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XXXI/1-2 2019



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RECERCARE XXXI/1–2 2019

Stefano Lorenzetti

Memory of the past and perception of sound in the Renaissance:
the Aristotelian perspective

5

Marco Di Pasquale

Silvestro Ganassi: a documented biography

29

Paolo Alberto Rismondo

Antonio Grimani «musico galileiano» tra Venezia e Roma

103

Michael Klaper

An Italian in Paris: Giovanni Bentivoglio (1611–1694)
and a neglected source for seventeenth-century
Italian cantata poetry

129

Alessio Ruffatti

«Un libro dorato pieno di ariette»: produzione e circolazione
di manoscritti musicali tra Roma, Parigi e Venezia
nel Seicento

155

Comunicazioni

Giacomo Silvestri

Un nuovo flauto diritto contralto di Castel a Perugia

205

Sommari

219

Summaries

223

Gli autori

227

The Authors

229

Michael Klaper

An Italian in Paris: Giovanni Bentivoglio (1611–1694)
and a neglected source for seventeenth-century
Italian cantata poetry

1. Introduction

The manuscript 19277 of the Biblioteca Nacional of Madrid (henceforth cited as *Ma*), though mentioned and partly analyzed in Paul Oskar Kristeller's *Iter italicum* (1989) and in a dissertation by Thomas Stein (2012), has been widely neglected in the scholarly literature.¹ But it is certainly one of the most substantial and interesting sources for Italian *poesia per musica* of the seventeenth century. The manuscript consists of nearly 800 pages and contains more than one thousand poetic works. It was written mainly by two hands:² hand one (see Fig. 1) is obviously that of a copyist, while hand two (see Fig. 2) can be identified as the author's hand. This second hand has not only corrected mistakes by hand one, but has also added alternative readings and new versions to several texts (see the cancelled passages in Fig. 2). Hand two, moreover, has entered dozens of poems that complete the corpus of texts copied by hand one.

This article is based on a paper given at the annual meeting of the Society for Seventeenth Century Music in Boulder, Colorado, 2018. My heartfelt thanks go to the anonymous reviewer of this article, to Arnaldo Morelli, and to Margaret Murata for their suggestions and comments; to the latter also for having improved my English.

1. PAUL OSKAR KRISTELLER, *Iter italicum*, vol. IV, part II "Great Britain to Spain", Leiden, Brill, 1989, p. 578; THOMAS STEIN, *Nel nome del gran Torquato: Gerusalemme liberata e drammaturgia secentesca*, Bern, Peter Lang, 2012, pp. 645–670.

2. A third hand has copied solely one single poem on p. 139, as has already been noted by STEIN, *Nel nome del gran Torquato*, pp. 651–652.

La sua Donna si ride d'ch'ama

S'alcun si duole

Chi ha ferito, ch' alma, e'l cuore,
 Io mi rido al suo dolore
 Solo ferisci amor quanto si vuole;
 Affrete piangete
 Fate pur quel che sapete,
 Amanti,
 Io mi rido a vostro pianto.

Chi si lamenta

Chi ha tormento, ch' ha martire,
 Io mi rido al suo languire,
 Solo quando si vuole amor tormenta.
 Soffrite languite
 Dite pur che morite,
 Amanti,
 Io mi rido a vostro pianto.

Chi per vendetta

Chiama amore empio tiranno,
 Io mi rido a tanto affanno
 Solo quanto si vuole amor saetta;
 Pregate penate,
 Dite pur che lagimate,
 Amanti,
 Io mi rido a vostro pianto.

Fig. 1: Example of hand one in *Ma* (p. 374), canzonetta (three stanzas) *S'alcun si duole*

The manuscript is entirely anonymous, but it contains without doubt the collected poems of one single author. As was usual in the seventeenth century, its different items have been systematically ordered, although this order has been partly disturbed by additions from hand two (these are set in italics in Table 1).

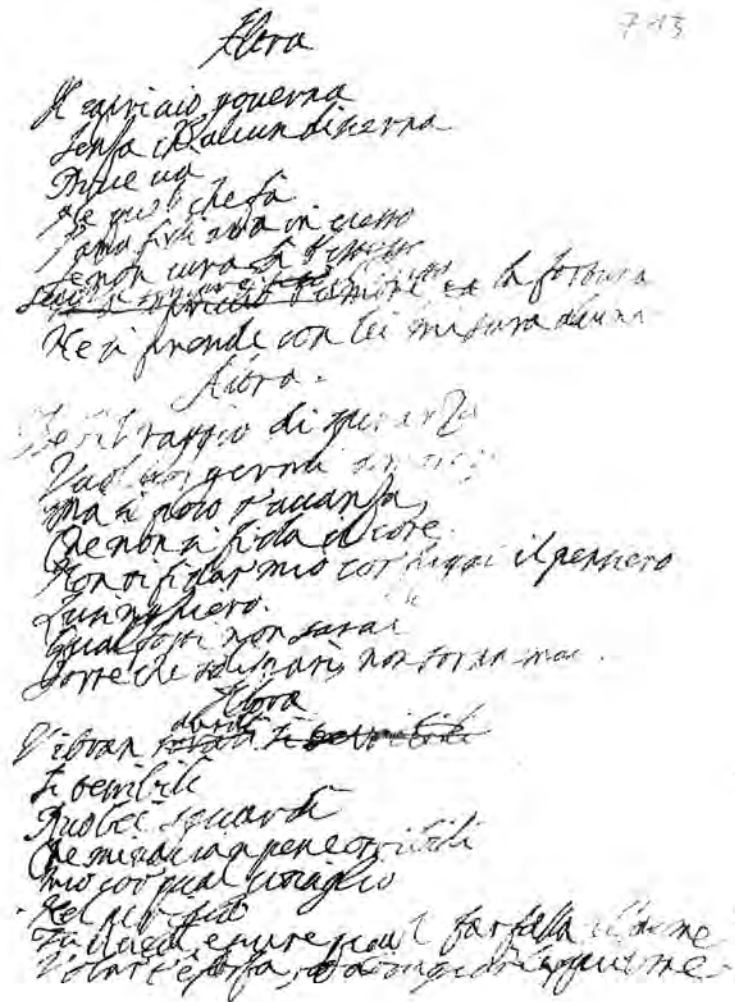


Fig. 2: Example of hand two in *Ma* (p. 713 [=715]), three canzonettas of one stanza each

Fortunately, the identity of the author of the texts compiled in *Ma* can easily be established through the following observations:

a) As results from the dedicatees, occasions, and subjects mentioned or treated in individual poems, their author was an Italian with a Roman background, but who for most of the time was active in France (at least between 1644 and the later 1660s).³

3. The earliest datable poem in *Ma* is a sonnet on the famous singer Leonora Baroni (*Alla signora Leonora Baroni, mentre il sole era in Leone*), "Hor che latra nel cielo il Sirio Cane" (p. [6]), that must have been written in Rueil in summer 1644; and the latest of the

TABLE 1: OVERVIEW OF THE CONTENTS OF *MA*

PAGES	CONTENTS (HEADING IN MANUSCRIPT)
1–144	Sonnets (“Proemio”)
1–96	Amorous sonnets
97–108	Spiritual sonnets (“Sacri e morali”)
108–120	<i>further amorous sonnets</i>
121–144	Occasional sonnets
145–316	Poems in various forms, cantatas (“Idilli amorosi e cantate per musica”)
145–181	Amorous cantatas and other poems
182–192	<i>further amorous and spiritual sonnets</i>
193–230	Spiritual and occasional cantatas and other poems
231–244	<i>further amorous sonnets</i>
245–303	Music-theatrical poems and dramatic cantatas
277–292, 295–301, 304–316	<i>further sonnets, cantatas, and canzonettas</i>
317–340	Madrigals (“Madrigali”)
317–318	Amorous madrigals
319	Spiritual madrigals
320–324	Occasional madrigals
325–340	<i>further canzonettas</i>
341–789[=791]	Canzonettas and serenatas (“Canzonette e scherzi per musica”)
664[=665]–682[=684]	<i>further sonnets</i>

b) Those poems contained in *Ma* which in other sources are given an author’s name are attributed there to a certain Giovanni Bentivoglio⁴ —

occasional poems stem from the second part of the 1660s, such as a sonnet dedicated to the eldest son of Louis XIV (*Al Delfino*), “Del tuo gran genitor leggi l’istoria” (p. 129). For references to Rome, see, for example, the sonnet *Che col stare alle delitie di Frascati non si scemano le sue pene*, “Vagheggio questi colli in cui giocondo” (p. [11]).

4. The text of the cantata *Questo piccolo rio* (*Ma*, pp. 352–353; music by Luigi Rossi) is attributed to Giovanni Bentivoglio in Paris, Bibliothèque nationale de France, Rés. Vm7.102; and the texts of the cantatas *Erminia sventurata, ove t’aggiri?* and *Entro ai fiori un angue ascosto* (*Ma*, pp. 271–275 and 489, respectively; music also by Rossi) are claimed being his in Bentivoglio’s letter from 17 September 1655, as reproduced in SERGIO MONALDINI, *L’orto dell’Esperidi. Musicisti, attori e artisti nel patrocinio della famiglia Bentivoglio (1646–1685)*, Lucca, LIM, 2000, p. 100 (doc. 66).