

## ABSTRACTS

ROBERTO GIGLIUCCI, *Pereat dies (Let the day perish)*

This essay focuses on the theme or topos of ‘radical curses’ deriving from the biblical stories of Jeremiah and Job (*pereat dies in qua natus sum*, or let the day perish wherein I was born). Departing from the famous sonnet attributed to Camões (and examining the problem of attribution, keeping in mind the sizeable and recent critical bibliography), Gigliucci discusses the *locus communis* that he unwinds through a lyric tradition running from the Middle Ages to the Renaissance, offering a large quantity of examples and passages and revealing the peculiar characteristic that the topos of absolute self-destruction adopts in various contexts, especially in the poems that began the so-called ‘desperate’ genre (from the 14<sup>th</sup> to the 15<sup>th</sup> century). The author also underlines the intertwining between the pure existential inclination of the curse and its close tie with love poetry. The essay concludes noting the inauspicious influence of Saturn evoked by some poets, in this way interweaving the theme of the radical curse with the topic of western melancholy.

BEATRICE ALFONZETTI, *Prince Eugene, the Arcadia schism and abbot Lorenzini (1711-1743)*

This contribution reconstructs the Arcadia schism of 1711 in light of the myth function given to Eugene of Savoy. Celebrated as a hero with Italic roots, he represented both the Empire and the champion of Christianity against the Turkish threat. Verse, inscriptions, poems and tragedies with happy endings are the poetic correspondent to the pictorial representations that celebrate the apotheosis of Eugene. This myth is accentuated in the Quirini’s work, which in order to celebrate his deeds would make an exception to the rule of praising only the heroes of Latin civilization, an expression of civil values and Roman law. Comparison between the verse of the Arcadians and that of the Quirini dedicated to Eugene’s victories reveals how only that of the latter theorises the necessity to adopt, in songs, odes and tragedies, a high, heroic and sublime style in opposition to the Crescimbeni’s Arcadian one. The teachings of Gravina imprint these positions recuperated in Arcadia by the abbot Lorenzini, one of the protagonists of the schism who then returned to the academy in 1714 and became its custodian in 1728. The parallel pontificate of Lorenzo Corsini, protector of the Quirini, creates a cultural axis

marked by Roman classicism, to be traced back insofar as it relates to the Gravina/Lorenzini line to the Imperial line option of the promoters of the schism. As a whole the analysis revises some historiographic assessments such as Gravina's losing line and the decline of Arcadia after Crescimbeni.

SILVIA TATTI, *The Giuochi olimpici in Arcadia*

This contribution reconstructs, departing from Arcadian Proceedings and contemporary evidence, the story of the *Giuochi olimpici* in Arcadia, poetry contests carried out every four years in place of the physical competitions in which the heroes of ancient Greece faced off. The *Giuochi* were held regularly starting in 1693 and continued for the entire period of Crescimbeni's custodianship, later picked back up only sporadically by successive custodians. Accompanying the celebrations, which at first took place in various locations and after 1724 at the Bosco Parrasio, was the publication of a volume that collected the compositions recited on the occasion of the competitions. Dedicated to the popes, sovereigns and cardinals of the papal court, the *Giuochi* had an immediate eulogistic function, stressed in the *Direzione dei Giuochi olimpici* with which the custodian prefaced the poems in the published volumes. In their serial rituality, however, the *Giuochi* also had the more veiled function of reinforcing the hegemonic function, in the Roman cultural sphere, of Crescimbenian Arcadia. The return to the classical model in the rigid formulas of the game, with its rules and its seriality, indicated a path of intellectual renewal guided by and channelled into a rituality that integrated perfectly with the Church State's system of political and cultural ceremony.

SAVERIO FRANCHI, *Musical patronage and poetry for music in Rome in the first decades of Arcadia*

Musical patronage and poetry for music in Rome in the first decades of Arcadia has been the subject of critical essays as well as conferences. Many scholars have seen 'arcadian' influences in the new stylistic elements of the music of the early eighteenth century or have assigned to a common movement the transformations of the different artistic manifestations of the age, including the ideals and activity of Arcadia, up to identifying a common denominator in the 'invention of good taste'. Others have instead retreated from conclusions of this kind, considered too generic and vague, instead focusing on the intellectual, social and professional differences between the world of literature and that of music. The relationships between Arcadia and music, which can be investigated in terms of ideal references as well as in relation to concrete musical activity, were supported by extraordinary musical patronage aimed toward celebratory propaganda, including events promoted by ambassadors, princes and cardinals.

The article also includes various recapitulatory tables of music patrons and the composers supported by them, political orientations, a view of musical activity in Rome in the first two decades of the eighteenth century, the main music chapels and musical activity with political values during the War of the Spanish Succession.

MAURIZIO CAMPANELLI, *A satire on architecture in Rome in 1763, between Piranesi and Winckelmann*

This article analyses a Latin satire in Horatian style published in 1763 by Fabio Devoti. The subject of the satire is Roman architecture. The text comprises a conversation between a Roman and a presumed foreigner that takes place during a walk through the Forum to the Colosseum. In appearance, it would seem to be a canonical *comparatio* between the architecture of the ancients and that of the moderns. But Devoti's satire was written during a critical moment in eighteenth-century Roman culture: it was published a year after the inauguration of the Trevi Fountain, two years after the publication of Piranesi's *De Romanorum magnificentia et architectura* and one year after Winckelmann's *Osservazioni sull'architettura degli antichi*. The satire is in reality a defence of traditional classicism, which opposes Roman culture, of which the great periods of Italian artistic culture (those of Michelangelo, Bernini and the Salvi of the Trevi fountain) were considered to be heirs, to the emergent neoclassicism, which decisively devalued the Roman model in favour of the Greek. The article reconstructs an important part of the debate on ornament in architecture, allying with such figures as Bottari, Lione Pascoli, Frézier, Laugier and Lodoli among others, recovers one of the best descriptions of the Trevi Fountain from the morrow of its inauguration and provides a contribution to the controversial problem of the cultural humus on which Piranesi's artistic fortune flourished.

DANIELA MANGIONE, *True and implausible fiction in eighteenth-century Italy: notes on reception*

Judgment of eighteenth-century Italian narrative episodes, which remained unchanged for centuries, even in the world of criticism itself, only becoming more attentive and descriptive in recent decades, can perhaps draw advantage from an analysis that considers the question, *historicising it*, of the role attributed to the reader and covered by the practice of the individual reading. The relationship between the work of fiction and the various guises of its addressees seems in fact to be able to clarify some important aspects of the reception of eighteenth-century Italian fiction, for example the absence of adherence to certain categories widely shared in the rest of Europe, such as those of the *individual* and *curiosity*. This perspective can also help to revise, in particular, the accusations of *implausibility* traditionally launched against eighteenth-century narrative episodes, and can perhaps help to resolve the contradiction of a canon that nevertheless preserved over time, among the those narrative texts, precisely those farthest from the real.

FRANCESCO LUCIOLI, *Writing and rewriting in the poetry of Jacopo Durandi*

It is customary to retain that the poetry of the Piedmontese man of letters Jacopo Durandi (Santhià, 25 July 1737 - Turin, 28 October 1817) stopped after the writing of the librettos for *Armida* (1770) and *Annibale in Torino* (1771), to leave space

for the historical and erudite research characterising his works published between the end of the eighteenth century and beginning of the nineteenth. Nevertheless a close reading of the volume *Idilj* printed in 1808, which presents itself as a second edition of works published in 1766, instead reveals a project of scrupulous revision and profound rewriting of the earlier poetic texts, a project that dissolves the image of the severe jurist by then far from the world of letters and that permits understanding of the way in which Durandi intended to achieve, through the practice of writing, the supersession of the Arcadian classicism hoped for in *Discorso intorno a' Geni della poesia e del canto venerati dai nostri antichi come dai greci Apollo e le Muse*, academic prose preliminary to this final poetic sylloge.

GIUSEPPE ANTONIO CAMERINO, *Leopardi, reader of Algarotti*

Contrary to that retained by some, Leopardi's interest in Algarotti dates still earlier than the period 1813-1815 and in particular manifests itself on two levels. The first concerns linguistic questions, such as the difference between the French language and the Italian language, or theoretical issues like the concept of imitation or the art/nature relationship, up to the model of the Horatian epistle characterised as satiric/moral poetry. Without forgetting, moreover, the preeminent function attributed by the one and the other to prose genres, with special reference to the dialogue genre and to aphoristic writing formulated as *reflections*. The second level instead concerns a concept that was fundamental to both, namely that of *boredom*, seen by Algarotti as «the worst evil to come out of Pandora's box», while the author of the *Canti*, on an Alfierian/Foscolian line, perceives that unhappiness, a general condition of all living beings, is not indistinctly felt or understood as such by all men, but is rather a sentiment that involves only a few individuals of exceptional spirituality and nobility of the soul, of 'powerful feeling', Alfieri would have said, for whom unhappiness is above all a mark of moral distinction.

GENNARO SAVARESE, *De Sanctis and Arcadia*

De Sanctis' relationship with Arcadia, and in particular with some men of letters who collaborated in various ways with the institution, from Metastasio to Vico to the dialectical poet Giovanni Meli, was much more dynamic and conflictual than hitherto retained. In fact, rereading famous and less-famous writings of De Sanctis, in order to verify to which degree and according to what he acquired his position among Arcadia detractors, new connections emerge, not only in terms of his critical and historical/literary choices but also in terms of his passionate political role in the Italy of the Risorgimento and post-Risorgimento. Making use of the Leopardian distinction between *terms* and *words*, one can in fact demonstrate that in De Sanctis' critical language, analysed in its historical construction, the words *arcade*, *arcadia*, *accademia*, and their relative adjectives etc., are more about *term* when used to denote historical and real figures and events, and tend to become instead *words* when one adds to the denotative function a powerful aspect of moral

judgment and educational pathos in relation to the Italian *temper*. To grasp the profound meaning of De Sanctis' opposition to Arcadia it is therefore necessary to always keep in mind his whole history as a man and a writer, in the typical implementation, like systole and diastole, that literature and politics had therein.

DANIELE METELLI, *Luigi Petrobono, custodian of Arcadia, on the fifty-year anniversary of his death*

This short essay offers a journey through the main events in the life of the priest Luigi Petrobono. To start with, his university studies at La Sapienza in Rome, during which he refined his passion for Dante Alighieri, on whom he would become one of the most celebrated commentators in the first half of the twentieth century. Then, his decades of activity as an instructor at the Collegio Nazareno, where he held various posts, including that of president for nearly thirty years. It was there that he had the fortune to meet and form a friendship with Giovanni Pascoli and became one of the poet's most fervent supporters in the cultural debate of the time. The greater part of the essay deals with Petrobono's activity as a scholar and member of the Academy of Arcadia, of which he became General Custodian in 1940 and into which he poured his energy until 1953, on the cusp of ninety years of age. With him, Arcadia enjoyed a flourishing period characterised by meetings, lecture series and events. He invited Benedetto Croce to speak, at a time when he was banned from all other academies in Italy. He finally found a definitive seat at the Academy in the Biblioteca Angelica in Piazza Sant'Agostino in Rome. Ultimately, a small contribution to remember the man Petrobono on the fifty-year anniversary of his death, with the goal of shedding a little light on a representative, otherwise little known, of the cultural history of Italy.

