Papers and Abstracts

Dr Fernanda Alfieri (Istituto Storico Italo-Germanico ,Trento)
'Verba turpia'? Limiti e ambiguità del discorso morale sulla sessualità fra scritto e parlato (secoli XVI-XVII)

L'intervento intende mettere a fuoco alcuni elementi problematici del rapporto fra scrittura e oralità nel discorso teologico-morale sulla sessualità. Verrà in primo luogo presa in esame la vicenda del sacerdote Pietro d'Amici, che nel 1640 venne denunciato all'Inquisizione per aver discusso e risolto, sulla piazza di Tivoli, un caso di coscienza in materia di morale sessuale di cui i testi per confessori trattavano con frequenza e dettaglio. Le autorità ritennero condannabile non tanto la soluzione lassista proposta dal sacerdote, ma che questioni riservate alla competenza ecclesiastica fossero uscite dalla circolazione specialistica del latino scritto e 'parlate' in volgare in piazza. Il caso rivela l'ambiguità delle regole che governano il discorso morale sulla sessualità: da un lato, come richiede la pastorale post-tridentina, bisogna trattarne dettagliatamente, per offrire ai confessori istruzioni adeguate per la confessione. Dall'altro, è necessario contenerlo, perché se fuoriesce dall'ambito esclusivo di circolazione e se si allontana dalla sua funzione originaria diventa pericoloso. Il confine fra uso lecito e illecito del discorso de sexto è sottile e il passaggio dalla dimensione scritta a quella orale risulta particolarmente problematico. Ciò emerge anche dalle precauzioni che i manuali di teologia pratica più diffusi in Italia fra Cinque e Seicento raccomandano ai sacerdoti di adottare in confessione per interrogare i penitenti. Come parlare ai laici di cose che dovrebbero restare scritte, e in latino? Di questa letteratura e dei dispositivi retorici qui raccomandati la seconda parte dell'intervento offrirà una rassegna.

Professor Richard Andrews (University of Leeds)
Levels of Orality in the Published Scenarios of Flaminio Scala

Flaminio Scala published fifty of his theatre scenarios in 1611. As things turned out, his was the only attempt ever made to circulate such *canovacci* in print during the period when improvised theatre was still flourishing. Does this publication rank as an 'oral' or as a 'literate' text—or as neither? Scenarios do not (most of the time – we shall see some exceptions) contain the actual words which actors will deliver: they are a mostly a set of summary instructions, sometimes no more than suggestions, about what should be said and done on stage. But the decision to sell printed copies of scenarios to a paying public implies a desire to communicate also with more general readers, who are not necessarily then going to perform them. This paper will attempt to address such issues, though it will probably fail to give clear and consistent answers. Flaminio Scala did not have in mind the kind of dialectical opposition which the title of this conference proposes, and single passages in his volume will be seen to function in very different ways. Whose 'voice', or 'voices', does *Il teatro delle favole rappresentative* communicate? How directly or indirectly does it communicate them? And to whom?

Dr Elise Boillet (Centre d'Études Supérieures de la Renaissance, Tours)
Cultura scritta e cultura orale nelle prediche sui salmi stampate nell'Italia nel Cinquecento

The paper will consider the significance of oral preaching and its power of emotional and intellectual persuasion as it appears in some collections of sermons on the psalms printed in

sixteenth century Italy. The Servite Lodovico Pittorio chose to translate and comment the psalms 'in the form of sermons' in order to leave as a legacy to the nuns a strong incentive to devotion and continue his dialogue with them after his death. His collection of sermons, printed in 1524, went through the sixteenth century with several editions, which extended the aimed readership to all devout persons. In 1573, the year of the last edition of Pittorio's book, the collection of sermons on the psalms by the Augustinian preacher Gabriele Buratelli appeared. Intended both for the preachers and the lay audience, it was written in direct connection with the oral preaching of the author, its linguistic and stylistic choices as well as its moral and doctrinal contents. Buratelli's sermons aimed at theological assertion and religious controversy and divulged very sensitive subjects, which the Roman Catholic Church wanted to withhold from the lay audience and readership. Indeed Buratelli's sermons had only one reprint in 1574. Instead, the commentary by the Franciscan Francesco Panigarola, written in a devotional purpose by the most famous preacher of the time, became a best-seller from the moment it came out (1585).

Dr Lucinda Byatt (University of Edinburgh)
Poetry, Performance and Politics in Donato Giannotti's *Dialogi*: Florentines in Rome in the mid-1540s

The *libretto* containing Donato Giannotti's *Dialogi* was never published, as Giannotti promised Michelangelo at a given point in the work. Indeed, after the probable date of their composition, in 1546, they remained in manuscript form until 1859 and have never been fully translated into English. Yet there is much here that interests the links between oral and written culture in early modern Italy. This paper will focus in on the open-air reading of poetry, while walking, and the *Dialogi* as performance, and above all I will set the work in the context of the Florentine exiles in Rome during the 1540s. The conversations take place between Donato Giannotti, Antonio Petreo, Luigi del Riccio, Michelangelo Buonarroti, and, in absentia, Francesco Priscianese. Unlike many Renaissance dialogues featuring fictive personae, all these men were Florentines and knew each other well. Above all, they shared a common denominator in the person of Cardinal Niccolò Ridolfi, their mutual benefactor if not employer, who was also a figurehead of the exiled Florentine community in Rome. Written nearly a decade after the defeat at Montemurlo, but while the Florentine Brutus, Lorenzino de' Medici, was still alive, these enigmatic *Dialogi* can be viewed afresh as an attempt to fan the dying flames of Florentine resistance, emphasizing Florentine poetry and dialect.

Dr Stefano Dall'Aglio (University of Leeds)
Conveying the Preacher's Words: Sermons between Orality and Writing in Early Modern Italy

Many Italian early modern sermons have come down to us in the form of handwritten transcriptions or printed books. Many *reportatores* or editors of sermons stress that their written texts correspond verbatim to the oral versions pronounced from the pulpit by the preacher. Usually there are no specific reasons to doubt the fidelity of those texts to their originals, but this raises a more general question: to what extent can we rely on a *reportatio* written during the sermon or on a printed version, often revised and amended even by the preacher himself? We have enough evidence of the transformations the text of a sermon underwent passing from orality to writing, and even in different written versions. Even if the two texts corresponded perfectly, the written sermon could not reproduce the oral dimension, made up also of gestures, intonation of the voice, and the reactions of the audience. Leaving aside the challenge of reconstructing a lost orality, the paper aims to examine the question of the relationship between the spoken word of a preacher and its written version and to raise some doubts on the alleged fidelity of the latter.

Dr Chiara de Caprio and **Professor Francesco Senatore** (Università degli Studi di Napoli 'Federico II')
Progettualità storiografica, fonti orali e fonti scritte nelle cronache napoletane fra XV e XVI secolo

L'intervento mette a fuoco i modi in cui narrazioni orali e testi scritti circolanti in ambienti urbani napoletani sono rifunzionalizzati nella scrittura cronachistica connessa al ceto mediano (XV-XVI sec.).
L'analisi si concentra su alcuni testi-chiave per una ricostruzione 'dal basso' della storia italiana negli anni dell'invasione di Carlo VIII e dell'avvento del Viceregno. Attraverso esempi significativi si mostrerà come le cronache siano condizionate da forme di narratività e di organizzazione testuale diverse sotto il profilo diamesico e come in esse sia riconoscibile la marcata interrelazione fra mondo dell'oralità e 'mondo di carta': il ricorso a resoconti di testimoni oculari, narrazioni di tradizione orale e informazioni circolanti nei *networks* cittadini è affiancato dall'impiego di un ampio ventaglio di testi scritti: provvedimenti emanati dalle autorità politiche; dispacci trasmessi dall'estero e letti nelle piazze o nei collegi; registri dei consigli cittadini, ma anche la trecentesca *Cronaca di Partenope*, data alle stampe dagli anni Ottanta del Quattrocento. L'analisi mostra come i progetti storiografici dei cronisti napoletani siano collocabili in una posizione intermedia tra la cultura di vertice (Corte e cancelleria del Regno) e le voci della città, funzionando come gangli di mediazione fra i diversi ambiti cittadini e i molteplici piani della comunicazione politica.

Dr Vilma De Gasperin (University of Oxford)
Il Passaggiere / The Passenger' by Benvenuto Italiano (1612): Dialogues for Learning Spoken Italian

This paper aims at exploring the dialogues composed by Benvenuto Italiano and published in London in 1612 with the title *Il Passaggiere/The Passenger*, written in Italian with an English translation. This work collects seven dialogues that aim at presenting a 'well-bred' traveller with the means of acquiring and practising vocabulary, phrases and ways of discoursing in Italian on a wide variety of topics, from diet to politics, women etc. The stated aim of Benvenuto Italiano's work is, therefore, specifically that of equipping the traveller to engage in conversation in Italian with different sorts of interlocutors, from servants to gentlemen, in different contexts, where possible presenting the readers with a range of spoken registers. The paper will investigate the nature of what purports to be (and be taught as) spoken Italian. It will focus on the one hand on those chapters that deal with especially practical topics, such as, for example, buying and selling or setting a price. On the other hand it will also compare this language with that of more elevated dialogues in the book. The aim of such investigation is to analyse the language of conversation that is here presented as a model from which to learn how to express oneself in Italian conversation.

Dr Luca Degl'Innocenti and **Dr Massimo Rospocher** (University of Leeds)
Poets, Musicians, Charlatans, Marginals: the Elusive Category of the 'cantastorie' in Renaissance Culture, Literature and Society

This joint paper introduces a discussion on how historical and literary approaches might be combined in the study of street singers (*cantastorie*), showing the advantages and challenges of an interdisciplinary perspective. If on the one hand detailed textual analysis can highlight otherwise hidden elements of their social identity, on the other hand archival investigation could shed light on the cultural and literary background of the *cantastorie*. We argue that a combined historical and literary expertise is essential in investigating these shadowy figures. For the historian, ballad singers are extremely difficult to trace in the archives, due to their marginality, their social mobility and the itinerant nature of their

profession. For the literary scholar, it is problematic to identify them amidst the conventional categories of poet-writers, due to their cultural mobility and the variety of their poetic production. When a poet says that he is 'singing' his text, we usually need to collect many different clues in order to tell whether he is simply using a literary cliché or if he actually performed his poem. More generally, *cantastorie* are so multifaceted that the same figure is often known to different scholars in a variety of roles. Depending on a scholar's discipline, or on the sources used, a single face emerges, making them appear either as poets or as singers, as musicians, actors, jugglers, barkers, publishers, booksellers, entertainers, news-reporters, public lecturers, medical charlatans and many other things. In fact, many of them could have been all those things (or a number of them) at the same time, and in order to draw an all-round portrait of these itinerant performers we have to combine as many different perspectives as possible. Therefore, in analysing street performers it is difficult to employ traditional social, literary and cultural categories, but we need to adopt – and sometimes create – more comprehensive and truly interdisciplinary paradigms. It is essential to combine different methodologies, scales of analysis, and sources; in a nutshell, it often means reading the same texts with different eyes.

Dr Cristina Eusebi (Università di Trento)
Parlare di architettura: tradizione culta e lessico artigianale italiano nella lessicografia, trattatistica e diaristica inglese della prima metà del XVII secolo

La lingua dell'architettura in Italia si forma tra Quattro e Cinquecento a partire dalla confluenza della tradizione orale tramandata nelle botteghe degli artigiani e della tradizione colta di matrice vitruviana. La rinnovata fioritura delle arti dà infatti luogo a una riappropriazione del canone classico, che si esplica in testi in cui latinismi e grecismi convivono con sinonimi variamente connotati sul piano diatopico e diafasico. La diffusione a livello europeo del patrimonio terminologico architettonico si accompagna, nel XVI e XVII secolo, ad un processo selettivo: la lingua di koinè europea mostra di preferire la terminologia latina. La componente orale continua tuttavia ad essere operante in autori che hanno una conoscenza non mediata della cultura italiana. Nel mio contributo intendo analizzare alcuni testi inglesi, appartenenti a tipologie testuali diverse, che recano traccia degli italianismi architettonici di tradizione orale: il dizionario *World of Words* di Florio, gli *Elements of Architecture* di Wotton e gli appunti apposti da Inigo Jones ai *Quattro libri dell'architettura*. Tali testi saranno posti a confronto con i modelli italiani con cui dialogano per evidenziare le vie di diffusione dei termini architettonici vulgati e le scelte stilistiche degli autori che li impiegano.

Dr Federico Faloppa (University of Reading)
'Che cicala questa scotta?' La lingua della zingara nella commedia mistilingue del teatro cinque-secentesco

Il personaggio della 'zingara' ricorre non di rado nei testi teatrali italiani del Cinque-Seicento. Questo personaggio era spesso identificabile sia attraverso la stranezza delle sue vesti, sia attraverso la diversità del suo linguaggio. Nel contesto della commedia mistilingue rinascimentale, il linguaggio della zingara, infatti, non solo metteva in scena stralci di lingua 'zerga', ma introduceva anche – all'interno di un genere ancora in via di definizione e pertanto più adatto alle sperimentazioni - forme mimetiche di parlato provenienti tanto da registri informali quanto da lingue franche in uso nel Mediterraneo. L'innovazione è ben chiara, ad esempio, nella celebre Zingana di Gigio Artemio Giancarli (rappresentata per la prima volta a Mantova nel 1545, e poi replicata in Italia e Francia), nella quale una 'zingara' proveniente dalla 'Barberia' si esprime in un misto di veneziano, schiavonesco, pavano, bergamasco, stradioto, gerghi settentrionali e – come ha ben documentato Tommasino (2006) – arabo. Secondo l'Ascoli (1865), il ricorso a questo pastiche linguistico era dovuto

principalmente a due ragioni. Se da un lato rappresentava un tentativo di imitare la presunta lingua dei veri 'zingari', ben lungi dall'essere oggetto di studi sistematici, dall'altro tentata – evidenziando in particolare gli elementi di pidgin arabo nelle sue varianti mediterranee – di fornire allo spettatore un'interpretazione circa la possibile origine degli zingari, che secondo molti commentatori erano giunti in Italia dall'Egitto attraverso la Sicilia. Il tramite siciliano spiegherebbe d'altronde la comparsa di tratti pseudo-siciliani nel parlato zingaresco in testi quali la *Commedia di un villano e d'una zingana che dà la ventura*, di Francesco Linajuolo, o la secentesca *Il pazzo per forza*, di Giovanni Andrea Moniglia, a conferma di intenti mimetici che non soltanto dovevano rimarcare l'alterità di un personaggio rispetto al contesto, ma anche suggerire soluzioni linguistiche che si avvicinassero a un'oralità non di maniera.

Dr Lorenza Gianfrancesco (Royal Holloway, London)
'And the voice of the people climbed Parnassus': *lingua napolitana* from Street Dialect to Canon

In seventeenth-century Naples a group of scholars developed a language known as *lingua napolitana*. Traditionally interpreted as Neapolitan dialect, this language was adopted by a group of local scholars whose primary goal was to promote a local literary language in order to challenge the linguistic hegemony of Tuscan. A symbol of local identity in a multilingual city like Naples, the *lingua napolitana* became a mode of expression employed in literature, courtly entertainment, political satire and *pasquinate*. From theatre to academic speeches, Neapolitan became an important voice within a discourse on the *questione della lingua* which positioned Neapolitan culture within a wider intellectual debate. Based on newly discovered archival, manuscript and printed sources, this paper will explore the following themes: What was the role of Neapolitan language in seventeenth-century Naples? Who were the promoters of *lingua napolitana* and in what contexts did they operate? What themes did works and documents written in *lingua napolitana* promote? Was it a subversive form of communication or a canonical language? What were the boundaries between oral and canonized communication in *lingua napolitana*?

Roberta Giubilini (Warburg Institute, London)
Oral, Manuscript and Printed Circulation: The Many Lives of Benedetto Varchi's Lectures in the Accademia degli Infiammati of Padua

The paper will examine the lectures delivered in the Accademia degli Infiammati of Padua (about 1540-43), which provide a remarkable example of the three different forms in which texts circulated in Italy in the mid-sixteenth century. Lectures were first read aloud to members of the Accademia and then sent, in manuscript, by the author himself to friends who had not been able to attend the public event. In some cases the lectures were eventually printed, though not always with the approval of the author. The paper will focus on the lectures given by Benedetto Varchi, since these offer an ideal case-study of all three stages of circulation and are particularly well documented. The rich body of surviving evidence will enable me to examine some important aspects involved in each form of circulation: the preferences of the author; the public which was addressed; the context; and the extent of dissemination. A few similar examples will be mentioned briefly in order to show how widespread and common this practice was in intellectual circles at the time.

Ariane Helou (University of California, Santa Cruz)
Sibylline Voices: Divinity and the Ineffable

The 1589 Medici wedding festivities included two female vocal performances: Vittoria Archilei's solo singing in the *intermedii* of the comedy *La Pellegrina*, and Isabella Andreini's dramatic *La pazzia d'Isabella*. Archilei as the allegory of Dorian Harmony dazzled with her virtuosic singing, though the lyrics were largely incomprehensible to auditors, who mistook her for an angel or goddess. The marvel of Andreini's performance was her portrayal of madness manifested in multilingual song and speech, like the divinely inspired frenzy of a Sibyl. My paper takes these two performances as paradigmatic examples of divine voice and its communicative inadequacies: Archilei's privileged music and vocal quality over text, while Andreini's proliferated multilingual texts. My reading of these performances, drawing on eyewitness accounts, Renaissance music treatises, and recent work on philosophy of voice by Adriana Cavarero and others, explores how in the breakdown of communicative language we realize the signifying potential of music and the paralinguistic or non-linguistic aspects of voice (timbre, intonation, rhythm: Kristeva's semiotic *chora*) to express the ineffable. This paper is drawn from my dissertation examining relationships between oral culture and literary production and the status of voice in early modern Italy as a nexus of lyrical expression, affect, and embodiment.

Dr Stefano Jossa (Royal Holloway, London)
Natural Language vs Artificial Language: Caro's *Apologia* as a Manifesto for Orality

The paper will explore Annibal Caro's claim to orality in a text that is both creative and theoretical such as the *Apologia*, against the background of the opposition between natural language and artificial language. The aim is to assess to what extent Caro's alleged orality can help us to reconstruct the oral language at the time, as well as the ideological use of orality in opposition to literary constructs at a time when Petrarchism was leading towards too constraining a poetical norm.

Dr Matteo Largaiolli (Università di Trento)
Aspetti pragmatici in un testo popolaresco di inizio Cinquecento: la *Frottola de cento romiti* di Marco Rosiglia

La *Frottola de cento romiti* di Marco Rosiglia (medico e poeta umbro, 1460 circa-1508?) compare nella raccolta postuma delle sue *Opere* (1515), oltre che in forma isolata in una stampa del 1511. Si tratta della descrizione di un viaggio ultraterreno, che unisce luoghi comuni folklorici e cavallereschi (il gigante, la donna serpente, il ponte). All'interno del testo si legge una sezione autonoma, in uno schema metrico diverso dal resto della frottola, in cui si può riconoscere un vero e proprio vanto di cerretano, che presenta alcune affinità di ispirazione con l'*Erbolato* di Ariosto. Anche sulla base delle altre opere di Rosiglia si può ritenere che il testo fosse pensato per una performance orale. Intendo quindi presentare alcuni tratti di oralità riconoscibili in questa frottola in generale e nella sezione del vanto in particolare. Nello specifico, intendo valutarne, da una prospettiva di pragmatica linguistica, il sistema della deissi (*io, qui, ora*) e la sua funzione, facendo riferimento anche ad altri esempi di testi popolari o semipopolari dello stesso clima e periodo (inizio XVI secolo) e a esempi di testi più colti, come, per l'appunto, l'*Erbolato* ariostesco.

Panel: Oral and Written Negotiations in Italian Renaissance Diplomacy: Speeches, Letters, Texts

Professor Isabella Lazzarini (Università degli Studi del Molise, Isernia)
'Presa la lettera in mano, la dette a uno cancelliere che la legessi': Orality and Writing in Diplomatic Interactions (Italy, Fifteenth Century)

Italian diplomacy in the Late Middle Ages and the Renaissance, having always been of the frontline of research on diplomacy, is increasingly looking at as a political action that empirically elaborated and maintained a matrix of open communication networks by implementing a 'new' common political and diplomatic discourse, based on the emergence and definition of distinctive textual, lexical and linguistic resources that contributed to the way in which individuals perceived issues, framed their language and evolved systems of interpretation and political agency. The paper will focus on the complex array of interactions of orality and writing in diplomatic negotiations in Italy in the second half of the fifteenth century. Written letters, composed by lords and councils dictating to chancellors and passed on to ambassadors, were read aloud in front of groups by literate mediators (chancellors, interpreters), or individually – both aloud and silently – by the addressee, and then discussed. Oral debates were summarized in rough notes by the ambassadors and later recapitulated and put in some order in written dispatches that were in turn read and discussed once received. Diplomatic interactions were conducted in different languages, or in a mixture of them, possibly translated during the negotiation, and finally put in a written form that could hide or preserve their original linguistic nature. The crossing of correspondences, instructions, final reports, ambassadorial working materials shows clearly the wide array of linguistic and textual strategies implemented in increasingly sophisticated diplomatic interactions, at the same time providing a vital insight on the process of creating a shared political language of negotiation.

Dr Brian Maxson (East Tennessee State University)
Writing, Reciting, Responding, and Recording Diplomatic Orations (Italy, Fifteenth Century)

This paper will examine the multiple exchanges between the written and spoken word in diplomatic oratory in fifteenth-century Italy. Diplomatic speeches began with formulaic, written instructions that had become standardized by the 1440s. Diplomats took these instructions and constructed orations catered to the ruler to whom they spoke. Rhetorical style, examples, the depth of political content, and even the language itself were catered to the prestige – or lack thereof – of the ruler addressed. Rulers (or their chancellor), in turn, gave oral responses, promised an oral response later, or promised to send a written response – choices in large part determined by the power relationship underlying the diplomatic exchange. The best orations were copied by audience members during the performance or published by the orator himself shortly after the occasion, always in amended form, sometimes in translation. At each step of this process – writing the speech, reciting it, responding to the orator, and recording the oration for later emulation – the historical record reveals how Renaissance actors molded written forms into oral ones and back again. These negotiations, further, suggest the power contained in the spoken word and how Renaissance orators and their audiences sought to control and encapsulate the usually ephemeral experience of listening to a speech.

Dr Filippo de Vivo (Birkbeck, London)
Archives of Orality: Recording Ambassadorial Conversation in Sixteenth- and Seventeenth-Century Italy

As is well known with trial records and, most famously, with those of the Holy Office, historians are inevitably forced to look for traces of oral exchanges in written documents, but they are also condemned to ponder about the actual content of those exchanges under the layers superimposed by the act of recording as well as by subsequent interpolations. This paper looks at two different genres of documents, namely the dispatches of ambassadors and the records of ambassadorial audiences. It will consider the speakers, the recorders, and the authorities whom both served in different ways. Both genres mix, in unequal proportions, a variety of direct and indirect speech, as well as rich commentary on the performance of speech, from gestures to posture, including the display of emotions and... the exchange of written documents. In turn such speeches reveal a combination of improvisation and careful rehearsal, as ambassadors confined themselves more or less carefully to the written instructions they had received from home, and followed some of the basic rules they learned in rhetorical treatises. Yet, as these records reveal, the act which the records desperately tried to capture was, primarily, oral, ephemeral, elusive. The relationship between written and oral could at times turn into an essentially political tension whose consequences could have a strong impact on diplomatic negotiation as well as conflict.

Dr Una McIlvenna (University of Sydney)
Singing Songs of Execution in Early Modern Italy

Across early modern Europe news about crimes and the executions of criminals was printed in song form and sold by street singers who, in piazzas and crowded markets, would advertise the pamphlets by singing the songs within. While these songsheets rarely contained musical notation, English, French and German songsheets gave instructions in the form of a tune direction, such as 'To the tune of …'. Setting the song to a familiar tune allowed the buyer of the pamphlet to instantly sing the new words, thereby retransmitting the information with every performance. Italian songs about executions, however, rarely provide this clear direction. How, then, did the street singer know how they should sound? And how did the audience for these songs appropriate them? This paper looks at the composition, performance and reception of Italian execution ballads to understand how early modern audiences engaged with information about crime and punishment. Addressing some of the methodological challenges involved in reconstructing these songs, it argues that we need to challenge received notions of poetry and song that are anachronistic to early modern performance.

Paolo Maino (Università Cattolica del Sacro Cuore, Milan)
Musicalità e norma nella teoria e nella pratica linguistica di Lionardo Salviati

Il contributo intende presentare una rassegna di passi degli *Avvertimenti della lingua sopra 'l Decamerone* (1584-86) in cui Lionardo Salviati esprime giudizi in merito al rapporto tra la dolcezza e musicalità del 'parlato' fiorentino e la necessità di uno 'scritto' che sia regolato ma riproduca anche tali qualità. Tale analisi dei passi degli *Avvertimenti* è accompagnata da puntuali riferimenti alla rassettatura del *Decameron* (1582) realizzata da Salviati pochi anni prima e base del materiale sistematizzato negli *Avvertimenti*. Si tratta di indicazioni che entrano nel dettaglio di questioni dibattute dagli editori, dai poligrafi e dai grammatici del '500: la rappresentazione del grado di intensità delle consonanti; l'alternanza di forme arcaiche non palatalizzate e dei tipi più moderni con la palatale; l'oscillazione, nei fenomeni

del vocalismo, tra tipi monottongati e dittongati o tra forme con o senza la chiusura in protonia ecc. Salviati mostra a più riprese di volersi confrontare da una parte con le indicazioni dei grammatici a lui precedenti (su tutti Bembo) e dall'altra con l'autorità dell'uso del popolo fiorentino colto ('nella bocca del nostro popolo') contrapposto comunque a certo misuso della 'plebe'. Tali riferimenti all'uso costituiscono una interessante testimonianza della riflessione cinquecentesca sul rapporto tra lingua scritta e lingua parlata.

Dr Nicolò Maldina (University of Leeds)
Dantean Devotions: The *Commedia* in Gabriele Barletta's *Sermones*

During the fifteenth and sixteenth centuries Italian preachers used Dante's *Commedia* widely as a repertoire of quotations. The paper aims to investigate this feature of Dante's reception, taking as a case study Gabriele Barletta's *Sermones* (first edition Brescia, 1497-98). They are extremely significant both because of their importance as models for other preachers and because of their intensive use of Dante's verses as an auctoritas. A close analysis of Barletta's quotations from the *Commedia* will provide a reliable overview of the different ways in which Dante's poem could be used in an early-modern Italian sermon. The paper will also pay close attention to the 'textual' issue of these quotations, investigating the existing manuscript tradition of Dante's poem in order to verify if some of the inconsistencies in respect to the 'vulgata' present in Barletta's sermons may or not be seen as traces of an oral diffusion of the Commedia.

Dr Delphine Montoliu (Université Toulouse II-Le Mirail/Scuola Normale Superiore di Pisa)
I duelli letterari nell'Accademia della Fucina di Messina

L'accademia della Fucina di Messina (1639-1678) fu una delle due accademie più importanti della Sicilia moderna con l'accademia filospagnola dei Riaccesi di Palermo. La Fucina pubblicò una dozzina di opere collettive, spesso pluridisciplinari. Tuttavia, a partire dal 1667, mise alle stampe i diversi componimenti improvvisati dagli accademici durante il torneo letterario di Carnevale, raccolti sotto il titolo di *Duello delle Muse*. Il mecenate della tornata, Carlo Di Gregorio, vi si dichiarava 'Campione', proponeva una massima di cui si proclamava difensore e lanciava una sfida agli altri accademici che coglievano l'occasione per esercitarsi e far mostra del proprio genio letterario. Per quattro anni, prima che cominciassero gli scontri politici interni ed esterni alla città che portarono alla rivoluzione del 1674-78, i Fucinanti proposero componimenti per lo più in rima, in latino o in greco, in volgare, in dialetto siciliano ma anche in napoletano o in spagnolo. La pubblicazione di quei brani, e quindi la loro trascrizione, invita a più riflessioni; per questo il mio intervento verrà incentrato sulle modalità di quest'oralità accademica di solito riservata ai membri del cenacolo tenuti al cosidetto 'segreto accademico' per ogni seduta privata; potremo quindi dedurne il contributo politico-culturale al progetto ideologico 'patriottico' della Fucina sotto il governo asburgico.

Dr Lisa Roscioni (Università di Parma)
Pratiche spirituali eterodosse e contrafacta: un caso di 'travestimento' musicale del Seicento

L'intervento si propone di illustrare i risultati di una ricerca in corso intorno a un raro documento da me rivenuto tra le carte del processo inquisitoriale contro gli esponenti del movimento spirituale dei Pelagini, di ispirazione oratoriana, attivo tra Lombardia e Veneto intorno alla metà del Seicento. Si tratta di lamento o 'canzonetta spirituale' composto in 26 strofe in difesa dell''orazione di quiete' praticata negli oratori pelagini e rivenuto nel 1658 'tra li banchi' a Brescia dove fu sequestrato come 'libello famoso'. Dall'attento esame del testo e dal confronto con altre fonti, ho potuto appurare che si tratta di un raro esempio di *contrafactum* e cioè di un 'travestimento' o sostituzione di un testo di argomento religioso in

una preesistente composizione musicale di argomento profano, che ho potuto identificare in un madrigale di soggetto amoroso (probabilmente di ispirazione mariniana) conservato in una raccolta di arie e danze per voce sola e basso continuo riconducibili all'area veneta. Si tratta di una documentazione di notevole interesse che getta luce su una pratica devozionale creduta in disuso già a partire dai primi decenni del Seicento. Diffusasi nel Quattrocento intorno al culto mariano, la tecnica musicale del 'travestimento' era stata poi adottata nel secolo successivo soprattutto in ambienti oratoriani con lo scopo non soltanto di contrastare il dilagare di testi licenziosi e l'infiltrazione di libri di canto riformati nelle lingue volgari ma anche di avvicinare i fedeli con l'utilizzo di melodie popolari e di facile memorizzazione. La provenienza oratoriana di molti capi del movimento pelagino spiega l'origine della canzonetta (una raccolta di *contrafacta*, intitolata *Canzonette morali e spirituali* che si cantavano nell'oratorio filippino di Chiavenna, era stata pubblicata a Milano nel 1657) e anche della duplice contraffazione in essa operata dall'anonimo autore: imitando un esempio di 'travestimento spirituale' evidentemente ancora diffuso almeno negli oratori filippini periferici, lo travestiva ulteriormente fino a farla diventare un manifesto di protesta, dal contenuto spirituale ma eterodosso.

Dr Rosa Salzberg (University of Warwick)
Protest Songs? Street Singers and the Discourse about Poverty and Wealth in Renaissance Italy

Throughout the Renaissance, there was a long tradition of popular street performance concerning wealth and poverty. Sometimes the singer lamented his own poverty; sometimes he voiced the plight of the lower classes in general. In the sixteenth century, in the face of terrible dearth and economic decline, a number of such works were printed in cheap pamphlets, sometimes commissioned by the performer himself to sell after his show to the public assembled in the piazza or street. This paper examines how such ideas were expressed in oral and printed forms by looking at a number of popular works from this period that commented on or complained about the growing social inequality of Italian society, the careless prodigality of the rich and the suffering of the poor. It asks to what degree popular performers broadcast a direct critique of wealth and luxury and how this engaged with elite discourses on the subject.

Dr Chiara Sbordoni (University of Leeds)
'Quello che fa ancora differenti le lingue': Renaissance Theories on Italian Linguistic Variety between Written Texts and Oral Performance

Recognition of the linguistic variety of Renaissance Italy is one of the starting-points of many sixteenth-century treatises on language. Though most of these treatises focus on the written language, many of them present diatopic multilingualism through explicit references to the oral and aural dimensions of different languages. This paper will focus on how treatises on language and on dramatic genres, as well as dedicatory and prefatory letters to theatrical texts, treat oral performance of the languages of the Italian peninsula in connection with various literary genres, including comedy.

Dr Laurie Stras (University of Southampton)
Music for Giraldi Cinzio's *Selene*: Fixing Performance through Print

Giraldi Cinzio's tragedy *Selene* was posthumously published in 1583, in an edition overseen by his son. It has long since been accepted in the musicological literature that the Flemish composer, Cipriano de Rore, composed two choruses for the play. These two works, first appearing in a 1548 anthology, are some of the earliest existing music for Italian theatre, and

may be used to date the tragedy, or at least a first version of it that Giraldi did not see fit to publish. Two further choruses, one each by Rore and his colleague Francesco della Viola, appeared in the same volume as the others, heretofore unrecognized because their texts – or variations on them - are embedded in the longer published texts. Two years later, Francesco della Viola published a revised version of his setting, suggesting in the dedication of his book that the 1548 version was also not intended for print. This paper will consider the implications of these settings on our understanding of music's role in Giraldi's tragedies when they were first devised; and whether the changes in both the musical and literary texts reflect developments in performance, or the differing expectations of the print consumer and the spectator.

Dr Simone Testa (British Library, London)
Searching for Oral Culture in the Italian Academies Database

The Italian Academies Themed Collection Database (over 8300 entries so far) brings together over 500 academies, about 3800 academicians, and over 800 books published in relation to the history of each academy. Beyond the circulation of texts in print and the manuscript, and in close connection with it, people met and held discussions in the academies, and delivered speeches, poems, and theatrical and musical performances. This paper will comment on the extensive number of oral presentations recorded in the Database. Although single studies exist for single academies and academicians, an overview of the scale of oral culture in Italian Academies has not been undertaken before. The paper will respond to the Conference theme answering the following questions in relation to selected examples:
- Who were the speakers, and who were the addressees?
- What kind of subjects did academicians discuss?
- How was an oral presentation set up within an Academy?
- Was there a regional or a municipal difference?
- How were such presentations recorded?
- Did the practice of oral presentation change between the sixteenth and the seventeenth century?

Dr Blake Wilson (Dickinson College, Carlisle, PA)
Dominion of the Ear: Memory, Improvisation, and the Performance of Vernacular Poetry at Piazza San Martino, Florence

The late Bill Kent spoke of the 'voices' of Renaissance Florence that the careful historian could discern: voices emanating from the tax records (the *Catasto*), from the *bocche* of the piazze, and the voices of friends, neighbours, and family that could be pieced together from letters, *zibaldoni*, and *ricordanze*. This paper extends his perception of the Florentine soundscape by focusing on what was perhaps its noisiest and most important communal venue for the public dissemination of popular knowledge, information and news of all kinds, all channeled through the cherished medium of sung poetry. Piazza San Martino was, for most the fifteenth century, where Florentines of all walks and classes gathered to hear the city's famous *improvvisatori* sing poetry (often improvised, always from memory) *in sulla lyra* (to the accompaniment of the *lira da braccio*, a bowed string instrument). New archival evidence is adduced to explain the exact location of the piazza (not the current Piazza San Martino), and to show how the history and evolution of this location – from a battleground of the Cerchi and Donati families to the thriving centre of wool *botteghe* – shaped its Quattrocento character as a stronghold of communal, mercantile sensibilities resistant to usurpation by the wealthy and powerful. Though San Martino is rarely mentioned in official civic documents, a surprising wealth of letters, poems, and manuscript collections testify to

the brilliance and immense popularity of its best practitioners, and to the strength of the traditional oral practices fostered there, both tied to the cultivation of memory techniques that can be traced directly to certain San Martino performers through surviving vernacular *arte della memoria* treatises.