the crouching Adam under one of the columns of the pulpit of Pistoia, and from the hypothetical self-portrait embedded into the pulpit of Pisa. Scholars assumed the existence of Giovanni Pisano's disguised self-portraits by referring, in the first place, to the obvious likeliness of particular facial expressions in his work (such as the keystones in the façade of the Sienese cathedral and the ascribed telamons of Massa Marittima and San Quirico d'Orcia). By analysing the iconography of the anthropomorphic support with the endorsement offered by scriptural sources and the Church Fathers, it is possible to broaden the scope of analysis and to draw lines of identification between the artist, the human being as a sinner, and Christ who, brought before Pilate, carries the cross on his way to Golgotha. Such similarities, together with the idea of Deus artifex who shapes the world, soon became for the artist the cornerstone of a research aimed at the reappraisal of craftsmanship, conceived as the foundation of his artistic identity and dignity. Finally, this significant comparison between God, who made man in his own image, and the craftsman, who made, in turn, the work of art in his own likeness, will be investigated through the study of Phidias' self-portrait, which is said to have been carved on the shield of Athena Parthenos, and the literary testimonies left by Pseudo-Aristotle.*

Gigetta Dalli Regoli, *Del Verrocchio, di Leonardo e di due angeli concorrenti*

*Summary*

*The author examines the case of two renowned terracotta studies, two Angeli in volo who are stretching their arms out towards an unidentified central element. The two angels have long been identified as part of the work carried out in Verrocchio's workshop for the creation of the Monumento Forteguerri (Pistoia, Duomo). The critical debate that followed confirms the difference in the hands in the two pieces, but strongly disagrees in terms of the ascription of the two drafts. Dalli Regoli analyses the two Angels in detail, ascribing one of the two to one of the masters working on the project of the whole monumento (Verrocchio), and the other to a freer artist, attracted by the theme of the silhouette soaring into the air (Leonardo).*

Beatrice Maria Chiti, *L'incoronazione di santa Barbara al cospetto dei santi Rocco, Antonio abate, Giulia e Giuliana: un dipinto ritrovato di Matteo Rosselli*

*Summary*

*An altarpiece portraying L'incoronazione di santa Barbara davanti a san Rocco, sant'Antonio Abate, santa Giulia di Cartagine e santa Giuliana di Nicomedia is located in the chapel of the Palazzo Arcivescovile in Lucca, although it was originally found in the Chiesa di Santa Barbara in Livorno, which no longer exists. The work of art, which I attribute to Matteo Rosselli via a stylistic analysis, is identifiable with the lost «tavola d'una Madonna con più santi per Livorno» as reported by Baldinucci in Rosselli's biography, and as documented by the files in the Archivio Storico Diocesano in Lucca, as well as in the Archivio di Stato of Livorno.*

*The painting was donated to the Compagnia dei Cannonieri of Livorno in 1631 and was kept in the Chiesa di Santa Barbara until the last decade of the eighteenth century. In fact, between 1794 and 1798, the panel was sold to the Mensa Arcivescovile of Lucca. During those four years, the Archbishop of Lucca, Filippo Sardi, decided to build and adorn the new chapel of the Palazzo Arcivescovile. The reasons for the gunners discarding the panel depicting their patron saints can be understood by looking at the events that led to their dissolution: in 1780, the association was forced to give the church they had built in honour of their patron, Saint Barbara, in via Ferdinanda (today's via Grande) to the Confraternita della Misericordia. Subsequently, the latter was suppressed in 1785 by the Holy Roman Emperor and Archduke of Austria, Leopold II, and in 1792, it was refounded and merged with the Confraternita dei Santi Cosma e Damiano under the name of Confraternita dei Santi Cosma, Damiano e Barbara. Eventually, at the end of the eighteenth century, the newly formed confraternity sold the painting dedicated to their patron saints to the Mensa Arcivescovile of Lucca.*

Carolina Trupiano Kowalczyk, *François-Xavier Fabre e il paesaggio dal vero nella Toscana di primo Ottocento. Un'inedita novità*

### *Summary*

*The painting that François-Xavier Fabre (Montpellier, 1766-1837) executed around 1810, Paesaggio con le Terme di Massaciucoli, vicino a Lucca, stands as an absolute and unprecedented novelty in the panorama of French landscape experimentation at the beginning of the nineteenth century, providing us with an important, and little investigated, nuance of Fabre's personality as a landscape artist. The recognition of the ancient site, perhaps the only known representation of Massaciucoli, stands as a precious testimony for historical-archaeological studies. This essay investigates, through a close comparison with the sketches that the artist made from life in Tuscany and Piedmont, the painting's innovative and meticulous technique, achieved with dense and compact touches typical of en plein air creations, in the wake of the realist tendencies promoted by Pierre-Henri de Valenciennes. Fabre, without rejecting neoclassical style, which emerges in the perfect rendition of the plans and in the balanced classical composition derived from Gaspard Dughet, stands as an undisputed precursor in the trend of nineteenth-century landscape painting.*