

„Theatrum non mediocri admiratione detinebatur Leonem spectatando qui modo discum in altum perquam belle iactare modo immanem orbem marmoreum maximis viribus voluere modo ovo lepidissime ludere perdoctus esse. Et quidnam inquit Invidus levia haec sunt : ac videntur quidem diversa : sed ea unum sunt : nam illorum quidque volubile quippiam est. Respondit Leo, Fateor o rex peritissime istuc esse ut asseris : sed te id nolo fugiat: ovum esse hoc fragile quod volvo mi homo non pilam“.

(The audience was stunned with admiration as they watched Leo throwing up a disk, rolling a heavy ball of marble with great force, playing debtly with an egg. But this is easy, Envy said, though these tricks seem to be different they are all one: they all have something to do with rolling things. Yes, replied Leo, I confess, oh King, that this is as you so astutely say : but I would not have you unaware that this which I am rolling, man, is a fragile egg and not a ball.)

Ibid. g4^r

Leo as the astrological symbol of the sun, as the fairy tale and heraldic bearer of majesty suggests power, pride, even similarity to God ; but all was not self-assurance. Alberti particularly felt the sharp glance of envy, and perhaps in self-defense, curbed his assertion of power by a certain mournful stress on the laboriousness and isolation of his spiritual mission. His concept of the lion is of power, but of power in and through self-discipline, odd as this interpretation of the great beast may seem. Alberti's lion suffers in a hostile world, and transcends suffering through pride.¹⁶ Social bitterness concerning the fools who govern and those who adulate, no less than faith in himself and in nature, finds expression in the name Leone.

¹⁶ *Diog. Laertes, Vitae* (Greek and Latin, T. Aldobrandinus, ed. Rome, 1594), 155, relates the saying of Diogenes the Cynic that a lion owned by a man can never be regarded as a slave, „for it is a slave's part to be afraid, but wild beasts are fearful to men“. He draws the parallel to himself, a man of superior spirit, sold into slavery. This story may have influenced the concept of Alberti, whose sayings as quoted in the *Vita anonyma* certainly show the influence of this biography of Diogenes the Cynic, though Alberti put pride and wisdom of a kind in the place of fearfulness.

RÉSUMÉ

Leon Battista Albertis Emblem, das geflügelte Auge, ist bisher auf verschiedene Weise ikonographisch erklärt worden: als Symbol des eigenen Genius oder des Geistes Gottes und — spezieller — als das des Jüngsten Gerichtes. Das Problem scheint durch eine Stelle in Albertis Dialog „Anuli“ seine Lösung zu finden, wo, mit einer Anspielung auf die Hieroglyphik, das geflügelte Auge einerseits als Symbol der Allwissenheit und Allmacht Gottes erläutert wird und andererseits als Symbol der menschlichen Erkenntnis, der beschieden ist, Gott nachzueifern und zu verehren. Es handelt sich folglich um eine kühne Umdeutung von Traditionen im Sinne einer individuellen Konzeption.

Albertis selbstgewählter Vorname *Leo* ist wahrscheinlich von einer sehr persönlichen Vorstellung her zu verstehen : in seinen allegorischen Fabeln, den „Apologhi“, begegnet der Löwe als ein mächtiges und nobles Tier, das von der Menge missverstanden wird.

Anna Maria Crinò : RINTRACCIATA LA DATA DI MORTE DI ORAZIO GENTILESCHI.

Nella filza 4199 del fondo Mediceo dell'Archivio di Stato di Firenze ho trovato la data esatta della morte di Orazio Gentileschi in mezzo al carteggio di Alessandro Antelminelli, che sotto lo pseudonimo di Amerigo Salvetti fu Residente del Granduca di Toscana alla Corte di Londra dal 1618 fino alla sua morte nel 1657. In un inserto diretto al Granduca Ferdinando II, dopo aver dato notizie rassicuranti sulla decrescente mortalità per la peste a Londra, il Salvetti comunica in data 11 febbraio 1638 *ab Incarnatione: Morò quattro giorni fà il Gentileschi famoso pittore, regrettato molto da Sua Maestà et da ogn'altro amatore di quella sua virtù.*

Quindi, secondo il nostro calendario, la data di morte di Orazio Gentileschi può ormai fissarsi con certezza al 7 febbraio 1639.

RÉSUMÉ

Das bisher unbekanntes Todesdatum Orazio Gentileschis wird durch einen von der Verfasserin im Florentiner Staatsarchiv aufgefundenen Bericht des Amerigo Salvetti an Ferdinando II. überliefert; demnach starb Gentileschi am 7. Februar 1639.