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ABSTRACTS

MAURO SARNELLI, «*Historica sinceritas*», *mitopoiesi della figura protagonista e tradizione classica nella storiografia dell'età aragonese. Appunti critici*

The text offers a critical evaluation of the historiographical, biographical and laudatory accounts of the Aragonese age, in an attempt to enter into the *quidditas* of the individual works by examining the elements that contribute to the delineation of their physiognomy, from the rhetorical-typological to the philological, including their relationships with the classical and historical-cultural traditions. The pathway undertaken initially devotes ample space to the historiographical controversy between Valla and Facio, seeking out the points of view from which the choices made by these two humanists flowed in the fields of the classic *auctoritates* to be adopted, as well as the documentary, narrative and linguistic practices to be pursued. This section is followed by an examination of the works of Facio and Beccadelli (known as Panormita), which are dedicated to the legend of King Alphonso; while the sections focused upon Beccadelli himself, as well as the quintessential figure of Pontanus, are dedicated to the historical-political and cultural aspects. In order to shed some light upon the *humus* and the “horizon of expectation” with which these humanists were forced to confront themselves, a number of references are also made to the works of T. Chaula, A. de Grassis, N. Sagundino and G. Albino, not to mention *Arcadia*, by Sannazaro. The final section focuses upon the interactions between the establishment of the legend of King Alphonso and the protagonistic figures of other political and cultural ambits, such as Mohammed II and Nicholas V, in order to attempt to identify their relative contributions, which J. Lotman defined as «interdependent semiotic systems».

MAURIZIO DARDANO, *La scrittura del Principe*

The Machiavelli's treatise *Il Principe* (first circulated in the year 1513) is placed in comparison with the preceding *Regimina principum* and with the vulgar literary prose of the sixteenth century, towards revealing the originality of the content and writing. In effect, the work, detaching itself from all previous and contemporary prose, presents new formal aspects. A lot of constructions, traditionally considered erroneous, are in reality influenced by the spoken Florentine dialect or correspond to particular pragmatic motivations. With respect to previous research,

our analysis more clearly delineates the relationship between syntactic structures and textual structures. In particular, the textuality and the syntactic constructions and structures have been studied in relation to observation and assessment of the argumentative discourse. To date, Machiavelli's prose has been examined above all from a stylistic perspective. This article instead seeks to provide a more precise description of the syntactic and enunciative structures of the treatise. The analysis is especially focused on completive and adverbial sentences, reported speech and the typology of word order.

GUIDO LAURENTI, *L'oratoria dello "spettacolo patetico" nei «prologhetti» delle prediche quaresimali di Francesco Panigarola*

This examination of the homiletic studies highlights how the works addressing the investigation into the morphology and function of the prologue (as an aspect of fundamental importance to the economy of the entire sermon) are still valid today, both from a specifically literary standpoint, as well as from the standpoint of their implicit ideological references. As such, this essay is dedicated to analysing a number of the "prologues" of Francesco Panigarola's Lenten sermons, which can be seen as segments of text that serve a rhetorical function similar to that of a poem's introduction, and are particularly suitable for "exalting" and giving voice to various fragments of literary works. The *Prediche quaresimali*, which contain forty sermons offered by Panigarola in Rome for Lent of 1577, rise to the highest degree in terms of the rhetoric used in late sixteenth century homiletic prologues. Precisely due to the greater freedom of expression afforded by such prologues, these works contained some of the most beautiful imagery and stylistic solutions ever attributed to the author. They sometimes include essays dominated by the presence of prominent figures, thus resolving themselves in similes, biblical parables, or even the allegorical re-telling of the figures and events in question. While the prologues serve as preambles to prepare the audience for the sermon itself, they are nevertheless not entirely foreign to the same subject matter, as they often anticipate the topic and the direction of the sermon's development, even in the form of an *exemplum*, a judgement or an explanation of the allegories contained within the text.

GIAN PIERO MARAGONI, *Ricezione di Tasso. Un esempio di epica del primo Seicento*

The essay consists in the edition – and restoration – of Canto II of *Eracleide* (1623), by Gabriele Zinano. The commentary procured in relation to the 95 octaves of the text generally attempts to explain the peculiar ingenuity (especially deployed, in the wake of Tasso, in the composition of the narrative and its rhetorical form as an expression of a radical assiological antithesis between Christian and Pagan values) and panderism, in the sense of a continuous or even interpenetrate succession of an obtained reward, whether serious or purely decorative, and a clumsy or uncertain writing *routine*.

STEFANO BENEDETTI, *Sapientia Sinica (1662): sulla prima traduzione a stampa dei Dialoghi confuciani ad opera di Prospero Intorcetta*

Published in Jianchang, 1662, by the Sicilian Jesuit Prospero Intorcetta (1625-1692, missionary in China then representative of the Chinese mission in Rome), the *Sapientia Sinica* is a rather rare xylographic printing, including the first translated edition of the Confucius' *Analectis*. By reading carefully all the materials around the text, as well as comparing with other earlier manuscript translations (attributed to Matteo Ricci and Francesco Brancati) and by referring to further achievements by Intorcetta (especially preserved in the ms. Latin 6277, vol. 1, Bibliothèque Nationale de France, here largely quoted), this contribution investigates publishing and translation strategies of such pioneering edition, the first one conceived for the Confucius' *Analectis* to be received in Europe. A reception then fulfilled by the famous *Confucius Sinarum Philosophus* printed in Paris in 1687. Compared to that one, the *Sapientia Sinica* is regarded as a peculiar project, both as a book and translation, studied here in detail according to the most recent literature.

BEATRICE ALFONZETTI, *Voci del tragico nel Viceregno austriaco: Gravina, Marchese, Pansuti*

This work reconstructs the links between the tragic and heroic works of Gianvincenzo Gravina, Saverio Pansuti, Annibale Marquis and the political and military events of the early eighteenth century, from the War of Spanish Succession to the Hapsburg Viceroyalty (1707-1734). Unlike the critics, Gravina (who resided in Rome but was an active presence in Naples) notes the importance given to the theatre since *Della Ragion Poetica*, even noting in his *Lettera a un amico* how he sees the incumbent return to tragedy as one of the causes of the Arcadian division. The author insists upon the connection instilled by Gravina between law, Latin culture and theatre, as well as the political value attributed to tragedy, even highlighting the same intents within the tragedies of Pansuti. In a transposed manner, these depict the legend, expectations, and disappointments that arose following the conspiracy of Macchia in 1701 against the house of Austria (of which Pansuti himself was among the main architects). But while Gravina and Pansuti elaborate upon the Italic myth of Prince Eugene (a figure hidden among many of their tragic characters), Marchese, on the other hand, alludes to the pairing of Eugene and Charles, above all emphasizing the legend of the house of Austria as the legitimate heir to the Empire. Another fundamental work is the dialogue *Belvederius sive Theatrum* by Gennaro Parrino, the son of one of Naples' most famous printers, whose printing presses were even used to bring to light the works of Pansuti. In the dialogue, Pansuti plays a leading role alongside Caloprese, Gravina and Andrea Belvedere, placing philosophy, theatre, and legal matters at centre stage.

VALERIO SANZOTTA, *Giuseppe Enrico Carpani e il teatro gesuitico in Arcadia*

This paper presents the figure of Giuseppe Enrico Carpani (1683-1762), who was significant in the context of the relationship between the Jesuits and the

cultural life of the Arcadia. In particular, his Latin tragedies are a good example of traditional Jesuit drama and represent a successful attempt by the Society to redirect the Arcadian reform towards their pedagogic and moral aims. The political implications of Carpani's tragedies are also discussed. His dedications to the Portuguese cardinal Nuno da Cunha and to the King of Portugal John V are politically significant, in view of the difficult relationships between the Pope, Portugal and the Jesuits. Finally, an episode of literary polemic concerning Carpani is studied in detail. After Carpani's conservative poetics was criticized by the French Jesuits of the «Mémoires de Trévoux», Carpani received a heartfelt defence from Michele Giuseppe Morei. In this speech, printed as a preface to the fourth edition of Carpani's tragedies (Rome 1750), Morei opposes the noble tradition of Greek authors, especially Euripides, to the exclusive use of French models, making this polemic relevant to the contemporary *Querelle des Anciens et des Modernes*.

PAOLO PROCACCIOLI, *Baretti antiarcade. Temi, modi e tempi di una fustigazione*

This work analyses the relationship between Giuseppe Baretti and the Arcadian world. Contrary to that which is claimed to be critical *cliché*, and has long been seen in the Turin area as the anti-Arcadian criticism par excellence, and despite the peremptory nature of the various statements made by Baretti himself, the documentary and critical evidence that has been uncovered provides for a much more articulated approach, with nuances that invite us to avoid overlapping seasons and contexts. The resulting complex relationship features clear distinctions, not only between the words of Baretti the poet and Baretti the author of «Frusta», but also between Baretti the Italian and Baretti the Englishman. These differing positions result in conclusions that provide for different and even radically contrasting judgements of Arcadia. On the one hand we have the academy of contemporary poets (who are seen, in no uncertain terms, as the cause of a contemporary decline), while on the other we have the academy of Metastasio, who was exalted over any other modern poet, whether Italian or not. This served as the confirmation of a judgement conditioned by the controversies taking place, but that never materialized, and ultimately ended up strengthening the criticism of later representatives, which the same Arcadian historiography would later recognize as “degenerate”.

ANDREA BATTISTINI, *Lo specchio e la lampada. Il paesaggio letterario settecentesco dal Bello al Sublime, passando per il Pittresco*

By examining the works of numerous eighteenth century Italian and foreign authors (Addison, De Brosses, Giannone, Marsili, Algarotti, Metastasio, Smollett, Bettinelli, Bertola, Rezzonico, Cesarotti and Alfieri), a change in taste is highlighted from the early to late eighteenth century, according to which the preferences are geared towards a landscape that responds to the aesthetic canon of Beauty, which is based upon the classical attributes of measure, order, and rationality, while the second half of the century favours a landscape abounding with the Sublime, featu-

ring everything that is boundless, formless, dark, vague, and undefined. In the first case, the observer tends to regard the external reality as the primary datum, which is reflected upon the page, often reflected via the inter-textual mediation of the *literary topos* derived from the classical authors who once depicted them, while in the second case the landscape is internalized in order to bring out the feelings and emotions that it arouses, rather than the objective data itself. One variant, which took place at the end of the century, is the Picturesque, in which the landscape (despite its majesty and impressiveness) does not arouse any anxiety or agitation, but rather arouses a sense of pleasantness, because instead of being mired by the wilderness (as is the case with the perspective of the Sublime), it is contemplated as if one were to be admiring a painting.

NICOLA LONGO, *Roma alla fine del Settecento. Cultura, storia e urbanistica*

The work assumes the perspective of Rome in the late eighteenth century, the historical, urban and literary realities of which can be seen through two different lenses. We are initially introduced to the gardens that hosted the Academy of Arcadia, which were located behind Palazzo Corsini, Palazzo Farnese on Palatine Hill, Palazzo Salviati, the Justinian Villas, San Matteo and Palazzo Ginnasi, moving on to explore the woodlands of Bosco Parrasio and the halls of San Carlo, the Borghese museum, the Library of Alexandria, the Holy Apostles, Palazzo Capizucchi and the Angelica Library. Afterwards, the text goes on to describe the places inhabited by Georg Zoëga between 1783 and 1809. The descriptions cover the Pantheon in San Lorenzo in Lucina, and go on to describe Palazzo Tomati, Palazzo di Propaganda Fide and Palazzo Altemps, not to mention Villa Malta and Sant'Andrea delle Frate. Subsequently, the text focuses upon the various meeting places and libraries. All these places are viewed in their historical perspective from modern times, in order to allow them to be explored taking into account the transformations that they have undergone over the course of more than two centuries. Mention is also made of the importance of Arcadian culture to the development of the Italian literary tradition. The presence of the French army in the city is also taken into account, with a description of the popular reactions to the killings of Basville and Duphot. Finally, reference is also made to a number of urban interventions that marked the city's development, with buildings that can still be admired by visitors from all over the world, from the port of Ripetta, to the Spanish Steps, Trevi Fountain, the church of Santa Maria Maggiore, Piazza Sant'Ignazio and Villa Albani.

FABRIZIO DELLA SETA, *I Puritani di Carlo Pepoli e Vincenzo Bellini. Il libretto e il dramma musicale*

The libretto of *I Puritani* has often been criticised for the coarseness of its poetic diction. However, analysis based on new, updated criteria shows that it has various aspects of historical and literary interest and contributes decisively to the musical and dramatic success of the opera. Carlo Pepoli introduces references to his own

condition as a political exile, and in a few passages refers in various ways to his earlier poetic production. The 'canzone del trovatore' draws on an Anacreontic published in a collection of poems in 1833. In the scene of Elvira's madness, Bellini reuses music he had composed for one of Pepoli's sonnets, reproducing its relationship between vocal melody, treated with great metric freedom, and accompaniment. For Giorgio's report at the beginning of the second act, Pepoli used the form of the Saphic ode, unknown in libretto-writing at the time. Bellini had previously set one of Pepoli's Saphic odes to music, music that has, however, not survived: it is likely that he had adapted the same melody to the opera's text, with highly original rhythmic and expressive results. The dramatic structure of the opera is entirely consistent, with the sentimental/pathetic aspect constantly put into contrast with the military/religious one. Bellini adopted an aesthetic similar to that of French romantic drama, where the interest deriving from the theatrical situation prevails over the search for adherence between words and music.