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work covering everything an aspiring gentleman in service should know, and how when bound with a Latin vocabulary and everyday phrases, as in one case, it could serve as an instruction book for pages employed within households (211). These and other examples demonstrate the breadth of da Costa's corpus of texts, which draws on a range of genres, both religious and secular.

Printers could in fact specialize in one specific genre, thus carving out for themselves one particular kind of market. Wynkyn de Worde, says da Costa, concentrated on contemplative works (but also, we might add, on satirical and misogynist writings); Thomas Godfrey specialized in evangelical publications, Richard Pynson in news and travel guides, and Thomas Berthelet in household and husbandry. They could focus on one sector of the potential buying public, making works particularly attractive through the careful choice and exploitation of appropriate paratextual features, although they did of course print works of all genres. They often had no choice in the matter, one might add, if they were to remain commercially viable.

Marketing English Books, 1476–1550 succeeds in demonstrating how individual printers could build on previous marketing strategies but also prove themselves innovators by putting those strategies to new uses. In so doing, as da Costa says elegantly, “[they] changed the horizon of expectation for readers” (24). The work also convincingly contends that the commercial need to sell large numbers of books had a cultural impact; such need “fundamentally influenced both the creation of new works and reception more generally” (240).

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Quaderni sull'Età e la Cultura del Barocco 3. Florence: Leo S. Olschki, 2021. Pp. xiv, 220 + 67 ill. ISBN 978-8-8222-6735-1 (paperback) €35.

This volume is part of the series Quaderni sull'Età e la Cultura del Barocco, published by the Fondazione 1563 to help young scholars bring to light the

importance of the baroque period in the humanities. The collection brings together five essays that study the tension between the ancient and modern worlds, a central problem of European culture, examining it within the perspective of the seventeenth century and first half of the eighteenth. In particular, it re-examines the path of study of the *Pensionnaires* of the French Academy in Rome. It further looks at the dynamic relationship centred on choices of iconographic reflections in the production of art. The essays in the volume treat historical-artistic subjects, from philology to historiography, delineating the period under analysis. The volume also concentrates on cultural identities in the seventeenth and eighteenth centuries and promotes a balanced dialogue among architecture, painting, sculpture, poetry, and music.

The volume opens with an essay by Giacomo Montanari: “Tra ‘Antico sapere’ e pittura ‘moderna’: la cultura del secolo barocco nei dipinti e nelle Letture di Giovanni Benedetto Castiglione, known as the Grechetto (1609–1664).” Montanari discusses the questions related to Castiglione’s artistic production that are necessary to fully understand the figurative and formal choices seen in the erudite cultural milieu of his time. The dimension of an experiential knowledge of the natural datum and of the very essence of nature is a strong element in Castiglione’s use of four rhetorical images: the pastoral scenes, the transhumances, the omnipresence of animal and nature, and the obsessive use of a mimetic pictorial technique, used to propose the animals themselves in their most varied forms as the true protagonists of the painting.

Valeria Di Giuseppe Di Paolo’s essay, “Dall’ intelletto alla mano: selezione e traduzione dei modelli nell’accademia di Francia nel XVII secolo,” provides a historical perspective on how artists used their creative freedom to achieve originality in their works. Her piece is dedicated to imitation and individual re-elaboration in the training of the French artists—winners of *The Prix de Rome* (1666) in the French academy of Rome, covering the period from the date of its foundation to the end of the seventeenth century.

Claudia Tarallo’s article, “Il modello tradito: la lezione tassiana e il poema eroico fra Sei e Settecento,” studies the difficulties in emulating the Italian heroic poem, a genre that does not produce good results because it uses the model of *La Gerusalemme liberata* by Tarquato Tasso, an example of sixteenth-century Italian poetry. Tarallo, in analyzing the works of poets who emulate Tasso, finds the poetry of these writers to be mediocre.

Sara Piselli's contribution, "Cavaliere in Città grande, convergenze artistiche e strategie culturali alla corte del cardinale Ottoboni," shows, however, that *La Gerusalemme liberata* pleased the critics of the time—through idyllic scenes that are harmonic and graceful—and that it inspired many other works. In her contribution there comes to light the approval of Tasso's epic poem in the canvas by Carle Vanloo in the Royal Palace of Turin. Furthermore, Cardinal Ottoboni, one of Tasso's admirers, commissioned tapestries by Ricciolini e Borgognone in 1733 that represent scenes from *La Gerusalemme liberata*.

Alessia Rizzo's contribution, "Chacun, suivant son goût, aura lieu de se perfectionner sur d'excellens originaux'. Antico e Moderno per i pittori della 'generazione 1700' fra gli anni Venti e Trenta del Settecento," studies how this group of artists look at the plurality of the ancient world as a means through which they can build their own ideal of a personal "modern" period. Rizzo examines this new way of observing differences in the artists' formation, which led to diverse styles and choices directed towards new perspectives.

The scholars of this volume are engaged in understanding how the artists under study are committed to revising the heroic poem so as to find new ways to approach modernity. The artists of this period reevaluated the artistic interests of Cardinal Pietro Ottoboni, who was a great patron of Arcadia and is remembered as the most prominent sponsor of the arts and music in Rome in the late seventeenth and early eighteenth centuries.

The volume has an extensive bibliography and a rich photographic apparatus for those who are interested in the revival of the baroque period in Rome and Paris. Further, this collection of essays should be of interest to scholars in all fields of the baroque period and its revival, and of the historical relationship between France and Italy.

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