

«*N'est pas je vais mourir? Dis-moi la vérité*»: Ferdinand Hodler's Cycle on Valentine Godé-Darel

by Chiara Savettieri

This article focuses on Ferdinand Hodler's cycle depicting his partner Valentine Godé-Darel during the cancer disease that killed her (1914-1915). If Hodler seems to refer to the post-mortem portrait tradition, in which there are some examples of realistic representation of physical decay, his cycle stands out because of the incessant repetition of Valentine's sick face through which he sharply represents the metamorphosis of the woman. We find similar examples only starting from 1980's in the field of photography. The sense of Valentine's cycle is rooted not only in an aesthetic dimension but also in an ethic gesture. In fact, the act of representing with insistence and truth a beloved person dying could be interpreted – and some scholars did – as an expression of the supremacy of aesthetic interests over the compassion that such an experience should stimulate. Yet, the analysis of Hodler's carnets on Valentine's disease rather reveals Hodler's will to become the witness of Valentine's pains by means of his art.

The Act of Portrayal and the Art of Dying: Charles Demuth 'Faces' Mortality

by Jonathan F. Walz

In his late thirties American modernist Charles Demuth (1883–1935) suffered a succession of diabetic crises; the grim prognosis that he received suddenly brought the artist face to face with his own mortality. Under this (medical) sword of Damocles, Demuth voyaged to Europe. There he determined to turn and to meet, rather than attempt to evade, his fate: to return to the United States, to suffer productively, and – by doing so – to «add to the American scene». Demuth's Lutheran upbringing provided an important theological framework in which the artist's subsequent physical and psychological 'resurrection' manifested. In his final fifteen years of life – unexpectedly extended through breakthrough insulin treatments – the artist sublimated his annihilation anxiety into key works of his late career. Abandoning a self-serving attitude and profligate lifestyle, Demuth instead produced a coherent body of visual meditations on 'last things', especially a cycle of conceptual portraits of friends.

Modernism's Re-imagining of 'the Good Death': A Case Study of Bretonnes by Félix Delmarle

by Christopher Townsend

This essay argues that the painting *Bretonnes* (1913) by the Futurist Félix Delmarle represents a distinctive modernist use of pre-industrial, communal relations to death. An archaic social practice is manifested within the most radical of modernist styles, in an exemplary rendering of Futurism simultaneità. Thus, mourning, imbricated into the time and space of an apparently archaic community, is represented with the most modern of techniques and projected into industrial modernity as an alternative to its marginalisation and pathologising of excessive mourning.

Dropping Like Flies. Post-humanism in Damien Hirst's Natural History Series

by Sergio Cortesini

By alluding to human death through animal bodies in the *Natural History* series, Hirst turns away from the humanist tradition epitomized by Heidegger's notion of *Dasein*. Whereas Heidegger conceptualized an abyss between animality and humanness, Hirst suggests an ontological confusion, and the triumph of animality in current post-historical condition. Moreover, Hirst's work resonates with the techno-scientific paradigm that has estranged us from the millennia-long consuetude between humans and animals, eclipsed the pastoral image of England, and brought about the era of genetic clones.

Thomas Howard, Earl of Arundel, and the Rucellai Collection

by Stefano Pierguidi

Until now, the provenance of the most important Arundel Marbles (Oxford, Ashmolean Museum) has not been traced. The comparison between the *Venus* and the *Caius Marius* with two engravings of the *Icones Statuarum Antiquarum Urbis Romae* by Girolamo Franzini (Roma 1599) suggests that Thomas Howard bought the two statues in Rome from the Rucellai collection, in 1613-1614 ca., only some years after the death of Orazio Rucellai (1605), who was trying to emulate the example of Ferdinando de' Medici and had managed to put together a small collection of antiquities.

Ventura Salimbeni peintre-graveur and the etchings between Siena and Rome

by Luca Mansueto

The article reconstructs the engraving activity of the sienese painter Ventura Salimbeni (1567-1613) during his stay in Rome. The study of etchings, signed and dated by the artist (1589-1594), has allowed us to understand the artistic relationship between the painter and his master in the practice of etching, both among publishers-printers active in Rome in the last decade of the XVIth century.

Fresh Evidence Sheds New Light on Carlo Barberini's Patronage of Painter Carlo Maratti

by Vittoria Brunetti

Traditionally thought to have been commissioned by the sitter himself (as implied in Giovan Pietro Bellori's biography of Carlo Maratti) the portrait of Antonio Barberini, currently kept at the National Gallery of Ancient Art in Rome, might in fact have been commissioned by Antonio's nephew, Cardinal Carlo Barberini (1630-1704), after Antonio's death. This is suggested by Cardinal Carlo's account books as cross-checked with the inventories of property from the Barberini residences. What's more, this new documentary evidence rehabilitates the Car-

dinal's reputation as a commissioner of works of art. Carlo's accounts actually confirm the enduring patronage relationship between the cardinal and the painter during the 1680s, as well as the artist's pivotal role in the diplomatic relations Carlo Barberini had established with the court of King John III of Poland, as witnessed by the correspondence exchanged between these two political figures.

A Monument 'to Himself': Carlo Maratti's Tomb in the Church of S. Maria degli Angeli

by Gianpasquale Greco

The article is dedicated to Carlo Maratti's grave, in the church of S. Maria degli Angeli, in Rome, specifically about its story, reasons and meaning, and about its epitaph, here assumed as an historical and epigraphical document.

Giuseppe Melchiorri, Antiquarian President in 1838. A Report on the Dispute between the Vatican and the Capitol to Control the Capitoline Museum

by Chiara Mannoni

Despite Clemente XII entrusted the Capitoline Museum to the Conservators of the City of Rome in 1734, during the first years of the XIXth century the Museum returned under the influence of the Steward of the Vatican Apostolic Palace. The dispute that followed, opposing the Capitol and the Vatican, was based on the fact that the Conservators continued to support a collection that was not under their control. An agreement was found in 1838, when Gregorio XVI returned the institute to the City of Rome and the Conservators elected Giuseppe Melchiorri as President of the Capitoline Museum. At the same time, the *Motu Proprio* of Gregorio XVI established that all the Egyptian sculptures in the Capitoline galleries had to pass to the Vatican galleries, in order to create the new Gregorian-Egyptian Museum; on the other hand, some sculptures selected in the Vatican had to pass to the Capitol. In this context, Melchiorri was the leader who managed both the transferring of artworks between the two collections and the remodelling of the Capitoline Museum after the new pieces were acquired.