

Studies on the Cicognara Library, Part 2 of a series

Guest edited by Jeanne-Marie Musto (New York Public Library)

The two essays that follow, one by Elena Granuzzo entitled 'Leopoldo Cicognara and his library: Formation and significance of a collection (I)', and another by Barbara Steindl, 'Cicognara's views on fifteenth-century sculpture in light of his art library', form the second instalment of a series intended to shed light on a foundational library for art historiography. The series' first instalment was published in [issue 26](#) of this journal (June 2022).

Granuzzo's essay, the first part of a two-part study originally published in Italian in 2012, has been translated into English as part of a project to expand the reach of the [Digital Cicognara Library](#).¹ Funds for this project have been provided by a grant, sponsored by Princeton University, from the Kress Foundation's [History of Art Grants Program](#). In addition to the Kress Foundation, special thanks are due to Holly Hatheway, Head of Princeton's Marquand Library of Art and Archaeology, for her work in support of the grant, and to Deborah Kempe, advisor to the Digital Cicognara Project, for her thoughtful and generous encouragement of this project.

Through exploring Cicognara's correspondence with book dealers, librarians, and colleagues, Granuzzo's study sheds light not only on his library's art historical significance, but also on the history of book collecting. Furthermore, extended passages from Cicognara's letters provided in Granuzzo's study delight the reader on account of their many lively references to bibliographical taste, often in terms of literal appetite. These further reflect the library's intimate connection to early-nineteenth century discourses on aesthetics.²

To facilitate use of this translation as a scholarly tool, hyperlinks have been provided for those bibliographical citations that reference works that are both out-of-copyright and freely available (in the form of digital surrogates) in the [HathiTrust Digital Library](#). Bibliographical references to items in Cicognara's library in the original Italian publication of this essay were derived from citations provided by Leopoldo Cicognara in [his annotated catalogue of his library](#); for this reason, they do not always conform to modern citational standards. These citations have been

¹ First published under the title 'Leopoldo Cicognara e la sua Biblioteca: formazione e significato di una collezione (I)', in *La Bibliofilia*, 114:2, May-August 2012, 231-272. English translation of the second part of this study is slated for publication in the December 2023 issue of this journal.

² For instance, in 1818, 'I have devoured those delectably flavourful Volumes . . .' (n. 159). Denise Gigante's pathbreaking study, *Taste: A Literary History* (New Haven: Yale University Press, 2005), explores the interconnectedness of discourses on aesthetics and those on gastronomy so evident in Cicognara's correspondence.

left largely untouched in the English translation. A very few editorial comments have been added to the text in brackets; typos in the original have been silently corrected.

Barbara Steindl's essay on 'Cicognara's views on fifteenth-century sculpture in light of his art library' is a revised version of a paper she presented at the Renaissance Society of America's 2021 annual conference, held online. Her essay formed part of a session entitled 'The Cicognara Library and Renaissance Art Historiography' that was chaired by Jonathan Franklin, Librarian of the National Gallery, London, and which I organized.³ In analysing Cicognara's library as an active agent in the reconceptualization of *Quattrocento* sculpture, Steindl builds on the significance of art libraries as historic collections, and not simply as scholarly tools. That is, through Cicognara's active engagement in creating and curating the library that served his (and his community's) needs, he formed the art-historical taxonomies that underlay his scholarship. In underlining this relationship, Steindl builds on her earlier studies of Cicognara's library, published in the first instalment of this series.⁴

Granuzzo's and Steindl's analyses of the Cicognara library thus reveal the specifics of its formation and utilization, and key aspects of its interconnectedness with the intellectual currents of its day. This series is offered as a starting place for further explorations of both his library and these interconnections.

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³ This session was held on 13 April 2021; the full session description can be found [here](#).

⁴ In particular, see *JAH* 26, June 2022, '[Collecting art books: the library of Leopoldo Cicognara and his bibliographic system](#),' translated from the original Italian, 'Collezionare libri d'arte: la biblioteca di Leopoldo Cicognara e il suo sistema bibliografico,' in: *Riflessi del collezionismo, tra bilanci critici e nuovi contributi / Reflections of/on Art Collecting, between Critical Assessments and New Contributions. Atti del convegno (Urbino, Palazzo Albani, Aula Clemente XI, 3-5 ottobre 2013)*, Giovanna Perini Folesani and Anna Maria Ambrosini Massari, eds, Florence: Leo S. Olschiki, 2014, 241-71.