

135

aprile/maggio 2016

LA RIVISTA DI ENGRAMMA N. 135

DIRETTORE
monica centanni

REDAZIONE
mariaclara alemanni, elisa bastianello, maria bergamo, giulia bordignon, emily verla bovino, giacomo calandra di rocolino, olivia sara carli, giacomo cecchetto, silvia de laude, francesca romana dell'aglio, simona dolari, emma filipponi, anna ghiraldini, nicola noro, marco paronuzzi, alessandra pedersoli, daniele pisani, stefania rimini, daniela sacco, antonella sbrilli, elizabeth enrica thomson

COMITATO SCIENTIFICO
lorenzo braccesi, maria grazia ciani, georges didi-huberman, alberto ferlenga, kurt w. forster, fabrizio lollini, giovanni morelli, lionello puppi

this is a peer-reviewed journal

La Rivista di Engramma n. 135 | aprile-maggio 2016

IMPAGINAZIONE: luca guerini

©2016 Edizioni Engramma

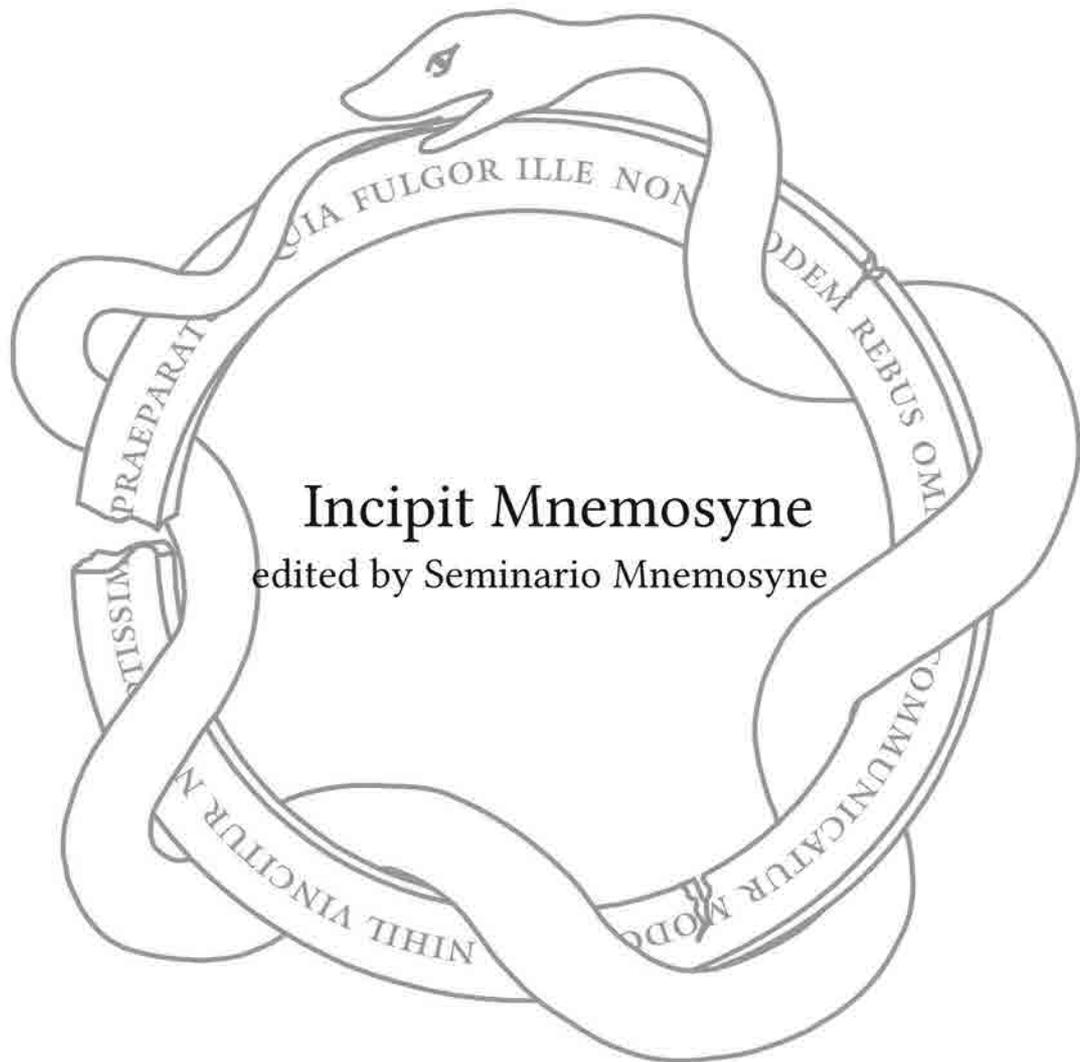
Sede legale | Associazione culturale Engramma, Castello 6634, 30122 Venezia, Italia

Redazione | Centro studi classicA Iuav, San Polo 2468, 30125 Venezia, Italia

Tel. 041 2571461

www.engramma.org

Centanni | Carchia | Dal Lago | De Laude | Paskaleva | Thomson



SOMMARIO

- 7 | Orientation: cosmology, geography, genealogy
edited by Seminario Mnemosyne, coordinated by GIULIA BORDIGNON, MONICA CENTANNI, SILVIA DE LAUDE, DANIELA SACCO,
Translated by ELIZABETH THOMSON
- 23 | Mnemosyne Atlas: the incunabulum
edited by MONICA CENTANNI and SILVIA DE LAUDE
- 47 | The Nude Nymph: The Inhuman Object of Desire
BOGDANA PASKALEVA
- 77 | The archaic and its double
ALESSANDRO DAL LAGO, translated by ELIZABETH THOMSON
- 103 | Aby Warburg: symbol and tragedy
by GIANNI CARCHIA, translated by ELIZABETH THOMSON



19.1.1929, Bibliotheca Hertziana, Rome: Reconstruction of the set of Panels

Mnemosyne Atlas: the incunabulum

Panels exhibited at the Bibliotheca Hertziana (January 19th, 1929)

edited by Monica Centanni and Silvia De Laude

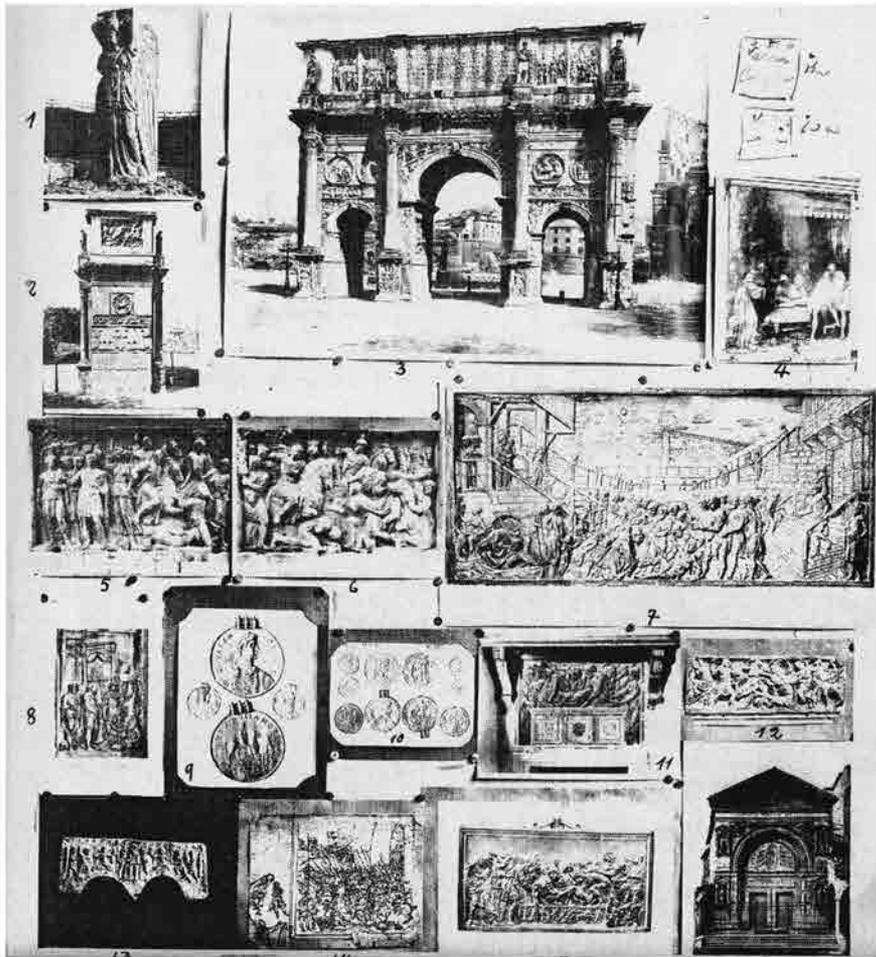
As we know, Warburg chose the Hertziana Library in Rome as site for the first public presentation and exhibition of the Bilderatlas Mnemosyne, (Gombrich [1970] 2003; De Laude, 2005; De Laude 2012). The occasion was solemn: the inauguration of the Great Hall of the Library was also an important social event for the intimate cosmopolitan circle which revolved around the Academies and the Italian capital's cultural foundations, such as the Deutches Historisches Institut, the Belgica Academy of Frantz Cumont and the French Villa Medici. Foreigners, as we know, always love to create a 'colony' for themselves.

The presentation took place on the 29th of January 1929, in front of an exceptional audience that included, among others, Kenneth Clark, Frantz Cumont, perhaps Ernst Kantorowitz, certainly Giorgio Pasquali and Ernst Robert Curtius, who was then a brilliant scholar of Contemporary History, friend of Christopher Isherwood, Paul Valéry, Klaus Mann, Andre Gide and Stephen Spender (who only later, and largely thanks to the influence of Warburg, would begin to take interest in the "survival of the ancient" in European literature: Curtius [1948] 1992). Thanks to the Roman Diary kept by Warburg and his assistant Gertrud Bing – written by both hands, truly both, with periods started from one and concluded by the other, or vice versa – we can rebuild the complex development of a discourse entrusted to images, pinned on black panels, almost "minute by minute" (Warburg, Bing [1928-1929] 2005).

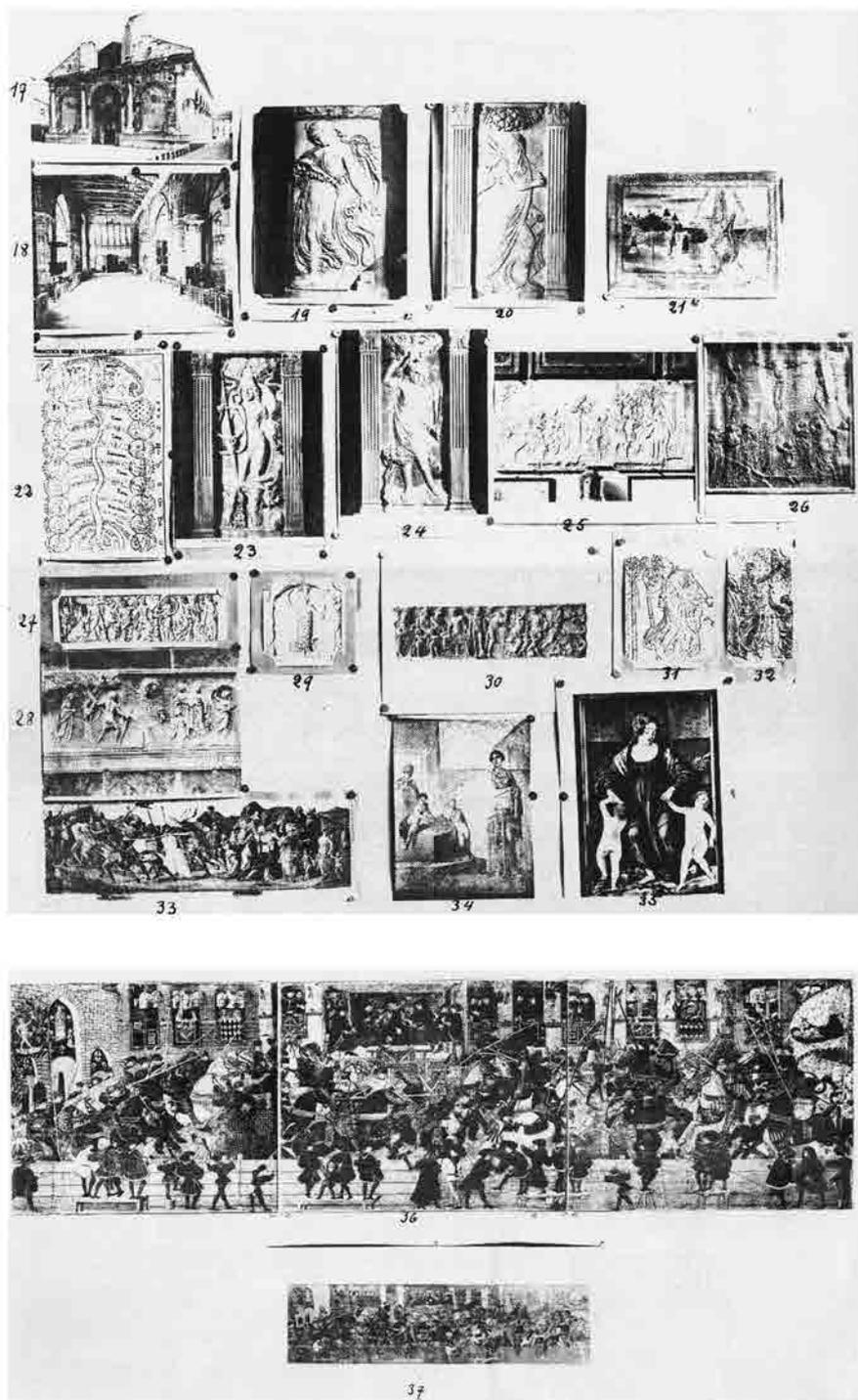
Accompanying the Diary are some photographs of the panels, as Warburg had presented them during the exhibition-conference on January 29th, speaking to his audience like a "long-time and successful actor" leaving the scenes, or as a lecturer keeping his conference in a Planetarium: indeed, this was another project that interested Warburg in those same years, which would manifest itself with his consultation for the construction of Hamburg's Planetarium, and with the conference on Stars and Astrology that was meant to accompany its inauguration, which was

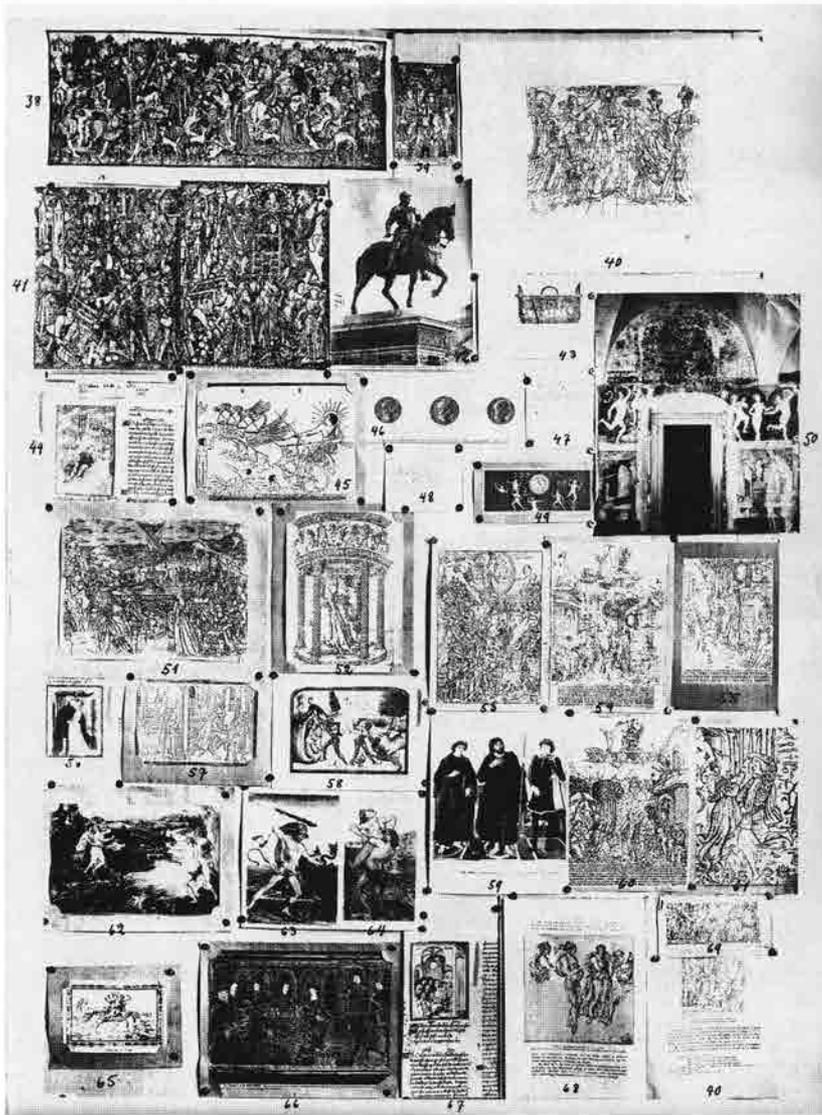
eventually read and presented by Fritz Saxl after Warburg's death (for the Astrology lead in the drawing of the *Bilderatlas*, see Boll-Bezold [1918] 2011; Ghelardi 2002; 2011; Stimilli, Wedepohl 2014; Warburg [1927] 2002; Warburg 1993).

There are two main differences between the Atlas version presented at the Hertziana Library (Rome, January 1929) and the so-called "final version" (Hamburg, October 1929). The Roman version is entirely lacking two central themes that are present in the "final version" of the Atlas: the Astrology theme and the "Orientation" theme, which in the "final version" are displayed in the Introductory panels, marked not by numbers but by letters of the alphabet (A, B, C). In our opinion, in the "final version" you can identify a double presence and intervention, both by Warburg and by his most trusted collaborator, Fritz Saxl (McEwan 1998; Grazioli 2005; De Laude 2015). Saxl had not followed Warburg's activity in Rome if not by afar, providing materials for the panels from Hamburg (Michels, Scholl-Glass 2001). Only when Warburg had come back to Hamburg did Saxl resume his place beside Warburg, replacing Gertrud Bing. Saxl himself seems to have helped Warburg in developing the "Orientation" theme (Kant [1876] 1996; Saxl [1929] 2004; Warburg [1924] 2014; Warburg [1927] 2002). In the Roman version, however, the central and perhaps one of the most problematic and fascinating issues throughout the Atlas is "Energy Inversion" (see Warburg least [1924] 2014 and Bordignon 2004; Ginzburg 2015).



Panel 1.





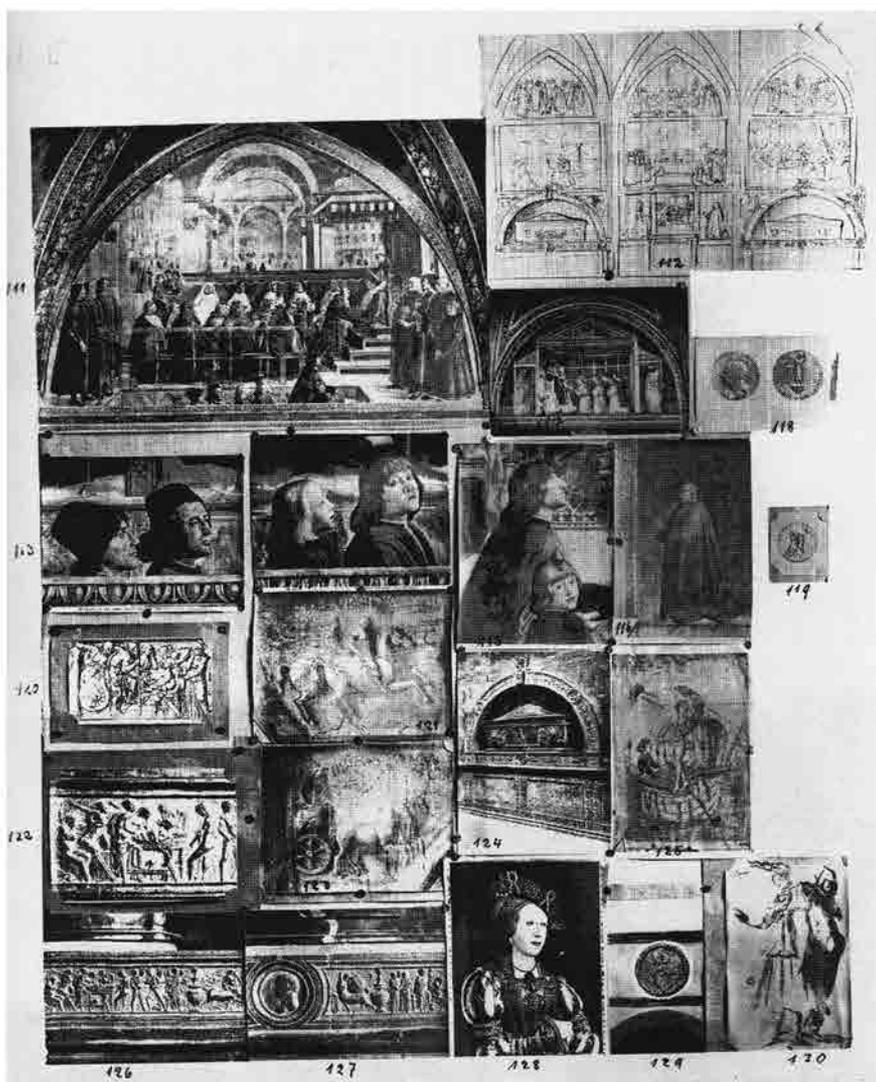
previous page: top, panel 2; bottom, panel 3.
above: panel 4.



Panel 5.



Panel 6.



Panel 7.



Panel 8.



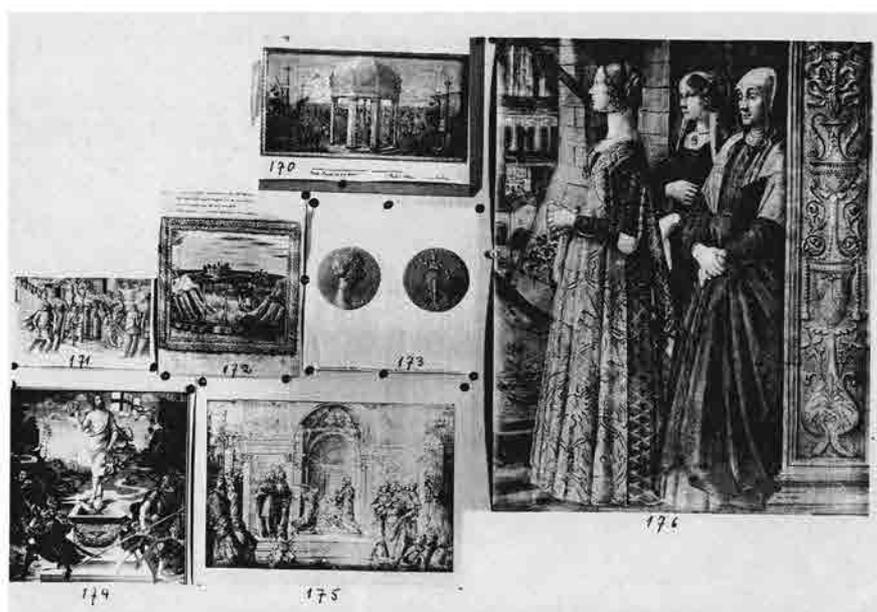
Panel 9.



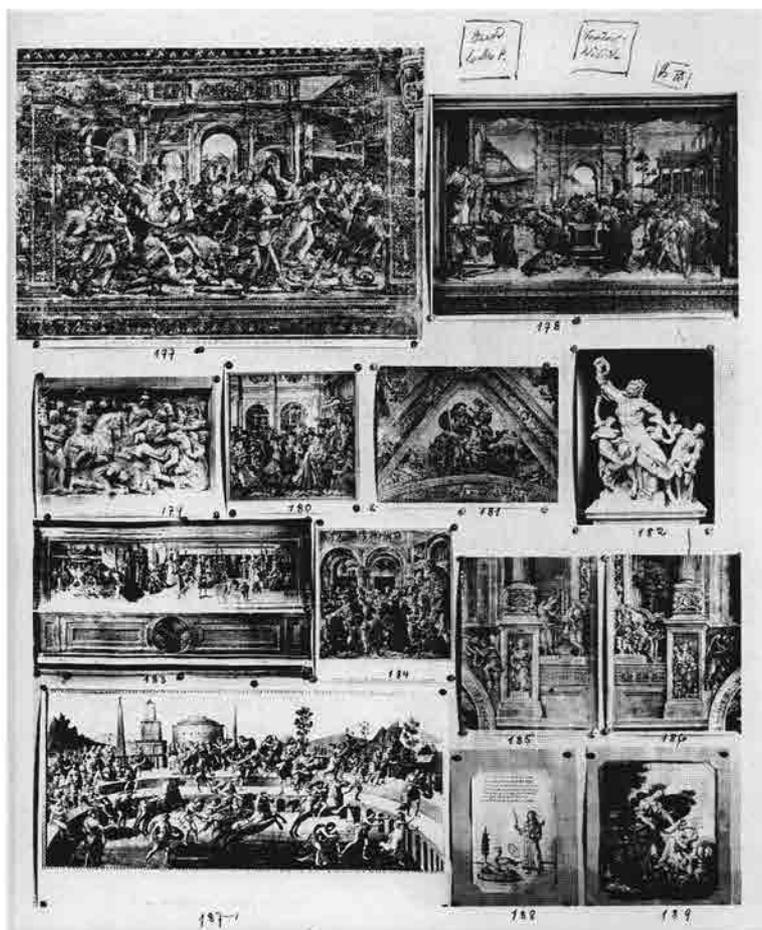
Panel 10.



Panel 11.



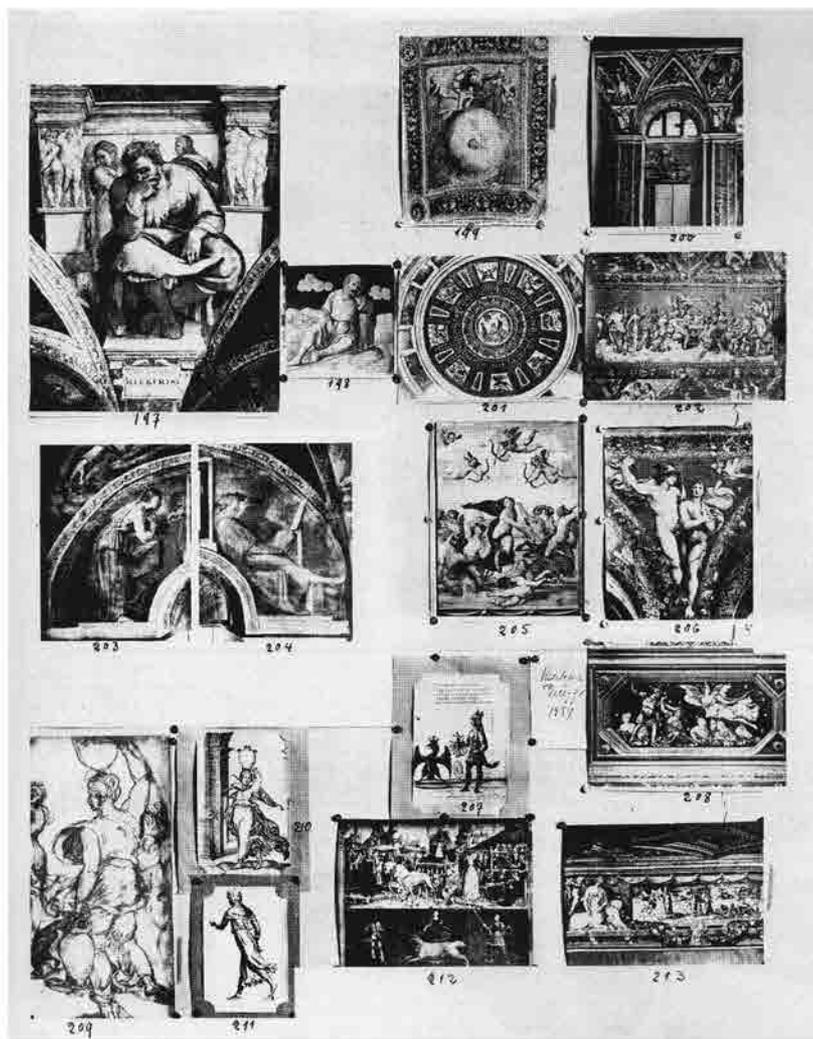
Panel 12.



Panel 13.



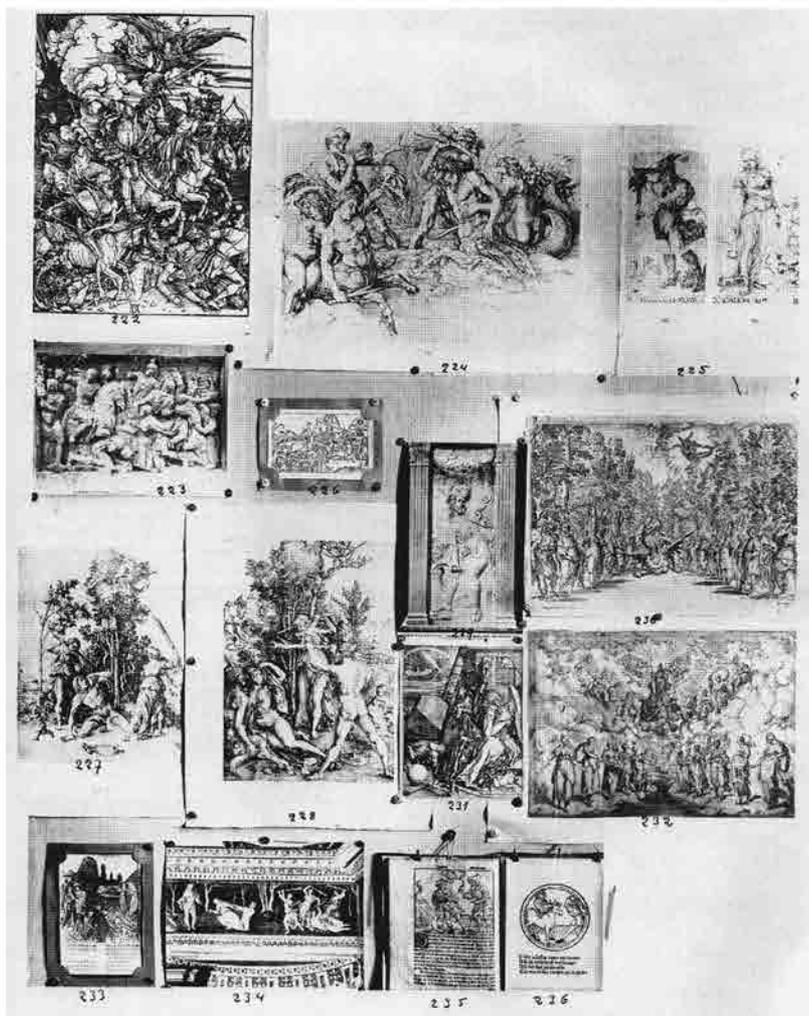
Panel 14.



Panel 15.



Panel 16.



Panel 17.



Panel 18.



Panel 19.



Panel 20.

BIBLIOGRAPHICAL REFERENCES

Boll-Bezold [1918] 2011

Franz Boll, Carl Bezold, *Le stelle. Credenza e interpretazione*, a cura e con una introduzione di Maurizio Ghelardi, Torino 2011, ed. rinnovata di Id., *Interpretazione e fede negli astri. Storia e carattere dell'astrologia [Sternnglaube und Sterndeutung. Die Geschichte und das Wesen der Astrologie]* Livorno 1999

Bordignon 2004

Giulia Bordignon, *L'espressione antitetica in Aby Warburg. La polarità semantica dei gesti dalle Pathosformeln all'arte del Rinascimento*, "La Rivista di Engramma" n. 32, aprile 2004.

Curtius [1948] 1992

Ernst R. Curtius, *Letteratura europea e Medio Evo latino*, a cura di Roberto Antonelli, trad. Anna Luzzatto, Mercurio Candela e Corrado Bologna, Firenze 1992.

De Laude 2005

Silvia De Laude, *Continuità e variazione. Su Ernst Robert Curtius e Aby Warburg*, Napoli 2005.

De Laude 2012

Silvia De Laude, "Maestri in tournée". *Aby Warburg ed Ernst Robert Curtius a Roma, il 19 gennaio 1929*, in "Conosco un ottimo storico dell'arte...". *Per Enrico Castelnuovo. Scritti di allievi e amici pisani*, a cura di Maria Monica Donato e Massimo Ferretti, Pisa 2012, 445-452.

De Laude 2014

Silvia De Laude, a cura di, *Aby Warburg, Die römische Antike in der Werkstatt Ghirlandaios, Traccia della conferenza alla Biblioteca Hertziana di Roma (19 gennaio 1929), con una Nota al testo (e 'agenda warburghiana')*, "La Rivista di Engramma" n. 119, settembre 2014.

De Laude 2015

Silvia De Laude, "Symbol tut wohl!". *Il simbolo fa bene!, genesi del blocco ABC del Bilderatlas Mnemosyne di Aby Warburg*, "La Rivista di Engramma" n. 125, marzo 2015.

Ghelardi 2002

Maurizio Ghelardi, *Aby Warburg e Franz Boll: una amicizia stellare*, in *Aby Warburg e le metamorfosi degli antichi dèi*, a cura di Marco Bertozzi, Modena 2002, 141-151.

Ghelardi 2011

Maurizio Ghelardi, *Magia bianca*, in Franz Boll, Carl Bezold, *Le stelle. Credenza e interpretazione*, a cura di Maurizio Ghelardi, Torino 2011.

Ginzburg 2015

Carlo Ginzburg, *Paura reverenza terrore. Cinque saggi di iconografia politica*, Milano 2015.

Gombrich [1970] 2003

Ernst H. Gombrich, *Aby Warburg. Una biografia intellettuale*, II ed. italiana. Milano 2003.

Grazioli 2005

Marta Grazioli, *Fritz Saxl 'interprete' di Mnemosyne. Convergenze tematiche e metodologiche tra il Bilderatlas di Warburg e i saggi del suo più stretto collaboratore*, "La Rivista di Engramma" n. 41, maggio/giugno 2005.

Kant [1876] 1996

Immanuel Kant, *Che cosa significa orientarsi nel pensiero*, a cura di Franco Volpi, *Kant e l'"Oriente" della ragione*, Milano 1996.

McEwan 1998

Dorothea McEwan, *Ausreiten der Ecken. Die Aby Warburg-Fritz Saxl Korrespondenz (1910-1919)*, Hamburg 1998.

Michels, Scholl-Glass 2001

Karen Michels, Claudia Schoell-Glass, herausgegeben von, *Aby Warburg, Tagebuch der Kulturwissenschaftlichen Bibliothek Warburg*, Berlin 2001.

Saxl [1929] 2004

Fritz Saxl, *Discorso di commemorazione di Aby Warburg*, in *Aby Warburg. La dialettica dell'immagine*, a cura di Davide Stimilli, "aut aut" n. 321-322, maggio/agosto 2004, 161-172 [originally published in "Hamburger Fremdenblatt", 28 October 1929].

Stimilli, Wedepohl 2014

Davide Stimilli e Claudia Wedepohl, a cura di, *Aby Warburg, Per monstra ad sphaeram*, Milano 2014.

Warburg 1913a

Martin Tremml, Sigrid Weigel, Perdita Ladwig, herausgegeben von, *Die Fixsternhimmelbilder der Sphaera Barbarica auf der Wanderung von Ost nach West*, in *Werke in einem Band*, Berlin 2010, 326-348.

Warburg 1913b

Martin Tremml, Sigrid Weigel, Perdita Ladwig, herausgegeben von, *Aby Warburg, Die Planetenbilder auf der Wanderung von Süd nach Nord und ihre Rückkehr nach Italien*, in *Werke in einem Band*, Berlin 2010, 348-372.

Warburg [1924] 2014

Aby Warburg, *Le forze del destino riflesse nel simbolismo all'antica. Pensieri sulla funzione polare dell'antichità nella trasformazione energetica della personalità europea nell'epoca del Rinascimento*, in *Per monstra ad sphaeram*, a cura di Davide Stimilli e Claudia Wedepohl, Milano 2014, 21-31.

Warburg [1925] 2012

Aby Warburg, *L'influsso della Sphaera barbarica sui tentativi di orientamento nel cosmo in Occidente*. In memoria di Franz Boll, in *Opere*, II, *La rinascita del paganesimo antico e altri scritti (1917-1929)*, a cura di Maurizio Ghelardi, Torino 2012.

Warburg [1926-1929] 2001

Aby Warburg, *Tagebuch der Kulturwissenschaftlichen Bibliothek Warburg*, herausgegeben von Karen Michels und Charlotte Schoell-Glass, Berlin 2001.

Warburg [1927] 2002a

Aby Warburg, *Da arsenale a laboratorio. Uno sguardo retrospettivo sulla mia vita*, in Aby Warburg, *Mnemosyne. L'Atlante delle immagini*, a cura di Maurizio Ghelardi, Torino 2002, 140-143.

Warburg [1927] 2002b

Aby Warburg, *Cosmologia: progetto per una mostra sulla astrologia al Deutsches Museum di Monaco di Baviera*, in Id., *Opere*, II, *La rinascita del paganesimo antico e altri scritti (1917-1929)*, a cura di Maurizio Ghelardi, Torino 2012, 691-753.

Warburg [1929] 2007

Aby Warburg, *Relazione al Kuratorium della Kulturwissenschaftliche Bibliothek Warburg (1929)*, in *Opere*, II, *La rinascita del paganesimo antico e altri scritti (1917-1929)*, a cura di Maurizio Ghelardi, Torino 2012, 875-880.

Warburg 1993

Aby Warburg, *Bildersammlung zur Geschichte von Sternglaube und Sternkunde in Hamburger Planetarium*, herausgegeben von Uwe Fleckner, Robert Galitz, Claudia Naber, Herwart Nöldeke, Hamburg 1993.

Warburg, Bing [1928-1929] 2005

Aby Warburg, Gertrud Bing, *Diario romano*, a cura di Maurizio Ghelardi, Torino 2005.

Warburg [1924] 2014

Aby Warburg, *Le forze del destino riflesse nel simbolismo all'antica. Pensieri sulla funzione polare dell'antichità nella trasformazione energetica della personalità europea nell'epoca del Rinascimento*, in *Per monstra ad sphaeram*, a cura di Davide Stimilli e Claudia Wedepohl, Milano 2014, 21-31.



pdf realizzato da Associazione Engramma
e da Centro studi classicA luav

www.engramma.org