

ABSTRACTS

AGOSTINO ZIINO, «*Po' che veder non posso la mie donna*»: una ballata adespota tra Francesco Landini e Paolo da Firenze?

Many pieces from the mediaeval musical repertoire are handed down anonymously by the manuscript sources. To date scholars have only rarely sought to discover the authors, not least because it is often a far from easy task, especially in the absence of certain evidence and a consensus among specialists regarding analytic methods. One of the pieces that has remained anonymous is the ballade for three voices *Po' che veder non posso la mie donna*, which has come down to us in a single copy in the Codex Reina (Paris, Bibliothèque nationale de France, fonds nouv. acq. frç. 6771). Recently Alessandra Fiori has proposed its attribution to a “modest” epigone of Francesco Landini, whereas Jeannie Ma. Guerrero has suggested that the author could be one of Landini’s followers, Paolo da Firenze. In an attempt to verify the plausibility of these attributions, this article considers various significant aspects and parameters. These include the musical structures, the poetic text, the compositional processes, the treatment of dissonances, the “sonorities”, the position of the ballade within the Codex Reina, the cadences, the musical repetitions, the function of the countertenor, the parallel consonances and the treatment of the melody.

Keywords: Landini, Paolo da Firenze, mediaeval music, ballade, Ars nova, Trecento, attributionism.

ANNA CAVALLARO, *Antoniazzo Romano “pictor Urbis”*

This article retraces the life and artistic career of Antonio Aquili, known as Antoniazzo Romano, one of the leading exponents of Roman painting in the middle of the 15th century who has been accorded his due centrality by the recent exhibition held in Rome between 2013 and 2014. As a painter he had fully mastered the novelties of the early Renaissance and his busy workshop in what is now Piazza Rondanini produced numerous sacred paintings for eminent prelates of the Roman Curia, monastic communities, religious institutions and members of the aristocracy. The essay documents his work from the first commissions in the 1460s through to the last years of his activity in the early years of the 16th century. It addresses his work for members of the Caetani family, his production of small panels with images

of the Virgin Mary destined to private devotion, his retrieval of mediaeval subjects through copies of the ancient icons, as well as the large altarpieces and the cycles of frescoes in the churches of Rome and in the Orsini castle of Bracciano.

Keywords: Antoniazio Romano, “Pictor Urbis”, Quattrocento, early Cinquecento, Rome, Roman exhibition of 2013.

LORENZO GERI, *Le Muse dei Bonarelli. Il teatro di Prospero e l'eredità di Guidubaldo*

The essay provides an analysis of how Prospero Bonarelli (1588-1659) started his literary and theatrical career, taking advantage of the fame of his brother Guidubaldo (1563-1608) author of the famous pastoral play *Filli di Sciro*. To introduce the argument, the article starts by addressing the way Prospero represented the continuity between his brother's work and his own in his letters and in two particular texts. These are the *Introduction* to the edition of Guidubaldo's *Works*, which he himself edited, and a petition to the Duke of Tuscany Ferdinando II, a document which is published here as an appendix. The rest of the essay is divided into three parts. In the first part the author provides a reconstruction of the history of Bonarelli's family in the years from 1575 to 1655. In the second part he studies how Prospero managed, both metaphorically and practically, the heritage of manuscripts and fame his brother had left him from 1608 (the year of Guidubaldo's death) to 1612. In the third and last part he shows how Prospero exploited the network of friends and patrons “inherited” from his brother to promote his own first theatrical work, the tragedy *Solimano*.

Keywords: Italian literature, Italian 17th-century drama, Guidubaldo Bonarelli, Prospero Bonarelli.

VALERIA DELLA VALLE, *Pietro Della Valle, pellegrino e lessicologo*

The article aims to investigate a lesser-known aspect of the traveller Pietro Della Valle. In his letters there is a constant focus on language. Not only on the Italian language in all its facets (idioms, regional forms, neologisms), but on the languages spoken in the countries he visited. Throughout his long and adventurous journey in the East, Pietro Della Valle shows a great curiosity about new words: he defines the terms carefully and precisely, he respects the spelling and pronunciation of the foreignisms, he coins new and expressive words, even onomastics. These features could allow us to define Pietro Della Valle not simply, in the traditional manner, as “the Pilgrim”, but also as “the lexicologist”.

Keywords: exoticism, lexicologist, neologisms, coiner, journey.

PASQUALE GUARAGNELLA, *Una «ragione retorica» tra Vico e Antonio Genovesi*

As a result of a critically aware rereading, of the *Institutiones oratoriae* in particular, it is now possible to propose a vision of Vico's work very different from that

which was widespread at least up to the 1970s. For the Neapolitan philosopher rhetoric is a tool for investigating the historical origins of human societies, following a path that the author defined in the *New Science*, the work which finally recognized the historic temporality of man and his linguistic and cultural evolution. Moreover, the study of rhetoric can indeed prove extremely useful for understanding Vico's influence on the prose of the southern Italian Enlightenment. Among those who attended Giambattista Vico's last lectures at the University of Naples was Antonio Genovesi. His style is traversed by those very topics and myths – already revitalized by Vico – aimed at defining a thought that acknowledged both the greatness and prosperity of southern Italy and, at the same time, its realms of backwardness and barbarity.

Keywords: Vico, Antonio Genovesi, rhetoric, historic temporality, linguistic and cultural evolution, greatness and prosperity of southern Italy.

ENRICO ZUCCHI, «*Or che sta sotto il pericolo, | quant'è dolce la reina*». *Una proposta di lettura dell'Andromeda di Gravina*

Among Gian Vincenzo Gravina's *Tragedie Cinque*, *Andromeda* is that traditionally considered by the critics as the least successful, flawed by serious structural inconsistencies which undermine its dramatic development. This paper aims to propose a new interpretation of this tragedy, based on the conviction that *Andromeda* actually represents a strong condemnation of the pastoral drama, regarded in Crescimbeni's *Arcadia* as the prototype of the modern tragedy. Indeed, what emerges from the analysis of the text and the accompanying paratextual elements is a dense mesh of cross references to pastoral drama which consistently conceal parodic reversals. This would appear to indicate a distinct attempt by Gravina to distance himself from the aesthetic and political project of Crescimbeni's *Arcadia*.

Keywords: Gravina, Crescimbeni, *Arcadia*, *Andromeda*, pastoral drama, parody.

EUGENIO RAGNI, *9 agosto 1781: un'adunanza nuziale in Arcadia*

The traditional ceremony of the Acclamation in *Arcadia* of two newlywed nobles, Luigi Braschi Onesti and Costanza Falconieri, whose only frail claim to nobility was their status as nephews of Pope Pius VI Braschi, offers the pretext for a revocation of the events and personages of the Roman aristocracy and the papal court at the end of the 18th century. Based on better or lesser-known details and some original grafts, an overall picture of the last twenty years of the century (1780-1801) is seamlessly recomposed. This was the period in which Pius VI's ambition to match and surpass in grandeur the papacy of Leo X, his misplaced nepotism, the short-sighted conservatism of the Roman managerial and aristocratic classes, combined with no few historically-established inadequacies of the Papal government were severely challenged. The crisis was triggered partly by the revolutionary ideas

and anti-clerical rigorism of Joseph II of Austria, and above all by the overwhelming pan-European assault of Napoleon Bonaparte.

Keywords: late eighteenth-century Rome, papacy, Pius VI, Braschi family, noble wedding, collections of poems by Arcadians, Luigi Braschi Onesti, Costanza Falconieri Braschi Onesti, Arcadia Academy, Pontine Marshes, papal nepotism, archaeology.

FRANCESCO BRUNI, *Tra due secoli: l'Arcadia alla svolta dell'Ottocento*

Starting from the time of the Jacobin Republics in Italy (1796-1799) and the Napoleonic period, the prestige of the Academy of Arcadia plummeted. When Mme de Staël resided in Rome (1805) she was offered membership of Arcadia; she accepted but her accounts, in private letters and travelogue, reveal a satirical and detached attitude. Her *Corinne, ou l'Italie* (1807) again portrays Roman society in an unfavourable light. Both secular and Catholic figures of liberal or modern inspiration considered the Arcadian literary and intellectual approaches absurd. *Arcadia romana* (1835), a poem by the prominent Catholic author Niccolò Tommaseo, is a satirical lambasting of Arcadian meetings. On the other side was Giacomo Leopardi, an adherent to materialistic philosophy of the Enlightenment. When he visited (1823) the tombs of Tasso and Guidi side by side in the little church of S. Onofrio in Rome, Leopardi expressed his contempt of Guidi and the society of the Ancien Regime in which he lived. Other major or minor writers are more briefly considered.

Keywords: Mme (Germaine Necker) de Staël (-Holstein), Arcadia, Niccolò Tommaseo, Giacomo Leopardi.

MAURO SARNELLI, *Traditio memoriae. Ritratto di Maria Teresa Acquaro Graziosi*

The work is divided into two parts. The first (the Commemoration) aims to reconstruct not only Maria Teresa Acquaro Graziosi's academic and intellectual career, but also her life. Her study curriculum shows how she ranged widely, from humanist philology and literature to that of the Renaissance and of Arcadia, revealing a particular interest in epistolography, biography and the poetic *Fortleben* of myth. In her university career she became a full professor of Italian literature, while her activity in the Academy of Arcadia led her to occupy the position of *Custode Generale*. The second part of the work (a still partial Bibliography) aims to offer a vivid description of her multifarious interests, placing them within the contexts in which they arose and were expressed, and seeking to expand the perspective to everything that could shed further light on her studies and her life.

Keywords: Classical tradition, Humanism, Renaissance, Arcadia, Literary criticism (20th-21st century).