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### The academization of art

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

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## Appendix 1

### Money in Florence and Rome in the sixteenth and seventeenth centuries

#### *Florence*

1 *scudo* = 7 *lire* = 140 *soldi* = 1680 *danari*

1 *giulio* = 13 *soldi* and 4 *danari*

1 *carlino* = 10 *soldi*

#### *Rome*

1 *scudo* = 10 *giuli* and 100 *baiocchi*

1 *giulio* = 10 *baiocchi*

1 *grosso* = 5 *baiocchi*

1 *quattrino* =  $\frac{1}{5}$  of a *baioccho*

## Appendix 2

### Letters from Agnolo Guicciardini to Cosimo I de' Medici

**AG, Legazione, XII, 18 (Published in Ridolfi 1931, 46-47). Referred to in Chapter Four (section 4.2.1. The early sites: a nomadic existence). The letter highlights Agnolo Guicciardini's role in securing the rooms in the convent of Cestello as headquarters for the Accademia del Disegno.**

Letter from Agnolo Guicciardini to Duke Cosimo I de' Medici, December 31, 1566, with reply by Tommaso de' Medici on February 7, 1567.

recto

Ill[ustrissi]mo et Ecc[ellentissi]mo Sig[n]or Duca

Giorgio d'Arezzo mi ha detto per parte di V[ostra] E[ccellenza] Ill[ustrissi]ma che io torni a fare un nuovo memoriale della petitioni delle Accademici del Disegno essendati smarrito quello, che a di passati gli presentai. Onde per ubbidire a sua comandamenti li dico reverentemente, che gl'è quasi impossibile mantenere più insieme questi Accademici, se da V[ostra] E[ccellenza] Ill[ustrissi]ma non è fatto loro gratia d'un luogo, dove possino ragunarsi, et insieme dare ordine a qualche sorte di studio, et esercitatione per i giovani dell'arte, dove che non havendo hoggi luogo fermo, né dependente da loro è molto difficile il fargli trovare insieme, et stari uniti in proposito di conservare, et accrescere la loro Accademia. Ma se dalla begninità di V[ostra] E[ccellenza] sarà concesso loro qualche luogo io sono sicuro, che et per il comodo che ne trarranno, et per il favore che parrà loro di ricevere diventeranno tutti ardentissimi in questo bello studio. I luoghi, che sovengono da proporsi e da loro et da me a V[ostra] E[ccellenza] Ill[ustrissi]ma sono principalmente.

Una parte delle stanze del Giardino rincontro a San Marco.

Il Tempietto di Giulio Scala in via Laura a conto al Mon[asterio] di Cestello nel quale saria una spesa di scudi 200 et Giulio mi ha detto lo darà volentieri libero, et in dono.

Sariaci da fabricare un luogo dietro alla sagrestia nuova di San Lorenzo, che risponde nell'horto del Priore di spesa di circa scudi 300 secondo che

mi dice Giorgio, proposto altra volta a V[ostra] E[ccellenza] Ill[ustrissi]ma

verso

ma con dimostratione che il Priore sene contentasse, il che io ho trovate essere falso, perché havendo io domandato il Priore, se sene conterebbe, eschlama, et dice che non lo darà mai, se da V[ostra] E[ccellenza] non gli comandato.

Supplicano oltre a questo all E[ccellenza] V[ostra] Ill[ustrissi]ma che si degni fare loro dono d'ottanta o cento scudi per potere con tal som[m]a provvedere i ferramenti, et altre materia, che bisognano per le statue che vanno nella cappella consessa loro da Frati della Nunziata, et per i colori, che vanno ne quadri di Pittura, i quali si sono divisi fra loro, pure che sia provvista loro la materia.

Resteriaci a supplicarla, che si co[n]tentasse concedere qualche poco di trattenimento a' giovanetti poveri dell'arte; et, secondo che mi dice Giorgio, V[ostra] E[ccellenza] volta lo concesse, con ordine che tali emolumenti si traessino dalla Sapiientia di Pisa. Io ho certo con diligentia di tale ordine suo, et non l'ho mai possuto trovare. Questo è qua[n]to hora si desidera dalla liberalità di V[ostra] E[ccellenza] Ill[ustrissi]ma alla quale io bacio humilmente le mane, pregando Dio per ogni sua felicità. Di Firenze il giorno ultimo di Dicembre MDLXVI

Di V[ostra] E[ccellenza] Ill[ustrissi]ma

Humiliss[im]o et obligatiss[im]o ser[vitor]e

Agnolo di Gir[ola]mo Guicciardini

[Reply:]

J est C

Sua E[ccellenza] Ill[ustrissi]ma darà dugento scudi perchè aconcino quello luogo delli Scali

Thommaso de' Medici C. il 7 di feb[raio] [15]66 [= 1567]

**AG, Legazione, XII, 19. Referred to in Chapter Ten (section 10.3.2. Brokerage of the *luogotenenti*). This letter shows that Agnolo Guicciardini functioned as a cultural broker between Duke Cosimo I de' Medici and the Accademia del Disegno. The ducal reply, moreover, highlights the administration's concern for peace and unity in the art academy.**

Letter from Agnolo Guicciardini to Duke Cosimo I de' Medici, no date, with reply from Tommaso de' Medici on December 17, 1567.

Ill[ustrissi]mo et Ecc[ellentiss]mo Sig[n]or Duca

Agnolo di Gerolamo Guicciardini, humilissimo ser[vito]re dell'E[ccellenza] V[ostra] Ill[ustrissi]ma supplica reverentemente a quella in nome delli Accademici del Disegno, che se degne far loro gratia di dichiarare quale fra i molti disegni fatti recontenta si seguiti per la forma del Tempio di Giulio Scala eletto dalla E[ccellenza] V[ostra] Ill[ustrissi]ma et di poi far loro meri[t]o di scudi seicento, oltre alli dugento donati loro a mesi passati, de quali non si sono valsi, acciò possino col mezzo della liberalità sua cominciare et finire opera così bella, ella quel gratia terranno perpetuo obligo con V[ostra] E[ccellenza] Ill[ustrissi]ma

[reply:]

ms Tomaso parlanci [?]

Quando S[ua] E[ccellenza] vedra che scudi 200 si pendino e sieno speci utilmente al hora si resoluera delli altri, et quanto al modello quello ch'eseguita l'orani [?] che vi è già principiato, quello si apinova, ma ha inportantia sta che loro della accademia sieno uniti a fare quello che debbano, che faccendolo haranno quel favore che vorranno stando uniti.

Thomaso de Medici il dem.to [?] 17 di novembre 1567.

### 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

**ASF, AD 27, 150r-167r. Referred to in Chapter Six (section 6.2.2. Guild practices: appraisals and litigations). The fact that the Accademia del Disegno used preprinted forms at the beginning of the seventeenth century is evidence of the professional nature and frequency of the lawsuits and litigations that were handled by the institution in this period.**

Adi ... di ...

In Dei nomine Amen

Il clarissimo sig Luogotenente, & Spettabili Signori Consoli del nobil membro dell'Accademia del disegno della Città di Firenze, insieme adunati, in numero sufficiente, nella lor solita residenza, tendendo pro Tribunali, servate le cose da servare, & ottenuto il partito secondo gl'ordine

Udito la domande fatta da ...

Contro ...

& veduto ...

Et veduta la forma di ragione, & delli Statuti di detta Accademia.

Il nome di Dio repetito per il Tribunale come sopra sedenti &c. Pronuntiamo Sententiamo & dichiariamo, & così dichiarato per questa nostra presente Sententia condanniamo il detto ...

Reo convento à dare, & pagare al detto ...

Attore la somma, & quantità di lire ...

Et il vinto al vincitore nelle spese condanniamo, le quali talsiamo essere stare & essere.

## Abbreviations

AASL: Archivio Storico dell'Accademia Nazionale di San Luca, Rome

AG: Archivio Guicciardini, Florence

Arch. Innocenti: Archivio Storico dell'Istituto degli Innocenti, Florence

Arch. Linc.: Archivio dell'Accademia Nazionale dei Lincei, Rome

ASF: Archivio di Stato di Firenze

AD: Accademia del Disegno Prima Compagnia dei Pittori

Conv. Sopp.: Corporazioni religiose soppresse dal governo francese

M: Manoscritti

MP: Mediceo del Principato

ASR: Archivio di Stato di Roma

ASV: Archivio Segreto Vaticano

BAV. Barb. Lat.: Biblioteca Apostolica Vaticana, Barberiniani latini

BNCF: Biblioteca Nazionale Centrale di Firenze

BMF: Biblioteca Marucelliana, Florence

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### List of Tables

Table 1. General features of Bourdieu's and Schatzki's theories of practice.....	86
Table 2. Number of meetings of the Accademia del Disegno at its different sites between 1563-1579 .....	119
Table 3. Income from 15/7/1588-31/1/1593 and expenditure from 26/6/1588-31/1/1593 of the Accademia di San Luca.....	143
Table 4. Income from 31/1/1593-30/1/1594 and expenditure from 1/2/1593-2/2/1594 of the Accademia di San Luca .....	143
Table 5. Income from 2/2/1594-5/3/1595 and expenditure from 12/2/1594-26/2/1595 of the Accademia di San Luca.....	144

### List of Figures

Figures 1 and 2. Michelangelo, Tombs of Giuliano di Lorenzo de' Medici (left) and Lorenzo di Pietro de' Medici (right), marble, New Sacristy, San Lorenzo, Florence (photos: author).....	101
Figures 3 and 4. Federico Zuccari, <i>Artists Drawing in the New Sacristy in San Lorenzo</i> , 1560s, Louvre, inv. 4554 recto (left) and inv. 4555 recto (from: Meijer/Zangheri 2015, II, figs. 156a and 156b).....	102
Figure 5. Buonsignori Map of Florence, detail with Giuliano da Sangallo's (or Bartolomeo Scala's) <i>Tempio</i> at Cestello (no. 39), 1584 (from: Sailko wiki commons) .....	105
Figure 6. Felice Francolini, <i>Elevation and Plan of the chapel in Santa Maria Maddalena de' Pazzi</i> (previously belonging to the Accademia del Disegno, now destroyed), 1865, ASCFi, f. 5269 (from: Meijer/Zangheri 2015, II, fig. 55).....	105
Figure 7. Cappella della Santissima Trinità (seen from current entrance in the west wall), Santissima Annunziata, Florence (photo: author)	109
Figures 8 and 9. Giovanni Angelo Montorsoli, <i>St. Paul</i> (left) and <i>Moses</i> (right), painted clay, 1530s, Cappella della Santissima Trinità, Santissima Annunziata, Florence (photos: author) .....	114
Figure 10. Giovanni Angelo Montorsoli, Tombstone, 1560-1562, marble, 109 x 92 cm, Cappella della Santissima Trinità, Santissima Annunziata, Florence (photo: author) .....	114
Figure 11. Giorgio Vasari, <i>Saint Luke Painting the Virgin</i> , 1569-1570, fresco, 320 x 293 cm, Cappella della Santissima Trinità, Santissima Annunziata, Florence (photo: author) .....	117

LIST OF FIGURES

Figure 12. Santi di Tito, *Solomon Building the Temple in Jerusalem*, 1571, fresco, 320 x 285 cm, Cappella della Santissima Trinità, Santissima Annunziata, Florence (photo: author)..... 117

Figure 13. Alessandro Allori, *Most Holy Trinity*, 1571, fresco, Cappella della Santissima Trinità, Santissima Annunziata, Florence (photo: author)..... 118

Figure 14. Michelangelo, *Christ the Redeemer*, 1521, marble, Santa Maria sopra Minerva, Rome, (photo: Ricardo André Frantz, Wiki Commons)..... 131

Figure 15. Michelangelo, *River God*, ca. 1524-1527, clay, sand, animal hair, vegetal fibre, wood, iron and metal, 65 x 40 x 70 cm, Casa Buonarroti (photo: author) ..... 132

Figure 16. Domenico Passignano, *Saint Luke Painting the Virgin*, 1602-1604, Galleria degli Uffizi, Florence (Meijer/Zangheri 2015, II, fig. 13)..... 132

Figure 17. Raphael (attr.), *Saint Luke Painting the Virgin*, oil on canvas, Galleria Nazionale di San Luca, Rome (from: Lukehart 2009b, 175) ..... 138

Figure 18. Étienne Dupérac, The Old Church of Santa Martina (building with the belltower between the Arch of Septimus Severus and the Church of San Adriano), engraving, in Pietro Ferrerio, *Palazzi di Roma de piu celebri Archittetti*, vol. 1, Rome 1655, NGA Washington (orig. publ. in *I vestigi dell'antichita di Roma* 1575) (from: Salvagni 2009, 109) ..... 142

Figure 19. Romano Alberti, *Frontispiece of Origine, et progresso dell'Accademia del Dissegno de Pittori, Scultori, et Architetti di Roma*, 1604, Pietro Bartoli, Pavia (from: Lukehart 2009, frontispiece) ..... 145

Figure 20. detail of fig. 19 ..... 145

Figure 21. Santi di Tito, *Solomon Building the Temple in Jerusalem* (detail), 1571, fresco, 320 x 285 cm, Cappella della Santissima Trinità, Santissima Annunziata, Florence (photo: author)..... 176

Figure 22. Francesco Cammilliani, *Melchizedek*, 1570, painted clay, Capella della Santissima Trinità, Santissima Annunziata, Florence (photo: author) ..... 178

Figure 23. Giorgio Vasari, *Saint Luke Painting the Virgin* (detail), 1569-1570, fresco, Cappella della Santissima Trinità, Santissima Annunziata, Florence (photo: author) ..... 179

Figure 24. Alessandro Allori, *Most Holy Trinity* (details with the portraits of Pontormo (left) and Bronzino (right)), 1571, fresco, Cappella

LIST OF FIGURES

della Santissima Trinità, Santissima Annunziata, Florence (photo: author).....	180
Figure 25. Organogram of the Accademia del Disegno in its early years .....	184
Figure 26. Organogram of Accademia di San Luca in its early years ...	185
Figure 27. Receipt of the alms to Mariano Ingrassia (left) and basic drawings of a male torso and a human eye (right), AASL 72, 71r and 71v (Photos: author).....	198
Figure 28. Receipt of alms to Valerio Valentino (left), December 27, 1593, AASL 72, 68r (Photo: author). Figure 29. Cesare Rossetti (?), <i>Disabled Man</i> (right), AASL 72, 72v (scan: AASL).....	200
Figure 30. Domenico di Francesco Schiena, <i>Design for the costumes for the officers of the Accademia del Disegno</i> , 1576-80, Florence, ASF, AD 157, ins. 3 (with permission of the Ministero dei Beni e delle attività culturali e del Turismo, prohibition of further reproduction or duplication by any means; photo GAP s.r.l. ASF) .....	214
Figure 31. Giuseppe Cesari (Il Cavalier d'Arpino), <i>Impresa</i> of the Accademia degli Umoristi, (from Aleandri 1611, Getty Research Portal: <a href="https://archive.org/details/sopralimpresadeg00alea">https://archive.org/details/sopralimpresadeg00alea</a> ) .....	251
Figure 32. <i>Impresa</i> of the Accademia del Disegno with the motto 'Levan di terra al ciel nostro intelletto', Cappella della Santissima Trinità, Santissima Annunziata, Florence (photo: author).....	261
Figures 33 and 34. Giovanni Angelo Montorsoli, Designs for the seal or emblem of the Accademia del Disegno, New York, Ian Woodner Family Collection (Wd 568r) (left) and (Wd 568v) (right) (from: Laschke 1987, 398-399) .....	263
Figures 35 and 36. Benvenuto Cellini, <i>Apollo</i> (left) and <i>Artemis</i> (right), Designs for the seal or emblem of the Accademia del Disegno, ca. 1563, Staatliche Graphische Sammlung, München and The British Museum, London (From: Meijer/Zangheri 2015, II, figs. 88 and 91) .....	266
Figure 37. Page with Designs for the <i>Impresa</i> of the Accademia di San Luca (left) and detail (right), AASL 72, 97v (photo: author) .....	271
Figure 38. Page with Designs for the <i>Impresa</i> of the Accademia di San Luca (left) and detail (right), AASL 72, 186r (photo: author).....	272
Figure 39. Current <i>Impresa</i> of the Accademia di San Luca (from: Moschini 2015, 3) .....	273
Figure 40. Pietro Francesco Alberti, <i>A Painter's Academy</i> , ca. 1600, Etching, black-and-white (from: J. Paul Getty Museum and Library, Los Angeles).....	302

LIST OF FIGURES

Figure 41. Pietro Francesco Alberti, Detail of <i>A Painter's Academy</i> , ca. 1600, Etching, black-and-white (from: J. Paul Getty Museum and Library, Los Angeles) .....	303
Figure 42. Pietro Francesco Alberti, Detail of <i>A Painter's Academy</i> , ca. 1600, Etching, black-and-white (from: J. Paul Getty Museum and Library, Los Angeles) .....	309
Figure 43. Vincenzo Danti, <i>Saint Luke</i> , 1571, Cappella della Santissima Trinità, Santissima Annunziata, Florence (photo: author) .....	331
Figure 44. Ignazio Danti, <i>Le scienze matematiche ridotte in tavole</i> , Bologna, Compagnia della Stampa, 1577, 56, table 44 (from: Davis 1982, 65) .....	334
Figure 45. Alessandro Allori, Page from <i>Ragionamenti delle regole del Disegno</i> , BNCF, Palatino E.B. 16.4, 1r (with permission of the Ministero dei Beni e delle attività culturali e del Turismo, prohibition of further reproduction or duplication by any means; photo GAP s.r.l. ASF) .....	337
Figure 46. Alessandro Allori, Page from <i>Ragionamenti delle regole del Disegno</i> , BNCF, Palatino E.B. 16.4, 7v (with permission of the Ministero dei Beni e delle attività culturali e del Turismo, prohibition of further reproduction or duplication by any means; photo GAP s.r.l. ASF) .....	338
Figure 47. Alessandro Allori, Page from <i>Ragionamenti delle regole del Disegno</i> (Mezz'occhio view of the human head as anatomy, bone structure, and with flesh, pencil and black pen), BNCF, Palatino E.B. 16.4, 20r (with permission of the Ministero dei Beni e delle attività culturali e del Turismo, prohibition of further reproduction or duplication by any means; photo GAP s.r.l. ASF) .....	339
Figure 48. Alessandro Allori, Page from <i>Ragionamenti delle regole del Disegno</i> , BNCF, Palatino E.B. 16.4, 51v (with permission of the Ministero dei Beni e delle attività culturali e del Turismo, prohibition of further reproduction or duplication by any means; photo GAP s.r.l. ASF) .....	340
Figure 49. Santi di Tito, <i>Solomon Building the Temple in Jerusalem</i> (detail of the groundplan of the temple), 1571, Cappella della Santissima Trinità, Santissima Annunziata, Florence (photo: author) .....	341
Figure 50. Process of knowledge acquisition according to Federico Zuccari .....	355
Figure 51. Process of knowledge artistic production according to Federico Zuccari .....	355
Figure 52. Johannes van Heeck, Botanical Drawings, ms. H. 507, <i>De Vegetalibus</i> 1603-1605, cc. 126v-127r (from: <i>Fructis itineris ad</i>	

LIST OF FIGURES

<i>septentrionales</i> , Montpellier, Bibliothèque de l'École de Médecine)	360
Figure 53. 'Piante medicinali messicane': woodcuts with autograph annotations by Cesi, preparatory studies for the <i>Tesoro Messicano</i> , ca. 1612 (from: Morello 1986, 84 and 86)	361
Figure 54. Federico Cesi, <i>Fungorum genera et species</i> , Paris, Bibliothèque de l'Institut de France, Benjamin Delessert, ms. 968, Roma, 1610-1630, c. 118r <i>Abortiporus biennis</i> and ms. c. 2r <i>Armillaria tabescens</i> (from: Cadei 2002, 84-85)	363
Figure 55. Giovanni Battista Foggini, <i>Lo scorticato</i> , 1678, bronze, 60 cm. high, Bargello Museum, Florence, Cast from the wax statue by Lodovico Cigoli, ca. 1597-1600 (from: Chappell 2009, 136)	367
Figure 56. Ludovico Cigoli, 1610-1612, <i>Mary as Queen of Heaven</i> (detail of <i>Mary's Immaculate Conception with Apostles and Saints</i> ), Cappella Paolina, Santa Maria Maggiore, Rome (from: Panofsky 1956, fig. 1)	370
Figure 57. Galileo Galilei, <i>Siderius Nuncius Venetiis</i> , Apud Thomam Baglionum, 1610 Pisa, Biblioteca Universitaria (from: Bredekamp 2009, 170)	370
Figure 58. Zanobi Lastricati (with Vincenzo Danti?), <i>Joshua / Cosimo I de' Medici</i> , 1570-71, (painted) clay, Cappella della Santissima Trinità, Santissima Annunziata, Florence (photo: author)	377
Figure 59. Bernardino Poccetti, <i>Cosimo I de' Medici and the Inauguration of the Accademia del Disegno</i> , 1610, fresco, Vault of the loggia of the Ospedale degli Innocenti (photo: author)	379

## **The Academization of Art**

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

#### **Summary**

This dissertation offers a comprehensive interpretation of the first official academies of art in Europe, the Florentine Accademia del Disegno (1563) and the Roman Accademia di San Luca (1593). In the past, the composite nature of these institutions in their early years – combining the goals and functions of guild, confraternity, client, and art school – has been perceived both as the cause for their limited effectiveness and as an obstacle to a clear and comprehensive understanding of their meaning and identity. Moreover, scholars have tended to focus on what the Accademia del Disegno and the Accademia di San Luca had in common with modern academies of art. This approach has led to reductionist and essentialist interpretations of these institutions, whereby their educational and cultural-politics functions are highlighted and their religious and guild activities obfuscated.

One of the central methodological imperatives for this study, which was borne out by the discussion of practice theories, was that of refraining from totalizing interpretations and ascribing fixed essences to the Accademia del Disegno and the Accademia di San Luca. Instead, the objective has been to uphold the pluriform vitality of interpretation. By conceiving the Accademia del Disegno and the Accademia di San Luca as crossing points of patronage, literary-theoretical, guild, educational, and religious-confraternal practices – most of which underwent transformations at the end of the sixteenth century – this study attempts to de-essentialize the art academy. The focus on ‘social practices’ entails the application of insights of theories of practice to a cultural-historical research object. The development of theories of practice is the second objective of this study, in addition to improving the understanding of the Accademia del Disegno and the Accademia di San Luca in the early years of their existence.

Chapter One provides a historiographical overview of the literature on the Accademia del Disegno and the Accademia di San Luca and it explains how the application of practice theory can be seen as a next step in this development. Since Pevsner’s seminal book, *Academies of Art: Past and Present* (1940), three methodological innovations can be discerned: a switch from the artists’ to the rulers’ point of view (the cultural-politics tradition); the implementation of social theoretical concepts in the interpretations; and more systematic use of archival



sources. While embracing the second and the third methodological development, practice theory is more skeptical towards the first innovation. Rather than focusing on a different type of individuals (rulers instead of artists), a practice approach focuses on the social practices, within which individuals are brought up and function.

A critical stance toward past interpretations of the art academies is put forward in Chapter Two. The general and common features of theories of practice are contrasted with previous studies of the academies, especially with their essentialist and reductionist tendencies. The turn to practices implies the application of a range of conceptions – of culture, subjectivity, objectivity, and meaning – that are convincing alternatives to outdated and modernist ones that have been used in the literature on the *Accademia del Disegno* and the *Accademia di San Luca*. What is more, by rethinking the relation between theory and practice, theories of practice can be relevant for understanding the academization of art and, especially, for understanding the theoretical treatises that were written in the academic context.

Chapter Three presents in more detail the interpretative framework that is used in this dissertation by going into some of the major differences that exist between theories of practice. The main protagonists of this chapter are Pierre Bourdieu and Theodore Schatzki. The theoretical framework that is adopted in this dissertation is mainly derived from Schatzki's work, because his conception of social reality is more pluralistic than Bourdieu's and, therefore, better suited for multi-causal explanations of the actions of individuals and institutions. Moreover, in contrast to Bourdieu, Schatzki does not construct his theory in relation to a particular society or culture. Therefore it is applicable to different historical epochs and cultures, and thus also to the academization of art in sixteenth- and seventeenth-century Florence and Rome.

The interpretative framework that is based on Schatzki's theory of practice focuses on the practical understandings (or skills) that were required from the participants of the various practices performed by the art academies, on the rules that were observed (or transgressed), and on the goals that were pursued by the participants (teleoaffective structure). This conceptual framework is completed with an element that is missing from Schatzki's work, namely the different forms of power that are at work in the practices under discussion. The analysis of power entails the implementation of a Bourdieusian element in the Schatzkian interpretative framework.

The reconstruction and analysis of the practices of the *Accademia del Disegno* and the *Accademia di San Luca* is carried out in Chapters Four to Ten. Chapter Four contains a discussion of the material culture –

i.e. buildings, objects, and artifacts – that belonged to the Accademia del Disegno and the Accademia di San Luca. The assessment of archival sources, in which their buildings and goods are discussed such as inventories, shows that at least four practices were carried out in these institutions in their early years: educational, religious-confraternal, guild, and patronage practices. These practices are reconstructed in subsequent chapters.

Chapter Five deals with the religious-confraternal practices performed in the Accademia del Disegno and the Accademia di San Luca. The goals (teleoaffective structure), rules, and practical understandings of sixteenth- and seventeenth-century religious practices in Italy were dictated by the counter-reformatory Church. Most pertinent to the confraternal function of the Accademia del Disegno and the Accademia di San Luca were the Church's confirmation of, and emphasis on, the veneration of sacred images and saints, the handing out of charity, and the celebration of the Eucharist. By carrying out these activities within their walls, the art academies participated in contemporary religious practices, albeit in adapted fashion. Compared to other confraternities such as the Virtuosi al Pantheon, the charity handed out by the Accademia del Disegno and the Accademia di San Luca was less frequent and less variable. For instance, they did not provide dowries for the daughters of impoverished members. Another aspect of charity played a greater role in the religious practices of the art academies than in those of other confraternities. This was the production of sacred images for their rooms and buildings.

Guild practices are the topic of Chapter Six. The members of the Accademia del Disegno and the Accademia di San Luca pursued the goal of protecting and controlling the art market through a system of rules that governed who could legitimately practice the profession and carry out appraisals in the city, the organization of workshops, and the artists' relationships with patrons, art dealers, pupils, and assistants. Whereas in Florence civil cases concerning professional disputes were handled by the tribunal of the Accademia del Disegno, in Rome this was not a responsibility of the Accademia di San Luca, as these cases were brought before the tribunal of the cardinal vicar. The records of the civil cases in the archive of the Florentine academy and the difficulties encountered by the Roman institution to control the market show that the rules were frequently broken. Rome had traditionally attracted more foreign artists than Florence, because of the ancient monuments that could be studied and because of the presence of many potential patrons, i.e. wealthy prelates and aristocrats. This situation made it more difficult for the Accademia di San Luca to enforce their guild rules on the artistic community and, thus, to effectively control the market and the profession.

The different aspects of the relationship between the notions of theory and practice in the art academies are discussed in Chapters Seven to Nine. Chapter Seven compares the theoretical and literary practices of the art academies with those of contemporary universities and cultural academies. Like other Italian cultural academies, the Accademia del Disegno and the Accademia di San Luca were more practice-oriented than the universities, which were focused almost exclusively on theories and texts. This means that cultural and art academies were the venues of the transformation of the traditional and hierarchical opposition between theory and practice. An example is the process of the invention of the *impresa*, with the help of which academicians aimed to express the essence of their institution by combining a verbal (motto) and a visual (emblem) element. The Accademia del Disegno and the Accademia di San Luca were more formal and less playful than most cultural academies. This has to do both with their respective connections to the Florentine state and the papacy and with the fact that the activities employed by the academicians were not part of their leisure time – as with the activities in the cultural academies for *their* members – but concerned their livelihood.

In Chapter Eight the discussion about the relationship between theory and practice focuses on the educational activities performed within the art academies. The Accademia del Disegno and the Accademia di San Luca organized lectures for their members about mathematics, natural philosophy, and the principles of the arts as part of the educational program. The art academies combined this activity, which they took over from cultural academies, with practical instruction, during which young students learned the various stages of *disegno*. The Accademia del Disegno and the Accademia di San Luca substantially transformed artistic educational practices by integrating theoretical and practical instruction. The Florentine academy focused more on the instruction of mathematics, while the Roman institution paid more attention to natural philosophy and copying plaster casts.

Chapter Nine focuses on the notion of *disegno* as it is elaborated in theoretical treatises that originated in the context of the Accademia del Disegno and the Accademia di San Luca. Although working from within the same Aristotelian conceptual framework, in their treatises the artists presented different accounts of *disegno*. The meaning attached to *disegno* in the treatises ranged from the practical drawing of the human anatomy (e.g. Allori and Cellini) to the intellectual process of knowledge acquisition and concept formation with the help of the senses and drawing pens (e.g. Zuccari and Cigoli). The authors' different interpretations of *disegno* reflect their different views on the role of the

## SUMMARY

artist in society: should he be content with producing works of art or may he also engage in theoretical debates about his profession?

Furthermore, it is argued that these treatises, written by academic artists, functioned in two social practices. In the context of artistic-educational practices, these texts defined *disegno* as the common ground of painting, sculpture, and architecture and they laid out the correct path for acquiring the necessary artistic skills. The treatises also had a meaning in contemporary literary practices, insofar as they revealed the literary and theoretical aspirations of their authors. Together, Chapters Seven to Nine show how the integration of artistic-educational and literary practices, a general feature of sixteenth- and seventeenth-century Italian culture, evolved in the Accademia del Disegno and the Accademia di San Luca.

Chapter Ten reconstructs the role of the art academies in contemporary patronage practices. It does so with the help of concepts from recent publications in patronage studies. In particular, the notion of cultural broker makes it possible to analyze the fluidity of patronage relationships and the change of functions of the academies. In their early years, both the Accademia del Disegno and the Accademia di San Luca performed the function of client in relation to the grand duke and the pope, respectively. The Accademia di San Luca also performed the function of cultural broker by constituting a site where professional artists and potential patrons came together and discussed artistic matters in the form of lectures, debates, and the instruction of *disegno*. In contrast to the Roman academy, the Accademia del Disegno did not assume this function from the start of its existence, because its membership was reserved for practicing artists and because the patron-client relationship between the Florentine institution and the grand duke was more dominant than that between the Roman academy and the pope.

In addition to a recapitulation of the main results of the preceding chapters, the Conclusion offers an analysis of the integration of and conflicts between the social practices that were carried out in the Accademia del Disegno and the Accademia di San Luca, a discussion of the *various* types of power at work in these institutions, and a reflection on the use of the practice-theoretical interpretative framework and suggestions for further research. Regarding the integration of social practices, the Conclusion especially focuses on the increasing overlap of literary and artistic practices in the Italian art academies, as this development was reflected in the artists' discussions about the *impresa* for their institutions, their theoretical treatises, and the disagreements between artists who maintained that they practiced a liberal profession and others who they attempted to control.

## SUMMARY

This last point also exemplifies one of the forms of power relations that were present in the art academies, namely that between different types of artists in the context of guild practices. Other forms of power were revealed by disagreements among artists, and between artists and representatives of the rulers, about the curriculum the sequence of the artistic training in their treatises, and differences of opinion between artists and *letterati* about the desirability of the former's intellectual endeavors. By analyzing various types of struggles and related types of power relation, this study moves beyond existing interpretations, which focused exclusively on the relationship between the institutions and their patrons.

Finally, the Conclusion maintains that the reconstruction of the social practices of the Accademia del Disegno and the Accademia di San Luca shows that practice theory can be fruitfully applied to historical sources, and it provides several directions for future research: a systematic analysis of how Bourdieu's notion of power can be related to Schatzki's theory; an analysis of other art academies on the basis of the reconstruction of the social practices carried out in this dissertation; and an interpretation of the current academization of art, i.e. the development that artists can obtain PhD degrees on the basis of artistic research.

## **De academisering van de kunst**

### **Een praktijkbenadering tot de vroege geschiedenissen van de Accademia del Disegno en de Accademia di San Luca**

#### **Samenvatting**

Deze dissertatie geeft een uitvoerige interpretatie van de eerste officiële kunstacademies in Europa, de Florentijnse Accademia del Disegno (1563) en de Romeinse Accademia di San Luca (1593). De samengestelde aard van deze instituten in hun vroege jaren – ze combineerden de doelen en functies van gilde, broederschap, cliënt, en school – is in het verleden opgevat als de reden voor hun beperkte effectiviteit en als een obstakel voor een helder en overkoepelend begrip van hun betekenis en identiteit. Bovendien hebben onderzoekers vooral de aandacht gericht op wat de Accademia del Disegno en de Accademia di San Luca gemeen hadden met moderne kunstacademies. Deze benadering heeft geleid tot reductionistische en essentialistische interpretaties van deze instituten, waarbij hun didactische en cultuurpolitieke functies worden benadrukt en hun religieuze en gildeactiviteiten verduisterd.

Een van de centrale methodologische geboden van deze studie, die voortkwam uit de bespreking van praktijktheorieën, was het afzien van totaliserende interpretaties en van het toeschrijven van vaste essenties aan de Accademia del Disegno en de Accademia di San Luca. In plaats daarvan was het doel het in stand houden van een pluriforme vitaliteit van interpretatie. Door de Accademia del Disegno en de Accademia di San Luca op te vatten als kruispunten van patronage, literair-theoretische, gilde, didactische en religieuze praktijken – waarvan de meeste veranderden aan het einde van de zestiende eeuw – probeert deze studie de kunstacademie te de-essentialiseren. De nadruk op ‘sociale praktijken’ betekent de toepassing van inzichten van praktijktheorieën op een cultuur-historisch onderzoeksobject. De ontwikkeling van deze praktijktheorieën is het tweede doel van deze studie, naast het bevorderen van het begrip van de Accademia del Disegno en de Accademia di San Luca in hun vroege jaren.

Hoofdstuk Een geeft een historisch overzicht van de literatuur over de Accademia del Disegno en de Accademia di San Luca en het legt uit hoe de toepassing van praktijktheorie kan worden begrepen als een volgende stap in deze ontwikkeling. Vanaf de publicatie van Pevsners toonaangevende boek *Academies of Art: Past and Present* (1940) kunnen er drie methodologische innovaties worden ontwaard in de literatuur over de kunstacademies: een verandering van perspectief van dat van de

kunstenaars naar dat van de heersers (de cultuurpolitieke traditie); de implementatie van sociaal-theoretische begrippen in de interpretaties; en een systematischer gebruik van archiefbronnen. Terwijl de praktijktheoretische benadering de tweede en derde methodologische ontwikkeling omarmt is het sceptischer over de eerste innovatie. In plaats van het zich richten op verschillende soorten individuen (heersers in plaats van kunstenaars) concentreert een praktijkbenadering zich op de sociale praktijken waarin individuen worden grootgebracht en functioneren.

Hoofdstuk Twee bevat een kritische bespreking van de bestaande interpretaties van de kunstacademies. De algemene en gemeenschappelijke eigenschappen van praktijktheorieën worden gecontrasteerd met de bestaande studies van de academies, en vooral wat betreft hun essentialistische en reductionistische aspecten. De wending naar praktijken impliceert de toepassing van een geheel van begrippen – van cultuur, subjectiviteit, objectiviteit en betekenis – die overtuigende alternatieven zijn voor de achterhaalde en modernistische concepten die in de literatuur over de Accademia del Disegno en de Accademia di San Luca zijn gebruikt. Bovendien kunnen praktijktheorieën, door te reflecteren op de relatie tussen theorie en praktijk, relevant zijn voor het begrijpen van de academisering van de kunst en vooral voor het begrijpen van de theoretische traktaten die in de academische context ontstonden.

Hoofdstuk Drie presenteert een gedetailleerde versie van het interpretatieve raamwerk dat in deze dissertatie is gebruikt door in te gaan op enkele verschillen tussen praktijktheorieën en –theoretici. De hoofdrolspelers in dit hoofdstuk zijn Pierre Bourdieu en Theodore Schatzki. Het theoretische raamwerk dat in deze dissertatie is overgenomen, is voornamelijk afkomstig van Schatzki omdat zijn opvatting van de sociale realiteit pluralistischer is dan die van Bourdieu en daarom geschikter is voor multi-causale verklaringen van de handelingen van individuen en instituten. Bovendien ontwikkelt Schatzki zijn theorie niet in relatie tot een bepaalde samenleving of cultuur. Daardoor is zijn theorie, in tegenstelling tot die van Bourdieu, toepasbaar op verschillende tijdperken en culturen, en dus ook op de academisering van de kunst in het zestiende- en zeventiende-eeuwse Florence en Rome.

Het op Schatzki's praktijktheorie gebaseerde interpretatieve raamwerk concentreert zich op het praktische begrijpen (vaardigheden) dat werd vereist van de deelnemers aan de verschillende praktijken die door de kunstacademies werden uitgeoefend, op de regels die binnen die praktijken golden en op de doelen die door de deelnemers *als deelnemers aan die praktijken* werden nagestreefd (teleoaffectieve structuur). Dit conceptuele raamwerk is gecompliceerd met een element dat afwezig is in Schatzki's theorie, namelijk de verschillende vormen van macht die

aanwezig zijn in de praktijken in kwestie. De analyse van macht houdt een implementatie in van een element van de theorie van Bourdieu in het verder op Schatzki gebaseerde interpretatieve raamwerk.

De reconstructie van de praktijken van de Accademia del Disegno en de Accademia di San Luca wordt voltrokken in de hoofdstukken Vier tot en met Tien. Hoofdstuk Vier bevat een bespreking van de materiële cultuur – gebouwen, objecten en artefacten – die behoorden tot de Accademia del Disegno en de Accademia di San Luca. De analyse van archiefbronnen zoals inventarissen, waarin hun gebouwen en goederen zijn beschreven, laat zien dat er minstens vier praktijken werden uitgeoefend in deze instituten in hun vroege jaren: didactische, religieuze, gilde- en patronagepraktijken. Deze praktijken worden gereconstrueerd in volgende hoofdstukken.

Hoofdstuk Vijf gaat over de religieuze praktijken van de Accademia del Disegno en de Accademia di San Luca. De doelen (teleoffectieve structuur), regels en vaardigheden van zestiende- en zeventiende-eeuwse religieuze praktijken in Italië werden gedicteerd door de contrareformatorische Kerk. Het meest relevant voor de religieuze functie van de Accademia del Disegno en de Accademia di San Luca als broederschappen waren kerkelijke bevestiging van, en nadruk op, de aanbidding van sacrale beelden en heiligen, het belang van liefdadigheid en de Eucharistieviering. Door het uitoefenen van deze activiteiten namen de kunstacademies deel aan eigentijdse religieuze praktijken, alhoewel in een aangepaste vorm. Vergeleken met andere broederschappen, zoals de Virtuosi al Pantheon, waren de liefdadigheidsactiviteiten van de Accademia del Disegno en de Accademia di San Luca minder frequent en variabel. Zo leverden zij geen bruidsschatten voor de dochters van arme leden. Een ander aspect van liefdadigheid speelde juist een grotere rol in de religieuze praktijken van de kunstacademies dan in die van andere broederschappen. Dit was de productie van sacrale beelden voor hun kamers en gebouwen.

Gildepraktijken zijn het onderwerp van Hoofdstuk Zes. De leden van de Accademia del Disegno en de Accademia di San Luca streefden het doel na van het beschermen en controleren van de kunstmarkt door middel van een systeem van regels dat onder meer bepaalde wie het beroep van kunstenaar mocht uitoefenen en taxaties mocht uitvoeren, en hoe werkplaatsen moesten worden georganiseerd, evenals de relaties tussen kunstenaars en opdrachtgevers, kunsthandelaren, studenten en assistenten. Terwijl in Florence de civiele rechtszaken over professionele onenigheden afgehandeld werden door het tribunaal van de Accademia del Disegno, was dit in Rome niet de verantwoordelijkheid van de Accademia di San Luca, omdat zulke zaken behandeld werden door het tribunaal van de Kardinaal Vicarius. De verslagen van de civiele zaken in



het archief van de Florentijnse academie en de moeilijkheden die de Romeinse academie ondervond in het controleren van de markt laten zien dat de regels frequent werden gebroken. Rome trok van oudsher meer buitenlandse kunstenaars dan Florence vanwege de antieke monumenten die konden worden bestudeerd en vanwege de aanwezigheid van een groot aantal mogelijke opdrachtgevers, welvarende prelaten en aristocraten. Deze situatie bemoeilijkte het voor de Accademia di San Luca om hun gilderegels te handhaven binnen de gemeenschap van kunstenaars en dus om de markt het beroep effectief te controleren.

De verschillende aspecten van de relatie tussen de begrippen theorie en praktijk in de kunstacademies worden besproken in de hoofdstukken Zeven tot en met Negen. Hoofdstuk Zeven vergelijkt de theoretische en literaire praktijken van de kunstacademies met die van eigentijdse universiteiten en culturele academies. Net als andere Italiaanse culturele academies waren de Accademia del Disegno en de Accademia di San Luca meer praktijkgericht dan de universiteiten, welke zich bijna uitsluitend concentreerden op theorieën en teksten. Dit betekent dat culturele en kunstacademies de plaatsen waren waar de traditionele en hiërarchische oppositie tussen theorie en praktijk werd getransformeerd. Een voorbeeld hiervan is het proces van creëren van de *impresa* met behulp waarvan de academici de essentie van hun instituut probeerden uit te drukken door een verbaal (motto) en een visueel (embleem) element te combineren. De Accademia del Disegno en de Accademia di San Luca waren formeler en minder speels dan de meeste culturele academies. Dit heeft zowel te maken met hun respectieve banden met de Florentijnse staat en het pausdom als met het feit dat de activiteiten van de leden van de kunstacademies geen vorm van vrijetijdsbesteding was – zoals de activiteiten in de culturele academies voor *hun* leden – maar onderdeel vormden van hun levensonderhoud.

In Hoofdstuk Acht richt de bespreking van de relatie tussen theorie en praktijk zich op de didactische activiteiten die werden uitgeoefend in de kunstacademies. De Accademia del Disegno en de Accademia di San Luca organiseerden lezingen voor hun leden over wiskunde, natuurfilosofie en de principes van de kunsten als onderdeel van het curriculum. De kunstacademies combineerden deze activiteit, die ze over hadden genomen van de culturele academies, met praktijkonderwijs waarin jonge studenten de verschillende stadia van *disegno* leerden. De Accademia del Disegno en de Accademia di San Luca brachten substantiële veranderingen aan in de artistiek-didactische praktijken door het theoretische en praktische onderwijs te integreren. De Florentijnse academie richtte zich meer op de wiskunde, terwijl de Romeinse academie meer aandacht had voor natuurfilosofie en het kopiëren van gipsen afgietsels van antieke beelden.

Hoofdstuk Negen richt zich op de notie van *disegno* zoals dit is uitgewerkt in de theoretische traktaten die ontstonden in de context van de Accademia del Disegno en de Accademia di San Luca. Hoewel de kunstenaars hun traktaten vanuit hetzelfde Aristotelische conceptuele raamwerk schreven, hadden ze toch verschillende opvattingen over *disegno*. De betekenis van *disegno* in de traktaten varieerde van het praktische tekenen van de menselijke anatomie (e.g. Allori en Cellini) tot het intellectuele proces van kennisverwerving en conceptformatie met behulp van de zintuigen en tekenpen (e.g. Zuccari en Cigoli). De verschillende interpretaties van *disegno* weerspiegelen hun verschillende opvattingen over de rol van kunstenaar in de samenleving: moet hij tevreden zijn met het produceren van kunstwerken of mag hij ook deelnemen aan theoretische debatten over zijn beroep?

Bovendien wordt in Hoofdstuk Negen beargumenteerd dat deze door academische kunstenaars geschreven traktaten in twee sociale praktijken functioneerden. In de context van artistiek-didactische praktijken definieerden deze teksten *disegno* als de gemeenschappelijk grond van de schilderkunst, beeldhouwkunst en architectuur, en presenteerden zij de correcte methode voor het verwerven van de noodzakelijke artistieke vaardigheden. De traktaten hadden ook een betekenis in eigentijdse literaire praktijken voor zover ze de literaire en theoretische aspiraties van hun auteurs onthulden. Samen laten de Hoofdstukken Zeven tot en met Negen zien hoe de integratie van artistieke en literaire praktijken, een algemene eigenschap van de zestiende- en zeventiende-eeuwse Italiaanse cultuur, zich voltrok in de Accademia del Disegno en de Accademia di San Luca.

Hoofdstuk Tien reconstrueert de rol van de kunstacademies in eigentijdse patronagepraktijken. Dit gebeurt met behulp van begrippen uit recente publicaties in het veld van patronagestudies. Het begrip van cultuurmakelaar in het bijzonder maakt het mogelijk om de vloeibaarheid van patronagerelaties en de veranderende functie van de academies te analyseren. In hun vroege jaren vervulden de Accademia del Disegno en de Accademia di San Luca de rol van cliënt in relatie tot, respectievelijk, de groothertog en de paus. De Accademia di San Luca vervulde bovendien de functie van cultuurmakelaar door te fungeren als een plaats waar professionele kunstenaars en potentiële opdrachtgevers samenkwamen en artistieke zaken bespraken in de vorm van lezingen, debatten en het onderricht in *disegno*. In tegenstelling tot de Romeinse academie, vervulde de Accademia del Disegno deze functie niet vanaf het begin van haar ontstaan, omdat het lidmaatschap was beperkt tot praktiserende kunstenaars en omdat de mecenas-clieënt relatie tussen het Florentijnse instituut en de groothertog dominantier was dan die tussen de Romeinse academie en de paus.

## SAMENVATTING

De Conclusie geeft, behalve een recapitulatie van de resultaten van de voorgaande hoofdstukken, een analyse van de integratie van, en de conflicten tussen, de sociale praktijken die werden uitgeoefend in de Accademia del Disegno en de Accademia di San Luca, een bespreking van de *verschillende* typen van macht die daar in het spel waren, en een reflectie op het gebruik van het praktijktheoretische interpretatieve raamwerk en suggesties voor vervolgonderzoek. Wat betreft de integratie van sociale praktijken concentreert de Conclusie zich vooral op de groeiende overlap van literaire en artistieke praktijken in de Italiaanse kunstacademies, omdat deze ontwikkeling werd weerspiegeld in de discussies over de *impresa*, de theoretische traktaten en de meningsverschillen tussen de kunstenaars die volhielden dat ze een liberaal beroep uitoefenden en anderen die zij probeerden te controleren.

Dit laatste punt is tevens een voorbeeld van een van de vormen van macht die in het spel waren in de kunstacademies, namelijk die tussen verschillende typen kunstenaars in de context van gildepraktijken. Andere vormen van macht werden onthuld door de onenigheden onder kunstenaars onderling en tussen kunstenaars en vertegenwoordigers van de politieke machthebbers, welke gingen over het curriculum en de volgorde van het kunstonderwijs in hun traktaten, en meningsverschillen tussen kunstenaars en *letterati* over de wenselijkheid over de intellectuele ondernemingen van de eerste groep. Door de verschillende soorten strijd en de gerelateerde soorten machtsrelaties te analyseren, reikt deze studie verder dan eerdere interpretaties, die zich uitsluitend richtten op de relatie tussen de academies en hun mecenasen.

Ten slotte stelt de Conclusie dat de reconstructie van de sociale praktijken van de Accademia del Disegno en de Accademia di San Luca laat zien dat praktijktheorie vruchtbaar kan worden toegepast op historische bronnen, en het suggereert verschillende richtingen voor vervolgonderzoek: een systematische analyse van hoe Bourdieu's notie van macht verbonden kan worden met de theorie van Schatzki; een analyse van andere kunstacademies op basis van de reconstructie van de sociale praktijken zoals uitgevoerd in deze dissertatie; en een interpretatie van de actuele academisering van de kunst, dat wil zeggen de ontwikkeling dat kunstenaars kunnen promoveren op basis van artistiek onderzoek.