NEWSLETTER DELLE RIVISTE DI ESTETICA

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Aut Aut, 367 (2015), http://autaut.saggiatore.it/

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Engramma, 129 (settembre 2015) – http://www.engramma.it

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RIVISTE STRANIERE

Daniel Patrick Wilson, *Anti-Anti-Essentialism About Art*

The successful specification of the definition of art has so far proven elusive. Discouraged by repeated failed attempts at the definition of art, numerous anti-essentialist philosophers have suggested alternative accounts (for example, Dominic McIver Lopes, Kathleen Stock and Berys Gaut). In this paper I defend the project of the definition of art by arguing that the strongest anti-essentialist arguments are unsuccessful in ruling out either the possibility or the value of a definition of art. Based on my observations regarding a blind spot in Wittgenstein's anti-essentialist "look and see" approach, I conclude by suggesting a new avenue of investigation for essentialism regarding art.

Valerie Giovaninini, *Is it Art or Not? A Husserlian Phenomenology of M.C. Escher's Art*

Aesthetic pleasure enjoyed while looking at M.C. Escher's art is undeniable, but what is its character? There is a realistic precision that reflects the artist's talent. In true Escher-esque style however, the realistic depiction is just enough to lure perception into confounding and disorienting landscapes. How can stairs both ascend and descend, at the same time, for a stair climber going in one direction? This paper will acquaint the reader with phenomenological terminology that Husserl develops in his aesthetic theory, such as the components in image-consciousness, its use of *phantasims*, interest, immersion and

investment, all characterizing what is required to have an aesthetic feeling from fine art. These explications would seem to render art such as Escher's as incapable of sustaining aesthetic pleasure, however in our final conclusion Escher's art will prove unlike disqualified art that either remains un-interesting to its perceiver, or relies on a fraudulent semblance of reality. Furthermore, Husserl's phenomenology of the aesthetic experience only describes the components of image-consciousness but does not account for why an aesthetical feeling can begot from an arrangement of representations, leaving the possibility of various types of aesthetic modes open, such as Escher's beautiful work that pleasantly disorients aesthetic contemplation.

Jonathan Kwan, *Ceteris Paribus Hedges in Critical Principles*

I argue that principles need to be appealed to in criticism especially when critics deliberate and determine the consistency between their verdicts on individual artworks. Following Frank Sibley, we can take principles as identifying properties with inherently positive or negative polarities that can be reversed in interactions with other properties. I contend that we should understand the character of such principles as having *ceteris paribus* hedges that restrict the scopes of the principles to artworks in which the inherent polarities of cited qualities are not undermined or reversed. This is to adopt Michael Strevens' 'narrowing' approach to interpreting *ceteris paribus* clauses. A consequence of such hedges is that the conditions of application of critical principles—when certain polarities are not undermined or reversed—may be partly opaque and unknown. Unpacking the opaque truth conditions of such principles, then, helps to make sense of how critics go about working out the consistency between their verdicts. This view of critical principles is consistent with and even predicts Arnold Isenberg's particularist intuition that verdicts can be directly perceived without the need to infer them from principles. After all, opaque truth conditions mean that sometimes critics may not know whether an inference from a principle to verdict is valid. Ultimately, this view of hedged principles helps to make sense of critical aesthetic practice and accords with both the generalist intuition that critical reasons, to be reasons, require principles and the particularist intuition that inferences to verdicts can be short-circuited by direct acts of perception.

Yael Almog, *Estéticas de la Biblia: el imaginario del hebreo en las teorías de la interpretación de Hamann y Herder*

La compleja constelación de hechos históricos, de vivencias personales y la presentación poética de tales hechos y experiencias, hacen de la memoria y la representación una preocupación central del proyecto literario de W.G. Sebald. Éste considera que existen muchas formas de escritura, pero sólo la literatura podría El presente artículo distingue y desarrolla dos aproximaciones al hebreo bíblico en la Alemania de la Ilustración tardía (*Spätaufklärung*), que corresponden a dos teorías estéticas divergentes. Presentando la lengua hebrea como un instrumento espiritual cuyo mérito reside en la dificultad de descifrarlo, Johann Georg Hamann define la interpretación como un proceso en el cual la imaginación, inspiración y creatividad sobrepasan la búsqueda de hechos objetivos concernientes al texto tratado. El trabajo muestra cómo la influyente aproximación de Johann Gottfried Herder a la interpretación fue modulada de cara a la hermenéutica de Hamann. Manteniendo la apreciación de este último sobre la implicación individual en la lectura de un texto, Herder sostiene que las verdades objetivas concernientes al Antiguo Testamento –y, en paralelo, relativas a cualquier texto– deberían, sin embargo, ser perseguidas y alcanzadas por medio de la relación afectiva y empática del lector con los autores. La investigación demuestra, de este modo, que estas aproximaciones divergentes al hebreo bíblico resultaron emblemáticas para las posiciones de la filosofía alemana de finales del siglo XVIII.

Sol Bidon-Chanal, *Música negativa: Beethoven como precursor de Schönberg*

Este trabajo se propone repasar los análisis críticos de Theodor W. Adorno sobre las obras de Arnold Schönberg y del periodo tardío de Ludwig van Beethoven desde la noción adorniana de negatividad. En este sentido, se desarrollará una perspectiva que habilite la consideración de la música de ambos compositores como "negativa", en tanto reflejo crítico de la decadencia del ideal de reconciliación del humanismo burgués y la Ilustración, desde el análisis formal de ésta, y se establecerán una serie de puntos comunes entre las obras beethovenianas y schoenbergianas rastreables en la lectura de Adorno, que permitirán ver al Beethoven tardío como antecedente de la tendencia crítica de la "nueva música".

Michael Newall, *Is Seeing-In a Transparency Effect?*

Philosophers of art use the term 'seeing-in' to describe an important part of our experience of pictures: we often 'see' a picture's subject matter 'in' its surface. This paper proposes that seeing-in is illuminated by a perceptual phenomenon that has received extensive attention in perceptual psychology: the perception of transparency. It is generally accepted that transparency perception is governed by laws of 'scission'. I argue that some instances of seeing-in can be straightforwardly understood as a kind of transparency effect, and that all seeing-in is illuminated by these laws.

Andrew Kania, *An Imaginative Theory of Musical Space and Movement*

In this paper, we contest Peter Kivy's claim that there is a clear opposition between 'absolute music' and programme music and between musical form and musical expressiveness. We argue, on the contrary, that much music falls somewhere between absolute and programme music as Kivy conceives the categories, and that such music is often primarily organized not on purely formal principles but by means of the overall 'expressive trajectory' or 'poetic idea' of the piece. Kivy is dismissive of all 'narrativist' interpretations of what he considers absolute music, arguing that they add an 'extraneous' story to music that neither has nor needs one. We argue on the contrary that the history of the 'heroic' plot type in the tradition from Beethoven to Shostakovich demonstrates that composers in the Russian Romantic tradition conceived of their music as unified by 'poetic ideas', which were handed down and elaborated by one composer after another.

Steven G. Smith, *The Watcher and the Lens*

A Lens Problem arises when a movie viewer is dissatisfied with the physical information provided by shots taken with non-normal lenses. Experiences will vary, but the real possibility of the Lens Problem points to an important dimension of movie experience that is neglected by theories oriented to realistic seeing or imaginative seeing-as. Before we construe a presentation as documentary or fictional, we are in the first place watchers: our more or less constant watchful interest in gleaning useful information about position and movement in a world is a basis for the immediate and constant engagement of our attention by a movie and for an experience of progress or disappointment in learning from it.

Philip Letts, *Against Kania's Fictionalism about Musical Works*

Andrew Kania has attempted to argue for nihilistic fictionalism about musical works. This view combines an error theory about musical work discourse with the proposal that musical work discourse has a non-alethic value which warrants continued participation in it. In this paper, I argue that Kania fails to establish either component of nihilistic fictionalism. First, I elaborate and reject Kania's (2008) attempt to establish fictionalism on the basis of a methodological proposal he calls 'descriptivism'. I argue that the methodology is unpopular, unappealing and that the interest in its implications is unclear. What is worse descriptivism does not support fictionalism. I then elaborate and reject Kania's (2012) attempt to establish fictionalism as the best theory compatible with nominalism. I argue that, even by Kania's standards, eliminativist nominalism, materialist nominalism and materialist fictionalism are preferable to nihilistic fictionalism.

Eveline Seghers, *The Artful Mind: A Critical Review of the Evolutionary Psychological Study of Art*

Evolutionary psychology is among the various evolutionary and cognitive perspectives that have been used to account for the origins of art. It sets out to explain modern human psychology by means of the evolutionary history of the species, and by determining why and how our extant cognitive machinery evolved as adaptations to past environmental surroundings or by-products of such adaptations. In the case of art, evolutionary psychologists seek to track down its cognitive foundations and establish its evolutionary rationale, for instance by determining which function artistic behaviour as a whole might have performed. However, several methodological issues and gaps currently impede evolutionary psychological research on art: empirical support is often lacking, adaptationist claims are not adequately substantiated, and the definition and scope of basic aspects of evolutionary psychology often remain underspecified. This paper reviews the central themes that evolutionary psychology currently advances to account for the emergence of visual arts, music and fiction, addresses the most relevant methodological issues, and provides some suggestions that might help to develop evolutionary research on art.

Homi K. Bhabha, *"The Beginning of Their Real Enunciation": Stuart Hall and the Work of Culture*

My earliest memories of Stuart Hall go back to the Thatcher years, heyday of high theory and low spirits. Stuart did much to diagnose the organic crisis that plagued Britain's *Lebenswelt* in that lean and mean decade of radical right-wing Tory rule. It was ironically those very years, the long 1980s, that provided the provocation for many of Stuart's most influential essays and encouraged some of his most fruitful collaborations. The contours of Thatcherite discourse were custom-built to raise the ire of an early *New Left Review* intellectual from Jamaica who had deftly recast Antonio Gramsci in the spirit of poststructuralism and was by the mid-'80s increasingly coming to regard Britain as a postcolonial society of diasporic cultures and migrant communities. Thatcher's consumerist populism with its facile fiat that society does not exist flew in the face of the finely wefted interdisciplinary work—police and public, race and citizenship, gender and public culture—that marked the progressive pedagogy at the Birmingham Centre for Contemporary Cultural Studies (CCCS) under Stuart's leadership. Thatcherism brought out the best in Stuart. This had as much to do with Gramsci as with the grocer's daughter from Grantham.

Henry Louis Gates, Jr., *Frederick Douglass's Camera Obscura: Representing the Antislave "Clothed and in Their Own Form »*

In October 1923, in his monthly column for *The Crisis* magazine, W. E. B. Du Bois wondered, "Why do not more young colored men and women take up photography as a career? The average white photographer does not know how to deal with colored skins and having neither sense of the delicate beauty or tone nor will to learn, he makes a horrible botch of portraying them." Du Bois knew whereof he spoke, as both curator and subject. He pioneered the use of photography to introduce "The New Negro" to the world in his American Negro Exhibit of 363 photographs of African American life (masterfully selected for maximum political effect) at the Paris Exposition in 1900. As a trained historian, moreover, Du Bois well understood a simple rule for ensuring one's immortality: stage events of potential historical import and have them photographed, preferably with one's self positioned at the center of the image, which Du Bois so frequently did.

Jeremy Mellus, *Ruskin's Copies*

This essay concerns the elaboration of art's historical dimension undertaken in John Ruskin's copies after works of the old masters. Drawings often considered merely as lecturing aids or personal records reveal themselves to be unruly explorations of the nature of reproduction and its mediation of the past. Centering its analysis of Ruskin's drawing of Zipporah after Botticelli (1874), the essay argues that his practice of copying brings to light unrecognized dimensions of modernity's investment in the conjunction of "art" and "history," as well of the unsettling intimacy that develops between viewers and the things they see.

Matthew Garrett, *Subterranean Gratification: Reading after the Picaro*

This essay sketches a history of the culture of good reading, beginning with its emergence with the sixteenth-century picaresque and tracing its inflection into the bourgeois narrative tradition. My historical span is wide—from the *Lazarillo de Tormes*, in 1554, to J.M. Coetzee's *Youth*, in 2002. Historical scope is coupled with fine analytical focus on a peculiar object of literary history: not a text, not a genre, but rather a situation of reading that takes shape between textual form and readerly actualization. With assistance from Friedrich Nietzsche, the essay offers a genealogy of this situation of reading, anchored in the history of dispossession and primitive accumulation, and provides theoretical considerations of the problem it poses to would-be emancipatory forms of intensive engagement with texts, particularly for the modernist aesthetics of defamiliarization (via Viktor Shklovsky) and its underlying theory of the subject as constituted through error rather than truth (via Michel Foucault). I close by reflecting, with Guy Debord, on possible avenues of exit from the culture of good reading as it has hitherto existed.

Richard Grusin, *Radical Mediation*

The question of mediation has become one of the central intellectual problems in the late twentieth and twenty-first centuries, in part because of the extraordinary acceleration of technology, the rampant proliferation of digital media technologies that sometimes goes under the name of "mediatization." Despite widespread theorizing about media prompted by the intense mediatization of the past several decades, mediation is a concept that has been curiously undertheorized. Taking off from William James's understanding of "radical empiricism," I develop the concept of "radical mediation" to argue that mediation functions technically, bodily, and materially to generate and modulate individual and collective affective moods or structures of feeling among assemblages of humans and nonhumans. Mediation operates physically and materially as an object, event, or process in the world, impacting humans and nonhumans alike. Radical mediation participates in recent critiques of the dualism of the Western

philosophical tradition, which make up what I have elsewhere called the nonhuman turn in twenty-first-century studies. As I suggest in the essay's final sections, radical mediation might also be understood as nonhuman mediation.

Thierry de Duve, *Aesthetics as the Transcendental Ground of Democracy*

In the very first sentence of its preamble, the 1948 Universal Declaration of Human Rights mentions "the inherent dignity and equal and inalienable rights of all members of the human family." Let's notice the postulate that was slipped into that first sentence: to be a human being is to be a member of the human family. With the help of Kant's notion of *sensus communis*, I attempt to show that, whereas in the political realm, the "human family" is a highly problematic concept, in the aesthetic realm of art, it legitimately acts as the transcendental foundation of democracy.

Talal Assad, *Thinking About Tradition, Religion, and Politics in Egypt Today*

Beginning with reflections on the idea of tradition, and questions it can generate, this article proceeds to address developments in Egypt since the beginning of 2011 with questions about time (the authority of a religious past versus that of a revolutionary future), discourses (defining national identity, defending the sacred dignity of the modern state, restoring the people's will, establishing national stability), and the emotional undercurrents of the secular politics that culminated in the military coup of 3 July 2015. It argues that while the army, the business elite, and the "deep state" (those within and those loyal to state apparatuses), all supported the coup because of converging interests, the liberal and leftist youth who legitimized it were driven by hostility to "religion-in-politics." But the major crisis in modern Egypt, the article suggests, goes beyond the confrontation between those who fight for an inclusive secular state (in the name of a democratic revolution) and those who want a religious state of unequal citizens (in the name of a Muslim majoritarian tradition), between ethically motivated fighters for freedom and repressive forces that seek to restrict it. The article maintains that the modern sovereign state and the neoliberal global economy in which it is enmeshed together make the cultivation of political virtues difficult if not impossible, and therefore render certain forms of ethically informed politics problematic.

Image & Narrative, 16,2 (2015) – http://www.imageandnarrative.be/

Nancy Pedri, *Thinking about Photography in Comics*

Rpy Cook, *Judging a Comic Book by its Cover. Marvel Comics, Photo-covers, and the Objectivity of Photography*

Sarah Hurlburt, *Dessiner la modernité. L'épilogue 'photographique' de Magasin Général*

Ofra Amihay, *Red Diapers, Pink Stories. Color Photography and Self-Outing in Jewish Women's Comics*

Nina Ernst, *Authenticity in Graphic Memoirs. Two Nordic Examples*

Barbara Postema, *Establishing Relations. Photography in Wordless Comics*

Raphaël Baroni, *L'exploration temporelle comme modalité du voyage imaginaire dans la bande dessinée franco-belge (1930-1980)*

Jeanne Boden, *Ancestors and Photography in China*

Sam Christie, *When Can a Walk be Considered a Narrative?*

Journal of Aesthetics and Art Criticism, 73, 3 (Summer 2015) –

http://onlinelibrary.wiley.com/doi/10.1111/jaac.2015.73.issue-3/issuetoc

Dominic Mciver Lopes, *Aesthetic Experts, Guides to Value*

A theory of aesthetic value should explain the performance of aesthetic experts, for aesthetic experts are agents who track aesthetic value. Aesthetic empiricism, the theory that an item's aesthetic value is its power to yield aesthetic pleasure, suggests that aesthetic experts are best at locating aesthetic pleasure,

especially given aesthetic internalism, the view that aesthetic reasons always have motivating force. Problems with empiricism and internalism open the door to an alternative. Aesthetic experts perform a range of actions not aimed at pleasure. Yet their reasons for acting are aesthetic. Since aesthetic values figure in aesthetic reasons, we can read a nonempiricist theory of aesthetic value off aesthetic experts' reasons for acting.

Louise Hanson, *Conceptual Art and the Acquaintance Principle*

The Acquaintance Principle has been the subject of extensive debate in philosophical aesthetics. In one of the most recent developments, it has become popular to claim that some works of conceptual art are counterexamples to it. It is further claimed that this is a genuinely new problem in the sense that it is a problem even for versions of the Acquaintance Principle modified to deal with previous objections. I argue that this is essentially correct; however, the claim as it stands needs some work. I draw attention to, and defend, two assumptions on which the claim rests but which have so far gone unrecognized. I also address an objection that has recently been made to the claim and threatens to raise further complications for it. In doing this, we arrive at a fuller, more robust version of the initial claim.

Bence Nanay, *The History of Vision*

One of the most influential ideas of twentieth-century art history and aesthetics is that vision has a history and it is the task of art history to trace how vision has changed. This claim has recently been attacked for both empirical and conceptual reasons. My aim is to argue for a new version of the history of vision claim: if visual attention has a history, then vision also has a history. And we have some reason to think that at least in certain contexts (namely, in the context of looking at pictures), visual attention does have a history.

Jukka Mikkonen, *On Studying the Cognitive Value of Literature*

The debate on the cognitive value of literature is undergoing a change. On the one hand, several philosophers recommend an epistemological move from "knowledge" to "understanding" in describing the cognitive benefits of literature. On the other hand, skeptics call for methodological discussion and demand evidence for the claim that readers actually learn from literature. These two ideas, the notion of understanding and the demand for evidence, seem initially inconsistent, for the notion of understanding implies that the cognitive benefits of literature are ultimately nonverbal and thus inarticulate. In this article, I defend both the move from knowledge to understanding and the demand for evidence. After proposing that the cognitive value of literature is best construed in terms of enhancing the reader's understanding, I argue that the place to look for evidence for the cognitive benefits of literature is not the laboratory but the practice of literature.

Kenneth Walden, *Art and Moral Revolution*

Traditionally, questions about the role of the arts in moral thought have focused on the arts' role in the acquisition of new moral knowledge, the refinement of moral concepts, and the capacity to apply our moral view to particular situations. Here I suggest that there is an importantly different and largely overlooked role for the arts in moral thought: an ability to reconfigure the structure of our moral thought and effect what we might call a revolution in that framework. In this article I explain this distinction between two kinds of change in view, suggest the second type has not been addressed by the extant literature, provide examples of this role, and argue for its importance.

Christopher Bartel, *The Metaphysics of Mash-Ups*

Accounts of the ontology of musical works seek to uncover what metaphysically speaking a musical work is and how we should identify instances of musical works. In this article, I examine the curious case of the mash-up and seek to address two questions: are mash-ups musical works in their own right and what is the relationship between the mash-up and its source materials? As mash-ups are part of the broader tradition of rock, I situate this discussion within an ontology of rock as defended by Theodore Gracyk and Stephen Davies and offer some interpretation as to what their positions might be in regard to mash-ups. Finally, I argue that the account of mash-ups that best makes sense of our evaluative practices would hold that they are emergent musical works that are distinct in their own right and yet also happen to be cases of musical works that instantiate parts of other musical works.

Book Symposium: Robert B. Pippin's *After the Beautiful: Hegel and the Philosophy of Pictorial Modernism*

Robert B. Pippin, *Précis*

Fred Rush, *Hegel,* moderniste? *Remarks on Robert Pippin's* After the Beautiful

Adrian Daub, *Comments on Robert Pippin's* After the Beautiful

Robert B. Pippin, *Response to Fred Rush and Adrian Daub*

Giovanni Lista, *Une biennale velléitaire*

Emanuel Landolt, *À la recherche de la peinture pure et de Dieu : Steinberg interprète de Malévitch*

Giovanni Lista, L'Inconnue de la Seine*, un plâtre de René Iché*

DOSSIER : ART ET BRUIT

Marie-Madeleine Mervant-Roux et Giusy Pisano, *Le bruit dans les arts depuis* L'Art des bruits

 Rick Altman, *Le son du cinéma. Tout le son* [*Film Sound. All of it*]

Agnès Curel, *« Zim ! Boum ! Et en avant la musique ! ». Les bruits des boniments dans les foires et les cabarets parisiens de la fin du XIXe siècle*

Frédéric Tabet, *Les sons du Théâtre Robert-Houdin. Hypothèses et mode de lecture magique*

Élisabeth Giuliani, *Des bruits à l'opéra*

Daniel Deshays, *Du proche au lointain. L'existence discontinue des bruits et sa représentation continue*

Delphine Chambolle, *Circulation des sons dans les* esperpentos*. Une approche poétique et politique du théâtre de Valle-Inclán*

Geneviève Mathon, *Rumeurs en scène et autres figures. L'exemple de* Deux sur la balançoire*. Visconti, 1958, Théâtre des Ambassadeurs*

Martin Barnier, *Le bruit des petites cuillères*

Pierre Bas, *L'hallucination sonore dans* La Féline *et* Hantise

Sylvia Frach, *Mise en scène des sons dans les films antiques* Médée *et* Œdipe roi *de Pier Paolo Pasolini*

Julia Shpinitskaya, *Approcher l'irréel. Aspects du naturalisme sonore dans les films d'Andreï Tarkovski*

Pierre Albert Castanet, *Écoute de la voix extravaguée dans la « musique contemporaine »*

Giovanni Lista, *Bruits et onomatopées, entre futurisme et dada*

Noémie Fargier, *Le lettrisme au-delà et au devant de l'onomatopée*

Julie Valero, *Le battement d'ailes d'une drosophile*

Floriane Pochon, *À propos des* Nuits de la Phaune. *Pour une écriture des flux*

Stéphane Resche, Maudits les innocents *(2014). Bruits aux résonances contemporaines*

Martin Laliberté, *Évolutions sonores de la scène lyrique. Contribution à un bilan*

Stéphane Resche, *Un système d'audio description d'opéra pour public de mal- et non-voyants*

Sophie Walon, *Esthétique et dramaturgie des bruits dans les ciné-danses*

Laure Fernandez, *Entendre l'espace, éprouver le temps. Une dramatisation de l'exposition par le sonore (*Teenage Hallucination *de Gisèle Vienne)*

Special Issue: Hypnerotomachia Poliphili Revisited

Ian White, *Multiple words, multiple meanings, in the* Hypnerotomachia

The extraordinary style and extraordinary content of the *Hypnerotomachia* are as inseparable in its literary composition as the text and the illustrations in its typography. How can translation into English achieve a similar effect? Equally misconceived are grotesque hyperlatinisation, quite unlike either contemporary or modern Italian readers' impression of the original, and a flat rendering down, losing much of the essence. The book challenged original readers reaching various levels of learning but as familiar with Latin as with the vernacular and ready to tackle this among rival answers to the *questione della lingua*. In many verbal coinages, for example combining Latin roots with Italian suffixes, or Italian roots with Latin suffixes, Latin is not the point: the English equivalent is analogous constructions from native materials. A hitherto overlooked characteristic, sometimes re-creatable in English, is how Poliphilo's words are charged with double meanings, in three 'types of ambiguity': terms simultaneously bearing related senses, for example in ancient and modern, or general and technical usage; punning on independent homonyms; new portmanteau words bearing complex significance. Anyway, readers soon adapt to the lexicon, finding the real difficulty in the equally characteristic shapeless syntax. For Pozzi, this manifested Poliphilo's antidynamic conception of language, phrases being juxtaposed like objects in a picture, not organised in periods temporally like music: an observation very important, and largely true. However, many passages vividly convey movement of the mind with oratorical figures and musical cadences. Rhetoric transcends frontiers between languages: a translator can, and should, reproduce it effectively in English.

Ann. E. Moyer, *The wanderings of Poliphilo through Renaissance studies*

Why have modern scholars cared about the *Hypnerotomachia Poliphili*? What do we know about its readers over time? This complex work — and prized artifact — has held different meanings, and attracted very different levels of attention, from one discipline to another in the world of Renaissance Studies. Poliphilo's wanderings through the groves of modern academe offer us a field guide to scholars and admirers of the era, and contribute to our understanding now of the humanist movement as an approach not just to books but to life and leisure.

Lynne Farrington, *"Though I could lead a quiet and peaceful life, I have chosen one full of toil and trouble": Aldus Manutius and the printing history of the Hypnerotomachia Poliphili*

This paper presents some biographical information concerning Aldus Manutius and his publishing venture, which joined the interests of Venetian scholars in classical works, especially those in Greek, with the power of the Venetian presses to print and disseminate them. The early works of the Aldine Press all reflect important innovations in typography, especially Greek, for which Aldus created four fonts. The paper considers the publishing histories of the 1499 and 1545 editions of the *Hypnerotomachia Poliphili*, the former under the control of Aldus, while the latter under that of his son Paolo, working to resuscitate the Aldine Press with the Sons of Aldus imprint. Aldus clearly played an important role in the design of the *Hypnerotomachia Poliphili*, which integrates text and image in the layout of the individual pages to produce visually appealing results. The 1499 edition represents what is now widely regarded as the most harmonious union of typography and illustration in the Renaissance. The two editions are then compared to determine how closely the 1545 edition reproduces the 1499, given the common assumption that they are essentially the same, apart from the lack of woodcut initial letters and a handful of woodcut illustrations. The appendix consists of a short overview of the editions of the *Hypnerotomachia Poliphili* in other languages through 1600.

Victoria Kirkham, *Hypno what? A dreamer's vision and the reader's nightmare*

Splendidly illustrated and published at the renowned presses of Aldus Manutius in 1499, the *Hypnerotomachia Polifili* has attracted much interest from art, architectural, garden, and print historians, but precious little from students of literature. Hardly anyone reads it, and those who have usually complain bitterly about a brain-numbing experience. This bizarre romance by a "relaxed" Venetian monk, beginning with its nearly unpronounceable Greek title, is in a language all its own, an artificial idiolect close to incomprehensible. Ironically, while eccentric to any literary canon, the book fuses eclectically those very classics from whose company history has banished it. In addition to such ancients as Pliny, Vitruvius, Ovid, and Apuleius, Polifilo's love story reflects an encyclopedic medieval heritage ranging from late antique Neoplatonism and Christian curriculum authors to the great Trecento trio Dante, Petrarch, and Boccaccio. Although produced in a Renaissance era of humanism with the latest in print technology, as literature it belongs to the past. Cast as a dream vision, with the author's name concealed in an old-

fashioned acrostic, these curious pages are not only nearly impenetrable, they are a cultural anachronism, a cul-de-sac soon bypassed by Ariosto's enormously popular *Orlando furioso*, mainstream renewals of Boccaccio's seductive fiction, and the Cinquecento cult of *Petrarchismo*.

Raffaella Fabiani Giannetto, *"Not before either known or dreamt of": The* Hypnerotomachia Poliphili *and the craft of wonder*

The multiple readings of the *Hypnerotomachia Poliphili* have led scholars to compare the text to one of the most enigmatic of sixteenth-century Italian gardens, Vicino Orsini's Sacro Bosco at Bomarzo, with one author tracing the similarity to the Dalmatian philosopher Francesco Patrizi's poetics of wonderment. Wonderment, however, was also an indispensable tool of monastic meditation practices that incorporated an art of memory. This essay argues that the similarity between the garden and the text is due to the fact that both reject the principle of Aristotelian mimesis and insist on wonderment either as the ultimate goal of the poet or as the monk's indispensable tool for meditation

David Leatherbarrow, *What fragments are to desire, elements are to design*

The aim of this study is to show that the *Hypnerotomachia Poliphili* offers a striking insight into the limited nature of human understanding and artistic invention: that imperfect knowledge is less a failure than a condition of genuine creativity. The fragmented images of dreams, no less partial than powerful, are the *Hypnerotomachia*'s evidence of this understanding. Both the written text and its images show how incomplete views can lead to the creation of new works, and how fragments can provoke imaginings of complete forms. Several other Renaissance texts are adduced to support the argument: Leon Battista Alberti's *On the Art of Building*, Shakespeare's *Midsummer-Night's Dream*, Petrarch's *Scattered Rhymes*, and Flavio Biondo's *Italy Illuminated*. One of the important buildings of the early Renaissance period is described as an outcome of invention by virtue of remnants, Santa Maria Novella, by Alberti. A harmonic solution was no doubt desired, but the pre-existing conditions with which he had to work prevented a perfectly proportioned outcome. Nevertheless, a particular kind of beauty was achieved. Odds and ends served as the subject matter of the project's development as well as the creative thinking it expressed.

John Dixon Hunt, *The plot of* Hypnerotomachia Poliphili *and its afterlives*

Christopher J. Nygren*, The* Hypnerotomachia Poliphili *and Italian art circa 1500: Mantegna, Antico, and Correggio*

This essay focuses on the interplay between the *Hypnerotomachia Poliphili* and Italian art of the early sixteenth century. While the *Hypnerotomachia* exerted some influence on artists of the subsequent generation, the nature of that influence will be reevaluated in light of the functions that poetic *favole* accrued around the turn of the sixteenth century. Opening with an examination of two paintings by Antonio Allegri da Correggio that are often seen as illustrative of the impact that the Hypnerotomachia had on Italian art, this essay will subsequently open up distance between the pictures and their purported source text. Focusing attention on Correggio's complex engagement with the *Hypnerotomachia* affords new insights into the intricacy of the text itself, its relationship with antiquity, and how the tension between these two elements helped shape the anomalous status the *Hypnerotomachia* occupies today. The peculiar antiquarian approach that the *Hypnerotomachia* takes toward the study of language, architecture, and artifacts was quite common throughout the fifteenth century, but it quickly fell out of favor in the sixteenth century. The article concludes by suggesting that art historians begin thinking of the *Hypnerotomachia* as the extended manifesto of a model of engaged beholdership that held currency in Northern Italy around 1500 rather than as a source for iconography and new subjects. Viewed in this light, Colonna's text yields important insights into the alluring qualities of artists like Mantegna and Antico, who shared with the *Hypnerotomachia* an abiding interest in interrogating antiquity as one of the animating forces underwriting their artistic project.

Larry Silver, *"Those other Venetian book illustrations"*

Although the invention of printing is credited to Gutenberg in fifteenth-century Mainz, by the end of the same century Venetian books, led by Aldus Manutius and the de Gregoriis firm, set the pace for European publications. Many were illustrated, although by anonymous designers and craftsmen, and featured decorated black borders with white highlights. Narrative scenes from such texts as Ovid and the Italian vernacular canon featured lively figure movement in persuasive settings. In 1500, Venetian woodcut production climaxed with a mural composite woodcut View of Venice, designed by Jacopo de' Barbari but sponsored by German producer Anton Kolb, and protected by the Venetian Senate with one of the first print privileges ever granted.

Ian White, *Mathematical design in Poliphilo's imaginary building, the Temple of Venus*

Commentators observe that Poliphilo, describing a building, gives the verbal equivalent of an architect's model, or rather design process, making it likely that he possessed complete drawings. Reconstruction is difficult — not that the descriptions are vague, but their odd details are fragmentary. Still they provide clues to hypothesize underlying conceptions thoroughly mathematical. Detailed plans, elevations, and

sections are discoverable for all Poliphilo's principal structures: presented here is only the layout of one building. The text mentions some whole and half numbers of feet, outlining dimensions obtainable geometrically. Regular decagon constructions derived from Alberti, Vitruvius, and Ptolemy generate a series of circumscribed and inscribed circles defining walls and arcades. Formulae for their radii involve irrationals like $(\sqrt{5}-1)/2$. But the radius of the whole building and that of its central domed space are precisely 2:1, and fixable at 20 and 10 feet. For other dimensions, rational convergents yield the numbers in the text, and are accurate, at full scale, within $1/4^{th}$ to $1/40^{th}$ of an inch. This at once exhibits ingenuity in the configuration and tends to confirm that it is what the author had in mind. The ratio $\sqrt{(5-\sqrt{5})}$:1, between the radius of the dome and the depth of the aisle, is close to 10:6, which Renaissance architects favoured. Also practically six foot broad are the articulated equal divisions of the exterior circumference. Why is this geometry not more apparent in the book? Maybe the author was challenging his most learned readers with solvable puzzles, as he does in his language.

William B. Keller, Hypnerotomachia *joins the Perkins Library: collecting to support persuasion in architectural design and history*

The acquisition of the *Hypnerotomachia* by the University of Pennsylvania Libraries aligned with collection development objectives established in the 1950s by Architecture Dean G. Holmes Perkins. In order to support the university's training in contemporary design for architecture and urban planning, Perkins built a collection of textual and graphic resources reflecting architectural theory and practice from the Renaissance through the twentieth century. Perkins was a modernist but expected students to acquire expertise in the whole of architectural history. The Perkins Library is made available in dedicated space within the Anne and Jerome Fisher Fine Arts Library, University of Pennsylvania.

Eric L. Pumroy, *Bryn Mawr College's 1499 edition of the* Hypnerotomachia Poliphili

This article reviews the history of Bryn Mawr's defective copy of the 1499 edition of the *Hypnerotomachia Poliphili*, and its donor, Howard Lehman Goodhart.

Jonas Grethlein, *Vision and reflexivity in the* Odyssey *and early vase-painting*

This paper makes the case that both the *Odyssey* and the arguably earliest representations of it in vase-painting self-consciously engage with the senses of hearing and seeing. While there are a couple of scenes in the *Odyssey* which seem to allude to the visual quality of epic, Homer explicitly points out the aural nature of his medium. When the plot of the *Odyssey* has the sense of hearing trump sight, it thus boosts its own form of expression: while formulaic as well as non-formulaic diction closely links the idea of homecoming to seeing, the notion of sight is downplayed during Odysseus' return. Instead, narration emerges as crucial in the recognition scenes on Ithaca. The earliest paintings that can be argued to represent *Odyssean* themes, on the other hand, concentrate on scenes that centre on eyes and gazes, thereby privileging their own medium. The *Odyssey* and early vase-painting thus illustrate a self-conscious engagement with a medium well before the shrewd Hellenistic and Imperial plays with narrative and image that have received so much attention lately.

John A. Tyson, *The context as host: Hans Haacke's art of textual exhibition*

This paper analyzes the ways in which Hans Haacke's works operate within printed matter. Artworks are discussed that have been censored and have subsequently experienced "second careers" — simultaneously re-presented in both texts and galleries. As well, Haacke's textworks are addressed, projects made specifically for magazines, which span the gap between art and documentation. Drawing on the theories of J. Hillis Miller, it is posited that almost any reproduction of Haacke's artwork can function "parasitically" when situated inside other texts. Miller asks: "What happens when a critical essay extracts a 'passage' and 'cites' it? … Is the citation an alien parasite within the body of its host, the main text, or is it the other way around, the interpretive text the parasite which surrounds and strangles the citation which is its host?" Haacke's projects, which often employ their frame as a medium, possess the dialectical logic described by Miller. The artist's textworks perform institutional critique in much the same way as their counterparts in brick-and-mortar galleries: Haacke interrogates epistemological boundaries, questions the authority of the frame, and spreads politically charged messages. Indeed, printed on the white page, Haacke's pieces are perhaps as effective as works exhibited in the white cube.

Thomas E. Wartenberg, *Illustrating philosophy: Mel Bochner's* Wittgenstein drawings

In 1991, Arion Press published a limited edition of Ludwig Wittgenstein's *On Certainty*. Included were the standard bilingual edition of Wittgenstein's text, an introductory essay by Arthur C. Danto, and twelve prints by Mel Bochner, the well-known conceptual artist. Bochner created two new *Range Drawings* that formed end papers to the inside front and back covers of the book. The question that this edition of *On Certainty* poses is whether and, if so, in what sense any or all of Bochner's drawings constitute illustrations of *On Certainty*. This article focuses on the *Range Drawings*. It argues that these two highly abstract images, consisting of sequences of the numerals 1 to 9 printed in two colors (red and black) and arranged in columns illustrate some central claims of *On Certainty*. In particular, it will be shown how these drawings enable us to understand Wittgenstein's critique of skepticism for failing to understand the concept of doubt correctly. Because the drawings include two "errors," they provide a concrete illustration of Wittgenstein's claim that doubt only makes sense in the context of the possibility of an error. As this argument is made, some distinctions are also proposed among different types of illustrations and why a theory of illustration needs to pay attention to them is shown. The article also reflects more generally on how the abstract claims of philosophy can be illustrated at all.

Bettina Kümmerling-Meibauer, *From baby books to picturebooks for adults: European picturebooks in the new millennium*

This chapter gives an overview of trends in the European picturebook market since the beginning of the twenty-first century, with a forecast for similar developments in non-European countries. The contemporary picturebook market is spawning more and more syncretic book formats and genres, thus addressing audiences of all ages and leading to the creation of global illustrations and stories. The fusion of different genres and topics is responsible for the emergence of new hybrid formats that demand a reconsideration of traditional genre categories and the familiar concept of the target group. This chapter focuses on six significant tendencies that can be traced in picturebooks since the beginning of the new millennium: materiality and interaction, deployment of postmodern devices, development of new hybrid formats, multilingual picturebooks, picturebooks for adults, and, finally, digital picturebooks.

Susanna Berger, *Philander Colutius's* Logicae universae typus *(1606) and the visualization of logic*

This article explores the role often played by visual imagery in the encyclopedic representations of knowledge created during the early modern period, by examining an illustrated broadside, the *Logicae universae typus* (*Scheme of Universal Logic*), which interprets and depicts the principles of Aristotelian scholastic logic over the architectural structure of a defense tower. The engraving was designed in Rome in 1606 by Philander Colutius (d. 1627) for his students at the Gymnasium Romanum (popularly known as the *Sapienza*). The broadsides of Colutius and other professors from Italy and France demonstrate the important functions of images in the teaching of philosophy. Illustrated broadsides were the products of a period in the history of education during which there flourished a method of teaching that aimed to optimize efficiency through the clear presentation of information and the development of methods for helping students commit ideas to memory. By presenting Aristotelian logic through summary and quotation, in a manner also exhibited in philosophical textbooks and other pedagogical printed matter, these broadsides served a critical role in aiding students' ability to comprehend and memorize the philosophy, helping them to recall their lessons by summoning the mental image of the spatial arrangement of philosophical content as it appears across the broadside.

Grant F. Scott, *Painting words: Severn's visual dialogue with Keats in* The Fountain *(1828)*

Although the painter Joseph Severn left little in the way of textual commentary on Keats's poetry in his extensive body of letters and memoirs, he did offer a rich analysis and response to the poet's verse in his artwork, especially his portraits and his best early painting, *The Fountain* (1828). The picture not only provides a sophisticated reading of "Ode on a Grecian Urn" (1819) but also offers a coded assessment of Keats's legacy. Further, it wrestles with the public debate over the causes of Keats's death and, in the end, acts as a complex private memorial to the intense friendship between painter and poet. Severn's picture takes as its textual source an influential poem by Samuel Rogers and as its visual sources a network of paintings, sculpture, and sketches that lend a multidimensional context to what appears at first to be a straightforward Italian genre scene. Together with key passages from his letters, these artworks persuade us that Severn had more on his mind than a pastoral landscape and that he was quietly revising and adapting the Greek myth of Hylas to explore the cultural debate surrounding the death of Keats and his own private grief.

Michael Squire, Corpus imperii*: verbal and visual figurations of the Roman 'body politic'*

This article examines the political metaphor of the body in ancient Roman words and images. The verbal metaphor of the 'body of state' (*corpus rei publicae*) gained particular rhetorical currency in the late Roman Republic; likewise, following Augustus' rise to power in the later first century bc, related ideas about the *corpus imperii* ('body of empire') played a critical role in legitimising a system of effective one-

man imperial rule. But how did this discursive verbal figure relate to the material bodies of Roman visual culture? The recourse to the body as political metaphor, it is argued, revolutionised the workings of Roman figurative imagery; by extension, the search for appropriate visual forms in which to render Augustus' own body fleshed out discursive political ideas concerning the Augustan figurative *corpus imperii*. To understand how the figure of the body was rendered into political metaphor in Late Republican/ Early Imperial Rome, no less than how that political metaphor was turned back into iconic figurative form, therefore requires working across visual and verbal categories. No less importantly, it means tackling larger questions about how words and images construct ideas about the body in at once related and different ways.

Sean Silver, *John Evelyn and numismata: material history and autobiography*

Material histories have tended to obscure, rather than illuminate, the materials upon which they depend; because we are seldom ultimately interested in things themselves, histories of the material sort tend to turn to objects only as stepping stones to analyses of cultural contexts. This article is an experiment in a more symmetrical material history, seeking to take seriously the claims of a single historical object as it intersected with the life and autobiography of the historian who introduced it into discourse. The object is one of the two surviving examples of the Kineton Medal, a coin minted in haste in 1643 to commemorate a high point of the English Civil War; the article's subject is John Evelyn (1620–1706), minor statesman, antiquary, and diarist, whose *Numismata* (1697) assembled a national history entirely out of fragments like this one. Evelyn's life and the trajectory of the medal were fated to cross in a number of ways; among others, the medal was introduced into history in the same gesture with which Evelyn established himself as a historian. Bringing subject and object into alignment has lessons to teach about the ways the fortunes of an object might wax and wane, even while life-writing collects and shapes its materials. By way of a coda, this article traces the career of this coin, which was believed to have been lost to fire, from its birth to its current home in Birmingham.

Efterpi Mitsi, George Chapman's "ancient Greek souls": translating ekphrasis in Hero and Leander

When George Chapman dedicated his translation of Musaeus' *Hero and Leander* to Inigo Jones, he praised the architect for his 'ingenuous love to all works in which the ancient Greek souls have appeared to you'. Two decades earlier, in 1598, Chapman completed Marlowe's *Hero and Leander*, adding his own adaptation of Musaeus to Marlowe's translation. Chapman's complex response not only to Marlowe's poem but also to classical antiquity appears in the description of Hero's scarf (sestiad 4.13–121), where Chapman, using the figure of a female artist, creates an intricate ekphrasis, modelled on Achilles' shield, from a variety of Greek and Roman sources. As Hero weaves her elaborate scarf, Chapman alludes to the ekphrasis of Arachne's tapestry in Ovid's *Metamorphoses* 6, while the embroidered scenes of the fisherman and the country maid and the foxes stem from Theocritus' first Idyll. Hero's needle is transformed into the translator's pen initiating a collaboration between living and dead poets and linking Chapman to the 'ancient Greek souls'. This paper seeks to unravel this thread of connections, reading the ekphrasis as a gendered trope for early modern creativity and as a reflection on the translation and appropriation of ancient sources.

Tamar Cholcman, The reading of triumphal entries' emblems: emblems as footnotes

Triumphal entries of the 16th and 17th centuries were composed of triumphal processions incorporating grand ephemeral monuments. At the bottom of these at eye level it was common to find emblems. While the form and nature of the triumphal procession, by moving from one monument to the next along the assigned route, produced a 'progressive viewing experience', the emblems, in stark contrast, compelled the viewer to take a pause in order to decode their meaning, a process that involved careful analysis and reflection. The use of emblems seems thus to represent a distinct interest and disposition, which appears to contradict the dynamic nature of the triumphal procession. This article explores the use of emblems by considering them as 'visual footnotes', hallmarks of scholars and literati. Consistent with early modern textual and literary practice, the analysis of the emblems in relation to the pageant as a whole, and especially of the ephemeral artistic monuments, allows the identification of the humanistic 'universal' discourse to emerge from the local and civic ad-hoc arguments. In addition, similarly to modern academic footnotes, they were addressed and aimed to benefit the 'reading' procedure by exposing the sources, justifications and enhancement of what was established by the main imagery, albeit directed at a selected few — the literati.

Natalie Ferris, *'Vocal illyrian avowals': Herbert Read and Abstract poetry*

'What is a Poem?' Herbert Read asked at the close of his final volume of poetry, *Collected Poems* (1966). This question was to preside over the later years of his career as both a poet and a critic, and to reach its most intriguing conclusion in his often-overlooked poetry collection 'Vocal Avowals'. First printed in 1959 in *Encounter*, Read revisited this sequence throughout the final decade of his life, revised and reprinted for the 1962 collection *Worte sagen aus*, and then as the final section in Read's *Collected Poems*. Misidentified by critics as the invention of a 'supremely subjective romanticism', these poems were

composed at a moment of great philosophical curiosity and artistic ambition. Through Read's contribution to an evolving 'language of non-vocal signs', his vocalizations on behalf of abstract art and his vital and incessant experiment in the realm between poetry and painting, these poems were to contribute to a stirring of the 'drift' of modern poetry in post-war Britain.

Nicola Kozicharow, *Dmitrii Stelletskii's* Chastushki *and Russian émigré book illustration: between tradition and the avant-garde*

In 1937 the Russian émigré artist Dmitrii Stelletskii (1875–1947) published a book of Russian national folk songs, or *chastushki*, in Riga, Latvia. In addition to writing the introduction and selecting the 22 *chastushki*, he handwrote the publication's unusual Cyrillic script and created lively monochrome illustrations to accompany the text. In his introduction, Stelletskii made the book's purpose clear: the *chastushka* was a dying art form that deserved to be remembered in emigration, before it faded away from Russian cultural discourse. The preservation of pre-Revolutionary Russian culture was a key mission for many émigrés, giving the book acute relevance among Stelletskii's contemporaries abroad. More crucially, the collection of *chastushki*—and Stelletskii's graphic art more generally—raises wider issues with regard to Russian book illustration. His concern with the physical nature of the book, especially the idea of handwriting as an expressive art form in itself, and his playful engagement with folk culture shifted his approach to book production closer to that of the more radical Russian avant-garde. This article thus uses the publication as a means to challenge the seemingly polarized relationship between the World of Art group, with which Stelletskii was associated, and the avant-garde. It will propose that such divisions became less significant in emigration, where changed circumstances opened up the possibility of new artistic pathways.

Antonio Urquízar-Herrera, '*Making invisible things visible and palpable': visual marks of nobility in Early Modern French social theory and the embodiment of social estates in collections, 1550–1650*

In recent years the literature about collections has converged on the study of the ideological content of cabinets and the analysis of the forms of relationship that existed between the collected object, the owner and the audience. Collections have been defined and explained through the existence of narratives that transfigure the nature of the objects and images, establishing new uses and meanings in the context of collecting. In this vein, collections of artefacts are commonly seen by historiography as social devices. However, ideological support for this function has not been studied beyond the 'theory of magnificence'. This article foregrounds the corpus of treatises on nobility composed in France between 1550 and 1650 in order to analyse the role of social thinking in the establishment of specific forms of collected objects as signs of nobility. It clarifies the sources and content of these social narratives in the context of their usefulness for defining the visual signs of nobility that could be embodied in collected objects. The particular strength of the debate about nobilities of the robe and sword in the early modern reordering of French society increases the value of the sources of this case study.