



## UvA-DARE (Digital Academic Repository)

### The academization of art

*A practice approach to the early histories of the Accademia del Disegno and the Accademia di San Luca*

Jonker, M.J.

#### Publication date

2017

#### Document Version

Other version

#### License

Other

[Link to publication](#)

#### Citation for published version (APA):

Jonker, M. J. (2017). *The academization of art: A practice approach to the early histories of the Accademia del Disegno and the Accademia di San Luca*.

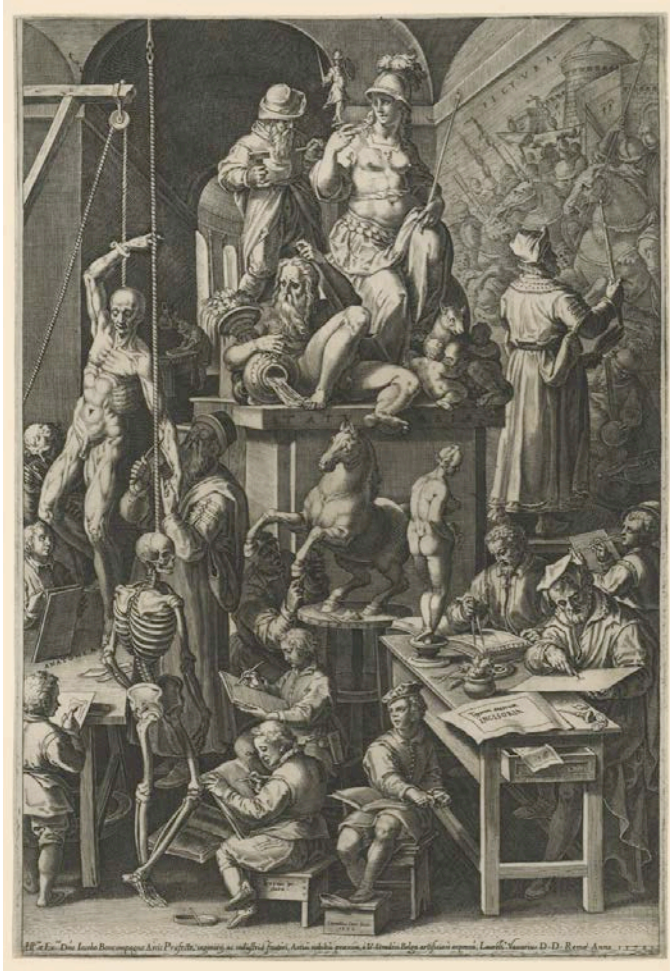
#### General rights

It is not permitted to download or to forward/distribute the text or part of it without the consent of the author(s) and/or copyright holder(s), other than for strictly personal, individual use, unless the work is under an open content license (like Creative Commons).

#### Disclaimer/Complaints regulations

If you believe that digital publication of certain material infringes any of your rights or (privacy) interests, please let the Library know, stating your reasons. In case of a legitimate complaint, the Library will make the material inaccessible and/or remove it from the website. Please Ask the Library: <https://uba.uva.nl/en/contact>, or a letter to: Library of the University of Amsterdam, Secretariat, Singel 425, 1012 WP Amsterdam, The Netherlands. You will be contacted as soon as possible.

# The Academization of Art A Practice Approach to the Early Histories of the Accademia del Disegno and the Accademia di San Luca



Matthijs Jonker

Cover illustration. Jan van der Straet and Cornelis Cort, *The Practitioners of the Visual Arts*, 1578, engraving, 43,2 × 29,5 cm, Amsterdam, Rijksmuseum, RP-P-BI-6381 (from: <http://hdl.handle.net/10934/RM0001.collect.99101>)

**The Academization of Art  
A Practice Approach to the Early Histories of the Accademia del  
Disegno and the Accademia di San Luca**

ACADEMISCH PROEFSCHRIFT  
ter verkrijging van de graad van doctor  
aan de Universiteit van Amsterdam  
op gezag van de Rector Magnificus  
prof. dr. ir. K.I.J. Maex  
ten overstaan van een door het College voor Promoties ingestelde  
commissie, in het openbaar te verdedigen in de Agnietenkapel  
op donderdag 21 december 2017, te 14.00 uur,  
door Matthijs Jurriaan Jonker  
geboren te Amsterdam

*Promotiecommissie:*

<i>Promotor:</i>	Prof. dr. B. Kempers	Universiteit van Amsterdam
<i>Copromotores:</i>	Prof. dr. M.J.B. Stokhof	Universiteit van Amsterdam
	Dr. A.A. Witte	Universiteit van Amsterdam

*Overige leden:*

Prof. dr. H.A. Hendrix	Universiteit Utrecht
Prof. dr. R.M. Sonderegger	Akademie der bildenden Künste Wien
Prof. dr. H.T. van Veen	Rijksuniversiteit Groningen
Prof. dr. R.W. Boomkens	Universiteit van Amsterdam
Prof. dr. A.F.W. Bosman	Universiteit van Amsterdam
Prof. dr. R. van der Laarse	Universiteit van Amsterdam
Dr. R.M. de Rooij	Universiteit van Amsterdam

*Faculteit: Faculteit der Geesteswetenschappen*

De auteur ontving ten behoeve van het hier gepresenteerde onderzoek beurzen van het Koninklijk Nederlands Instituut te Rome en het Nederlands Interuniversitair Kunsthistorisch Instituut te Florence.

## Contents

Preface .....	9
Introduction .....	13
Chapter One: From Pevsner to Practice .....	21
1.1. Pevsner and Vasari .....	21
1.2. The Pevsnerian tradition .....	23
1.3. Three methodological innovations .....	26
1.3.1. The cultural-politics tradition .....	26
1.3.2. Social theory .....	30
1.3.3. The ‘archival Turn’ .....	35
1.4. From Pevsner to practice .....	39
Chapter Two: Theories of Practice and the Academic Literature .....	41
2.1. Theories of practice .....	41
2.2. Subjectivity and objectivity .....	47
2.3. Pluralism .....	51
2.4. <i>Disegno</i> : The ‘demotion of practice’ and the promotion of the artist .....	56
2.5. A practice approach to the academization of art in early modern Italy .....	61
Chapter Three: Bourdieu and Schatzki on social reality, practices, and modernity .....	63
3.1. Bourdieu and Schatzki .....	63
3.2. Social reality and social practices .....	66
3.3. The organization of social practices .....	71
3.4. Social critique, power, and modernization .....	78
3.5. Bourdieu, Schatzki, and the academization of art .....	86
3.6. Interpretative framework .....	90
Chapter Four: Material Culture of the Art Academies .....	93
4.1. Sites and artifacts .....	93
4.2. The material culture of the Accademia del Disegno .....	94
4.2.1. The early sites: a nomadic existence .....	94

## CONTENTS

4.2.2. The Cappella della Santissima Trinità: restrictions and decorations .....	109
4.2.3. From convent's chapterhouse to academy's headquarters..	118
4.2.4. Objects and artifacts in the inventories of the Accademia del Disegno .....	125
4.3. The material culture of the Accademia di San Luca .....	135
4.3.1. The early sites: continuous reconstruction .....	136
4.3.2. Objects and artifacts in the inventories of the Accademia di San Luca .....	146
4.4. Material culture and social practices .....	151
Chapter Five: Religious-Confraternal Practices in the Art Academies ..	155
5.1. 'The greatest display of wax and lights' .....	155
5.2. Religious-confraternal practices in sixteenth-century Italy .....	157
5.3. Artists and artisans in Florentine and Roman confraternities ....	162
5.4. The confraternal practices of the Accademia del Disegno .....	171
5.5. Hierarchy within the Accademia di San Luca .....	180
5.6. Teaching Christian Doctrine, piety and good customs .....	185
5.7. Conflicting practices in Paleotti's <i>Discorso</i> and Alberti's <i>Trattato</i> .....	190
5.8. Charity and other religious practices in the Accademia di San Luca .....	197
5.9. Conclusion .....	203
Chapter Six: Guild Practices in the Art Academies .....	207
6.1. Academy versus guild? .....	207
6.2. The Florentine guilds and the formation of the Arte del Disegno .....	208
6.2.1. New statutes .....	214
6.2.2. Guild practices: appraisals and litigations .....	220
6.3. Rome: two artistic practices .....	225
6.4. Conclusion .....	234
Chapter Seven: Cultural Academies and Knowledge Practices .....	237
7.1. The art academies and the Italian academic movement .....	237
7.2. Theory and practice at the university and court .....	240
7.3. Knowledge practices in early cultural academies .....	243
7.4. The Accademia Fiorentina and visual artists .....	251

## CONTENTS

7.5. The Accademia del Disegno and the Accademia di San Luca as cultural academies .....	258
7.5.1. The seal of the Accademia del Disegno .....	259
7.5.2. The <i>impresa</i> of the Accademia di San Luca .....	268
7.6. Conclusion .....	273
Chapter Eight: Educational Practices in the Art Academies .....	275
8.1. Introduction .....	275
8.2. Outlines of the curriculum of the Accademia del Disegno .....	276
8.3. Performance of educational practices in the Florentine academy .....	280
8.4. Lectures in the Accademia di San Luca .....	291
8.5. Practical instruction in the Accademia di San Luca .....	301
8.6. Conclusion .....	311
Chapter Nine: Conceptions and Practices of <i>disegno</i> in Artistic Treatises and Academies .....	315
9.1. Artists as intellectuals: authorship of artistic treatises .....	315
9.2. Reasoning <i>or</i> doing? The <i>paragone</i> in Varchi and Borghini .....	316
9.3. Vasari's definitions of <i>disegno</i> .....	322
9.4. Danti's <i>Primo libro</i> .....	330
9.5. Allori's <i>Ragionamenti</i> .....	336
9.6. Cellini's <i>Principii</i> .....	349
9.7. Zuccari's curriculum and <i>disegno</i> .....	351
9.8. Zuccari's <i>disegno</i> in practice: natural history in the Accademia dei Lincei .....	357
9.9. Cigoli's mathematical conception of <i>disegno</i> .....	365
9.10. Conclusion: reasoning <i>and</i> doing .....	372
Chapter Ten: Art Academies in Patronage Practices .....	377
10.1. Introduction .....	377
10.2. Patrons, clients, and cultural brokers .....	381
10.3. The art academies in patronage practices .....	389
10.3.1. Florence: the academy as client .....	391
10.3.2. Brokerage of the <i>luogotenenti</i> .....	395
10.3.3. The Accademia del Disegno as broker: membership and presence of amateurs .....	406
10.3.4. Rome: the academy as client .....	407



## CONTENTS

10.3.5. ‘Signori, e gentiluomini amatori’: the Accademia di San Luca as broker .....	411
10.4. Conclusion.....	416
Conclusion .....	419
Appendix 1: Money in Florence and Rome in the sixteenth and seventeenth centuries.....	435
Appendix 2: Letters from Agnolo Guicciardini to Cosimo I de’ Medici .....	436
Appendix 3: Printed form for recording the results of the litigations at the tribunal of the Accademia del Disegno at the beginning of the seventeenth century .....	439
Abbreviations .....	440
Bibliography .....	441
List of Tables .....	468
List of Figures.....	468
Summary.....	473
Samenvatting .....	479