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Images for the music: drawings and secular cantatas

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IMAGES FOR THE MUSIC
Drawings and Secular Cantatas

Proefschrift

ter verkrijging van
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in 1983

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Ad Amelia

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Curriculum Vitae Anna Bianco

ABBREVIATIONS[1]

A-Wn	Austrian National Library, Vienna
D-BKh	Kunsthalle, Bremen
D-Hs	Staats- und Universitätsbibliothek Carl von Ossietzky, Musiksammlung, Hamburg
D-MÜs	Santini-Bibliothek, Münster
F-Pc	Bibliothèque du Conservatoire, Paris
F-Pl	Musée du Louvre, Département des Arts graphiques, Paris
F-Pn	Bibliothèque nationale de France, Département de la Musique, Paris
GB-Cfm	Fitzwilliam Museum, Cambridge
GB-Lam	Royal Academy of Music, Library, London
GB-Lbl	British Library, London
GB-Lbma	British Museum, London
GB-LVA	Victoria & Alber Museum, London
GB-Lwl	Wellcome Collection, London
GB-Oam	Ashmolean Museum, Oxford
I-Bc	Museo internazionale e biblioteca della musica di Bologna, Bologna
I-Fc	Biblioteca del Conservatorio di musica Luigi Cherubini, Firenze
I-Mc	Biblioteca del Conservatorio Statale di Musica "Giuseppe Verdi," Milano
I-MOe	Biblioteca Estense Universitaria, Modena
I-Nc	Biblioteca del Conservatorio di Musica S. Pietro a Majella, Napoli
I-Rc	Biblioteca Casanatense, Roma
I-Rlcg	Istituto Centrale per la Grafica, Roma
I-Tn	Biblioteca nazionale universitaria, Torino
I-TPM	Palazzo Madama, Torino
I-URBc	Biblioteca comunale, Urbania
I-VbGR	Biblioteca Giustiniani Recanati in Venice, Venezia
NL-Arrl	Rijksmuseum, Research Library, Amsterdam
NL-DHnmi	Nederlands Muziek Instituut, Den Haag
PL-Kj	Biblioteka Jagiellońska, Kraków
RUS-SPk	Sankt-Peterburgskaja gosudarstvennaja konservatorija imeni N. A. Rimskogo-Korsakova, Naučnaja muzykal'naja biblioteka, Sankt-Peterburg
US-Cn	The Newberry Library, Chicago, IL
US-NYmm	The Metropolitan Museum of Art, Thomas J. Watson Library, New York City, NY
US-RISD	Museum RISD Museum, Providence, Rhode Island
US-Wnga	National Gallery of Art Library, Washington, D.C.
US-Wc	Library of Congress, Washington D.C.
V-CVbav	Biblioteca Apostolica Vaticana, Città del Vaticano

[1] The abbreviation system used throughout this dissertation follows the standardized library sigla established by the *Répertoire International des Sources Musicales* (RISM), an international non-profit organization founded in 1952 to document musical sources worldwide. Each siglum uniquely identifies an institution—such as a library, archive, or private collection—that holds music-related materials. The full list and structure of these sigla are maintained by the RISM Digital Center in Bern and are accessible online: h ism.info/community/sigla.html.

INTRODUCTION

In the summer of 2015, seated in the quiet reading room of the Biblioteca Casanatense in Rome, I found myself immersed in the study of 17th-century frontispieces of musical editions. My initial inquiry concerned the involvement of Flemish and Dutch artists in the production of these engravings, an intersection of artistic and musical patronage that hinted at broader networks of exchange between musicians, publishers, and visual artists. While engaged in this exploration, I had the privilege of working next to Professor Eric Bianchi, who was examining a volume by Athanasius Kircher (1602-1680), adorned with intricate marginalia likely drawn by Kircher himself. It was through Prof. Bianchi that I first encountered the manuscript MS 2478, previously studied by Margaret Murata.[1] Despite her meticulous research, the origins and significance of its decorative elements remained elusive.

As I turned the pages of MS 2478, I was immediately captivated by the delicacy and refinement of its pen-and-ink drawings. Despite their small scale, these images exhibited remarkable mastery of aerial perspective and spatial rendering. Their stylistic traits struck me as distinctly Flemish—an intriguing contrast to the overtly Roman character of the cantatas they accompanied.

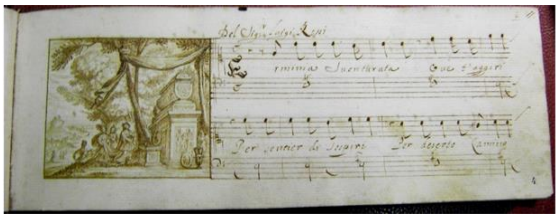


Fig. 1 Luigi Rossi, "Erminia sventurata," I-Rc MS 2478.01.

Who created these images, and why? What circumstances had led to the inclusion of Netherlandish artistic elements in a manuscript so deeply rooted in the Roman musical tradition? These questions lingered long after I had left the library, their significance heightened by the absence of scholarship addressing these visual embellishments in such musical sources.

It was not until the following year that my focus fully shifted toward the study of secular cantata manuscript decorations. While browsing the online catalogue of the Ashmolean Museum, I stumbled upon a collection of pen drawings attributed to Stefano della Bella (1610-1664). Mounted on thick laid paper and bound into an album, these sheets bore an unexpected revelation: faintly visible beneath the surface of the mount paper were musical staves and fragments of text. Determined to investigate further, I travelled to Oxford, where—armed with a desk lamp—I transcribed the texts I could read through the mounting paper. Cross-referencing them with the CLORI database,[2] I identified their origins in four distinct cantata manuscripts, all dateable to the late-17th century.

Fig. 2 Photos by the author of album WA1942.49 at the Ashmolean Museum in Oxford.

This realization not only challenged an established attribution but also pointed to a larger, unresolved question: how many other manuscript

[1] Murata 2003, p. 661.

[2] CLORI is a database of Italian cantatas: www.cantataitaliana.it; this tool will be discussed later in the text.

decorations had been similarly misattributed or overlooked? It became clear that what initially seemed like a minor curiosity was, in fact, an entire field of research waiting to be explored.

0.1 ARGUMENT

The manuscript volumes of 17th and 18th century secular cantatas offer insight into the cultural landscape of the Italian aristocracy while also reflecting broader European influences, particularly through the activities of Italian patrons residing abroad.[3] Towards the end of the 18th century, the volumes were avidly collected and circulated also beyond Italy's borders.[4]

Secular cantatas are vocal compositions for one or more voices with instrumental accompaniment, often performed in private settings for a select audience. Typically composed for special occasions, such as academic gatherings, diplomatic visits, and weddings, these works frequently explore themes of love, drawing inspiration from both contemporary and classical literature.[5] The manuscripts that preserve them were meticulously copied by professional copyists, often in elegant script, and adorned with exquisite bindings and embellishments.[6] The degree of ornamentation varies: some volumes feature elaborate calligraphic initials, zoomorphic, vegetal, or anthropomorphic decorative initials, and finely crafted vignettes, while in other cases the subjects represented may be more difficult to interpret.

Such refined craftsmanship suggests that these manuscripts were often intended for collectors rather than practical performance use.[7] Patrons not only commissioned these works for personal enjoyment but also exchanged them as prestigious gifts among like-minded collectors.[8] The artistic choices in decoration, whether purely ornamental or allusive to the patron, recipient, or thematic content of the cantata, reflect the cultural and intellectual environment in which they were created.

Despite their rich artistic and historical value, the decorations in cantata manuscripts have been largely overlooked by art historians, likely due to their confinement within musical sources. However, these visual elements provide invaluable insight into the aspirations and tastes of the patrons who commissioned them.

They also serve as tangible evidence of the networks of collaboration between patrons, composers, copyists, musicians, and artists within the courts where cantatas were composed, performed, and preserved. Notable examples include illustrations in the volumes of Andrea Adami da Bolsena (1663-1742), signed and dated by Pier Leone Ghezzi (1674-1755), as well as the decorations discussed in Chapter 2, designed by Filippo Juvarra (1678-1736) for Antonio Ottoboni (1646-1720).[9] Similarly, musicological scholarship has largely neglected these decorations, despite their significance as indispensable sources of information. Analyzing this repertoire of images sheds light on patterns of patronage, the intended use of these volumes, and the movement of manuscripts across collections over time. Moreover, studying these visual elements enables the attribution of previously unidentified works to specific artists, contributing to the reconstruction of their oeuvres.

To date, scholarly musicological research has primarily focused on composers, copyists, patrons, and collectors, rarely considering all these figures simultaneously. Little to no attention has been given to drawings and decorations, nor has a methodology for their systematic study been

[3] Fabris 2014; Ruffatti 2015.
[4] Bennett 2013; Coover 2001; Giovani 2017; Jeanneret 2017; Morelli-Simi Bonini 2016.
[5] Goudriaan 2013, p. 56; Klaper 2019; Rostirolla 2003; Sirch-Sciommeri 2014; Timms 2001.
[6] Jeanneret 2015; Morelli 2006; Ruffatti 2007.
[7] Murata 1993, pp. 254-255.
[8] Morelli 2006, pp. 22-26.
[9] Rostirolla 2001, pp. 445-449.

developed. This oversight may be due to limited familiarity with artistic techniques, challenges in identifying iconographic sources, or difficulties in attributing specific hands. Additionally, the scarcity of archival records documenting payments for manuscript embellishments has also contributed to this gap in scholarship.

This study, therefore, seeks to fill this gap by systematically examining the artistic elements of cantata manuscripts. My investigation, rooted in direct engagement with these sources, aims to highlight the visual culture that surrounded the secular cantata, revealing the networks of artists, patrons, and musicians that shaped its material form.

Through a series of case studies, this research project highlights the extensive documentary value of these images, while also considering the cognitive and interpretative processes involved in their reception by contemporaneous audiences. Decorations in cantata manuscripts invite a broader engagement that extends beyond the auditory experience. Their visual elements encourage contemplation, requiring intellectual and aesthetic interpretation from the viewer.

Following a presentation of the research context, problems, significance, and limitations of this study, this introduction provides a brief overview of the dissertation's chapters. Finally, the adopted methodology will be outlined, along with a detailed explanation of key terms used.

0.2 CONTEXTUALIZATION

Despite the growing interest in secular cantata manuscripts, research on their decorative apparatus remains sparse. Studies have primarily focused on composers and copyists.[10] For instance, the continuously updated bibliography on this vocal repertoire collected in CLORI contains no dedicated titles on decorations.[11] Furthermore, the structure of the database records for each cantata does not include dedicated specific fields for them.[12] Occasionally, terms such *Letterone*, *Iniziale*, or *Capolettera* [= capital letter, initial] appear within the searchable field of "notes". Nonetheless, CLORI has proved to be an extremely useful tool for this research, as it displays the first page of each cantata, allowing for immediate visualization of whether and how a manuscript is decorated.

Some foundational contributions, such as Giancarlo Rostirolla's analysis of Pierleone Ghezzi's musical output (caricatures, portraits, manuscript and book decorations), have drawn attention to the intersection between music, visual art, and patronage.[13] Similarly, scholars such as Ellen Rosand and Zachariah Victor have explored the relationship between text and image in Ghezzi's vignettes, particularly in relation to Alessandro Scarlatti's (1660-1725) cantatas.[14] However, these studies have not systematically addressed the technical execution, artistic authorship, and broader implications of manuscript decorations.

A significant advance in the study of decorated music manuscripts is found in Margaret Murata's monograph on Marc'Antonio Pasqualini's (1614-1691) cantatas.[15] In dating manuscript I-Rc Ms 2478 (discussed in Chapter 1), she closely examined the twelfth drawing, a highly detailed depiction of Piazza Navona in Rome.

Through architectural references, she determined that the manuscript was produced between 1651, the year of the Pamphilj obelisk's installation atop Bernini's Fountain of the Four Rivers, and 1656, when the façade of Sant'Agnese

[10] Jeanneret 2009; ead. 2015; ead. 2017; Marx-Watanabe 1987; Rose 1974; Ruffatti 2007; id. 2019.
[11] www.cantataitaliana.it
[12] https://cantataitaliana.it/en/node/1675 (last accessed 05.03.2025).
[13] Rostirolla 2001.
[14] Rosand-Victor 2004, pp. 154-157.
[15] Murata 2003, p. 661.

in Agone neared completion on the left side of the square.

Another crucial source of information regarding manuscript decoration, albeit outside the cantata repertoire, was found by Jean Lionnet in payment records for the oratory libretto San Marcello by Bernardo Pasquini (1637-1710).[16] In this case, Flavio Chigi (1631-1693) paid the artist Silvestro Nola (or Nolli) (fl. 1650–1677) a specified sum for the decoration of the manuscript. This remains the only known direct evidence of financial compensation for an artist involved in music manuscript embellishment. A second unpublished example will be analyzed in Chapter 4.

Carrie Churnside has also provided significant insights into secular cantatas set to music by Giovanni Paolo Colonna (1637-1695) and ingeniously decorated by Carlo Antonio Buffagnotti (1660-c. 1717).[17] This collection of compositions, GB-Lbl Add. MS 27931, was created as a gift, most likely for Cosimo III of Tuscany (1642-1723), in hopes of securing future commissions. This mode of operation is further confirmed by Churnside's analysis of a manuscript housed at the Biblioteca Estense Universitaria, I-MOe Mus.C.312, for which Buffagnotti produced a similar volume intended for Francesco II d'Este (1660-1694). The presence of a dedicatory letter, along with an accompanying letter found in the city archive in which Colonna acts as an intermediary between the court and the artist, provides rare documentary evidence of the mechanisms underlying the gifting of such decorated manuscripts and their implications.

Several other studies mention decorations but do not examine them thoroughly. See the study on the masterfully decorated manuscript dedicated to a "Signora Maria Pignatelli" discovered by Dinko Fabris and Giulia Anna Romana Veneziano, and later discussed by Alexandra Nigito.[18] Furthermore, Arnaldo Morelli and Eleonora Simi Bonini, have discussed the cantatas collected in Giovanni Battista Vulpio's (fl. 17th century) inventory of which several were decorated.[19]

Realizing the absence of scholarly attention, I began to approach these manuscripts not only as musical documents but as visual objects, shaped by the same aesthetic concerns that governed contemporary book illustration and collecting practices. My research has been guided by the conviction that these images, far from being mere embellishments, played a crucial role in shaping the reception and transmission of cantatas.

0.3 METHODOLOGY

This dissertation adopts a combined archival and analytical approach, integrating stylistic analysis, provenance research, and textual examination, to investigate the decoration of 17th and 18th century secular cantata manuscripts. Building upon the classification proposed by Margaret Murata, this study focuses on the *raccolte antologiche da collezione* [= anthological collections]. According to Murata, these collections were "compiled either by interested composers or professional copyists. Homogeneous in structure and handwriting, these sources are often the best-preserved due to their refined external appearance (rich bindings, decorated initials, pen-drawn vignettes). The unwieldy format suggests that they were not intended for practical use."[20]

This study is grounded in direct examination of manuscripts held in European libraries and private collections, including the British Library in London, the Casanatense Library in Rome, the Library and Museo della Musica in Bologna, the Ashmolean Museum in Oxford, the University Library in Hamburg, and the Vatican

[16] Lionnet 1980, p. 302.
[17] Churnside 2009.
[18] Fabris-Veneziano 2009; Nigito 2016.
[19] In Morelli-Simi Bonini 2016 see the transcriptions of the inventories on pp. 195-214.
[20] Murata 1993, pp. 254-255.

Library. The investigation focuses on artistic attributions, iconographic sources, and the socio-cultural context of the volumes' production and circulation. Given the interdisciplinary nature of this research project, it draws upon methodologies from the history of music, art, literature and collecting, as well as material culture studies.

A key methodological component of the present study is its technical and stylistic analysis of manuscript decorations, which allows for the identification of distinct hands and potential workshop practices. This study examines drawing techniques, including the use of different inks, graphite, chalk, and engraving, as well as compositional choices, such as shading, line quality, and spatial organization.

By comparing these elements across different manuscripts, it is possible to group decorations according to shared stylistic traits, suggesting connections between artists, copyists, or patrons.

Another fundamental aspect of the methodology is a systematic comparison of manuscript illustrations with contemporaneous iconographic sources, including prints, book illustrations, paintings, preparatory sketches, and loose drawings. This comparative approach helps determine whether specific images were copied, adapted, or newly conceived. The recurrence of iconographic models or specific techniques across multiple manuscripts can indicate the presence of a workshop, the involvement of a single artist, or the preferences of a patron who favored certain themes.

This research project has led to significant new attributions, including the identification of approximately 80 drawings by the Master of the Roman Songbook who was active in the context surrounding nobleman Domenico Jacovacci (1604-1661) in Chapter 1, and the attribution of 32 previously unrecognized designs to Filippo Juvarra in Chapter 2. This latter attribution is particularly groundbreaking, as it sheds new light on Juvarra's early connections with the Ottobonian circle during his formative years in Rome. It is likely, as Rostirolla postulated regarding Ghezzi's drawings for Adami da Bolsena, that Juvarra may have seen the decoration of Antonio Ottoboni's cantatas as a means to gain recognition and secure future commissions.[21] Given that these works date to 1709-1710, it is no coincidence that in the following years, Juvarra was actively involved in Antonio and Pietro Ottoboni's (1667-1740) musical theater productions. This discovery offers a novel perspective on Juvarra's career trajectory and his strategic engagement with the Roman artistic milieu.

Finally, the drawing analyzed in Chapter 4, examined in relation to both its musical and visual components, is reattributed to Carlo Antonio Buffagnotti. Furthermore, the study reassesses its function as a gift to the author of the musical composition it displays.

This study acknowledges the methodological challenges inherent in attributing manuscript decorations. In many cases, the lack of archival documentation, such as payment records or explicit references to artists, complicates the process of identifying individual hands.

Moreover, distinguishing between original drawings and later additions, or between freehand compositions and those based on printed sources, presents further difficulties. Access to manuscripts can also be restrictive, with some volumes held in private collections or subject to conservation limitations. Where direct examination was not possible, this study relied on high-resolution digital reproductions and comparative visual analysis of related sources. As I examined these manuscripts firsthand, comparing decorative techniques and stylistic

[21] Rostirolla 2001, pp. 445-446.

elements, I found myself reconstructing lost connections between artists and musicians, often through minute details that had gone unnoticed. This hands-on engagement with the materials shaped not only my methodological approach but also my understanding of the aesthetic and intellectual world in which these manuscripts were produced.

By addressing these methodological dimensions, this dissertation not only advances knowledge of manuscript decoration within the cantata repertoire but also contributes to broader discussions on artistic attribution, visual culture in musical sources, and the dynamics of artistic and intellectual exchange in Baroque Europe.

My methodological approach is shaped by my background in art history, with a specialization in graphic arts. Before focusing on manuscript decoration, I worked extensively with prints and drawings in Professor Ton Koopman's collection, where I developed expertise in the technical analysis of engravings, pen drawings, and iconographic sources. This direct engagement with historical graphic materials, handling objects, assessing their artistic execution, and tracing their provenance, provided me with essential tools for examining manuscript illustrations beyond their decorative function.

Applying this experience to the study of cantata manuscripts, I approach their visual elements as integral components of a broader artistic and intellectual context. Rather than treating them as secondary embellishments, I consider them as visual statements, shaped by artistic choices that reflect patronage dynamics, cultural trends, and the practical constraints of manuscript production. This interdisciplinary perspective, combining stylistic analysis with material study and archival research, allows for a more nuanced understanding of the intersection between music and visual culture in the 17th and 18th centuries.

0.4 TOOLS FOR THE RESEARCH: THE DATABASES CLORI AND MYNTHA

The CLORI database has been an essential tool in this research, providing transcriptions of cantata texts, detailed manuscript records, and corresponding bibliographic references. Additionally, CLORI includes technical musical data related to the performance of the pieces, which, while not directly relevant to this study, offer valuable contextual information. However, one notable limitation of the database is its lack of systematic documentation of manuscript decorations.

To address this gap, I engaged directly with the developers of the platform, particularly Prof. Teresa Maria Gialdroni (University of Rome Tor Vergata). Through discussions and collaboration, I was able to highlight the specific needs of my research. My participation in academic conferences, such as the 2019 symposium titled "Dal database alla ricerca: nuovi studi sulla cantata italiana" at Palazzo Primoli, and the masterclass I conducted in Rome in 2024 titled "Nel disegno della cantata", provided further opportunities to present these concerns and explore potential integrations and further collaborations.

During my research, I also developed a parallel database, Myntha, designed to bridge this gap by systematically cataloging manuscript decorations and linking them to CLORI's existing records. Myntha was created in collaboration with Dr. Chris Handy at Leiden University and aims to offer a more comprehensive approach to the visual and artistic aspects of cantata manuscripts. By integrating these resources, this study not only enhances our understanding of manuscript decoration but also contributes to the broader accessibility and documentation of these materials within the scholarly community.

Myntha was developed not merely as a repository of images, but as a purpose-built

research tool for the systematic documentation of manuscript decoration in cantata sources. The database is designed to capture a wide range of descriptive, technical, and contextual data. Each entry includes precise information on dimensions, technique, manuscript provenance, and connections to both existing and reconstructed cantatas. Where applicable, records are linked to the corresponding entries in the CLORI database and supported by bibliographic references. Iconographic subjects are standardized using ICONCLASS, ensuring compatibility with international museum practices.[22] Importantly, Myntha enables the direct comparison of decorations with their visual sources via an image-overlay toggle function. This feature supports attributional and compositional analysis, while a proportionality tool, measuring the relative scale between the illustrated subject and the human figure, offers insights into the legibility and intended visual impact of the decoration. By foregrounding these aspects, Myntha facilitates a more nuanced reading of cantata imagery and its interpretive frameworks, both aesthetic and performative. As such, Myntha not only responds to a lacuna in existing cantata catalogues but also exemplifies the broader methodological orientation of this dissertation, which emphasizes the interplay between image, music, and material context in the study of 17th- and 18th-century manuscript culture.

0.5 TERMINOLOGY AND CLASSIFICATION

The terminology used to describe manuscript decoration varies across disciplines, often lacking a systematic classification in relation to musical sources. This dissertation establishes a structured vocabulary to differentiate among formats, types of decorated elements found in cantata manuscripts, and the diverse techniques used to realize them. Although different techniques and types of decorations may be present at the same time, by defining these categories, this dissertation contributes to a more precise and systematic analysis of visual elements in music manuscripts.

In developing this classification, I have drawn inspiration from previous studies on manuscript decoration, particularly those of Giuseppina Zappella, which provide a foundational framework for analyzing initials and their stylistic variations.[23]

0.5.1 FORMAT

The manuscripts examined in this research exist in various formats. One common size is *quarto oblungo*, measuring approximately 10 x 27 cm, also known as *carta da ariette*. This format typically contains four staves arranged in two systems for solo voice and basso continuo or three staves for two voices and basso continuo. Another frequent format is *carta reale*, measuring 20 x 27 cm, which doubles the height of the previous format while maintaining the same width. This size accommodates eight staves grouped into four systems for solo voice and basso continuo or two systems for three voices and basso continuo. Alternatively, it may feature six staves grouped into three systems for solo voice and basso continuo or two systems for two voices and basso continuo. In rare cases, the 20 x 27 cm format is used with staves traced along the short side of the sheet. The sheets were often trimmed, a necessary step for gilding the exposed edges not enclosed by the binding. In some cases, these free edges were instead colored red or other hues. Volumes of exceptional format diverge from these

[22] ICONCLASS is a hierarchical classification system for iconographic content, originally developed by art historian Henri van de Waal in the Netherlands during the mid-20th century. Widely adopted by museums, libraries, and image databases, it enables the standardized description and retrieval of subjects depicted in visual artworks. https://iconclass.org/.

[23] Zappella 2012; ead. 2013.

common sizes. For instance, the large vellum volumes designed by Carlo Antonio Buffagnotti, discussed in Chapter 4, measure 36.2 x 30.3 cm.

Like printed music editions, initials or decorations are typically positioned in the top left corner of the page. A blank space is left at the beginning, with the staves starting slightly towards the right. Generally, the drawn decoration occupies an area ranging from 6 to 8 cm by 8 to 10 cm.

Margaret Murata has argued that richly decorated volumes were not intended for practical use and were difficult to perform from.[24] However, the cantata collections discussed in Chapter 2 offer an alternative perspective, suggesting that some of these manuscripts, despite their elaborate ornamentation, may have been assembled after their initial use in performance.

A valuable glimpse into how cantatas may have been performed is provided by one of the wide portraits Anton Domenico Gabbiani (1652–1726) painted of the Florentine court musicians, now held at the Gallerie dell'Accademia in Florence (inv. 1890, 2802). Though the sitters have not yet been identified with certainty, it is particularly notable that the harpsichordist is playing from a score where both the text and notation for the soprano line are present, allowing him to embellish the notated basso continuo part according to his own creativity. The singer holds a copy of the same score in his hands. Interestingly, the music is written on carta da ariette, and the pages are kept together by a red ribbon, suggesting a practical and flexible format for performance. This visual evidence offers an alternative to the – as Murata suggested - "unwieldy bound collections" narrative and contributes to a better understanding of the ways in which cantatas may have been performed.

0.5.2 TECHNIQUE

While techniques may vary even within the same volume, they generally fall into two main categories: free-hand methods and printing-derived methods, which may also be combined. The first category includes drawings executed in pen and ink, brush and ink (using tempera, gouache, watercolor, white chalk, etc.), bistre, graphite, as well as black and red chalk. These methods involve direct application of the medium onto the surface. By contrast, the second category consists of techniques such as engraving, etching, and drypoint, which create images through printing processes. The complexity of these techniques necessitates specialized labor and the use of specific tools, such as printing presses.[25]

0.5.3 OVERVIEW OF FORMATS, TECHNIQUES AND TYPES OF DECORATION

Decorative elements in cantata manuscripts vary significantly in complexity and function. Table 0.1 offers a structured overview of principal types. This chart represents different types of formats, and techniques, as well as various types of decoration, vignettes and initials that can be found in cantata manuscripts. It should be noted that some fields in the chart have been left blank. Given the wide range of techniques encountered so far, and considering their strong affinity with 17th- and 18th-century drawing and printing techniques, it is highly plausible that similar methods were also employed

[24] "[…] (3) Formal anthologies typically of uniform hand and gathering structure. They can also be autograph or professionally copied. They are often oversize, decorated and probably not intended to be used for performance. […]". Murata 1990.

[25] When multiple 'hybrid' manuscripts—characterized by printed decorations or initials—are found, they can be linked to the same production context. For example, manuscripts US-Cn Vault Case MS 5067 and GB-Cfm MU MS 131, although not the focus of this thesis, are worth mentioning as cases that have not yet been compared in the literature but that share these distinctive features.

in cantata volumes. Finally, while paper is the predominant support material, in some cases, the manuscripts may have been produced on parchment, as evidenced by the two magnificent volumes decorated by Carlo Antonio Buffagnotti.

0.6 DECORATION RECEPTION

The interaction between visual decoration and the reception of music in these manuscripts operates on multiple levels. While the primary function of these volumes remains musical, their embellishments suggest a more nuanced and multifaceted engagement within the cantata repertoire. The visual elements encourage both intellectual and sensory engagement, bridging the auditory and pictorial realms.

Although I am not a musician and therefore cannot assess the performability of these manuscripts in practical terms, my approach focuses on the interaction between image, text, and page layout.

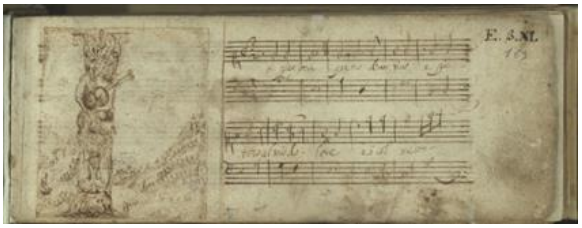
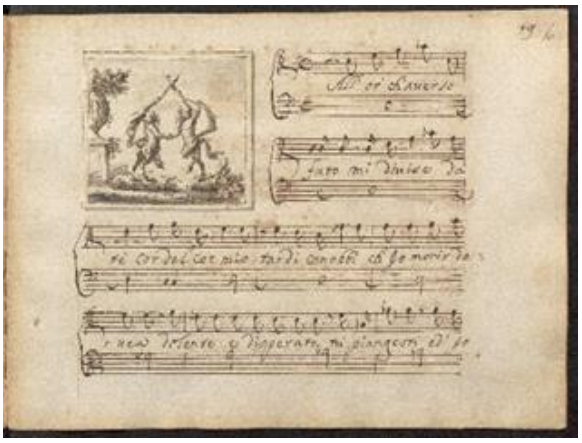
Rather than evaluating their usability for performance, I examine how visual elements interact with the structure of the manuscript as a whole, whether they follow consistent patterns, whether they were conceived as part of a unified artistic project, and how they contribute to the reader's experience of the text. The sequencing of decorated pages, the placement of initials and vignettes, and their relationship to the surrounding textual content all provide crucial insights into the intended function of these manuscripts beyond their auditory purpose.[26]

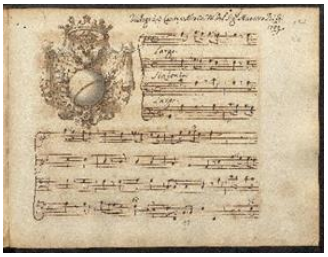
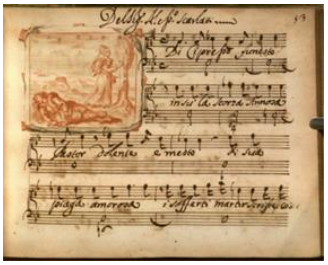
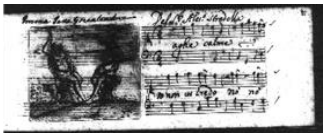
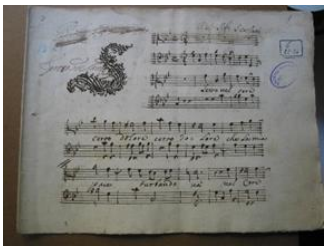
Considerations regarding the perception of the musical page when enriched with decoration or imagery are relevant. In particular, the placement and sequencing of decorative elements within the manuscript may not be arbitrary but rather can actively shape the reader's experience. The order in which the cantatas are bound also influences the way the images are encountered, creating visual and thematic connections between them. In some cases, this structured arrangement generates deliberate contrasts or continuities, as seen in the Ghezzi manuscript at Yale, US-NH Misc. Ms. 166, where images with distinct chromatic qualities, monochromatic gray tones or warm reddish hues, alternate systematically. As the pages are turned, this interplay of color produces a perceptible visual rhythm, enhancing engagement with both the imagery and the manuscript.

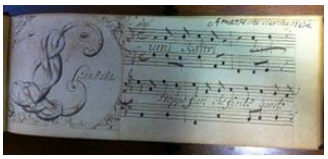
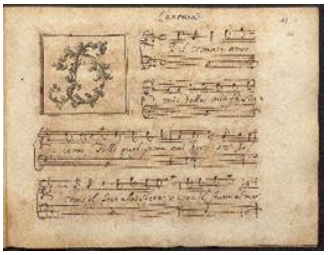
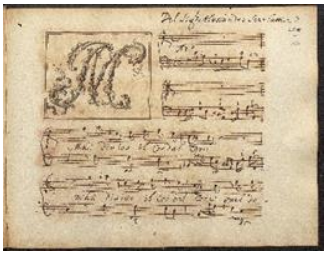
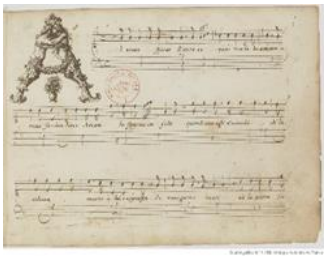
Decorations, by virtue of their typology, serve a more complex role: they may illustrate the theme of the cantata, allude to the patron, or reference the intended recipient of the manuscript. For instance, in Chapter 1, decorative elements are shown to primarily serve a contemplative function. Elite readers, presumably well-versed in artistic trends, could immerse themselves in the landscapes, recognizing themes, stylistic traits, or specific artistic influences. The prevalence of Flemish-like landscapes, which were fashionable at the time, along with recognizable Roman cityscapes or literary subjects derived from widely circulated prints, such as those by Antonio Tempesta (1555–1630), suggests a sophisticated visual culture that complemented the cantata's musical dimension. In Chapter 2, the act of discernment plays a crucial role in the reception of manuscript decorations. Initials are sometimes hidden within vignettes or constructed through intricate combinations of phytomorphic, anthropomorphic, and zoomorphic elements. This interplay between text and image engages the viewer in an active process of decoding, transforming the act of reading into a playful exercise in recognition and interpretation.

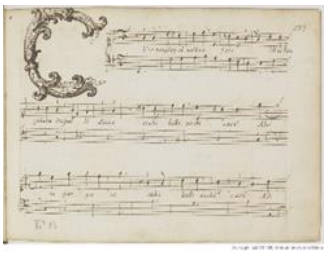
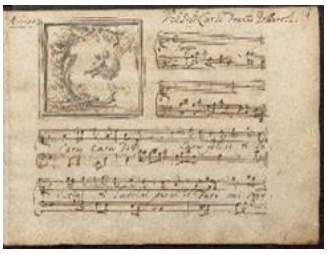
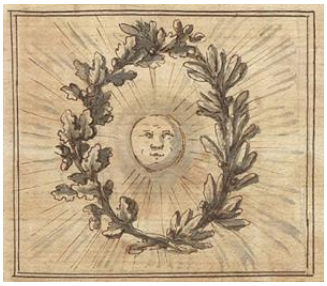
[26] I sincerely hope that singers and instrumentalists will assess the performability of these volumes by reading directly from their decorated pages.

Table 0.1

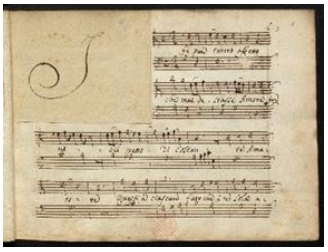
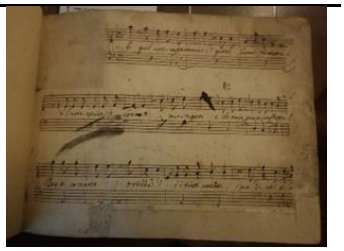
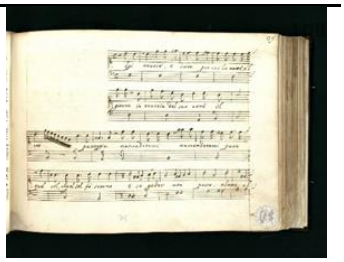
Format		
Quarto oblungo, or *carta da ariette*	Ca. 10 x 27 cm	
	Luigi Rossi, *Io piangea presso d'un rio*, [Composizioni vocali da camera], I-GR Crypt. it. 2.01	
Oblong format	Ca. 20 x 27 cm	
	Unknown, *All'or ch'avverso fato*, Cantate musicali di diversi autori (...), GB-Lbl MS Add.34057.09	
Royal format	Ca. 36,2 x 30,3 cm	
	Giovanni Paolo Colonna (design: Carlo Antonio Buffagnotti), *Che al rotar di molti anni*, GB-Lbl Add. MS 27931.21	

Technique		
Freehand	Pen and ink(s), wash, heightening	
	Antonio Biffi (design: Filippo Juvarra), *Madre, vicina è l'ora*, GB-Lbl MS Add. 34056.21	
	Brush and ink(s): wash, heightening	
	Alessandro Scarlatti (design: Pier Leone Ghezzi), *Di Cipresso funesto*, US-NH Misc. Ms. 166.07	
	Chalk(s)	
Plate printed	Engraving	
	Etching	
	Alessandro Stradella, *Vaghe calme*, GB-Cfm MU MS 131.07	
	Drypoint	
Types		
Calligraphic initial	Ornamental initials created through elaborate calligraphy rather than pictorial illustration. They serve to embellish the text while maintaining a strong connection with the text. They are generally traced in pen and ink.	
	Alessandro Scarlatti, *Sento nel core*, I-Mc L.22.24	
Decorated initial	Unlike purely calligraphic initials, these feature additional artistic elements such as floral motifs, figurative embellishments, or abstract designs.	
Allusive	Some initials contain visual elements that reference the text, composer, patron, or a symbolic theme.	

	Giovanni Buzzoleni, *Lumi scaltri troppo fieri*, I-BGc Fald. 227/84b.2	
Non-allusive	Some initials serve a purely ornamental function without a direct link to the content	
	Unknown (design: Master of the Roman Songbook, or context of Domenico Jacovacci), unknown cantata, ["A"] *Naked Fortune on a wheel*, US-NYSwann 4 The allegorical female figure holding the drape (sail) forms with this item the capital letter "P".	
Phytomorphic	Initials formed with plant-shaped motifs	
	Anonymous (design: Filippo Juvarra), *Del costante amor*, GB-Lbl MS Add. 34056.04	
Zoomorphic	Initials formed with animal-shaped motifs	
	Alessandro Scarlatti (design: Filippo Juvarra), *M'ha diviso il cor dal core*, GB-Lbl MS Add. 34056.19	
Anthropomorphic	Initials formed with human-shaped motifs	
	Luigi Rossi, *Al soave spirar d'aure serene*, F-Pn RES VM7-59-101.01	
Figurative	Initials formed with other figurative motifs	

	Luigi Rossi, *Ch'io sospiri al vostro foco*, F-Pn RES VM7-59-101.28	
Combined	Initials formed with combinations of motifs	
	Carlo Francesco Pollarolo (design: Filippo Juvarra), *Cara Filli, io ti lasciai*, GB-Lbl MS Add. 34057.01	
Vignette with initial	Representations imbued with spatial connotations. These may range from simple elements such as groundlines or sky textures to more elaborate depictions of seascapes, landscapes, or architectural backdrops. They often accompany the initials, sometimes reinforcing their meaning, or serving as decorative flourishes independent of textual content.	
Allusive	Vignette visually recalling the theme of the cantata, with initial.	
	Alessandro Scarlatti (design: Filippo Juvarra), *O sol degl'occhi miei*, GB-Lbl MS Add. 34056.14	
Non allusive	Vignette with theme unrelated to the cantata, and with initial*.	
	Unknown (design: Master of the Roman Songbook, or context of Domenico Jacovacci), unknown cantata [on verso last verses of Luigi Rossi's *Chi consiglia un dubbio core*], ["A"] *Carnival in the streets of Rome*, US-NYSwann 1 *) in this case the text of the cantata is not known.	
Historiated	Vignette with initial, featuring subjects drawn from other (literary) sources	

	Unknown (design: Master of the Roman Songbook, or context of Domenico Jacovacci), unknown cantata, ["*P*"] *Two soldiers shaking hands or Castor and Pollux*, US-NYSwann 2	
Hidden	Vignette with initial concealed within the decorative scheme. These initials require active engagement from the viewer to be discerned.	
	Alessandro Stradella, *Pensi olà, che si bada?*, Oxford, Ashmolean museum, GB-OAM WA1942.49.29, olim D-Hs ND VI 2263,1.13	
Vignette without initial		
Allusive	The vignette illustrates the content of the cantata's text	
	Giovanni Lorenzo, *Intorno a picciol lume*, Oxford, Ashmolean museum, WA1942.49.10, olim GB-Lbl. Add.24311.04	
Non allusive	The vignette illustrates a theme unrelated to the content of the cantata	
	Venanzio Leopardi (design: Master of the Roman Songbook, or context of Domenico Jacovacci), *Di già dato il tributo avea l'amante*, I-Rc MS 2478.16	
Full page drawing	In rare cases, manuscripts feature elaborate full-page illustrations that either complement the text or exist as independent artistic statements. Some examples include allegorical representations or detailed landscapes framing the musical notation.	

	Giovanni Paolo Colonna (design: Carlo Antonio Buffagnotti), *Ligio di due pupille*, I-MOe MUS C 312.05	
No initial /no vignette		
Removed		
Substituted	When the initial, vignette or decoration in general is removed and replaced with a patch of paper, usually inscribed with a textual initial.	
	Alessandro Stradella, *Il più tenero affetto*, GB-Lbl. Add.24311.01	
Not substituted	When only a patch is left without any other indications	
	Mario Savioni, *Ahi qual voce importuna*, US-CAh MUS Ms 106.01	
Not realized	When the space for the initial or decoration is left blank	
	Antonio Cesti, *Alpi nevose e dure*, I-PEu Cass. 23.07	

Similarly, in Chapter 3, the initials—though concealed—are set within landscapes unmistakably derived from widely collected print series depicting views of Rome or other well-known backdrops. These include frontispieces from series by Ercole Bazzicaluva (1590–1641) or Balthasar Moncornet (1600–1668). Familiarity with these visual references would have enhanced the reader's engagement, as they navigated between musical and visual layers of meaning within the manuscript.

Finally, in Chapter 4, decoration takes precedence over musical performance. In this case, the drawing absorbs the text of the cantata, transforming it into a structural and visual representation of the composition itself. Although textual excerpts remain embedded within the design, they serve to reinforce the underlying themes of the cantata rather than functioning as a direct script for performance. This example highlights the extent to which manuscript decoration could transcend its illustrative function to become an integral part of the cantata's reception and reinterpretation.

Through this research project, I have come to see these decorated manuscripts as more than repositories of musical texts; they are objects of contemplation, intellectual engagement, and artistic ambition. Understanding them requires a dialogue between disciplines, musicology, art history, and material culture studies, an approach that has continuously shaped my perspective throughout this project.

0.7 THESIS STRUCTURE

Each chapter of this dissertation constitutes a separate case study; together they contribute to portraying the visual landscape in 17th- and 18th-century secular cantatas manuscripts and their reception.

The **first chapter** revolves around manuscript I-Rc Ms 2478 from the Biblioteca Casanatense. Through an in-depth analysis of its decorative elements, this study reconstructs a coherent group of drawings attributable to the circle of the Roman nobleman Domenico Jacovacci (1604–1661). Best known for his heraldic, genealogical, and bibliographic manuscripts, as well as for his role in city administration as Maestro di Strade, Jacovacci emerges here as a central figure in a localized visual culture of mid-17th-century Rome.

Although Jacovacci's historical writings have recently been examined by Maria Barbara Guerrieri Borsoi, the visual authorship of the *imprese* found in his manuscripts has never been conclusively addressed. This study argues that, in the absence of payments to external artists and given the highly autobiographical nature of many of the illustrations, these works are best understood as the product of Jacovacci's direct involvement—whether by his own hand or under his close supervision. Among these, particular attention is given to a compelling portrait of the composer Girolamo Frescobaldi (1583–1643), which prompts a reassessment of possible ties between Jacovacci and the musical culture of his time.

While no extant documentation explicitly links Jacovacci to musical activities, his close ties to prominent patrons of Baroque Rome—including popes, high-ranking prelates such as Cardinal Mazarin (1602–1661), monarchs like Queen Christina of Sweden (1626–1689), and artists including Jan Miel (1599–1663), Giovanni Francesco Grimaldi (1606–1680), and Gian Lorenzo Bernini (1598–1680), with the latter deeply involved in theatrical and musical production—suggest a more complex and culturally embedded profile than has previously been acknowledged.

The **second chapter** shifts focus to two cantata manuscripts decorated by Filippo Juvarra. These manuscripts, already known for their exceptional artistic quality, reveal significant aspects of Juvarra's early artistic practice and his approach to integrating visual elements within musical contexts. This case study examines

Juvarra's technique, the interplay between image and text, and the broader implications of his involvement in manuscript decoration.

The **third chapter** investigates a collection of drawings preserved in an album at Oxford, traditionally attributed to Stefano della Bella. This case study demonstrates that these drawings were originally vignettes removed from four late-17th-century cantata manuscripts. By tracing the sources of these drawings, many of which were copied from contemporaneous prints, this chapter reconstructs the provenance history of one of the four manuscripts, previously believed lost or destroyed during World War II. This volume, exclusively featuring cantatas by Alessandro Stradella (1643-1682), provides new insights into the circulation and collection of cantata manuscripts in England between the late- 18th and early- 19th centuries. The practice of extracting illustrations from manuscripts, while not uncommon, is explored in light of the collecting activities of Sir John Symmons (1745-1831), who likely separated these drawings to sell them individually due to financial constraints.

Additionally, this chapter examines the iconographic sources for these decorations, which were predominantly prints published in France, that depict urban Roman landscapes from the early 17th century to the 1640s, highlighting the rapid dissemination of visual culture across Europe. The placement of initials within the illustrations, mirroring the approach seen in Juvarra's manuscripts, suggests an intentional engagement with the reader and performer through visual interplay.

Finally, the **fourth chapter** presents an in-depth study of a case in which a cantata was transformed into a visual representation and gifted as a token of friendship by Carlo Antonio Buffagnotti to the composer Giovanni Battista Bassani (1650-1716). This chapter establishes that the drawing is one of Buffagnotti's earliest works, datable to 1684 based on the publication date of the cantata it features. Buffagnotti, a multifaceted figure who worked as a graphic artist, musician, composer, and music printer, did not date his works. However, by identifying the specific cantata depicted, this study provides a secure chronological reference for his artistic output. The drawing reflects Buffagnotti's early influences, particularly his engagement with the graphic style of Stefano della Bella, whose works he encountered through his training with Mengazzino (Domenico Santi, 1621-1694), a pupil of Agostino Mitelli senior (1609-1660), who was a direct associate of della Bella. The practice of gifting artistic works as a means of securing patronage is further contextualized by Buffagnotti's later production of two extraordinary cantata manuscripts for Cosimo III and Francesco II d' Este, as well as his design of a printed tribute to the singer Piera Ghei (fl. 17th century), who performed in a 1693 opera by Giacomo Antonio Perti (1661-1756) in Bologna. This chapter thus explores the intersections between artistic production, musical performance, and patronage strategies in the late 17th century.

Taken together, these case studies demonstrate the broader significance of cantata decorations within the cultural and artistic landscape of the Baroque period. They highlight the role of visual elements in mediating the reception of cantatas, the networks of artistic exchange underlying their creation, and the evolving practices of manuscript collection and modification over time. As the first systematic study dedicated to decorations of this musical repertoire, this dissertation not only fills a significant scholarly gap but also establishes a methodological framework for future investigations. Ultimately, it offers a more nuanced understanding of the interplay between music, visual arts, patronage, and collecting, revealing previously unexplored dimensions of the Baroque cantata manuscript tradition.

1. IMAGES OF ROME

1.1 INTRODUCTION

This chapter investigates the twenty-eight illustrations introducing the respective cantatas in manuscript I-Rc MS 2478, housed in the Biblioteca Casanatense in Rome, not merely as ornamental additions but as key witnesses to its production and visual authorship. In doing so, it repositions the drawings from marginal embellishments to central sources of historical and artistic evidence.

The chapter is structured in five main parts. It begins with an overview of the manuscript, contextualizing it within the Roman milieu and describing its material and paleographical features. The second section addresses the question of dating, proposing a production window around 1652 based on iconographic, topographical, and architectural evidence. The third part expands the investigation beyond the object itself by identifying a coherent group of stylistically related drawings, preserved in other manuscripts or dispersed through collections and the art market.

Although the absence of signatures and documentary evidence impedes an irrefutable attribution, the stylistic and technical homogeneity of these illustrations points to the work of a single, highly distinctive hand, which will be referred to here as the *Master of the Roman Songbook*. This provisional designation reflects both caution and convenience, allowing for a consistent discussion of the corpus while acknowledging the limits of attribution.

Nonetheless, converging visual, contextual, and codicological indicators place this anonymous draughtsman within the immediate circle of the nobleman Domenico Jacovacci (1604–1661). The same hand decorates the Jacovacci *Repertoria* (Vatican Library), and the drawings in I-Rc MS 2478 share with them a coherent repertoire of motifs, techniques, and references. Whether they were executed by Jacovacci himself or produced under his supervision remains an open question; in either case, his role as the organizing center of this visual–musical network is hard to miss.

The final sections situate the manuscript within the broader artistic and musical culture of mid-17th-century Rome. They explore the networks of patronage, the visual conventions shaping musical imagery, and the intersections between text, music, and decoration, that define the manuscript's unique character. Together, these strands offer a new framework for understanding I-Rc MS 2478 not only as a musical source, but as a composite artefact in which image and sound co-produce meaning.

Having outlined the conceptual scope and aims of this chapter, the following section turns to a closer examination of the manuscript itself, its provenance, material structure, and musical content, all of which provide the foundation for interpreting the visual evidence that follows.

1.2 INFORMATION ON THE MANUSCRIPT

The manuscript I-Rc MS 2478 entered the collection of the Biblioteca Casanatense in 1844, bequeathed by the musicologist Giuseppe Baini (1775–1844) along with approximately twenty similar volumes.[28] It is bound in brownish Moroccan leather with gold tooling and preserved in a crimson chenille pouch. The pages, measuring 10 × 27 cm, identify the format as *Carta da ariette*.[29] The design on the cover, attributed to the workshop of Andreoli and executed in the Rospigliosi style, would typically incorporate the

[28] Paton 1978, pp. 826-827.

[29] For more information about the page formats see the Introduction of the present thesis.

patron's or collector's coat of arms. In this case, however, the heraldic element is missing, or it cannot be related to any patron or collector in particular.[30] The clear and orderly handwriting is consistent throughout the volume, and in relevant scholarship the copyist is referred to as "Scribe B."[31]

The musical content includes eleven secular cantatas by Marc'Antonio Pasqualini (1614–1691); three each by Luigi Rossi (1597–1653), Giacomo Carissimi (1605–1674), and Giovanni Marciani (c. 1605–1663); two by Mario Savioni (1606/8–1685); and one each by Arcangelo Lori (1615–1679), Venanzio Leopardi (fl. 1624-1675), Pietro Antonio Vanini (fl. 17th century), and Giancarlo Rossi (fl. 17th century). Two works remain anonymous. All composers were active in Rome during the first half of the 17th century, and Scribe B is also known to have copied works by several of them in other manuscripts.[32]

The function of the vignettes within the Casanatense manuscript with respect to the cantatas they accompany is primarily decorative. Each vignette, measuring approximately 6 x 8 cm, is framed with a bold line and placed on the left-hand page at the beginning of each cantata. In this case, the texts of the cantatas show no connection to the subjects depicted in the drawings. The iconographic program includes seven scenes from Ovid's Metamorphoses, four from other literary sources, ten landscapes featuring genre scenes in the foreground, and seven views of Rome during Carnival.

While conceived for this particular manuscript, these illustrations show such stylistic coherence and visual specificity that they may be regarded as part of a broader body of graphic works produced in mid-17th-century Rome, a body that will be gradually outlined and contextualized in the following sections.

1.2.1 DATING

An iconographic analysis of the Roman views in I-Rc MS 2478 reveals a remarkable degree of topographical accuracy. Many illustrations present details that closely align with historical urban configurations. These observations strongly suggest that the artist had direct, first-hand knowledge of the locations represented. Such precision not only grounds the images in a specific time and place but also provides valuable clues for dating the manuscript.

Among the 28 illustrations, vignette no. 12 (cat. 1.18), depicting Piazza Navona from the south side, offers the most compelling evidence. As noted by Margaret Murata, the drawing includes several architectural details that narrow the window of production to the early 1650s.[33] The Pamphilj family residence is clearly visible to the left, while the central obelisk stands atop Gian Lorenzo Bernini's (1598-1680) newly completed *Fontana dei Quattro Fiumi*, surrounded by a dense crowd. Notably, the façade of Sant'Agnese in Agone is absent, an omission that situates the image between 1651 and 1655.

Further details allow for even greater precision. Bernini's fountain was inaugurated on 12th June 1651, while Palazzo Ornano, the prominent corner building at via dell'Anima, was demolished by the Pamphilj in October 1653 to make way for the church's expansion.[34] Since the building still appears in the drawing, the carnival scene must represent either 1652 or early 1653.

Other vignettes support this dating. These are the drawings showing episodes of the procession called *Visita alle Sette Chiese*, a traditional pilgrimage established in the Middle Ages and revived in 1553 by St Philip Neri (1515-1595) in order to counterbalance the profane revelry of the Carnival in the city centre.[35]

[30] Hobson 1991, pp. 23-30; Ruffatti 2007.
[31] Ruffatti 2007.
[32] Ruffatti 2007.
[33] Murata 2003, p. 661.
[34] Lenzo 2012, pp. 111-113.
[35] Lazzarini 1947.

Pilgrims visited the seven churches of the Holy Year following a prescribed itinerary on Wednesday and Fat Thursday.[36] On the second day of the walk, the pilgrims rested in the vineyards of the Villa Mattei, or Celimontana. The friars from the adjacent Chiesa della Vallicella organized a frugal meal with food and drinks for all participants. Sacred music pieces and laudi were performed during the walk from church to church and inside the buildings during the usual rituals.[37] Archival and pictorial evidence confirms that these gatherings included both vocal and instrumental music, with trumpets, cornetti, lutes, choirs, and a portable organ, the latter reportedly borrowed from the church of San Nereo. A late-17th-century painting in the sacristy of Santa Maria in Domnica (Navicella) confirms the visual setting of these celebrations.[38]

Vignette 25 (cat. 1.31) depicts pilgrims dancing to violins, tambourine, and guitar in the gardens, with Villa Mattei in the background. While dance is not explicitly mentioned in contemporary accounts, it is plausible that these spiritual retreats included moments of joyful relaxation. Vignette 26 (cat. 1.32) shows a quieter scene: one couple is served lunch while another reclines nearby, with the Pyramid of Cestius and the basilica of San Paolo fuori le mura in the background.

According to period sources, the pilgrimage did not take place every year, being at times interrupted by plague, sede vacante, or adverse weather. There are no records of a procession in 1653, which suggests the events illustrated may refer specifically to the year 1652.[39]

Having established the manuscript's likely date of production and its Roman context, the next step is to examine the authorship of its illustrations. Though modest in scale, the drawings display significant artistic sophistication, particularly in their rendering of aerial perspective through tonal contrast. These qualities justify an inquiry into the artist's identity, an investigation that will also enhance our understanding of the manuscript's cultural milieu.

As the following section will show, the Casanatense vignettes do not stand alone: they belong to a larger group of visually and technically consistent images that appear across multiple manuscripts and loose drawings. Recognizing these connections opens the way for a broader reconstruction of a Roman drawing practice that has remained largely anonymous until now.

1.3 RECONSTRUCTING AN OEUVRE

In previous research, I identified and catalogued a total of forty-five drawings executed by a single, recognizable hand, which I provisionally designated as the *Master of the Roman Songbook*.[40] This working label was derived from the large concentration of his works within the Casanatense manuscript, which constitutes the core of the group.

In the present chapter, I expand this corpus by adding approximately thirty further drawings that share recurring technical, compositional, and iconographic traits. Together, they define a distinct visual idiom firmly rooted in the artistic culture of mid-17th-century Rome. Although no documentary evidence has yet revealed the artist's identity, the stylistic and contextual parallels strongly suggest that these works originated within the cultivated milieu of Domenico Jacovacci, and were either executed by

[36] The churches are: S. Giovanni in Laterano, S. Pietro in Vaticano, S. Paolo fuori le Mura, S. Maria Maggiore, S. Lorenzo fuori le Mura, S. Croce in Gerusalemme, and S. Sebastiano fuori le Mura.
[37] Lazzarini 1947, pp. 34-38, 46-60; Mancini-Montanari 2000, pp. 21-35; Zimei 2006, pp. 285-290.
[38] Reproduced on the covers of Mancini-Montanari 2000, and Venturoli 2006.
[39] Lazzarini 1947, p. 65.
[40] Bianco 2023.

his own hand or by an artist working under his patronage or close supervision.

This hypothesis rests on close comparative analysis: the drawings display consistent approaches to format, figural handling, foliage, and perspective, as well as a repertoire of recurring motifs traceable across multiple sources. In several cases, specific visual models have been identified, further strengthening the sense of a unified conception and production context.

While the absence of signed works or direct archival documentation precludes a definitive attribution, the cumulative weight of the visual, contextual, and biographical evidence positions Jacovacci not necessarily as the draughtsman himself, but as the organizing center of this distinctive graphic corpus—its likely patron, initiator, and perhaps occasional contributor.

1.3.1 SIMILARITIES: TECHNIQUE AND SUBJECTS

The drawings presented here reveal a coherent and distinctive artistic approach. Across the corpus, the same technical and formal features recur: similar formats, consistent handling of figures and foliage, and a shared repertoire of architectural and natural elements.

The smaller, square-format works are usually drawn on paper, while the larger compositions, unless they are book plates, are generally executed on vellum. The underdrawing in black chalk remains visible. The final execution employs rich pen-and-ink lines in shades ranging from brown to dark brown or black. These variations in ink materialize the aerial perspective: thicker and more saturated lines define the foreground, while thinner, at times, darker strokes recede into the background.[41] Depth is further enhanced through precise cross-hatching combined with small dots.

The drawing preserved in Berlin (cat. 1.03) offers perhaps the most refined example of this technique, showcasing the artist's subtle handling of light, color, and shadow. In the smaller compositions, depth is achieved with less ink, resulting in more delicate contrasts between foreground and background.

Initially, I considered the possibility of washes and highlights, particularly in *Landscape with Shepherds and Buildings* (cat. 1.06), based on the description provided in the 2005 Sotheby's sale catalogue. However, having examined only reproductions of the drawing, I was unable to confirm the presence of such techniques. In other works, rather than the use of a brush to create diluted nuances, I observed that these effects result from the natural behavior of ink as it gradually spreads through the fibers of the cotton paper. The ink employed is iron gall ink, which chemically interacts with the paper over time, often with damaging effects, in some cases even corroding the surface and creating lacunae, as seen in several manuscripts in the Vatican Library and particularly in the drawing included in the Carpegna album (cat. 1.64).

For this reason, I maintain that the artist did not employ wash in his drawings. Rather, the observed tonal variations arise from the intrinsic behavior of the materials combined with his pen-and-ink technique.

One of the most distinctive features is the rendering of foliage. Every composition is framed with abundant vegetation. The leafy branches are created with thick curling lines and fluid pen strokes, while even bare branches are traced with uninterrupted single lines. The crowns of trees are often left blank or filled with small dots, contrasting with the denser lower foliage and producing an elegant visual balance.

The landscapes follow a clearly structured composition, with overlapping planes that create a theatrical *coulisse* effect.[42] The viewpoint is

[41] Aerial perspective is the creation of a feeling of depth by changing the color of the distance.

[42] A landscape presented in coulisse with trees framing the scene, provides depth, draws the eye in,

consistently elevated, lending a panoramic quality to the scenes. Tall trees frame the composition from one or both sides, while architectural features, ruins, animals, and other elements appear throughout the middle and background.

Despite their small scale, these details are rendered with great care. Recurring features, such as a round tower that appears in at least a dozen drawings, suggest that the artist drew from a personal visual repertoire.

Human figures also appear in each scene. In more narrative compositions, foreground figures are larger and more detailed; in others, they are smaller and serve primarily to animate the landscape. These figures seem to have been conceived in modular groups that could be reused across different works. This compositional strategy reflects a pragmatic approach to image-making, likely driven by repetition and adaptation rather than invention. It also reveals the amateur status of the artist: technically accomplished, but reliant on familiar models rather than on formal innovation.

Cross-hatching for shading varies according to the scale of the drawing, but the compositional logic remains stable. Repetition is central to this master's practice, and in many cases, it is possible to reconstruct his process of image assembly by studying the modular figures and recurring details in the landscapes. *The Preparation for the Hunt* (cat. 1.37) in the volume titled *Il Cacciatore*, I-RVat, Ott. lat. 1460, offers a prime example: each layer of the scene is composed independently, yet unified by a wooded setting in which the action unfolds. A similar approach is visible in the Berlin vellum (cat. 1.03), where the groups of interacting figures appear to have been constructed separately and then brought together.

The structured layout and refined, though at times uneven, execution of the drawings has led to repeated misattributions over time. Despite their unifying stylistic features, these works have not remained immune to confusion. Before proposing a definitive attribution, it is essential to revisit earlier hypotheses and assess them in light of the stylistic evidence presented in this study.

1.3.2 FORMER ATTRIBUTIONS

The drawings collected here have, over time, been associated with a wide range of artists, primarily Flemish and Dutch draughtsmen, also active in Rome during the 17th century. These misattributions are not surprising: the structured compositions, attention to landscape detail, and picturesque quality of the scenes, closely recall works by Pieter van der Borcht I (1530–c. 1611), Willem van Nieulandt II (1584–1635), Gillis van Coninxloo (III) (c. 1581-c. 1620), and Paul Bril (1553/54–1626), among others.

In a 1978 review of a book on Dutch and Flemish drawings in the Graphische Sammlung in Munich, Janno van Tatenhove questioned the attribution of a refined landscape drawing to the Flemish artist Anthonie Crussens (1621–1665/76) (cat. 1.04).[43] He also identified seven related drawings previously assigned to different artists that appeared to share a common hand. Among these were works attributed to Crussens, van Nieulandt II, Pieter van der Borcht I, and Herman Breckerveld (1595/6–1673).

Van Tatenhove proposed that these drawings were instead the work of a single anonymous artist. Two of them, previously attributed to Van Nieulandt II, were in the collection of New York art dealer Herbert E. Feist in 1970 (present whereabouts unknown) (cat. 1.68 and 1.69). Another group of four sketches, attributed to Pieter van der Borcht I, was offered for sale by William H. Schab in 1972 (cat. 1.70 to 1.73), and a final drawing, attributed to

and introduces a reliable horizontal surface. Masters of this construction were among others Nicolas Poussin (1594-1665), Claude Lorrain (1600-1682), and Giovanni Francesco Grimaldi.

[43] Van Tatenhove 1978, pp. 131-132.

Breckerveld, was auctioned in 1973 (cat. 1.65). That work, a *Landscape with Figures and Ruins*, was later studied by Reinier van 't Zelfde in his 2007 monograph on Breckerveld, who definitively rejected it as by the artist.[44] It was subsequently sold by Otto Naumann in 2007 under the name "Carlo Giorgio Quadro."

Nine additional drawings by the same hand have been identified, two of which are held in prominent museum collections. One resides in the Kupferstichkabinett in Berlin, attributed to Pseudo-Breckerveld (cat. 1.03). The second is held in the Musée du Louvre, having been acquired in 1671 for the "Cabinet du roi" as part of Everhard Jabach IV's (1618–1695) collection (cat. 1.05). Though this drawing remained unattributed for a long period, it was recently assigned to Dominique Barrière (c. 1618–1678).[45]

Seven other drawings have appeared on the art market in recent years under various attributions. Among these is the composition on parchment titled *Figures on the Way to a Mediterranean Port* (cat. 1.67), auctioned by Doyle in New York in 2013 as a work attributed to Guilliam van Nieulandt II. Additionally, a group of four decorative designs for initial letters was sold at Swann Galleries in New York in 2021 under the name Lieven Cruyl (1634–1720) (cat. 1.74 to 1.77), an attribution originally proposed in 1954.

Additional examples include *Forest Landscape with Shepherds* (cat. 1.01), auctioned at Vanderkindere in Brussels in 2014, and attributed to Paul Bril or Marten de Cock (1578–1661). Similarly, *Landscape with Shepherds and Buildings* (cat. 1.06), sold at Sotheby's in Amsterdam in 2005, was catalogued as a work by an anonymous Flemish artist from around 1600.

To this group of works, I now add several drawings found in the Biblioteca Vaticana, recently published by Maria Barbara Guerrieri Borsoi in several studies dedicated to Domenico Jacovacci as a patron and as an art collector.[46] A further addition is the *Landscape with Wanderer Resting Under a Tree* (cat. 1.64), which is part of an album of drawings collected by Cardinal Carpegna, also at the Vatican Library. This landscape has been attributed to a Franco-Flemish artist active around 1635–1640.[47] Another addition is a curious sheet at the Kupferstichkabinett in Berlin, formerly in the Pacetti collection, representing a landscape on the recto and a sketch with a *Virgin of the Rosary and Saints* on the verso (cat. 1.02). Finally, I add one portrait of the composer Girolamo Frescobaldi, in an American private collection (cat. 1.66).

Despite these varying hypotheses, the stylistic and technical inconsistencies between the drawings and the confirmed works of artists such as Tomassini or Cruyl suggest that they originated from a different hand. The blend of competent execution, occasional stiffness, and iconographic inventiveness calls for a reassessment of their authorship and context of production.

Taken as a whole, this group of drawings displays such coherence in handling, format, and recurring motifs that it points to a unified corpus, now best understood under the designation of the *Master of the Roman Songbook:* an anonymous draughtsman active in the Roman milieu surrounding Domenico Jacovacci.

These long-standing misattributions underscore how this corpus has remained hidden within the broader graphic landscape of 17th-century Rome. Yet, when viewed within its cultural context, its visual language aligns closely with the city's aesthetic sensibilities and the intellectual circles in which Jacovacci moved. Whether

[44] Van 't Zelfde 2007, pp. 87-88.
[45] Personal communication with curator Dr. Lizzie Boubli.
[46] In her 2017 study Guerrieri Borsoi attributes the drawings to engraver and architect Gregorio Tomassini (c. 1616-1698), whereas in a previous article she also suggested that Jacovacci himself might have been the author of his manuscripts' imprese. Guerrieri Borsoi 2015, p. 431, and ead. 2017, p. 38.
[47] Prosperi Valenti Rodino 1996, pp. 77-78.

executed by Jacovacci himself or produced under his direct influence, the drawings reflect a localized, Roman idiom, one that deserves recognition as distinct within the period's artistic production.

1.3.3 INFLUENCES OF THE ROMAN ARTISTIC MILIEU

While the Master of the Roman Songbook demonstrates an inventive and coherent visual language, several themes reveal his dependence on established models circulating in the Roman artistic milieu of the early 17th century. His imagery, particularly for canonical subjects, engages closely with the visual vocabulary of contemporary painters and printmakers. These references, drawn from both painting and print culture, emerge with particular clarity in the illustrations of I-Rc MS 2478.

As discussed in my earlier study of this corpus, the Master's imagery reflects the influence of artists active in Rome during the first half of the century, including Agostino Tassi (1580–1644), Nicolas Poussin (1594–1665), Filippo Lauri (1623–1694), and Antonio Tempesta (1555–1630).[48] This constellation of landscape painters reveals not only his familiarity with prominent figurative models but also a cultivated capacity to isolate and adapt motifs and compositional structures that served his representational aims. These affinities are not passive borrowings but deliberate alignments: visual gestures that situate the artist within a shared aesthetic grammar while asserting his own interpretation of it. This balance between quotation and invention may explain why his hand has long eluded secure attribution.

At times, such visual appropriation may have been mediated by direct acquaintance with the artists whose work he echoed, most notably Giovanni Francesco Grimaldi (1606–1680). Grimaldi's influence is particularly visible in the Master's treatment of vegetation: stylized leafy crowns, rhythmic ink hatching, and the bold articulation of tree trunks. Grimaldi, a master of landscape in both drawing and painting, moved fluidly across media, from frescoes in Roman palaces to painted harpsichords for patrons such as Cardinals Mazarin (1602–1661) and Fabio Chigi (1599–1667, later Pope Alexander VII), and stage designs for musical dramas like *La vita humana* (1656), performed for Queen Christina of Sweden (1626–1689).[49]

This refined and theatrical approach to landscape profoundly shaped Roman visual culture. The extensive corpus of landscape drawings once in Queen Christina's collection, now in the Teylers Museum in Haarlem, testifies to the diffusion of this aesthetic. Scholars such as Marco Chiarini and Carel van Tuyll have recognized multiple hands within that material, including Grimaldi and artists in his circle, such as Crescenzio Onofri (1634–1714) and Giovanni Battista Passeri (1610–1679).[50]

Within this context, the Master of the Roman Songbook developed a distinct voice, especially evident in his compositional rhythm and treatment of foliage. The proximity between his style and that of Grimaldi is further underscored by an intriguing curatorial gesture: in Cardinal Carpegna's album (1625–1714), the drawing attributed here to the Master (cat. 1.64) appears immediately after a group of sheets by Grimaldi and his workshop.[51] Whether intentional or coincidental, this sequencing suggests a perceived kinship between their graphic idioms and supports the notion of a shared visual

[48] Bianco 2023.

[49] For the Chigi harpsichord see Jeanneret 2017, p. 9; I am grateful to dr. Origlia for providing the full transcription of the payment record of Grimaldi from the Chigi archive. For the instrument of Mazarin see Scalamandrè 2001, p. 45, 54. For an overview on Grimaldi's production for the theatre see the studies of Batorska, in particular Batorska 1994.

[50] Chiarini 1971; Guerrieri 2010, p. 71, 87; Van Tuyll 2025.

[51] Guerrieri 2010; Prosperi Valenti Rodino 1996, pp. 77-78.

sensibility among Roman draughtsmen of the period.

This connection between the Master's hand and the Grimaldi circle may also have extended to Jacovacci himself, who owned a painted portrait of his greyhound Primo by Grimaldi, an image he later reinterpreted in pen and ink (cat. 1.39) and included in his manuscript *Il Cacciatore*.[52] Such evidence reinforces the cultural proximity between Jacovacci and the milieu from which these drawings likely emerged.

Far from peripheral, this anonymous draughtsman, whether Jacovacci himself or someone within his immediate circle, embodied the intersection between connoisseurship, artistic practice, and musical culture. His work reveals a sophisticated understanding of the visual arts and a deep engagement with the representational language of his time, positioned at the crossroads of patronage, personal cultivation, and creative authorship.

The following section examines Domenico Jacovacci's biography and cultural milieu, in order to contextualize the environment from which the Master of the Roman Songbook likely emerged, and to clarify how drawing and music became interwoven practices within this circle.

1.4 DOMENICO JACOVACCI: BIOGRAPHICAL NOTES

Domenico Jacovacci was born in Rome in 1604 to Marc'Antonio Jacovacci (ante 1571–1607) and Giulia di Fabrizio Muti († 1606). A noble family, the Jacovaccis counted bishops and cardinals among their members.[53] In one of the manuscripts preserved at the Biblioteca Angelica, I-Ra MS 1604, Domenico collected many documents concerning his family members and to the present day it is still one of the most accurate collections in this sense.[54]

Orphaned at a young age, he was entrusted to the care of his paternal uncles, Bishop Ascanio (1573–1623) and Prospero Jacovacci (1576–1647), who raised him in the Rione Colonna, in a palace situated between the current Piazza della Pietra and via della Guglia, neighbouring the orphanage of Santa Maria della Pietà, in the parish of Santa Maria in Aquiro. He was baptized in the church of San Marco and grew up in the heart of Rome.[55]

Although there is no direct record of his education, it is possible to reconstruct it retrospectively by looking at the various administrative and intellectual roles he held. Jacovacci received the classical education typical of Roman nobility, which included Latin, rhetoric, and both civil and canon law. From an early age, he held public appointments, beginning at just 13 years old when he became *caporione* [= ward-leader] of Rione Colonna, and later Priore dei Caporioni [= Chief ward-leader], the elected representative of all the city's ward leaders before the Roman Senate. These roles entailed maintaining public order, overseeing local policing, managing markets, organizing festivities, and ensuring general urban decorum.

He was also appointed *Doganiere delle Merci* [= Customs Officer for Goods] for life in 1618, charged with overseeing the movement of goods in and out of the city, collecting duties, and preventing smuggling. From 1626, he served as Superintendent of Fountains and Monuments, managing key landmarks such as the Trevi Fountain, the Campo Vaccino fountain, and the Column of Marcus Aurelius (Colonna Antonina), ensuring their upkeep and protecting them from vandalism. That same year, he was also appointed supernumerary Marshal of the Camera Capitolina, at the service of Rome's governing body.

[52] Guerrieri Borsoi 2017, pp. 27-29.
[53] Cardinal Domenico Jacovacci (fl. 1483-1527); Cardinal Ascanio Jacovacci (fl. 1567-1612).
[54] De Dominicis 2014, p. 3.
[55] For an overview of the life and work of Jacovacci see De Dominicis 2014 pp. 47-50, and Guerrieri Borsoi 2017, pp. 9-16.

Within the Papal Court, Jacovacci reached a prestigious position as Writer and Participating Apostolic Secretary (from 1627). In this capacity, he drafted papal decrees and bulls, signed official documents, and oversaw the writing of solemn communications for the Holy See. He also acted as Steward of Family and Religious Properties, managing inherited estates in central and suburban Rome. He was elected Conservator of Rome in 1651 and 1657, serving as one of three city magistrates responsible for municipal justice, infrastructure, and finance. His final civic role, as *Maestro delle Strade* [= Superintendent of Roads] from 1658 until his death in 1661, placed him in charge of maintaining urban roads, regulating water systems, and inspecting unsafe buildings.

His civic trajectory, however, was not without interruption. In 1638, Jacovacci was arrested, likely in connection with writings deemed politically or religiously sensitive.[56] The charges remain unclear, but the consequences were immediate: he left Rome and spent the next two years between France and the Low Countries, expanding his diplomatic and intellectual network in the company of Mario Massimo (1609-1672) and Giuliano Cesarini III (1618-1665). This period coincides with significant developments in the French court, including Giulio Mazarin's rise to power in 1638 and his naturalization as a French citizen in 1639.[57] Jacovacci's presence in France at this critical juncture likely cemented his relationship with Mazarin, for whom he would later act as an intermediary in Rome, as attested in the correspondence of Elpidio Benedetti (1609-1690), who curated the interests of the cardinal in Rome.[58] By 1640 Jacovacci had returned to Rome, where he resumed his public and cultural activities and began the production of the *Repertoria*, a series of manuscripts currently preserved at the Biblioteca Vaticana, Biblioteca Angelica, and Biblioteca Casanatense.[59]

Jacovacci's cultural background extended beyond administration. His activity as a patron of the arts has been extensively studied recently, though it seems that his artistic endeavors reflect crucial events in his biography as well as personal exchanges within his network.

In 1627, he participated in the construction of the family chapel dedicated to San Carlo in San Paolino, illustrating his direct involvement in religious and architectural commissions. His close ties with prominent figures of the Roman elite further situate him within the city's highest artistic and political circles. As a caporione, a priore of the caporioni, and as a papal secretary, he was in direct contact with other noble families in Rome active in the city administration.

Early in his life he was granted the title of Knight of the Order of Calatrava, though the reasons behind this grant are not exactly clear. Nevertheless, Jacovacci includes the cross of the order in every representation of his coat of arms.

It is also relevant to mention that as a nobleman he possessed many pieces of land around Rome, like the vineyard outside the Nomentana, the Fioranello casale, and some properties in Albano.[60] Also, he resided in various properties of the family within the city centre itself: in Rione Sant'Eustachio (1634), in Campitelli (1636), and lastly in Piazza Margana (1651-1661), where he died on the 20th of July 1661. He was buried in the church of S. Marcello al Corso in the family chapel dedicated to S. Maria dei Sette Dolori.

The cultural world around Domenico Jacovacci fostered an education that combined letters and the visual arts, a background reflected in the drawings linked to his circle.

[56] Guerrieri Borsoi 2017, p. 14.
[57] Scalamandrè 2001, pp. 14-22.
[58] Primarosa 2018, pp. 46-48, 52, 214, 218, 234-240.
[59] De Dominicis 2014; Guerrieri Borsoi 2013, and ead. 2017, pp. 17-34.
[60] De Dominicis 2014, p. 49.

1.4.1 EDUCATION AND DRAWING AMONG ROMAN NOBILITY

In 17th-century Rome, drawing was a cultivated practice among the nobility, valued not only for its aesthetic dimension but also as part of a broader intellectual formation. Alongside Latin, rhetoric, law, and natural sciences, noblemen were often trained in practical disciplines such as architecture, mathematics, and the visual arts. According to Giulio Parigi (1571–1635), draftsman and court teacher to the Medici, drawing "vaghissimi paesi in penna" [= charming pen landscapes] was considered both a skill and a form of polite amusement.[61]

The drawings associated with the milieu of Domenico Jacovacci reflect this context. Their consistent structure, limited iconographic repertoire, and distinctive penwork suggest a disciplined yet personal approach. The visual vocabulary reveals a mind shaped by observation, intellectual curiosity, and a methodical engagement with image-making: elements such as elevated viewpoints, dense foliage, and theatrical landscape layouts recur with variation throughout the works. Figures appear in repeated poses, often grouped into interchangeable clusters, suggesting a strategy based on recombination rather than invention. This economy of form reveals a pragmatic artistic process: technically refined and intellectually engaged but not conceived with the ambitions or objectives of a professional artist. Rather, this drawing practice aligns with the cultivated amateurism typical of aristocratic circles, where such graphic exercises were both an expression of social distinction and a means of self-fashioning. These works display not only skill and visual literacy, but also a certain confidence that suggests drawing was viewed as a legitimate extension of one's cultural persona.

Some of these drawings point to the key role landscape drawing played in the education of the Roman nobility, from the design of military encampments to the mapping of hunting routes. Jacovacci himself may have drawn or supervised the production of an extended map of the Roman suburbs, recording the principal sites and pathways essential for a successful hunt. The maps of Genzano and Ariccia—of which coloured copies on vellum are now preserved in the Chigi collection at Ariccia—were likely produced for the same venatory purpose.[62] His technical expertise, combined with his deep familiarity with the city acquired through years of administrative service, was eventually recognised by Pope Alexander VII, who appointed him Maestro di Strade. In this capacity, Jacovacci oversaw two different projects for Piazza Colonna, corresponding to the adjustments the Pope sought to implement.[63]

A case of homonymy has occasionally caused confusion regarding Jacovacci's identity. Some scholars have attributed to him the activities of a painter working in Sant'Andrea delle Fratte who was married and lived with his family in the Casino Ludovisi.[64] As shown by De Dominicis and Guerrieri Borsoi, however, the nobleman Domenico Jacovacci never married and left no direct heirs; his will designated Gasparo (1652–1685) and Leone Massimo (mentioned between 1672–1689) as his successors, who inherited both his estate and his surname.[65]

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[61] Rinaldi 2015, pp. 376-381. I am very grateful to Dr. Rinaldi for providing me with a section of his doctoral work on Remigio Cantagallina and his Florentine network.

[62] Guerrieri Borsoi 2017, pp. 30-34.

[63] See the *chirografo* from 21st February 1659, with the Plan of the Piazza Colonna, plan in ink and watercolour. The map is addressed to Monsignor Cornini, president of the streets, by Domenico Jacovacci and Giacinto del Bufalo, Mastri di strade, "per il gettito delle case tra piazza Colonna e la strada che dal Corso va a Monte Citorio [...]." [= For the destruction of the houses between Piazza Colonna and the road to Monte Citorio] In the Collection of the Archivio di Stato, published in Joanna Mundy 2021.

[64] Corsi 2014, p. 46.

[65] De Dominicis 2014, p. 50; Guerrieri Borsoi 2017, p. 16.

1.4.2 EMBLEMS, COATS OF ARMS, AND VISUAL SELF-FASHIONING

Central to the visual corpus associated with the milieu of Domenico Jacovacci is the recurring use of heraldic and emblematic imagery as a means of asserting identity and authorship. Several manuscripts linked to his family open with a lion bearing the Jacovacci coat of arms, a motif rendered with consistency and care, though with varying degrees of refinement. Often placed prominently in the foreground of landscape scenes, or appearing trompe-l'œil within a classical frame on the title page, this heraldic emblem functions as a visual signature, signaling both familial prestige and personal cultivation.

In other instances, the manuscripts contain full-page drawings also known as *Imprese*, namely symbolic compositions combining landscape, allegorical elements, and Latin mottos.[66] These images allude to specific episodes in Jacovacci's life and career, forming a personalized visual language that implies his involvement, whether as designer, commissioner, or conceptual guide. The result is a coherent strategy of visual self-fashioning, characteristic of the Roman nobility's investment in image-making as a form of intellectual and social distinction.

One such example, not included in Guerrieri Borsoi's studies, appears in I-Rc Ms 2610, dated 19 September 1650, the day Jacovacci was elected Conservatore of Rome. The impresa depicts a rising sun behind a mountain, accompanied by the motto *Nasce per struggermi* [= It rises to consume me]. The image encapsulates the ambivalence of public service: ambition illuminated by awareness of its cost. Whether or not designed by Jacovacci himself, the emblem demonstrates his sensitivity to the expressive potential of image and text, a sensibility grounded in the Baroque taste for allegorical self-reflection.

The elaborated monogram at the bottom of the title page further suggests Jacovacci's close supervision of the manuscript's decoration and his awareness of visual authorship.

From noble bureaucrat to cultivated amateur, Jacovacci emerges as a figure deeply embedded in the artistic life of 17th-century Rome. His practice and patronage, though not easily separable, appear as complementary expressions of a single cultural impulse: to translate lived experience into visual form.

1.4.3 BERNINI, MAZARIN, AND THE DIPLOMATIC-ARISTOCRATIC NETWORK

Scholars have underlined how Domenico Jacovacci's noble status and extensive network allowed him to operate across civic, artistic, and diplomatic spheres in 17th-century Rome. His collaboration with Gian Lorenzo Bernini is particularly notable. Jacovacci assisted in the design process for the medal of *Androclus and the Lion* (1659), commissioned by the nobleman for Pope Alexander VII, facilitating Bernini's visibility at the papal court.[67] The 1675 inventory of Jacovacci's collection, bequeathed to his heirs Gasparo and Leone Massimo records a large crucifix attributed to Bernini and his pupil Ercole Ferrata (1610–1686), plausibly identifiable with the Cristo vivo (1659) now at Princeton.[68] Their association appears to have extended to the restoration of the Chigi Chapel in Santa Maria del Popolo, undertaken under Pope Alexander VII (Fabio Chigi) in 1653.

Jacovacci's cultural and diplomatic reputation was equally distinguished. Correspondence from Elpidio Benedetti, Cardinal Mazarin's trusted agent in Rome, confirms his role as intermediary between the papal court and the Italian cardinal who had relocated to France.[69] His standing as a cultivated nobleman was further acknowledged in Galeazzo Gualdo Priorato's

[66] Guerrieri Borsoi 2015; ead. 2017, pp. 20-21.
[67] Guerrieri-Borsoi 2017, pp. 47-56.
[68] Scribner 2021.
[69] Primarosa 2018.

Historia della Sacra Real Maestà di Cristina Alessandra Regina di Svetia (1656): among the four gentlemen chosen by Pope Alexander VII to serve as Queen Christina's honorary chamberlains, Jacovacci is described as "persona di conosciuta prudenza, e lodati costumi" [= a man of recognized prudence and commendable conduct].[70] Such appointments were not merely ceremonial; they testify to the esteem he enjoyed as a mediator between courtly, civic, and artistic domains.

Payment records and inventories also attest to Jacovacci's close association with artists such as Gaspard Dughet (1615–1675), Jan Miel (1599–1663), and Giovanni Francesco Grimaldi (1606–1680).[71] As a patron, Jacovacci played a key role in promoting Grimaldi's career, most notably in his recommendation to Cardinal Mazarin for the decoration of his Parisian palace and musical instruments.[72] Grimaldi would later paint another harpsichord for Fabio Chigi in 1658, a testament to the circulation of artistic commissions within Jacovacci's network.

Taken together, these connections outline Jacovacci's position as an intermediary within Rome's artistic infrastructure: a figure who, rather than producing art in isolation, shaped its circulation through influence, mediation, and patronage.

1.5 MUSICAL ENTANGLEMENTS

No direct documentary evidence links Domenico Jacovacci to musical practice or patronage. His household inventories list neither instruments nor music books, and no archival records attest to his involvement in musical institutions.[73]

Yet the visual record points to a more complex reality. Thirty-six vignettes preserved in, or derived from, musical manuscripts can be securely associated with his circle, offering material evidence of a cultivated engagement with musical culture. It would indeed be remarkable for a man of Jacovacci's education, social standing, and artistic sensibility to remain detached from one of the most pervasive and prestigious forms of Baroque sociability in Rome: the cantata.[74]

Beyond the Casanatense manuscript, several drawings within the reconstructed corpus include references to music-making: instruments, performers, or allegorical personifications of harmony and sound. Among these, the most striking is a portrait of the composer Girolamo Frescobaldi (cat. 1.66), now in a private collection in New York.

Unlike the more programmatic or emblematic compositions associated with the circle of Jacovacci, this portrait conveys a quiet intimacy. The sitter appears absorbed in reflection, surrounded by domestic details that evoke familiarity rather than ceremony. Whether executed by Jacovacci himself or under his direction, the drawing reveals an attentiveness to character and mood that departs from the formulaic idioms of his other works. Its subdued atmosphere suggests a personal encounter, or at least an act of homage, offering a glimpse into how visual art could register affective and intellectual affinities within Jacovacci's milieu.

Taken together, these musical images do not suggest that Jacovacci was a practicing musician, but rather that he inhabited a cultural environment where the boundaries between art, music, and scholarship were fluid. In this world, drawing itself could become a form of participation in musical life, a visual mode of

[70] Priorato 1656, p. 234.
[71] Gaja 2025.
[72] Grimaldi worked on Mazarin's decorations and other Parisian commissions between 1648 and 1651. Cannata' 2002.
[73] Guerrieri Borsoi 2017, pp. 120-124.
[74] Morelli 2006.

engagement parallel to listening, collecting, and patronage.

1.5.1 PORTRAIT OF GIROLAMO FRESCOBALDI

This pen-and-brown-ink drawing on vellum, now in a New York private collection (since 2023), measures 235 × 195 mm and shows clear signs of later alteration.[75] The lower margin has been crudely excised, and a fragment from the top-right corner repurposed to fill the resulting gap, a telling sign of the sheet's long and possibly fragmented history.

The composition displays the familiar visual grammar of the Master of the Roman Songbook: a *coulisse* landscape with tall trees to the left, a sloping bank and water to the right, and a distant hill town beneath a lively sky. These recurring motifs, together with the crisp penwork and rhythmic foliage, point to an origin within Jacovacci's circle.

The sitter, a man of mature age dressed in domestic robes and wearing a cap, sits in a wooden chair with voluted armrests and a leather backrest studded with oval nails. His left hand holds an oblong book by the spine; his right gestures toward the keyboard instrument - most likely a harpsichord - beside him, on which ruled sheets, books, an inkwell, and a pair of spectacles rest. The latter, placed near the keys, suggest the failing eyesight of an aging musician. A heavy curtain is drawn aside to reveal a sweeping landscape behind him: a man and woman conversing under tall trees, a shepherd and flock by the water, a distant hunter pursuing a deer. The mountains and town on the horizon evoke the meditative grandeur of 17th-century Roman landscapes.

At the bottom, a cartouche bears the arms of the Coleine (Coleini, de Coleinis, Coleinum) family of Trastevere—a detail that may allude to a patron, previous owner, or dedicatee rather than to the sitter himself.[76]

1.5.2 NOTES ON PROVENANCE AND SITTER IDENTIFICATION

Official portraits of Girolamo Frescobaldi are rare, and the identification of his likeness in engraved editions has long been debated. Discrepancies in inscriptions, inconsistencies in dating, and marked variations in facial features have all contributed to the elusiveness of an authentic image. Many painted portraits are later copies derived from these prints, further complicating attempts to reconstruct his appearance. Establishing whether the elderly man seated before a harpsichord in the present drawing truly represents Frescobaldi is therefore far from straightforward.[77]

The identification of the sitter rests on a handwritten annotation on the mount reading: "PORTRAIT OF / Girolamo Frescobaldi / 1583–1643." The mount itself appears consistent with others produced in the 1960s–1970s, likely connected to the circle of New York art dealer Herbert Feist (1903–1981).[78] Although this drawing does not appear in Feist's published catalogues, it is plausible that it passed through his hands privately. Feist may have received the portrait as already associated with the composer and subsequently transcribed it to the mount.[79] Notably, other drawings by the same hand

[75] I am very grateful for the kindness of the current owners who travelled the world with this vellum to show it to me on multiple occasions. I am also very grateful to Maestro Enrico Gatti who made me aware of its existence.

[76] I am very thankful to Dr. De Dominicis for assisting me in recognizing the family associated with this coat of arms.

[77] Hammond 2023; Sartori 1948, pp. 206-214; Silbiger 2019, pp. 5-6.

[78] I am deeply in debt to Monroe Warshaw, who has helped me in retrieving information about Feist, a dealer who was also a personal acquaintance of his.

[79] The Center for Jewish History in New York has digitized Feist's entire archive and has made it available at this link:

appeared in Feist's catalogues under Flemish attributions (cat. 1.68–1.69), suggesting that he handled material from this corpus.

Feist himself was a musician: he trained as a violist, and maintained a detailed scrapbook of his early performances. Having fled Germany in 1933, he brought a cultivated musical sensibility to his collecting activity, which may explain his attachment to this portrait. On the verso of the mount, the inscription "F086" seems to indicate an inventory number, while the note "French or Flemish about 1635" reflects the attribution assigned at the time.

Feist's approach to presentation is also revealing. A quote preserved in a photograph of a mid-century magazine article (shared by art dealer Monroe Warshaw) records his philosophy: "[...] Just as much attention is given to the framing of prints and drawings as to originals at this shop. Mats are all made free-hand rather than by machine cutting so they will look antique and authentic.[...]" Although the source remains unidentified despite archival research, the passage encapsulates Feist's artisanal ethos and his desire to present drawings within a historically resonant frame, an attitude consistent with the mount of this portrait.

While a definitive identification of the sitter remains beyond the scope of this study, a comparison with the engraved portrait of Frescobaldi by Claude Mellan (1598–1688), produced in Rome between 1619 and 1634, offers intriguing parallels.[80] Mellan's print, associated with the 1634 Venetian edition of *Fiori Musicali*, depicts the composer between the ages of thirty-six and forty-four, his expression stern and intense. The present drawing, by contrast, presents a gentler figure: the gaze is softened, the eyelids heavier, the chin less defined, and the cap conceals longer hair, features suggesting the same man at a later age. Despite these differences, the shared details of moustache, small beard, and composed posture, support at least a visual continuity, if not a direct repetition of likeness.

Although no documentary evidence currently attests to a personal connection between Jacovacci (or the Master of the Roman Songbook) and Frescobaldi, their lives intersected in the same Roman milieu of the 1630s and 1640s, among patrons, institutions, and devotional circles that frequently bridged artistic and musical practice. Within this context, a portrait of the composer by Jacovacci or an artist from his circle would not only be plausible, but also symptomatic of the intertwined visual and musical culture that animated mid-17th-century Rome.

1.5.3 VISUAL TRACES OF MUSICAL INVOLVEMENT

Manuscript I-Rc MS 2478 provides the clearest material link between the Master of the Roman Songbook and the vibrant musical culture of mid-17th-century Rome. As already discussed, 28 drawings visually introduce cantatas from renowned composers active in Rome in the first half of the 17th century. Six further loose drawings that have surfaced on the art market were removed from musical manuscripts, indicating that I-Rc MS 2478 was not a one-off endeavor. Of this group of six, the drawing depicting a carnival scene in the Roman center is particularly telling: on its verso appears an excerpt from "Chi consiglia un dubbio core" by Luigi Rossi, a cantata whose transmission survives in at least two additional,

https://archives.cjh.org/agents/people/50879 (last accessed June 2025).

[80] The print originated from the drawing at the Bibliotheque de l'Ecole des Beaux-Arts, Paris, inv. Mas.1077. See Hammond 2023, Silbiger 2019. Alexander Silbiger is also working on the paper: "The Mystery of the Frescobaldi Portraits" currently available in its 3rd draft. For a copy of Mellan's print see the British Museum, London, inv. 1866,1110.1126.

undecorated sources held in the United States and in Oxford.[81]

These fragments suggest the existence of at least one or even two separate volumes from which illustrated leaves were removed, possibly to increase their market value.[82] Whether motivated by profit or aesthetic preference, the dismemberment of these manuscripts reinforces the idea that the Master's contributions to music-related decoration were both serial and valued.

Beyond I-Rc MS 2478 and the fragments identified so far, no other manuscripts can currently be linked to this artist. Yet through these scattered visual traces, and the repertories they engage with, we begin to glimpse a broader pattern, one that gains further definition when considered alongside the literary and social networks in which the nobleman operated.

1.5.3.1 LITERARY AND MUSICAL CIRCLES

Particularly relevant to the cultural milieu from which the Master of the Roman Songbook emerged are the Roman poets Domenico Benigni (1596–1659), Lelio Guidiccioni (1582–1643), and Giovanni Lotti. Like many intellectuals of their time, Benigni and Guidiccioni were active members of the Accademia degli Umoristi (1600–1670), one of the literary academies in Rome. Their verses were frequently set to music by composers represented in I-Rc MS 2478, including Luigi Rossi, Marc'Antonio Pasqualini, Carlo Caproli, among others, indicating a close connection between poetic and musical production within the same elite environment.[83]

Notably, Lelio Guidiccioni has been identified as the ghostwriter of Girolamo Frescobaldi's dedication letters for one of his printed editions.[84] Guidiccioni and Frescobaldi shared both friendship and an intellectual interest in the theory and practice of music.[85] Guidiccioni's short essay on musical aesthetics even prompted a response from Pietro della Valle (1586–1652), a central figure in Rome's artistic and antiquarian circles. The poet also collected works of art on paper and owned a painted portrait of Frescobaldi, confirming the tight entanglement of literary, musical, and visual culture within this milieu.[86]

These poets also addressed verses to several figures within Jacovacci's orbit, including Duke Giuliano Cesarini III, Cardinal Camillo Astalli (1616–1663), Gian Lorenzo Bernini, Pope Urban VIII, Alexander VII, and Cardinal Mazarin. As noted by Guerrieri Borsoi, Benigni and Lotti even dedicated playful verses to Primo, Jacovacci's celebrated greyhound, later included in his manuscript Il Cacciatore. Such exchanges exemplify the dense web of literary sociability in which the Master of the Roman Songbook's visual idiom likely developed—a network where poetry, music, and image were complementary forms of self-expression among Rome's learned elite.[87]

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[81] The others, with some slight variations, are GB-Ouf MS U.210.4, and US-SFdeBellis MS Misc. V.LXVIII. Caluori 1980. These manuscripts are whole, though not decorated.

[82] A similar case is discussed in Chapter 3.

[83] Benigni: "Su strali di foco", I-Rc Ms. 2480.13. Lotti: "Eh potesti lasciarmi", I-Rc Ms. 2475.17; "Soffrite e tacete", ibid. nr. 25. For a bibliography on the Umoristi academy see Nardone 2018, pp. 28-30; Holzer 1990, pp. 278-450.

[84] Di Monte 2004; Morelli 2013, pp. 52-53.

[85] Barbieri 2007, p. 73, 79; Bianchi-Barker 2024; Morelli 2013, pp. 58-59; Nardone 2018, p. 18.

[86] Corradini 2004; "[…] un ritratto del Frescobaldi organista con una mano, in tela da testa, con un filetto di cornice negra […]" [=a portrait of organist Frescobaldi with one hand, half-length, with a thin black frame], in Morelli 2013, p 64.

[87] Through this manuscript, rich in imagery and self-reflection, we are offered a window into the nobleman's cultivated identity; we learn that Cardinal Mazarin, then in Paris, gifted Jacovacci an English female greyhound, named Nina, shipped expressly for him from France. Jacovacci's knowledge and care in breeding, drawing, and documenting each dog, complete with lists of 156 names and birth records of his own dogs, reflects not only affection but also a scientific and visual method aligned with the encyclopedic currents of the time. Guerrieri Borsoi 2017, p. 27; Deriu 2023, pp. 705-708.

1.5.3.2 MUSICAL CONNECTIONS: FRESCOBALDI AND BEYOND

While no document directly links Domenico Jacovacci to Girolamo Frescobaldi, their social and spatial proximity in early 17th-century Rome makes some form of acquaintance plausible. Both figures moved within intersecting circles of patronage, those of Cardinal Pietro Aldobrandini (1571–1621) and later Pope Alexander VII (Fabio Chigi), and shared affinities with collectors, diplomats, and men of letters who cultivated music as a key aspect of social refinement.

Members of the Jacovacci family had close ties with Pietro Aldobrandini, one of Frescobaldi's major patrons. The cardinal's entourage included Guido Bentivoglio, whose memoirs survive in a manuscript copy in the Vatican Library (I-RVat Ott. lat. 2525), once in Jacovacci's possession. Such overlaps reveal how musical culture, literary production, and collecting practices intersected in the same intellectual sphere.

Although Frescobaldi's list of pupils remains fragmentary, it included noble amateurs and clerics from central Italy and beyond, among them Valerio Spada (?-1649), Lucia Coppa (1625-1699) Francesco Nigetti (1603-1681), and Johann Jakob Froberger (1616-1667). Within this context, a portrait of the composer emerging from the Master of the Roman Songbook's circle might be read less as documentary likeness and more as a visual tribute born of admiration and proximity.

Spatially, Jacovacci's and the composer's paths crossed in the same quarter of Rome. Frescobaldi and his wife lived near Piazza Colonna, in a house later incorporated into the Chigi Palace.[88] The Jacovacci family maintained a chapel in San Marcello al Corso, after relocating it from San Carlo alla Colonna, just steps away.[89] San Marcello neighbored the Oratorio del Crocifisso, one of the principal venues for elite musical events in the 17th century, described by André Maugars (c. 1580-1645) as a locus of refined sacred music sustained by noble patronage.

This proximity deepens: Frescobaldi participated for over two decades (1620–1642) in the Congregazione di Santa Cecilia, headquartered in the church of San Paolino. Even if direct collaboration cannot be proven, these overlapping spaces and circles outline a shared cultural environment, one in which the nobleman could easily have met the composer.

1.5.4 SELF REFERENCES?

Many of the illustrations in I-Rc MS 2478 appear to echo episodes from the public life of Domenico Jacovacci, references likely filtered through the hand of the Master of the Roman Songbook, unless, of course, the two were one and the same.

Through these correspondences, the manuscript takes on the qualities of a visual diary, where civic imagery, artistic taste, and personal reflection converge.

Several scenes seem to allude directly to Jacovacci's administrative and ceremonial duties. Carnival processions through the city recall his tenure as caporione (cat. 1.11, 1.18, 1.31–1.34), while depictions of markets, and urban movement resonate with his responsibilities for policing and municipal regulation (cat. 1.22). His supervision of customs and trade may likewise inform the imagery accompanying "Una fede io sento stridere" (cat. 1.25).

Such visual parallels suggest that the artist, whether Jacovacci himself or someone in his immediate circle, was deeply familiar with the topography, rhythms, and symbolic hierarchies of Roman civic life, and translated them into pictorial form.

One vignette, representing a horse race viewed from Piazza Colonna, is particularly revealing. The vantage point likely corresponds to the church of San Paolino alla Colonna, rebuilt

[88] Annibaldi 1987, p. 31; Hammond 2023.

[89] Guerrieri Borsoi 2014.

after a fire under Jacovacci's supervision together with his uncle.[90] The family maintained a chapel there, and even after selling their nearby palace in 1634, Domenico remained closely connected to the site. Later, as *Maestro di Strade*, he oversaw the redesign of the square under Pope Alexander VII. The demolition of both the Isola di Colonna and the church in 1657 must have held personal significance.[91] This location also strengthens the connection between Jacovacci and Girolamo Frescobaldi, who resided nearby.

Viewed in this light, I-Rc MS 2478 is more than a musical anthology: it is a layered cultural artifact—part document, part portfolio, part self-portrait. Through pen and ink, its maker asserts a form of visual authorship that intertwines civic experience and artistic identity. The close correspondence between imagery and biography, processions, landmarks, and administrative scenes, reveals an authorial intelligence shaped by lived experience. Furthermore, the imprese that preface his manuscripts, often linked to pivotal events in Jacovacci's life, confirm that self-reference was integral to this visual language.

Even the portrait of Girolamo Frescobaldi may carry autobiographical undertones. The domestic setting conveys familiarity, while the composer's gesture, pointing toward the imagined landscape, can be read as a meta-pictorial acknowledgment of the artist's hand, a subtle dialogue between sound, vision, and selfhood. The gesture thus collapses distance: it points not merely to the view, but to the creative act that produced it.

Although I-Rc MS 2478 bears no coat of arms or signature, the degree of personal encoding in its imagery operates as a discreet claim of authorship. The manuscript's coherence and recurring biographical cues suggest not workshop decoration, but a more intimate, self-fashioned enterprise. Whether conceived as a personal keepsake or a refined gift, it stands as a visual construction of identity, an intersection of civic duty, private reflection, and musical culture.

As Guerrieri Borsoi has noted, Jacovacci's civic and household records include payments to painters, copyists, and sculptors, but none to illustrators of his manuscripts. Given the personalization and stylistic unity of these drawings, this silence is significant. Rather than implying omission, it likely indicates that the illustrations were produced within Jacovacci's immediate circle, possibly under his supervision or even by his own hand.

Within these limits, the most coherent working attribution remains to the Master of the Roman Songbook, whose art crystallizes this encounter between visual imagination, public service, and musical culture in Baroque Rome.

1.6 CONCLUSION

This chapter has redefined the role of the illustrations in I-Rc MS 2478 not as decorative ephemera but as key evidence of authorship, artistic agency, and cultural positioning in 17th-century Rome. Through a careful visual and contextual analysis, I have reconstructed the profile of the anonymous draughtsman designated here as the Master of the Roman Songbook, situating his work within the cultivated environment of the Roman nobility.

The technical coherence, recurring motifs, and distinctive penwork of these drawings indicate a single, highly individual hand; not that of a professional trained in the Flemish or French schools, as previously assumed, but of a Roman amateur who operated from a privileged yet unconventional social position. Detached from academic conventions but deeply immersed in civic and artistic networks, this figure developed a visual idiom shaped by observation, repetition, and personal experience rather than by formal workshop discipline.

[90] Guerrieri Borsoi 2014, p. 7.

[91] Corsi 2014, p. 43; Guerrieri Borsoi 2017, p. 12; Krautheimer 1985, pp. 53-55; Lepri 2021, pp. 413-415.

By reintegrating these drawings into their musical, social, and urban contexts, this study has illuminated the close intersections between visual and musical culture in mid-17th-century Rome. The Master's imagery engages directly with the cantata as a performative and intellectual genre, transforming musical manuscripts into sites of visual invention and autobiographical reflection. The newly surfaced portrait of Girolamo Frescobaldi adds a further dimension to this network, pointing to a milieu in which art, music, and scholarship coexisted as complementary modes of expression.

Ultimately, rather than illustrating the cantata texts, these drawings appear to mirror the life and surroundings of their maker. I-Rc MS 2478 thus emerges not only as a compilation of music but as a visual diary: a record of observation and imagination that embeds its author's sensibility within the landscapes, processions, and devotional rituals of Baroque Rome.

Reconstructing this corpus does not necessarily propose an artist's name; it recovers a mode of image-making that operated outside formal institutions, across social registers, and within a deeply personal sphere of artistic and intellectual ambition.

1. CATALOGUE

This catalogue gathers all works attributable to the Master of the Roman Songbook, or to the context of Domenico Jacovacci. Entries are organized alphabetically according to their provenance or most recent known location. Each item includes a descriptive title of the subject and, when relevant, the title of the cantata, along with the composer's name and the corresponding CLORI catalogue number.

Previous attributions, where known, are noted. Technical information is provided regarding medium and support, dimensions, and a description or commentary on the subject, including iconographic references where applicable. When available, a link to online images is included. Each entry records the provenance, a list of depicted subjects, relevant bibliography, and comparisons with other drawings in the catalogue that share iconographic or compositional similarities, as specified in the commentary. Works that cannot be attributed to the same hand are listed at the end of the catalogue.

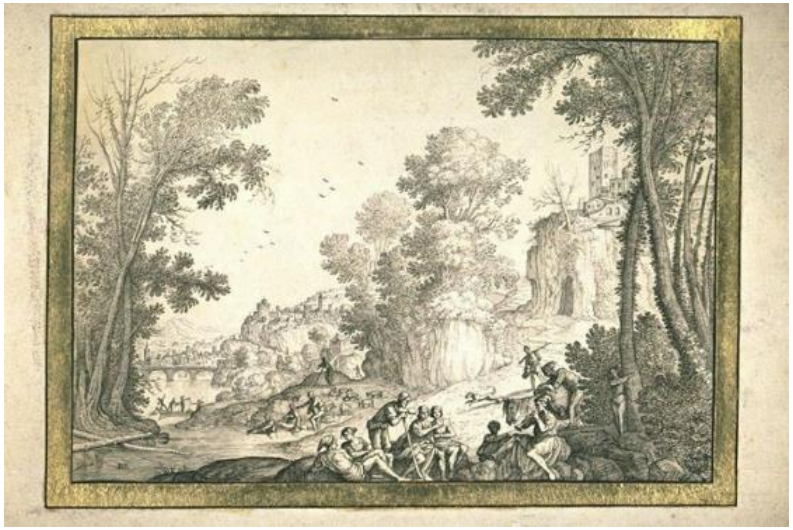
cat.	Inventory nr; references; descriptions	Image(s)
1.01		
	Title : Wooded landscape with shepherds. **Former attribution(s):** Paul Bril, Marten de Cock **Date**: ca. 1650 **Technique and support**: pen, brown and black ink on vellum **Size**: 345 x 280 mm **Description/Remarks:** vertical drawing with resting shepherds in the foreground. One is sitting on the left while playing a wind instrument, another is resting on the ground in the opposite corner, giving his shoulders to the viewer. A mother and a child are sitting on the ground with two other children playing with each other. A couple is embracing. A shepherd holding a stick on his shoulder is walking up a path. The landscape is divided into two by the colour of the inks: the foreground is lighter brown, and the background is darker with finer lines. This detail and the size of the sheet allow for direct comparison with cat. 1.03. The present drawing may refer to a simpler arcadia ideal landscape that adheres to the past, whereas the other shows a more contemporaneous version of it, with companies in richer attire and more imposing architecture in the background. **Image link**: https://rkd.nl/images/301954 **Provenance/cat. nr:** Vanderkindere sale 2014 **Bibliography**: Bianco 2023, nr. 43 **Related work(s)**: cat. 1.03, 1.04, 1.09, 1.28	

cat.	Inventory nr; references; descriptions	Image(s)
1.02		
	Title: Landscape with city or village on the top of a hill. | Virgin of the Rosary with St. Dominic and St. Catherine. **Former attribution(s):** Anonymous Italian Master **Date**: ca. 1650 **Technique and support**: pen and ink on paper **Size**: 204 x 229 mm **Description/Remarks:** *recto*: tree on the left, on the right landscape with city on the top of a rocky hill, with ascending road; pilgrim or shepherd climbing the path. The city shows church, houses and towers. On the background on the right are mountains. Flying birds. Seems a landscape before the realization of the sky and the detailing of the ground. The landscape portrayed on the top of the hill is remarkably similar to that in the background of cat. 64, included in the album of cardinal Carpegna. *Verso*: Madonna of the Rosary and two saints, Dominic and Catherine. There are several distinctive features that may assist in identifying the original artwork from which this drawing was copied. The Virgin is shown seated on clouds, holding the Christ Child, who playfully interacts with a rosary chain that extends downwards and almost ends in the praying hands of Saint Catherine. Meanwhile, the Virgin leans forward to hand a crown to Saint Dominic. The attributes of the saints are clearly emphasized, as is the dynamic torsion of the Virgin's upper body. This is not a preparatory study, but rather a copy after an existing composition. Given the widespread popularity of this mystical group, however, I have not yet been able to identify a specific source. Rather unusual in the repertoire of the Master of the Roman Songbook. His inventory shows a small number of religious subjects. The drawing was part of the Pacetti collection (Pacetti Volume XXII). **Image link**: unpublished **Provenance/cat. nr:** Berlin, Kupferstichkabinett inv./cat.nr. KdZ 25825 **Bibliography**: unpublished **Related work(s)**: cat. 1.64; 1.70	*recto*

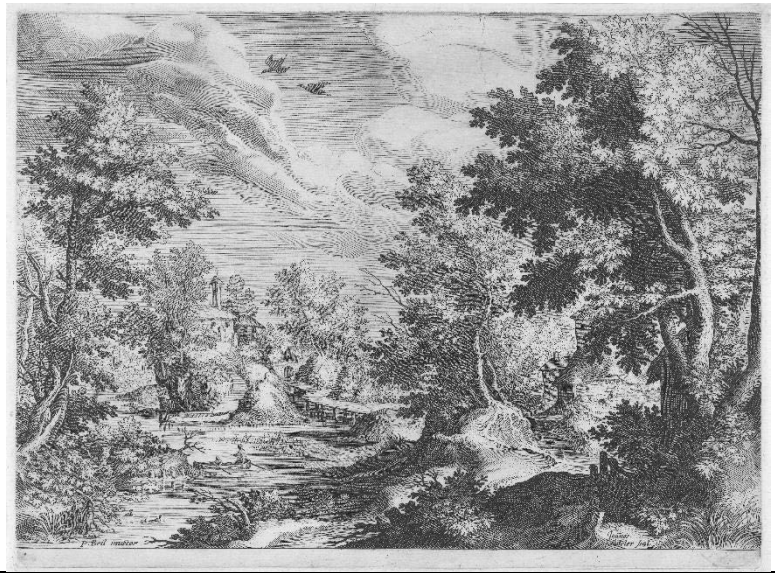
verso

cat.	Inventory nr; references; descriptions	Image(s)
1.03		
	Title: Merry company in the open air. **Former attribution(s)**: Pseudo Breckerveld **Date**: ca. 1650 **Technique and support**: pen, brown and black ink on vellum **Size**: 353 x 284 mm **Description/Remarks:** Elegant company making music in a wooded landscape. In the left background a fortified city, descending towards the coast. Sailing boats and rowing boats are seen in the water. Shepherds with their animals are seen walking up- or downhill. In the foreground the noble company is divided in small groups. Some are dancing in circles, some are playing instruments, among others guitar, trumpets, violin or soprano gamba. A child standing beside the woman playing the guitar is singing from a sheet music. Remarkably detailed is the vase on the right and it represents the *Sacrifice of Iphigenia*. **Image link**: https://rkd.nl/images/301918 **Provenance/cat. nr:** Berlin, Kupferstichkabinett inv./cat.nr. KdZ 30295 **Bibliography**: Bevers-Sölter 2008; Bianco 2023, nr. 36 **Related work(s)**: cat. 1.01, 1.31	

cat.	Inventory nr; references; descriptions	Image(s)
1.04		
	Title: Wooded landscape with shepherds. **Former attribution(s):** Anthonie Crussens; Gillis van Coninxloo (III); Anonymous **Date**: ca. 1650 **Technique and support**: pen and brown ink on paper **Size**: 178 x 268 mm **Description/Remarks:** Landscape with resting shepherds in the foreground. One is sitting almost at centre while playing a wind instrument, another is resting on the ground opposite to the musician, giving his shoulders to the viewer. A couple is embracing. A shepherd holding a stick on his shoulder is walking up a path. River and mountains in the distance. Atop the rock in the middle-ground is a round shaped building. Several animals and shepherds scattered in the distance. **Image link**: https://rkd.nl/images/118029 **Provenance/cat. nr:** Munchen, Staatliche Graphische Sammlung inv./cat.nr. 19566 **Bibliography**: Bianco 2023, nr. 29; van Tatenhove 1978 **Related work(s):** cat. 1.01	

cat.	Inventory nr; references; descriptions	Image(s)
1.05		
	Title: Wooded landscape with shepherds. **Former attribution(s):** Italian School; Dominique Barrière **Date**: ca. 1650 **Technique and support**: pen and brown ink on vellum **Size**: 202 x 290 mm **Description/Remarks:** Landscape with resting shepherds in the foreground. One is sitting almost at centre while playing a wind instrument, another is resting on the ground opposite to the musician, giving his shoulders to the viewer. A couple is embracing. A shepherd holding a stick on his shoulder is walking up a path. River and mountains in the distance. Atop the rock in the middle-ground is a round shaped building. Several animals and shepherds scattered in the distance. **Image link**: https://rkd.nl/images/301919 **Provenance/cat. nr:** Everhard Jabach (IV); Paris, Louvre inv./cat.nr. 12645 **Bibliography**: Bianco 2023, nr. 37 **Related work(s)**: cat. 1.26; 1.27; 1.63	

cat.	Inventory nr; references; descriptions	Image(s)
1.06		
	Title: Landscape with resting shepherd and buildings. **Former attribution(s):** Anonymous Flemish artist 17th century **Date**: ca. 1650 **Technique and support**: pen and ink on paper **Size**: 219 x 319 mm **Description/Remarks:** Landscape with resting shepherds in the foreground. One is sitting almost at centre while playing a wind instrument, another is resting on the ground opposite to the musician, giving his shoulders to the viewer. A couple is embracing. A shepherd holding a stick on his shoulder is walking up a path. River and mountains in the distance. Atop the rock in the middle-ground is a round shaped building. Several animals and shepherds scattered in the distance. **Image link**: https://rkd.nl/images/301919 **Provenance/cat. nr:** Amsterdam, Sotheby's 6th November 2005, lot nr. 32 **Bibliography**: Bianco 2023, nr. 44 **Related work(s)**: cat. 1.01; 1.70	

1.06a	**Title:** River landscape with rowing boat. **Attribution:** Johan Sadeler I, after Paul Bril **Date**: 1560-1600 **Technique and support**: engraving on paper **Size**: 219 x 269 mm **Provenance/cat. nr:** Amsterdam, Rijksmuseum inv. RP-P-OB-7513 **Bibliography**: New Hollstein (Sadeler) 579	

cat.	Inventory nr; references; descriptions	Image(s)
1.07	**I-Rc Ms 2478.01**	
	Luigi Rossi, "Erminia sventurata ove t'aggiri" [540] **Former attribution(s)**: - **Date**: 1652 **Technique and support**: pen and brown ink on paper **Size**: 68 x 81 mm **Description/Remarks:** The drawing presents a classical funerary setting with a monumental sarcophagus placed under a canopy of trees, adorned with drapery and framed by natural elements that create a theatrical atmosphere. Three female figures are inceding beneath the trees, engaged in what appears to be a moment of intense conversation or lament. In the background, a hilly landscape with distant architecture suggests an idealized or allegorical space. Although the scene does not illustrate a specific episode from *Gerusalemme Liberata*, the composition resonates strongly with the tone and themes of Erminia's lament. The motifs of abandonment, sorrow, and fatal disillusionment in the poem—culminating in her tears imagined as the source of the River Jordan—find visual echoes in the mournful atmosphere, the monumental tomb, and the anthropomorphic presence of nature in the drawing. The elegiac setting and classical allusions support a reading of the image as a visual pendant to Erminia's monologue: a space of memory, feminine despair, and theatrical pathos. While not a literal illustration, the image shares the same emotional and symbolic register and could be understood as an emblematic counterpart to the poetic text. On the pedestal to the right is visible *The announcement of the death of Patroclus to Achilles* inspired to one of the so called *Antichita' Mattei* (see 1.07d). **Image link**: https://rkd.nl/images/301885	

Bibliography: Bianco 2023, nr. 1; Caluori 1980, nr. 70; Klaper 2019, p. 132, n. 4
Related work(s): -

1.07a

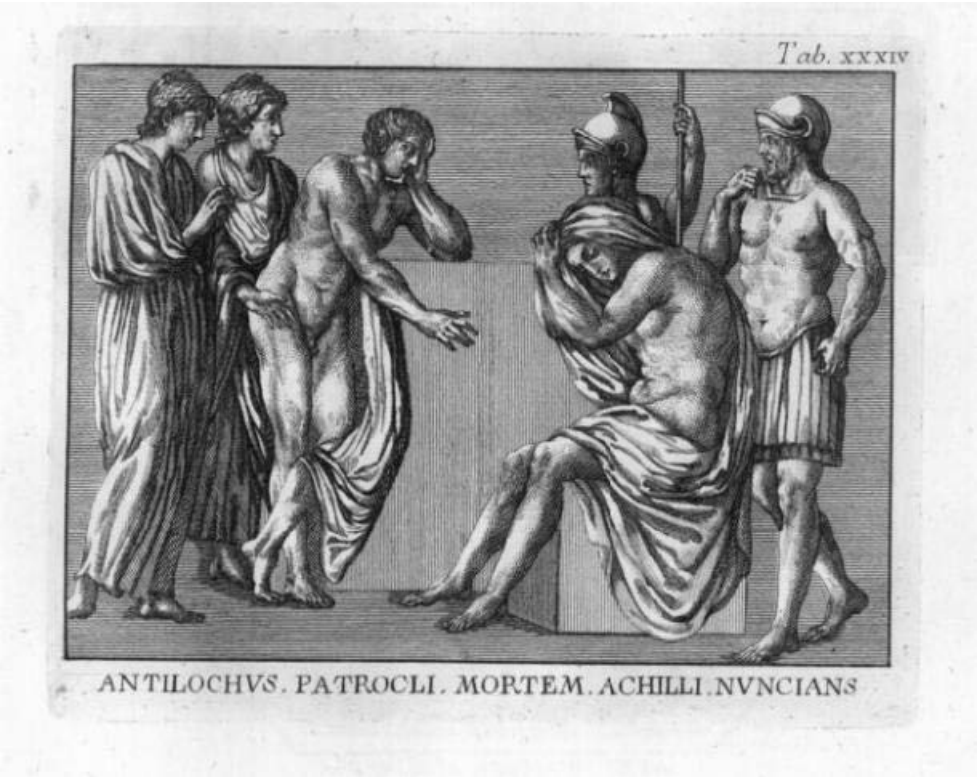
Alexander before the tomb of Achilles.
Attribution: attributed to Agostino Tassi
Date: 1624-1644
Technique and support: pen, wash, ink on paper
Size:
Provenance/cat. nr: Lyon, Musée des Beaux-Arts de Lyon, inv./cat.nr. 1962-257.
Bibliography: -

1.07b

Tancredi at the tomb of Clorinda
Attribution: Agostino Tassi
Date: 1624-1628
Technique and support: oil on canvas
Size:
Provenance/cat. nr: Sotheby's, *Important Old Master Paintings*, 11.01.1996, lot 238
Bibliography: Cavazzini 2008, p. 212

1.07c *Alexander visiting the tomb of Achilles.*
Attribution: Simon François Ravenet I, after Filippo Lauri
Date: 1769
Technique and support: engraving on paper
Size: 512 x 381 mm
Provenance/cat. nr: London, British Museum, inv. V,10.81
Bibliography: -

1.07d *Antiocus announcing the death of Patroclus to Achilles*.
Attribution: -
Date: 1776
Technique and support: engraving on paper
Size: -
Provenance/cat. nr:
Bibliography: Ridolfino Venuti, *Vetera Monumenta Matthaeiorum Vol. III continens anaglypha sarcophagos et inscriptiones*. 1776, p. 66



Erminia sventurata ove t'aggiri
Per sentier di sospiri
Per deserto cammino
Ti conduce il destino
Queste sono le nozze
Onde folle pensai d'andar fastosa
Fra le madre latine, e madre, e sposa
Questa è l'alta mercede
Che dona Amor Cortese alla mia fede
O' vanità dei miei vani pensieri
Chi fortuna non ha gioir non speri.
Ma di me sfortunata
Che sarà sorte ingrata
Abbandonata e sola
Chi mi conforta ohimè chi mi consola.
Preda di qualche barbaro insolente
ra servili ritorte
roverò vergognosa, e infamia, e morte
Sarò scherno del mondo e delle genti
Ahi non dovevo mai sperare ahi lassa
Entro i notturni orrori
Con la scorta d'un cieco altro ch' errori
Speranze ohimè false speranze
Che con belle sembianze
Lusingaste la mente
Voi pur m'abbandonaste?
Se così mi lasciaste
Abbandonata e sola
Chi mi conforta ohimè chi mi consola
Dove ricovro attendo
Se non veggio qui intorno afflitta amante
Altro che duri sassi orride piante?
Ma che? Potrete ohimè col pianto mio

Unhappy Erminia, where do you wander
Through paths of sighs,
Through a desert trail
Destiny leads you.
These are the wedding rites
That I, foolishly, thought to approach in splendor,
Among Latin mothers, as a mother and a wife.
This is the high reward
That Courteous Love gives to my faith.
Oh vanity of my vain thoughts,
She who lacks fortune should never hope for joy.
But I, unfortunate,
What will become of me, doomed by fate?
Abandoned and alone—
Who will comfort me, alas, who will console me?

Prey to some insolent barbarian,
In servile chains
I will suffer shame, dishonor, and death.
I shall be the mockery of the world and its people.
Ah! I should never have hoped—alas,
Guided through nocturnal horrors
By a blind hand, toward nothing but error.
Hopes—alas, false hopes!
You who with beautiful appearances
Deceived my mind,
Have you now forsaken me?
If you have left me thus,
Abandoned and alone—
Who will comfort me, alas, who will console me?

Where shall I find shelter
If I see around me, a grieving lover,
Nothing but hard stones and grim trees?

Occhi dolenti e lassi
Destar pietà sin nelle piante e sassi
Erminia stolta e ti lusinga ancora
Ancor speri infelice?
Spera d'esser felice
Se rincontrar puoi morte
Ch'un infelice core
Cessa sol di morir all'hor che more

Mori infelice, mori
Certa di tue ruine et havran fine
Con un solo dolor tanti dolori.

Così languia del bel Giordano a' canto
Sol dal vento ascoltata
Erminia innamorata
Et si largo era il pianto
Che diffondea da l'uno e l'altro lume
Che parea nato quel veloce fiume
All'hor più gonfio e pieno
Da una rupe non già ma dal suo seno.

But what? Could it be, alas, that with my weeping,
My sorrowful, weary eyes
Might move even the plants and stones to pity?
Foolish Erminia, do you still deceive yourself?
Do you still hope, unhappy one?
Hope to be happy—
If only you might find death!
For an unhappy heart
Ceases only when it truly dies.

Die, unhappy one, die!
Sure of your ruin—and may one grief
End so many sorrows.

Thus she languished beside the fair Jordan,
Heard only by the wind,
Lovesick Erminia;
And so abundant was her weeping
Streaming from both eyes,
That it seemed the rapid river
Swelled not from a cliff, but from her very breast.

cat.	Inventory nr; references; descriptions	Image(s)
1.08	**I-Rc Ms 2478.02**	
	Luigi Rossi, "Fillide mia, deh come" [771] **Former attribution(s)**: - **Date**: 1652 **Technique and support**: pen and brown ink on paper **Size**: 68 x 81 mm **Description/Remarks:** Shepherd making music and his flock resting by a river. **Image link**: https://rkd.nl/images/301886 **Bibliography**: Bianco 2023, nr. 2; Caluori 1980, nr. 76 **Related work(s):** cat. 1.21; 1.51	

Fillide mia dhe come
tu mi comparti infidi i tuoi conforti
Che rassembran favori e poi son torti.
A che mi giri un guardo
E con lieve sorriso
Sai prometter rimedio al cor'ucciso
Se pure ohimè ravviso
Che'l caro lampo de begl'occhi tui
Se ben si volge a me sen passa altrui

Non son io l'amato segno
Di quel ciglio che mi fere
Ei sen vola ad altre sfere
A trovar la posa e'l regno

en so ch'in me non splende
regio che ti sospinga à dar mercede
A' la nota mia fede
I ciel mi furo avari di quei bei doni
Onde si lega un'alma
Tua pietà dei miei falli abbia la palma
Vedrai che più di me ricco di fè
Non riconosce amore
Son tutto core tutto desio
Io mi struggo in servirti idolo mio
Ah non si nieghi à chi languido stà
Atto di verità languido affetto
A tanto incendio una fanciulla al petto.

My Phyllis, oh how
you deal me treacherous comforts—
They resemble favors, yet become wrongs.
Why do you turn your gaze on me
and with a gentle smile
know how to promise healing to my wounded heart,
if then, alas, I realize
that the dear flash of your beautiful eyes—
though turned to me—swiftly moves on to another?
I am not the beloved target
of that glance that wounds me.
It flies to other spheres
to find its rest and realm.
I know well that in me there shines
no charm to move you to give reward
to my well-known loyalty.
The heavens were stingy with those fine gifts
by which a soul is bound.

May your pity win the prize for my faults.
You will see that no one more full of faith than I
has ever been known to Love.
I am all heart, all desire;
I waste away in serving you, my idol.
Ah! Let it not be denied to one who languishes,
a token of truth, a languid affection,
a maiden's heart to match so great a fire.

cat.	Inventory nr; references; descriptions	Image(s)
1.09	**I-Rc Ms 2478.03**	
	Giacomo Carissimi, "Rasserenatevi foschi pensieri" [772] **Former attribution(s)**: - **Date**: 1652 **Technique and support**: pen and brown ink on paper **Size**: 68 x 81 mm **Description/Remarks:** Shepherd making music and woman in a river landscape. **Image link**: https://rkd.nl/images/301887 **Bibliography**: Bianco 2023, nr. 3 **Related work(s)**: -	

Rasserenatevi foschi pensieri
Ancor vive la speranza
Novella fidanza consente ch'io speri.
Rasserenatevi foschi pensieri

Dopo lunga crudeltà
Un sorriso di mercè
Un baleno di pietà
Quella rigida ne diè
E non vol ch'io mi disperi
Rasserenatevi foschi pensieri

Riconsolatevi mesti desiri
Ancor luce una fanciulla
L'amata pupilla vuol pur ch'io respiri
Riconsolatevi mesti desiri

olcemente al fin s'aprì
Se si chiuse in longo nò
Et tornando al primo si
Il suo torbido cangiò
A furor dei miei sospiri
Riconsolatevi mesti desiri

Let your dark thoughts be calmed:
Hope still lives,
A new promise allows me to hope again.
Let your dark thoughts be calmed.

After long cruelty,
A smile of mercy,
A flash of pity—
She who was once so harsh has now granted me.
And she no longer wants me to despair.
Let your dark thoughts be calmed.

Be comforted, sorrowful desires:
There still shines a maiden,
Her beloved gaze now wills that I may breathe.
Be comforted, sorrowful desires.

At last she gently opened up,
Though long she had been closed in "no,"
And returning to her first "yes,"
She changed her turmoil
By the force of my sighs.
Be comforted, sorrowful desires.

cat.	Inventory nr; references; descriptions	Image(s)
1.10	**I-Rc Ms 2478.04**	
	Arcangelo Lori, "Bel tempo ch'avete" [773] **Former attribution(s)**: - **Date**: 1652 **Technique and support**: pen and brown ink on paper **Size**: 68 x 80 mm **Description/Remarks:** The vignette illustrates one of the mythological subjects recounted in Ovid's Metamorphoses, *The Rape of Europe*. Europe is the daughter of the rulers of Tire in Phenicia (Lebanon). Of great beauty, she is coveted by Zeus. The king of the gods dresses up as a white bull to approach her on a beach where she is walking. When Europe approaches to pet him, the bull lies down inviting her to ride on his back. Zeus kidnaps Europe and flees across the sea to Crete. The composition sees the couple escorted into the waters by a flying Cupid, pulling the bull with a string of flowers. Ashore, on the left, are the female companions of Europa, moved to despair while bearing witness to the scene. **Image link**: https://rkd.nl/images/301888 **Bibliography**: Bianco 2023, nr. 4 **Related work(s):** cat. 1.21; 1.51	

1.10a

Title: The rape of Europa
Attribution: Antonio Tempesta
Date: 1560-1630
Technique and support: etching on paper
Size: 140 x 194 mm
Provenance/cat. nr: Amsterdam, Rijksmuseum inv RP-P-H-H-936
Bibliography: Bartsch 819

Bel tempo ch'havete
Vi basta di dire sonate cantate
Cantate sonate
O quanto pregare vi fatte
Ohimè ohimè come siete
Bel tempo ch'havete

Il suono e 'l canto si dan vanto
D'esser figli del contento
E 'l mio cor sol è padre di tormento
Canti pur chi su le cime
De la ruota di Fortuna
Tiene il piede ogn'hor sublime
Ch'io non ho ma sorte alcuna
Onde a me dir non potete
Bel tempo ch'havete

ol d'una cosa mi compiaccio e godo
Ancor che mi conosca sfortunata
Ch'io non son come certe innamorate

Non niego sentirmi ancor io
nel teatro del core
un dolce desio
che sospirare ma poco
Et penare ma poco
ogn'hora mi fa.

Et pur altri mi dice affè tu ardi
Ma non è mica amor Dio me ne guardi
È un certo affetto ch'io porto à un giovanetto
È ver ch'è bello ma senza cervello
Mi fugge s'io lo miro
Mi sprezza s'io per lui peno e sospiro

Good times you have—
It's enough for you to say "played" and "sung,"
"Sung" and "played"!
Oh, how you boast and preen—
Alas, alas, how you are!
Good times you have.

Music and song take pride
In being children of joy,
While my heart is nothing but the father of torment.
Let those sing who tread
Atop Fortune's wheel,
Their foot ever on the highest rim—
I, who have no fortune at all,
Cannot be told:
"Good times you have."

There's only one thing That gives me a bit of pleasure and amusement,
Even though I know I'm unlucky:
At least I'm not like certain lovers!

I won't deny I, too,
Feel in the theater of my heart
A gentle desire—
It makes me sigh a little,
Suffer a little,
Every hour.

And yet people say to me: "By faith, you're burning!"
But that's not love—God forbid!
It's just a certain feeling I have
For a young man.
It's true, he's handsome—but brainless.
He runs away if I look at him,

Che s'io fussi inamorata
Morirei disperata
Perché mi veggio ancor negar i sguardi
Ma non è mica amor Dio me ne guardi

E pur c'è chi si pensa
Ch'io sia serva d'amore
Ma certo è in grande errore
Se ben hoggidì par che s'usi così
Si pensa al male e poi si dice il peggio

Basta che si sospiri
Che si guardi ad un huom più d'una volta
Che subito si dice
Ho inteso ah c'è data o' poverina
Caduta è già nell'amoroso laccio
Così forse di me voi dir volete
el tempo ch'havete

Voglio a questo proposito
Cantarvi un'arietta nova.
Nò ch'è contra le donne
Ma che ne voglio fare
Tanto la vuò cantare.

Batte batte martellino
Mi suol dir la donna mia
Se pur vede ch'io mi stia
Malinconica un tantino
Batte batte martellino
Ed io tra duri affanni
Di liti e di malanni
Tal'hor sospirerò
Ma questo solo avviene

He scorns me if I suffer and sigh for him.
If I were in love, I'd die in despair—
For he even denies me his gaze.
But that's not love—God forbid!

Still, there are those who believe
That I serve Love.
But they are gravely mistaken!
Though these days, it seems common practice:
One thinks the worst, and then says even worse.

All it takes is a sigh, A second glance at a man,
And suddenly they say:
"I get it—ah, poor girl,
She's already fallen into Love's snare."
Perhaps you would say the same of me:
"Good times you have."

And now, on this subject,
Let me sing you a little new song.
No—it's not against women,
But honestly, what can I do?
I want to sing it anyway!

Knock, knock, goes the little hammer
Says my lady to me
Whenever she sees I'm
A little melancholic.
Knock, knock, goes the little hammer.
And I, amid hardships,
With lawsuits and misfortunes,
Will sometimes sigh—
But that only happens

Che la donna a tutt'hore
Ad altro mai non pensa ch'a l'amore.

Ridi ridi pur felice
La tua dama questa sera
T'ha mostrato bona cera
Lilla brontola e mi dice
Ridi ridi pur felice.
Ed io forse nel petto
D'altra gioia e diletto
Tall'hor mi serberò
Ma dica pur chi vuole
Che per quello ch'io veggio
La donna sempre pensa a quel ch'è peggio.

O poveraccia me so che l'ho fatta
Cantar una canzona
h'è tutta in nostro scorno,
quel ch'è peggio voi ve ne ridete
Bel tempo ch'havete.

Because the lady, at all hours,
Thinks of nothing but love.

Laugh, laugh, happy man,
Your lady tonight
Greeted you with a smile.
Lilla scolds me and says:
"Laugh, laugh, happy man." / And maybe in my heart
I keep some joy and pleasure too—
But people can say what they want,
From what I see,
A woman always thinks of the worst!

Oh poor me! What have I done?
I've sung a whole song
That mocks us women—
And worst of all, you're laughing at it!
Good times you have.

cat.	Inventory nr; references; descriptions	Image(s)
1.11	**I-Rc Ms 2478.05**	
	Marc'Antonio Pasqualini, "Lasciatemi o pensieri" [774] **Former attribution(s)**: - **Date**: 1652 **Technique and support:** pen and brown ink on paper **Size**: 60 x 80 mm **Description/Remarks:** The run of the Berbers on the via Lata, now Corso, as seen from Piazza Colonna during the Carnival. Domenico Jacovacci had been caporione of the Rione Colonna from 1617 (when he was 13 years old) to 1621. He resided thereby with his uncles until 1634. Other representations of the square from the period are a fresco in the Biblioteca Vaticana, a painting by Johannes Lingelbach (1622-1674) in Vienna (inv. 9149), another by Jan Miel (1599-1664) in Wadsworth (inv. 1938.603), a drawing by Felice della Greca (1625-1677) in the Biblioteca Vaticana (I-Rbav Arch.Chigi 25058). In the vignette to the right, cornering with via Lata, is the palace of the family del Bufalo; on the left of the column are the small houses composing the *Isola Colonna*, destroyed in 1657/58 in the requalification plan set in motion by pope Alexander VII. Domenico Jacovacci was then Maestro di Strade with Giacinto del Bufalo. **Image link:** https://rkd.nl/images/301892 **Bibliography:** Bianco 2023, nr. 5	

Lasciatemi o pensieri
Tanto ch'io mi consoli
Date tragua al mio duol sin ch'io respiri
Da me sen fugga, e al terzo ciel sen voli
Quel dio ch'a' miei desiri
Diè in pena d'adorar occhi severi.
Lasciatemi o pensieri.

Il pensar a quel che fu
Per saper quel che sarà
Sospirar in servitù
La perduta libertà
Son tormenti troppo fieri

Lasciatemi o pensieri
Non m'affliggete più cure dolenti
reve gioia desio
' miei longhi tormenti
Momentanea quiete al viver mio
Pria che l'afflitto core
S'incenerisca al fulminar dell'hore.
Si pensieri si fuggite
Il mio cuor da cure sciolto
Lungi ai rai d'ingrato volto
Non apra col pensier le sue ferite.

Si pensieri si fuggite
La speranza che tradì
Con lusinghe la mia fe'
Fugga pur lungi da me,
e ragion che goda un dì
chi soffrì pene infinite.
Si pensieri si fuggite.

Let me be, O thoughts,
Just long enough to find some comfort.
Give my grief a brief reprieve, let me breathe again—
Let him flee from me, and rise to the third heaven,
That god who, for my desires,
Gave me the torment of adoring such severe eyes.
Let me be, O thoughts.

To think of what once was,
To foresee what is to come,
To sigh in bondage
For lost liberty—
These are torments far too cruel.

Let me be, O thoughts.
Afflict me no more, sorrowful cares.
I long for fleeting joy
To soothe my endless anguish,
A moment of peace in my life
Before my grieving heart
Is turned to ash by the thunderbolts of passing time.
Yes, thoughts, flee—
Let my heart be free of care.
Far from the rays of that ungrateful face,
Let it not reopen its wounds in thought.

Yes, thoughts, flee—
Let that hope which betrayed me,
Deceiving my faith with flatteries,
Also flee far from me.
And may reason say, one day,
That those who suffered endlessly may yet rejoice.
Yes, thoughts, flee.

Infelice che parlo? Ah che vaneggio?
Come potrà da me girne lontano
Quel pensier che nel sen vibrò la mano
Di si potente nume.

Hor si che ben m'avveggio
Ch'un alma in van presume
Gioire un sol momento
Se nasce con la gioia anco il tormento.

Un cor prigioniero
se piange e sospira
A torto s'adira
col proprio pensiero.
Da' ciglio severo
Se penar non desia viva disciolto.
Cuor che brama gioir non ami molto.

Unhappy one—what am I saying? Ah, I rave!
How could that thought depart from me,
When it was planted in my breast
By the hand of such a mighty god?

Now I see it clearly:
A soul presumes in vain
To enjoy even one moment of joy,
For joy is born hand in hand with torment.

A heart in chains,
If it weeps and sighs,
Has no right to rage
At its own thoughts.
If no suffering is desired
From a harsh gaze—then live unbound.
But a heart that longs for joy
Should not love too much.

cat.	Inventory nr; references; descriptions	Image(s)
1.12	**I-Rc Ms 2478.06**	
	Mario Savioni, "Fortuna che fai?" [775] **Former attribution(s)**: - **Date**: 1652 **Technique and support:** pen and brown ink on paper **Size**: 60 x 80 mm **Description/Remarks**: River landscape with fishing fishermen. **Image link**: https://rkd.nl/images/301893 **Bibliography**: Bianco 2023, nr. 6 **Related work(s):** -	

Fortuna che fai?
Tu dormi al mio bene
Ma desta alle pene
Ferendo mi vai.

È strano vigore
Mai sempre soffrire
Languir nel martire
Morir di dolore
È strano rigore
Gioir non già mai.

Fortuna che fai?
Tu dormi al mio bene
Ma desta alle pene
Ferendo mi vai

i selce io non sono
non son di diamante
D'amor già costante
Le glorie abbandono
Di selce non sono
Pur troppo penai

Fortuna che fai?
Tu dormi al mio bene
Ma desta alle pene
Ferendo mi vai.

Fortune, what are you doing?
You sleep through my joys,
Yet wake for my sorrows,
And go on wounding me.

What a strange force—
Always to suffer,
To languish in torment,
To die of sorrow—
What cruel harshness,
Never to know joy!

Fortune, what are you doing?
You sleep through my joys,
Yet wake for my sorrows,
And go on wounding me.

I am not made of flint,
Nor am I of diamond—
Already, for steadfast love,
I have forsaken glory.
No, I am not made of stone—
Yet still I have suffered too much.

Fortune, what are you doing?
You sleep through my joys,
Yet wake for my sorrows,
And go on wounding me.

cat.	Inventory nr; references; descriptions	Image(s)
1.13	**I-Rc Ms 2478.07**	
	Giovanni Marciani "In amor le stravaganze" [776] **Former attribution(s)**: - **Date**: 1652 **Technique and support**: pen and brown ink on paper **Size**: 60 x 80 mm **Description/Remarks:** In the foreground, a well-dressed family walks leisurely along the banks of the Tiber River. To their side, a young man—perhaps a servant or street vendor—offers something to them from a tray. Nearby, other figures engage in riverside activities: drawing water, carrying baskets, and tending to their chores. In the background, a detailed panorama of Rome unfolds, with a recognizable bridge over the Tiber, bustling with boats. Prominent architectural landmarks, churches, towers, and domes, define the cityscape, situating the scene within a lively and populated 17th-century Rome. **Image link**: https://rkd.nl/images/301894 **Bibliography**: Bianco 2023, nr. 7 **Related work(s)**: -	

In amor le stravaganze
Mi fan star tra il si e 'l no
Che farò? Consigliatemi speranze.

Che nel giorno più sereno
Un dardo a volo
Pieno di duolo
Porti morte entro il mio seno
Ch'il può soffrir begli occhi
Più tosto il cor mi tocchi
O vita di mia speme
Quando l'ira in voi freme
Che tradir nel più bel le mie fidanze.

In amor le stravaganze
Mi fan star tra il si e 'l no
he farò? Consigliatemi speranze.

ıncensar senza mercede
L'aure d'un nome
D'un fil di chiome
Formar lacci alla mia fede
E di chi mai fu vanto?
Pria mi somerga il pianto
O bella che m'ardete
Quando sdegnata sete
Che le sirti temer dell'incostante.

In amor le stravaganze
Mi fan star tra il si e 'l no
Che farò? Consigliatemi speranze.

In love, its extravagances
Hold me wavering between "yes" and "no."
What shall I do? O hopes, give me counsel!

For even on the clearest day,
A dart in flight,
Full of sorrow,
May bring death into my breast.
If beauty's eyes can bear it,
Let it strike my heart instead.
O life of all my hopes,
When wrath flares up in you,
You betray, at your fairest, all my trust.

In love, its extravagances
Hold me wavering between "yes" and "no."
What shall I do? O hopes, give me counsel!

To offer incense without reward,
To the breeze of a name,
To a single lock of hair—
And bind my faith with such snares:
Whose glory has that ever been?
Let my tears drown me first!
O beauty who sets me aflame,
When anger takes hold of you,
You outmatch even the shifting sands in inconstancy.

In love, its extravagances
Hold me wavering between "yes" and "no."
What shall I do? O hopes, give me counsel!

cat.	Inventory nr; references; descriptions	Image(s)
1.14	**I-Rc Ms 2478.08**	
	Anonymous "Col ferro del rigore" [777] **Former attribution(s)**: - **Date**: 1652 **Technique and support:** pen and brown ink on paper **Size**: 60 x 80 mm **Description/Remarks:** Hunt scene, with Diana shooting a deer with her bow. With dogs and other figures in the landscape. Extremely similar composition to cat. 1.54. **Image link:** https://rkd.nl/images/301895 **Bibliography**: Bianco 2023, nr. 8 **Related work(s):** cat. 1.54	

Col ferro del rigore
D'un taciturno affetto
Già svenato il mio core
Su l'ara del mio petto
Ardea vittima al nume d'un bel viso
Entro a' celato foco esangue ucciso.

Quando raggio di fortuna
Picciol varco m'additò
Onde senza tema alcuna
Io potea a la mia dea
Far palese i suoi rigori
E i miei penosi e non mentiti ardori.

Mentre in sen virginal di bianco foglio
Fidate le mie pene
  arrai l'aspre venture
  on note ben che torbide non scure.
Ma fur vani i desiri
Che quel dì ch'esce dal seno
D'una aurora di fortuna fia sereno
Il natale egli è ben nero

Ma poscia tempestoso il giorno intero.
Misero io ben lo provo
Ecco già nubiloso
Quel giorno a me m'appare
Che se lieto e fastoso
Promise amor dopo mie pene amare.

Sen giace egra languente
Quella per cui sol vivo
E 'l mio core dolente
Quasi di sensi privo

With the blade of severity,
From a silent love
My heart was already pierced—
And on the altar of my breast,
It burned, a victim to the god of a fair face,
Silently slain by hidden flame, bloodless.

Then, a ray of fortune
Showed me a narrow path,
By which, without any fear,
I could reveal to my goddess
Both her harshness
And my torments—true, and not feigned, passions.

So upon the virginal bosom of a white page,
I entrusted my pain,
And told of my bitter fate
In words clouded, yet not dark.
But all hopes were in vain—
For that day which was to be born
From an aurora of fortune, clear and bright,
Proved black indeed at birth,
And stormy for the rest of its course.

Alas, I know this all too well:
Now that day appears already clouded to me—
That day which promised joy and glory
From Love, after all my bitter sorrows.

Now lies ill and languishing
She for whom alone I live,
And my grieving heart,
Almost bereft of sense,
Wanders weeping always,

Sen va piangendo ogn'hora
Con queste note il duol che l'addolora.

Expressing its pain
Through these notes that ease its sorrow.

cat.	Inventory nr; references; descriptions	Image(s)
1.15	**I-Rc Ms 2478.09**	
	Marc'Antonio Pasqualini, "Mia vita non vedi tu" [778] **Former attribution(s)**: **Date:** 1652 **Technique and support:** pen and brown ink on paper **Size**: 60 x 80 mm **Description/Remarks:** Aeneas leaving the burning city / The fire in Borgo. Scene inspired by literature, the flight from the burning Troy with the protagonists, Aeneas carrying Anchise accompanied by his son and wife. They are heading towards the river. It may also represent the fire in Borgo, also painted by Raphael in the *Stanze della Segnatura*. There, the painter also used the *topos* of Aeneas to represent the fire that destroyed the houses before St. Peter in 847. **Image link:** https://rkd.nl/images/301896 **Bibliography**: Bianco 2023, nr. 9 **Related work(s)**: cat. 1.45	

Mia vita non vedi tu
S'io per te tutto ardore e tutto fè
Mi ristringo più saldo in servitù
Ahi mia vita il vedi tu.

Rifiuto la bella
Che l'anima ancella
pur dianzi rapì
E fervido qui
mi dono al tuo core
Tributo d'amore
E quel primo tesor non cerco più.
Ahi mia vita il vedi tu.

Mio bene il miri si
Che non sa il mio ciglio altra beltà
e non quella ch'eterna in te fiorì.
hi mio bene il miri si.

Io tengo per gioco
Quel volto ch'il foco
Pur dianzi svegliò
Qual gelo mi stò
E solo al tuo lampo
Esanime avvampo
Et adoro l'ardor che m'assorbì.
Ahi mio bene il miri si.

My life, do you not see
How I, all passion and all faith for you,
Bind myself more tightly in servitude?
Ah, my life, do you see it?

I turn away from beauty
That once enslaved my soul
And stole it not long ago—
And now, fervently, here
I offer myself to your heart,
As a tribute of love.
That first treasure I seek no more.
Ah, my life, do you see it?

My beloved, you surely see—
That my eyes know no other beauty
But the one that bloomed eternally in you.
Ah, my beloved, you surely see.

I now take as nothing
That face which once
Awoke the fire in me—
I stand as cold as ice.
And only by your light
Do I flare up, lifeless,
And worship the flame that consumes me.
Ah, my beloved, you surely see.

cat.	Inventory nr; references; descriptions	Image(s)
1.16	**I-Rc Ms 2478.10**	
	Marc'Antonio Pasqualini "Non mi lusingar più speranza infida" [779] **Former attribution(s)**: - **Date**: 1652 **Technique and support:** pen and brown ink on paper **Size**: 60 x 80 mm **Description/Remarks:** This dramatic scene illustrates the myth of Phaethon, son of the sun god Helios, who rashly attempted to drive his father's solar chariot across the sky. Losing control of the fiery horses, he veered too high and too low, threatening the heavens and the earth. At the center of the image, Phaethon is shown plummeting headfirst from the heavens, his body twisting in free fall. Around him, the chariot breaks apart, and the solar horses spiral in chaos, flailing in midair. Jupiter, seen herebetween the clouds, is the one who struck him down with a thunderbolt to prevent further disaster. Below, a river or sea landscape unfolds, with boats, a shoreline, and distant hills, grounding the myth in a visible world. **Image link:** https://rkd.nl/images/301897 **Bibliography**: Bianco 2023, nr. 10 **Related work(s)**: -	

1.16a

Title: The fall of Phaeton
Attribution: Antonio Tempesta
Date: 1560-1630
Technique and support: etching on paper
Size: 145 x 192 mm
Provenance/cat. nr: Amsterdam, Rijksmuseum inv RP-P-H-H-930
Bibliography: Bartsch 812

Non mi lusingar più speranza infida
Non ti credo più
Colei che mi ferì
D'amarmi si pentì
Ad altro amante l'amor mio donò
Lascia dunque ch'il duolo homai m'uccida.
Ho scoperto gl'inganni
Speme rea ch'io ti credea
Mai più in van t'affanni
Nel mio crudel martire.
Si si voglio morire
Si che voglio morire
Dai colpi della sorte
Non mi può liberar altri che morte
Della già tradita fe'
'l tormento affligge il cuore
t a scherno del mio amore
ltri ha il ben che mio pur è
Misero io piango intanto
Né mi consente il ciel
Che mora absorto nell'onde del mio pianto.
Mi vuol vivo al dolor non mi vuol morto
Ma ciò mi vieta invano
Quel che il ciel non farà, farà la mano
Con questa spada m'ucciderò
A terra cada con la mia vita
Estinto quel ardor che m'infiammò.
In così infelice stato
È salute il morir a un disperato.
Si che morir vogl'io
Siano pur a' miei danni ogn'hor rubelli
Nel ciel crinite stelle
Mi condanni alle pene il cieco dio.

Deceive me no longer, treacherous hope,
I believe you no more.
She who wounded me
Repented of loving me—
And gave to another
The love that once was mine.
So let sorrow now kill me.
I have discovered the deceit,
O guilty hope I once believed in!
Do not trouble yourself in vain
With my cruel torment.
Yes, yes—I wish to die!
Yes, I long to die!
Only death can free me
From the blows of fate.
The torment of betrayed faith
Afflicts my heart,
And as mockery of my love,
Another now enjoys the joy that was mine.

Wretched, I weep in the meantime—
And Heaven does not grant me
To drown and perish in my own tears.
It wants me alive in pain—not dead.
But Heaven forbids in vain
What the hand itself will do:
With this sword, I shall end my life.
Let my blood fall to the ground with my soul,
And with it, be extinguished
The flame that once consumed me.
In such an unhappy state,
To die is the only cure for the desperate.

I tormenti non temo e mi do vanto
Con intrepido cuore
Vincere il fato e trionfar d'amore.

Sì dicea Eurillo e già d'amor baccante
Spingea nel mesto seno il ferro ignudo
Ma in atto così crudo
Intimorito il cuore
Negò spirti vitali al suo forore.
Onde l'alma dolente
Tramortita nel suol cadde languente

Dove sete o folli amanti
Correte mirate
Che il ben che bramate
Altro fine non ha che morte e pianti
Dove sete o folli amanti
osì sempre arciero nume
. remiò la fedeltà
Il ferir ha per costume
Ma non già l'usar pietà
Stolto chi crede a' suoi maligni incanti
Dove sete o folli amanti.

Yes—I shall die!
Let the starry skies be forever against me,
Let the blind god condemn me to suffering!
I fear not torment, and proudly I declare:
With a fearless heart
I shall conquer fate—and triumph over Love.

So spoke Eurillo, and already—mad with love—
He thrust the naked blade toward his sorrowful breast.
But in that cruel act,
His heart, overcome by fear,
Denied his fury its vital breath.
Thus, his grieving soul
Fell fainting to the ground, languishing.

Where are you rushing, O mad lovers?
Look and behold:
The good you desire
Leads only to death and weeping.
Where are you rushing, O mad lovers?
Thus always has that archer god
Rewarded faithfulness:
He strikes, but does not show pity.
Foolish is he who trusts
His wicked enchantments.
Where are you rushing, O mad lovers?

cat.	Inventory nr; references; descriptions	Image(s)
1.17	**I-Rc Ms 2478.11**	
	Giovanni Marciani "Crescea la notte e della luna al lume" [780] **Former attribution(s)**: - **Date**: 1652 **Technique and support:** pen and brown ink on paper **Size**: 60 x 80 mm **Description/Remarks**: Neptune emerges from the sea in his chariot drawn by sea-horses, accompanied by a procession of marine deities. On the shore, a nude youth—possibly Aristaeus—sits beside a rock, his Pan flute resting near him. He gestures toward Neptune, possibly in an act of supplication or inquiry. The scene refers to the episode in which Aristaeus, grieving the death of Eurydice, seeks counsel from the sea gods and is received into their domain. **Image link:** https://rkd.nl/images/301898 **Bibliography**: Bianco 2023, nr. 11 **Related work(s)**: 1.77	

Crescea la notte, e della luna al lume
conforme il suo costume
fuor della casa uscito
un fetente Zerbin semivestito
per le vie passeggiando
sovra la chitarriglia
così con mala grazia iva cantando

La mia dama d'ogni dì
D'un umor già mai non è
Cangia spesso in no il si
Né si cura della fe'

Se da lei lungi men vo
Passion per me non ha
Se vicino a lei mi stò
olge il guardo in qua e in là.

Io però fra pochi dì
Vuò cangiar la servitù
S'ho ragion da dir così
Genio mio narralo tu.

Vuò goder con libertà
O non voglio lacci al piè
Se con tutte così va
Niuna donna fa per me.

Qui tacque, perché udì
Sotto un chiuso tamburo
Da bocca femminile uscir Zi, zi.
Fermossi egli,
e pensò che d'armonia sì ladra
qualche donna leggiadra
all'improvviso innamorata il voglia

The night was growing, and by moonlight's glow
As was his usual show
Out from his house crept
A stinking Zerbin, half-dressed and unkempt
Roaming through the streets
With his little guitar
He wandered gracelessly, singing from afar

My lady of each day
Never in the same mood
She turns her yes to no
And never cares for truth

If I wander far away
She feels no pain at all
But if I stay nearby
Her eyes dart wall to wall

Yet soon, just wait and see
I'll change this servitude
If I have cause to speak
My soul, tell it, if you choose

I want my freedom back
No shackles round my feet
If all are made this way
Then women aren't for me

To enjoy love's sweet delights
Takes more than youthful charm
Poor Zerbin strives in vain
For love is won
More by gold outside the purse
Than curls upon the crown

ne la sua casa
farlo assoluto padron d'ogni sua voglia.
Ma fu il pensier fallace
Mantre al canoro son dello stromento
Una voce vivace
Queste note intonò

Per goder d'amore i frutti
Altro ci vuol ch'un fior di gioventù
S'affanna invano il povero Zerbin
Perché in amor val più
Fuor della borsa l'or che sovra'l crin

Per narrar longhi martir
Un sonetto non basta o un madrigal
Scrive ogn'Amante in vano il suo dolor
Ch'appò la donna val
più ch'un giro di ciance un cerchio d'or.

Perché una donna cada
Urto non val di longa servitù
Passeggia mille vie l'amante in van
Sempre gradito è più
Chi meno move il piede e più la man.

Lasci ogn'un ch'ha cervel'
Quello che suo non può mai far.
Senza interesse alcun donna non è
Se hai da dir non da dar
L'idolo tuo non ha che far di te.

Di queste corde al tocco
Uno stolido alocco
Il Zerbin si rimase
Pur la debile voce rinforzando

To tell of long heartbreak
One sonnet won't suffice
Lovers weep in vain
For in a lady's eyes
A golden ring speaks louder than a thousand sighs

To make a woman fall
Long service does no good
A lover may pace all roads in vain
She'll still prefer the one
Who moves the hand more than the foot

So let him who has some sense
Quit what he'll never own
Without some self-interest, no woman stays
If you have words but no coin
Your idol won't give you the time of day

She who loves me not deserves me not

He who runs, runs
But he who flees, flies

Diè superba risposta
Con si brieve parole:
Non merita il mio amor chi non mi vuole.
Rise la bella e s'il conobbe acceso
E di rabbia, e d'amore
A dismorzargli in seno un doppio ardore
Di fresc'acqua versogli in capo un fonte.
Ei che sempre tenea
le piante al fuggir pronte
come al parlar sollecita la lingua
avverò quel proverbio
della moderna Zerbinesca Scola:

Chi corre corre, ma chi fugge vola.

cat.	Inventory nr; references; descriptions	Image(s)
1.18	**I-Rc Ms 2478.12**	
	Marc'Antonio Pasqualini "Vedi là quel bel crine" [781] **Former attribution(s)**: - **Date:** 1652 **Technique and support:** pen and brown ink on paper **Size:** 60 x 80 mm **Description/Remarks:** This bustling drawing captures Piazza Navon in full activity. At the center stands the towering Fontana dei Quattro Fiumi by Gian Lorenzo Bernini, with its dramatic obelisk rising high above the crowd. The square is densely populated: figures gather around the fountains, stroll through the piazza, or line the edges, possibly watching a spectacle or procession. To the left are the elegant noble palaces. The scene brims with movement—carriages, horsemen, spectators—and gives the sense of a public festivity or fair, with the elongated oval shape of the piazza echoing its ancient origins as the Stadium of Domitian. **Image link:** https://rkd.nl/images/301899 **Bibliography:** Bianco 2023, nr. 12; Murata 2003 **Related work(s)**: -	

Vedi là quel bel crine
È un bosco d'oro ove si cela amore

Deh fuggi mio core
Le molli ruine
che scorge il tuo sguardo
La paura d'amor non fa codardo.

Vedì là quel bel ciglio
Gli prestò le sue luci il cieco dio

Deh fuggi cor mio
L'ardente periglio
Di luci sì belle.
Non si vince a pugnar contro le stelle.

See there, that lovely hair
A golden wood where Love lies hidden

Ah, flee, my heart,
Those soft ruins
That your gaze now beholds
The fear of love does not make one a coward

See there, that lovely brow
The blind god lent it his own light

Ah, flee, my heart,
The burning danger
Of eyes so bright
No one wins who dares to fight the stars

cat.	Inventory nr; references; descriptions	Image(s)
1.19	**I-Rc Ms 2478.13**	
	Marc'Antonio Pasqualini "Mai non si troverà" [782] **Former attribution(s)**: - **Date**: 1652 **Technique and support**: pen and brown ink on paper **Size**: 60 x 80 mm **Description/Remarks:** In this finely detailed engraving, the goddess Diana (Artemis) is shown at her bath, surrounded by her nymphs in a forested landscape, near a stream and cascading waterfall. Several attendants are depicted in the act of bathing or drying themselves, while others react with alarm. To the left, the hunter Actaeon appears with his dogs, unwittingly having intruded upon the sacred scene. Diana gestures in his direction, in the very moment of casting her punishing transformation. Actaeon begins to change, and horns sprout from his head, marking the start of his metamorphosis into a stag. His loyal hounds, unaware, are already turning toward him foreshadowing the tragic end in which they will hunt and tear him apart. In the distance, hilltop towns and rocky mountains frame the mythological action, reinforcing the isolated, sacred setting of the goddess's bath. . **Image link:** https://rkd.nl/images/301900 **Bibliography**: Bianco 2023, nr. 13 **Related work(s)**: -	

1.19a

Title: Diana and Actaeon
Attribution: Antonio Tempesta
Date: 1560-1630
Technique and support: etching on paper
Size: 145 x 192 mm
Provenance/cat. nr: Amsterdam, Rijksmuseum inv RP-P-H-H-933
Bibliography: Bartsch 815

Mai non si troverà
che petto nobile
Alberghi in sé pensiero ignobile
Di rotta fè e poca lealtà.
Mai non si troverà.

Ridondino tempestino ferite
Più ch'infinite
Non son l'onde del mare
Ch'io possa cangiare
Bel desio ch'in te si sta
Mai non si troverà.

No ch'esser mai non può
Ch'un'alma stabile
Prometta un si poi variabile
  i cangi un dì e torni a dir di no.
  o ch'esser mai non può.

Minaccino saettino le stelle
Più che rubelle
Non son l'idre d'Averno
Che resta in eterno
Quel voler che pria donò
No ch'esser mai non può.

Never shall it be found
That a noble heart
Could harbor within
A base thought
Of broken faith or lacking loyalty.
Never shall it be found.

Let wounds pour down
And storms rage
More than countless waves of the sea—
Still I could not change
The fair desire I hold for you.
Never shall it be found.

No, it never could be so—
That a steadfast soul
Would promise "yes," then shift,
Change one day and turn to "no."
No, it never could be so.

Let the stars strike down
With rebellious darts,
Fiercer than the hydras of Hell—
Yet still shall remain, eternal,
That will once freely given.
No, it never could be so.

cat.	Inventory nr; references; descriptions	Image(s)
1.20	**I-Rc Ms 2478.14**	
	Marc'Antonio Pasqualini "E potesti lasciarmi" [783] **Former attribution(s)**: - **Date**: 1652 **Technique and support**: pen and brown ink on paper **Size**: 60 x 80 mm **Description/Remarks**: This scene may represent the legendary Queen Dido shortly after her arrival on the North African coast, where she would go on to found Carthage. In the foreground, a regal woman stands with commanding presence, her arm raised toward a group of humble shepherds and peasants. Her elaborate dress and posture clearly distinguish her as a queen. One of the shepherds kneels before her. Behind the queen, a group of attendants follows, suggesting her court or retinue. The rural landscape, with a fortified city on a distant hilltop, evokes the unclaimed land Dido famously obtained by tricking the locals—asking only for as much land as could be encircled by an oxhide. This composition may illustrate the pivotal moment when Dido negotiates with the land's inhabitants, setting the stage for the foundation of Carthage. The contrast between her nobility and the shepherds' simplicity reflects themes of exile, diplomacy, and the merging of civilization with nature. **Image link:** https://rkd.nl/images/301901 **Bibliography**: Bianco 2023, nr. 14 **Related work(s):** -	

E potesti lasciarmi?
E stabilir con sì mortal decreto
Di non vedermi più?
Io resto, io gelo attonita insensata
In rimembrar che possa alma ben nata
In un medesmo istante
E tutta fede alimentar l'amore,
E tutta frode avvelenare un core.
Si ch'è pur vero si tu reo, tu crudo
Tu me l'insegni a prova e quand'io mi credea
In dolce fato di comun periglio
Con si caro compagno
Eternar i legami
Ahi che fugace ei m'abbandona
In su l'adulta spene
E sola mi ritrovo alle catene.

Non si fidi un cor, no no
Che nel fior della speranza
L'altrui fè cangia sembianza
A tradir chi l'adorò?
Vana qual più mi resta
Rimedio al dubbio, core?
Pregherò chi non sente?
Fuggirò chi m'aborre?
Abborirò chi fugge?
Ahi tra tema e desio l'alma si strugge

No no, non vuò consiglio
Alla mia fe' m'appiglio
Viva la fe', regni la fede
E sia sola per mio conforto
Un rimprovero eterno al tuo gran torto.

And could you leave me?
And set, with such a mortal sentence,
That you would see me no more?
I remain—I freeze—astonished, senseless,
To recall that a noble soul could
In the very same instant
Feed love with all its faith,
And poison a heart with pure deceit.
So it is true—yes, you are guilty, you are cruel.
You prove it to me yourself.
And just when I believed
That, in sweet fate and shared peril,
With such a dear companion
I might eternalize our bond—
Ah, how swiftly he abandons me
At the height of grown-up hope,
And I find myself alone,
Still bound in chains.

Let no heart ever trust again—no, no—
For even in hope's full bloom
Another's faith may shift its face,
To betray the one who adored it.
What remedy is left me,
In the face of doubt, O heart?
Shall I pray to one who hears me not?
Flee one who loathes me?/ Hate one who flees?
Ah! Between fear and longing,/ My soul is torn apart.

No, no—I seek no counsel./ I cling to my own faith.
Let faith live—let faith reign! / And let it be, for my comfort alone,
An eternal reproach / To your great wrong.

cat.	Inventory nr; references; descriptions	Image(s)
1.21	**I-Rc Ms 2478.15**	
	Marc'Antonio Pasqualini "A schiere sen viene [784] **Former attribution(s)**: - **Date**: 1652 **Technique and support**: pen and brown ink on paper **Size**: 60 x 80 mm **Description/Remarks**: This quiet pastoral scene presents a solitary shepherd leaning on his staff beside a flat rock or stone altar in the foreground. His pose, relaxed yet contemplative, suggests a moment of rest during the day's work. In the distance, a second pair of figures engages in conversation, while flocks graze along the valley paths. The background reveals a lush countryside dotted with trees, winding streams, and hilltop settlements, including a dramatic cliff crowned by a fortified town. **Image link:** https://rkd.nl/images/301902 **Bibliography**: Bianco 2023, nr. 15 **Related work(s)**: cat. 1.61	

A schiere sen viene
Assalto di pene
Né trovo chi presto
In rischio funesto
Aita mi porta
Son preda di duolo
Trionfo di morte
La fede ne piange
La speme si frange
Rimedio non v'è
Quest'alma s'affanna
Ch'amor la condanna
Senz'altra mercè
Rimedio non v'è.

Un mar di cordoglio
  i gonfia d'orgoglio
  é stella vegg'io
Ch'in flutto sì rio
Prometta un respiro
Lamenti sol odo
Tempeste sol miro
Il cor s'addolora
Quest'alma s'accora
Più vita non ho
E sempre tra l'onde
Di doglie profonde
Sbattuto men vo.

In squadrons they come,
An assault of sorrows,
And I find no one
Who, in this deadly peril,
Will hasten to aid me.
I am prey to grief,
A triumph of death.
Faith weeps,
Hope shatters,
There is no remedy.
This soul is in torment,
For love has condemned it
Without further mercy.
There is no remedy.

A sea of anguish
Swells with pride,
And I see no star
That, in such cruel waves,
Might promise me breath.
Only laments I hear,
Only storms I behold.
My heart is in pain,
My soul grows faint—
I have no more life.
And ever among the waves
Of deep sorrows
I go, battered and lost.

cat.	Inventory nr; references; descriptions	Image(s)
1.22	**I-Rc Ms 2478.16**	
	Venanzio Leopardi "Di già dato il tributo avea l'amante" [785] **Former attribution(s)**: - **Date**: 1652 **Technique and support**: pen and brown ink on paper **Size**: 60 x 80 mm **Description/Remarks**: Bandits in an ambush near a cave, attacking travellers with clubs, shotguns, and swords. **Image link:** https://rkd.nl/images/301903 **Bibliography**: Bianco 2023, nr. 16 **Related work(s):** -	

1.22a

Title: La Caverne de Brigands (The Cave of Thieves)
Attribution: Jacques Callot
Date: 1617
Technique and support: etching on paper
Size: 54 x 77 mm
Provenance/cat. nr: Amsterdam, Rijksmuseum inv RP-P-OB-21.044
Bibliography: Lieure 435

Di già dato il tributo avea l'amante
Di pianti e di sospiri al suo bel Nume,
E in ogni dì solea
Celebrar in tal guisa
La beltà di colei ch'invano adora
Ah ch'a un misero core
Non mai cessa il destin di mover guerra
E congiura mortal mai sempre ardisce
A' suoi danni la sorte
Non dà fin alle pene altro che morte.
Credea lo sventurato
All'aprir della notte
Stanco di sparger più pianti e sospiri
Haver tregua al suo duolo e ai suoi lamenti
Ma pria di ritrovar lieve conforto
Si sfogò l'infelice in questi accenti:

venturata mia sorte
Nata sei per penare
Madre sei di dolor figlia di morte.

Oppresso dal dolore
Sovrapreso dal sonno
Chiude le luci addolorate e meste
Ed ecco in un momento
Gl'appar colei che tutta lieta gode
E in seno del suo amante
Che bacciollo più volte in un istante.
Nella reggia d'Averno
Non s'udiron già mai stridi sì horrendi
Né pianti sì dolenti
Come fece il meschin che vidde in sogno
Tradita la sua fede
Ahi che funesta notte ebbe in mercede

The lover had already paid his tribute
Of tears and sighs to his fair deity,
And each day he would
Celebrate in such a way
The beauty of the one he vainly adored.
Ah, for a wretched heart
Fate never ceases its cruel war,
And mortal conspiracies rise bold
Against his sorrow—
Only death brings an end to pain.

The unfortunate one believed,
At the coming of night,
Weary of shedding more tears and sighs,
He might find respite from his grief and laments.
But before he could grasp even slight relief,
The unhappy soul poured forth these words:

Unlucky fate of mine,
Born only to suffer,
You are mother of sorrow, daughter of death.

Oppressed by grief,
Overcome by sleep,
He closed his mournful, tear-worn eyes—
And suddenly, in that moment,
She appeared—
Joyful and content,
Resting in the arms of her new lover,
Kissing him over and over in an instant.

Not even in Hades' realm
Were cries so horrid ever heard,
Nor such bitter weeping

Fu destato dal duolo e forsenato
Gridò senza ritegno: Io vuò morire
D'ogni miseria pur sarò un esempio
S'adorator già vissi or moro un empio.

Su, Furie d'abisso
Con lingue di foco
Pregate l'inferno
E Datemi un loco
S'a me il regno d'Amor chiuse le porte
Furie vi prego ohimè Datemi morte.

Voi mostri infernali
Uscite nel mondo
E dite a colei
Ch'io vivo nel fondo.
E piango ed esclamo
sempre la chiamo
..a più non la bramo.
S'il tradimento a me fu dato in sorte
Furie vi prego almen Datemi morte.

As the wretch let loose, who in his dream
Saw his faith betrayed.
Ah, what a dreadful night was his reward!

Awakened by torment and driven mad,
He cried out without restraint: I wish to die!
Let me be a monument to misery—
If I once lived as a worshipper,
Now let me die a blasphemer.

Come, Furies of the Abyss,
With tongues of fire / Pray to Hell
And grant me a place.
If the kingdom of Love has barred its gates to me,
Furies, I beg you—grant me death.

You infernal monsters,
Come forth into the world,
And tell her—/ That I dwell in darkness.
That I weep, and cry aloud,
And always call her name—
Yet no longer do I desire her.
If betrayal was the fate given me,
Furies, I beg you—at least grant me death.

cat.	Inventory nr; references; descriptions	Image(s)
1.23	**I-Rc Ms 2478.17**	
	Marc'Antonio Pasqualini "Sta forte mio core" [786] **Former attribution(s)**: - **Date**: 1652 **Technique and support**: pen and brown ink on paper **Size**: 60 x 80 mm **Description/Remarks**: River landscape with a duck hunter aiming from the riverbank, surrounded by peasants, sheep, and boatmen. In the background, an imposing crag with multiple fortified buildings towers above the scene, adding a theatrical vertical axis to the composition. **Image link**: https://rkd.nl/images/301904 **Bibliography**: Bianco 2023, nr. 17 **Related work(s)**: cat. 1.12; 1.73	

Sta' forte mio core
Nel primo desire
Qui voglio morire
Pria di scemar favilla al caro ardore
Sta forte mio core
Un soffrir innocente
Fa trionfar l'invariabile fede
Che pietà che mercede
No, no
Viva solo chi more
Sta' forte mio core .

Si perda la vita
In piaghe sì care
Qui voglio spirare
Pria che cercar rimedio a mia ferita
  i perda la vita
  oribondo che tace
Quando palesa il cupo ardor che cela
Che sospir, che querela
Sì, sì
Io rifiuto l'aita
Si perda la vita.

Be strong, my heart,
In your first desire—
Here I wish to die
Rather than dim the flame of that dear fire.
Be strong, my heart.
Innocent suffering
Makes unwavering faith triumphant.
No pity, no mercy—
No, no!
Let only he who dies truly live.
Be strong, my heart.

Let life be lost
In wounds so sweet—
Here I wish to breathe my last
Rather than seek a cure for my wound.
Let life be lost.
The dying one who remains silent
Reveals, at last, the deep fire he conceals.
What sighs, what lament!
Yes, yes—
I refuse all aid.
Let life be lost.

cat.	Inventory nr; references; descriptions	Image(s)
1.24	**I-Rc Ms 2478.18**	
	Marc'Antonio Pasqualini, "E dove fuggì quel rapido piede [787]. Text by Giovanni Lotti. **Former attribution(s)**: - **Date**: 1652 **Technique and support**: pen and brown ink on paper **Size**: 60 x 80 mm **Description/Remarks**: Venus discovering the dead body of Adonis. **Image link**: https://rkd.nl/images/301905 **Bibliography**: Bianco 2023, nr. 18 **Related work(s):** 73	

1.24a

Title: Venus discovering the dead body of Adonis
Attribution: Antonio Tempesta
Date: 1560-1630
Technique and support: etching on paper
Size: 140 x 194 mm
Provenance/cat. nr: Amsterdam, Rijksmuseum inv RP-P-H-H-934
Bibliography: Bartsch 816

E dove fuggì quel rapido piede
Che l'egra mia fede
E l'anima e 'l core
E quanto vive in me seco rapì
E dove il bel piede e dove fuggì
Ditelo su mortali
Che l'ali già spando
Per girne volando
A pregar, a forzar ch'ei torna qui,
E dove il bel piede e dove fuggì.

E dove n'andò quel ciglio guerriero
Che lingua e pensiero
E spirito e vita
E quanto in me si sta seco involò.
E dove il bel ciglio e dove n'andò.
  adane pur di lunghe
  giunge seguace
Un cor che si sface
E sen vien e sen va fin ch'il trovò
E dove il bel ciglio e dove n'andò.

And where did that swift foot flee
Which, with it, stole my ailing faith,
My soul, my heart,
And all that lives in me?
And where—oh where—did that fair foot flee?
Tell me, O mortals!
For already I spread my wings
To fly off in haste,
To plead, to compel him to return to me.
And where—oh where—did that fair foot flee?

And where has that warrior gaze gone,
That glance which stole
My tongue, my thought,
My spirit and my life—
All that was mine, carried off with it?
And where—oh where—did that fair gaze go?
Let it go far away—
It shall be pursued
By a heart that breaks apart,
And comes and goes
Until it finds him once again.
And where—oh where—did that fair gaze go?

cat.	Inventory nr; references; descriptions	Image(s)
1.25	**I-Rc Ms 2478.19**	
	Marc'Antonio Pasqualini "Una fede io sento stridere" [788] **Former attribution(s)**: **Date**: 1652 **Technique and support**: pen and brown ink on paper **Size**: 60 x 80 mm **Description/Remarks**: Riverside port scene with tall tower houses and bustling mercantile activity. In the foreground, a boy offers a tray to two passersby, while dockworkers handle barrels and crates near moored sailing ships. The fortified urban backdrop and active riverfront suggest a lively commercial hub. **Image link:** https://rkd.nl/images/301906 **Bibliography**: Bianco 2023, nr. 19 **Related work(s):** cat. 1.63	

Una fede io sento stridere
Ch'è assalita e già si more
Ah traditore lasciala
Non la finir d'uccidere.
No, non la finir d'uccidere.

O del mio puro seno
Candida albergatrice alba dei cori
Onde riporta entro i suoi regni
I più bei giorni amore
Dimmi qual reo qual empio
Fea di te tanto scempio?
Qual predatore ignoto
Fremea vicino a' consacrati a Cloto?
Parmi al mentito aspetto
Di ravvisar lo scelerato mostro
  gli ha due fronti
   mentre un ciglio amico un sorriso disserra
Nel più cupo dell'alma il cor nemico
Mormora oltraggio e guerra
E sempre porta con occulto veleno
La pace in volto, e la vendetta in seno.

O d'amor possenti schiere
Su guerriere armatevi
A che tardate più
Ahi non soffrite
Che tutta ferite
Vi cada estinta ai piè regia virtù
A che tardate più
Non resti invendicata
Questa bella innocente
Spergiuro che tradisce
Tradimento che mente

I hear a vow screaming
It is under attack, and dying.
Ah, traitor, leave it be—
Do not finish killing it.
No, do not finish killing it.

O you, pure guest
Of my honest breast, dawn of hearts,
In whom Love brings back
Its brightest days into its kingdom—
Tell me, what wretch, what impious hand
Dared commit such harm against you?
What unknown thief
Trembled near what was sacred to Clotho?
In that deceitful face
I seem to recognize the monstrous villain:
He has two brows,
And while one eye smiles in friendship,
Deep in his soul, the hostile heart
Whispers outrage and war.
And always, with hidden poison,
He wears peace on his face
And revenge in his breast.

O mighty hosts of Love,
Arm yourselves for war—
Why do you delay?
Ah, do not suffer it—
That she, wounded through and through,
Fall lifeless at your feet, royal virtue undone!
Why do you delay?
Let this fair innocent
Not go unavenged—
Oath-breaker who betrays,

S'abbatta, si franga
Catenato rimanga in servitù
Su armatevi su, su
A che tardate più

Qual domo tiranno
In mesto sembiante
A carro festante
Si tragga l'inganno

Supplichi umile, adori, incensi e preghi
Et habbia per mercede
di rinegar se stessa
E trasformarsi in fe' la frodde oppressa.

O d'amor possenti schiere
Su guerriere armatevi
  che tardate più
 hi non soffrite / Che tutta ferite
Vi cada estinta ai piè regia virtù
A che tardate più
Non resti invendicata
Questa bella innocente
Spergiuro che tradisce
Tradimento che mente
S'abbatta, si franga
Catenato rimanga in servitù
Su armatevi su, su.

Deceiver who lies!
Let him be struck down, shattered,
Chained forever in servitude.
Come, arm yourselves—come, rise!
Why do you delay?

Let the tyrant be dragged,
In sorrowful garb,
Behind a chariot of triumph,
His deceit laid bare.
Let him kneel, plead, worship, incense, pray—
And be rewarded with this:
To renounce himself
And see his own fraud transformed
Into the faith it once oppressed.

O mighty hosts of Love, / Arm yourselves for war—
Why do you delay?
Ah, do not suffer it—
That she, wounded through and through,
Fall lifeless at your feet, royal virtue undone!
Why do you delay? / Let this fair innocent
Not go unavenged—
Oath-breaker who betrays,
Deceiver who lies!
Let him be struck down, shattered,
Chained forever in servitude.
Come, arm yourselves—come, rise!

cat.	Inventory nr; references; descriptions	Image(s)
1.26	**I-Rc Ms 2478.20**	
	Marc'Antonio Pasqualini "Non disciogliete il pianto" [789] **Former attribution(s)**: **Date**: 1652 **Technique and support**: pen and brown ink on paper **Size**: 60 x 80 mm **Description/Remarks**: Mythological scene of Perseus and Andromeda. The nude Andromeda is chained to a rock, threatened by a monstrous sea creature. Above, Perseus, riding Pegasus, descends to slay the beast. Ships sail in the background while onlookers gather on the opposite shore. **Image link**: https://rkd.nl/images/301907 **Bibliography**: Bianco 2023, nr. 20; Jeanneret 2015 **Related work(s):** -	

1.26a

Title: Perseus and Andromeda
Attribution: Antonio Tempesta
Date: 1560-1630
Technique and support: etching on paper
Size: 104 x 1118 mm
Provenance/cat. nr: Amsterdam, Rijksmuseum inv RP-P-H-G-137-5
Bibliography: Bartsch 677

Non disciogliete il pianto
Occhi miei lassi ancora
Ch'il dolor che m'accora
Vuò ch'impari a soffrire il petto mio.

Ah di morir desio
Son di morir contento
Pur che serbi il mio cor vivo il tormento
Strazi martiri e pene,
Strali, fiamme, veleno
Distruggetemi il seno
Amorosi desiri
Voi gelosi sospiri
E veggia lei ch'adoro
Che morto io vivo e che vivendo io moro
Goda l'empia tiranna
  he sotto a crudo impero
  on decreto severo
Colma di sdegno e d'ire
Mi condanni a morire
Ma se vive il dolore
Godrò che mora immortalmente il core.

Do not yet release your weeping,
My weary eyes—
For the sorrow that breaks me
Must teach my breast how to endure.

Ah, I long to die,
And I would die content—
So long as my heart keeps the torment alive.
Tear me apart,
O tortures, agonies, and pains,
Arrows, flames, and poison—
Ravage my breast.
O loving desires,
O jealous sighs,
Let her whom I adore
See that in death I live, and in life I die.
Let the pitiless tyrant rejoice,
She who under cruel command
With harsh decree,
Full of wrath and scorn,
Condemns me to die.

But if sorrow lives on,
Then I shall rejoice
That my heart may die
Immortally.

cat.	Inventory nr; references; descriptions	Image(s)
1.27	**I-Rc Ms 2478.21**	
	Mario Savioni "Amorose mie catene" [796] **Former attribution(s)**: - **Date**: 1652 **Technique and support**: pen and brown ink on paper **Size**: 60 x 80 mm **Description/Remarks**: Riverside scene with fishermen at work. Several figures cast nets, carry tools, or handle their catch, while boats move on the water. In the background, a fortified town crowns a steep rocky hill, adding drama to the picturesque landscape. **Image link**: https://rkd.nl/images/301908 **Bibliography**: Bianco 2023, nr. 21 **Related work(s):** cat. 1.05	

Amorose mie catene
Quando mai vi scioglierete
E spezzate spiegarete
Il terror delle mie pene.

Ma stringetemi pure
Viepiù tenaci, e dure
Che non farete mai ch'ai rai d'un volto
Io mi mora adorando in pianto sciolto.

D'un bel crine i lacci d'oro
Stringan pur sempre il cor mio
Al mio piede al mio desio
Servitù sia bel thesoro.

Pur che l'anima ancella
Sia di chioma sì bella
Incatenate il piè quanto vi pare
Voi sarete al mio cor sempre più care.

O my loving chains,
When will you ever break—
And shattered, release
The terror of my sorrows?

But no—bind me tighter still,
More firm, more fierce,
For never shall you keep me
From dying in adoration, dissolved in tears
At the light of a beloved face.

Let the golden bonds
Of a fair and shining hair
Forever clasp my heart—
Let my foot, my desire,
Find in such servitude a precious treasure.

So long as my soul
Remains a servant
To such beautiful tresses,
Then bind my feet as much as you will—
You shall be ever dearer to my heart.

cat.	Inventory nr; references; descriptions	Image(s)
1.28	**I-Rc Ms 2478.22**	
	Giacomo Carissimi "Io vo pensando ai miei passati affanni" [797] **Former attribution(s)**: - **Date**: 1652 **Technique and support**: pen and brown ink on paper **Size**: 60 x 80 mm **Description/Remarks**: Arcadian scene in a wooded landscape. A musician plays for a gathered group of peasants and children. Animals graze nearby and the distant hills are dotted with villages, evoking a peaceful rural ideal. Identical composition of cat. 1.01. **Image link**: https://rkd.nl/images/301909 **Bibliography**: Bianco 2023, nr. 22 **Related work (s)**: cat. 1.01; 1.04	

Io vo' pensando a'i miei passati affanni
Ch'io soffersi in amar l'ingrata Clori
E de' miei ciechi e forsennati errori
Confuso porto or la vergogna, e i danni.

Né perché da me stesso mi condanni
Che in vaneggiar cangiai cure migliori
Non per tanto son io misero fuori
Di ricader ne' conosciuti inganni.

Perché quantunque il mal ove son scorso
Intenda e veggia et a fuggirlo m'armi
D'ogni interna virtù per mio soccorso.

Se dalla fuga ella vorrà ritrarmi
Senza fallo avverrà ch'in mezzo al corso
Con un sol girar d'occhio mi disarmi.

I go on thinking of my past afflictions
Which I endured in loving thankless Clori,
And of my blind and frenzied former folly
Now bear the shame and burden of contrition.

Though I condemn myself with just admission
For having traded better care for glory,
Still I remain not free from sorrow's story—
I fear again the snare of known sedition.

For though I see and know the harm I faced,
And arm myself with all my inner might
To flee the path where once I ran in haste,

If she should try to halt my fleeing flight,
Without a doubt—just one glance in her eyes—
Would strike me down and rob me of my fight.

cat.	Inventory nr; references; descriptions	Image(s)
1.29	**I-Rc Ms 2478.23**	
	Giacomo Carissimi "Navicella che sì altera" [798] **Former attribution(s)**: - **Technique and support**: pen and brown ink on paper **Size**: 60 x 80 mm **Description/Remarks**: The Fall of Icarus. In the sky above a bustling port city, Icarus plunges toward the water, his wings coming undone. Daedalus flies ahead, helpless. **Image link**: https://rkd.nl/images/301910 **Bibliography**: Bianco 2023, nr. 23 **Related work (s)**: -	

1.29a	**Title:** The fall of Icarus **Attribution:** Antonio Tempesta **Date**: 1560-1630 Technique and support: etching on paper **Size**: 140 x 194 mm **Provenance/cat. nr:** Amsterdam, Rijksmuseum inv RP-P-H-H-935 **Bibliography**: Bartsch 817	

Navicella che sì altera
Perché hai grave il sen di vento
Concepisci un ardimento
D'assorbirti l'India intera

Fin che puoi con lieto ciglio
Salutar la patria sponda
Libra l'ancora sull'onda
E ripensa al tuo periglio

Tu trascorri a cieca sorte
Un sentier ch'è tutto scille
Che se ben ne scampi mille
Uno al fin t'aspetta a morte

E l'auretta che ti scorge
Che ben par Zefiro amato
L'Aquilone è il primo fiato
Ch'è benigno all'hor che sorge

Ma vedrai che tosto ad alto
Svellerà l'onde e la terra
Divenendo aperta guerra
Quel che fu tacito insulto.

Né difesa al fero orgoglio
Fian del polo amiche stelle
Vien dall'orse et ha con quelle
Aquilon comune il soglio.

Ma perché mendico altronde
Chi sia Fabro a tua sventura
Apri tu la sepoltura
A te stessa in solcar l'onde.

Little ship, so proud you seem—
Why, with sails so full of wind,
Do you dream so bold a dream,
As to swallow all of India?

While you still may smile with joy
And behold your native shore,
Weigh your anchor on the wave
And recall what risk you bore.

You sail on a course of fate
Blindly through a sea of Scyllas—
Though a thousand threats you dodge,
One at last will bring you death.

Even the breeze that seems to guide you,
Softly like the Zephyr's breath,
Is but Boreas in disguise— / Kind only at his dawning.

Soon, you'll see him rise in power,
He will tear the sea and land—
What seemed a silent insult
Will declare itself in war.

Nor will friendly stars defend you
From the North Wind's cruel pride,
For even the Great Bears share
Their dominion with that gale.

And why then seek beyond yourself / The maker of your ruin?
You open your own grave
By cutting through these waves.

Made a plough of the wide sea,
You cultivate your dangers—

Tu del mar fatta aratrice
Vi coltivi i rischi tuoi
Onde al fin altro non puoi
Che raccor messe infelice

Navicella ascoso il lido
Patrio monte ancor ti resta
Che con mutula protesta
Ti rammenta il mar infido

Par ch'accinto a richiamarti
Si sollevi in fronte audace
Et immoto esser gli spiace
Per non correr a frenarti

Senti quel muto aviso
Di stabil consigliero
  di da lungi i tuoi fraterni pini
  he su l'alta pendice
Giungendo fino al centro
Con l'annosa radice
Scherniscon l'Aquilone
E torna saggia dagli insani elementi
In quei teatri a trionfar dei venti.

And in the end, reap nothing
But a harvest of misfortune.

Little ship, though the shore is hidden,
Your homeland's hills remain.
With mute and solemn protest
They remind you of the treacherous main.

It seems the mountain lifts its brow
To call you back with boldness—
Unwilling to stay still / As it rushes to restrain you.

Hear that silent warning—
The wisdom of a steadfast counselor.
Listen from afar to your fraternal pines
That stand upon the heights,
And reach into the deep
With ancient roots unmoved— / They mock the Northern Wind.

So turn back, wise again,
From these mad and violent elements,
And return to those high theaters
Where one may triumph over storms.

cat.	Inventory nr; references; descriptions	Image(s)
1.30	**I-Rc Ms 2478.24**	
	Pietro Antonio Vanini "Per immenso sentiero" [799] **Former attribution(s)**: - **Date**: 1652 **Technique and support**: pen and brown ink on paper **Size**: 60 x 80 mm **Description/Remarks**: This bucolic scene shows two shepherds in the foreground, surrounded by grazing sheep in a peaceful countryside. One sits on a rock, engaged in conversation, while the other gestures toward him. In the background rises a fortified hilltown with towers and spires, adding a sense of timeless grandeur to the otherwise humble pastoral life. **Image link**: https://rkd.nl/images/301911 **Bibliography:** Bianco 2023, nr. 24 **Related work(s):**	

Per immenso sentiero
Là nell'ondoso regno
Muove incauto nocchiero il picciol legno

Ride il ciel ridon l'onde
E tace il vento
E di spuma d'argento
Cinta la nave audace
Stima i campi del mar
Campi di pace

Ohimè ma non tien fede
E in un punto vien meno
Quand'altri più gli crede il bel sereno

Freme il mar cresce il flutto,
¯ il vento aride
tra quell'onde infide
ı osto cangiando sorte
Ove il legno scherzò
Trovò la morte.

Amanti ah non v'alletti
Mentre ch'amor n'invitta
De suoi dolci diletti aura gradita

Breve gioia aspro duolo
E pene amare
Ci cela entro il suo mare
Ove son per suo vanto
I venti di sospir
L'onda di pianto

Along an endless path
In the kingdom of the waves
The careless helmsman steers his tiny boat.

The sky smiles, the sea laughs,
And the wind is silent;
Ringed in silver foam,
The bold little ship
Takes the open sea
For fields of peace.

Alas! But the calm betrays—
And just when most believed in it,
The fair weather fails.

The sea roars, the swell rises,
And the wind howls dry;
And in those treacherous waves,
Fate turns swiftly—
Where once the ship had played,
It meets its end.

O lovers, do not be lured
While Love invites you
With the sweet breezes of delight.

Brief joy, bitter sorrow,
And harshest pain
Lie hidden in his sea,
Where sighing winds
And waves of tears
Are his proud domain.

Alla sua infida calma
Non si fidi non creda un'alma

Quanto egli è falso io 'l so
Che da naufragi
De' suoi flutti malvagi
A pena trassi il piè
Chi non desia morir
Credalo a me

Let no soul
Trust or believe
In his deceitful calm.

How false he is, I know—
For from the shipwrecks
Of his evil tides
I scarcely dragged my feet ashore.
Let him believe me
Who does not wish to die.

cat.	Inventory nr; references; descriptions	Image(s)
1.31	**I-Rc Ms 2478.25**	
	Luigi Rossi "Tenti e ardisca in amore" [800] **Former attribution(s)**: - **Date**: 1652 **Technique and support**: pen and brown ink on paper **Size**: 60 x 80 mm **Description/Remarks**: Merry company in a garden. **Image link**: https://rkd.nl/images/301912 **Bibliography**: Bianco 2023, nr. 25 **Related work(s)**: cat. 1.03; 1.76	

Tenti e ardisca in amore
Chi brama gioire
Mal saggio è quel core
Ch'amando paventa
Nulla ottiene già mai chi nulla tenta

Fortuna si m'ardita
È guida agli amanti
Sol questa gli aita
Al viver giocondo
Tra Fortuna e l'ardir diviso è il mondo

Fu mai sempre agli audaci
Amica la sorte
Gl'inganni fallaci
D'amor non s'intende
  hi la sorte conosce e non la prende.

Let him dare and try in love
Who longs for joy—
Foolish is the heart
That loves, yet fears.
He who never dares, shall never win.

Fortune, yes—bold as she is—
Is guide to all lovers.
Only she lends aid
To a life of delight—
Between Fortune and boldness, the world is split.

It has always been
That fate favors the daring.
The false illusions of love
Are not understood
By those who see fortune
And do not seize it.

cat.	Inventory nr; references; descriptions	Image(s)
1.32	**I-Rc Ms 2478.26**	
	Giovanni Marciani "Sospira mio core chi sa" [801] **Former attribution(s)**: - **Date**: 1652 **Technique and support**: pen and brown ink on paper **Size**: 60 x 80 mm **Description/Remarks**: This image depicts a group of pilgrims resting and receiving refreshments along their journey. On the left, near a monumental urn, men, women, and children offer food and drinks to travelers. In the foreground, two weary pilgrims lounge on the grass. In the distance, a church and several figures suggest the destination of their spiritual journey. The scene conveys a sense of hospitality, charity, and communal care in a peaceful countryside setting. **Image link**: https://rkd.nl/images/301913 **Bibliography**: Bianco 2023, nr. 26 **Related work(s)**: cat. 1.66	

Sospira mio core chi sa
La bella chi miri crudele
Un giorno fedele ben essere potrà
Sospira mio core chi sa.
E se poscia la mercede
non ottieni a la tua fede
rasserena i tuoi desiri
poco perde chi sol perde i sospiri

Domanda mio core chi sa
Tall'hora chi sprezza chi fugge
Amando si strugge
Per cara beltà.
Ma s'al fine ti disprezza
Sol fedele ad alterezza
Racconsola le tue pene
  ulla perde chi chiede, e non ottiene.

Sigh, my heart—who knows?
She, the fair one you see so cruel,
May one day, perhaps,
Be faithful in love.
Sigh, my heart—who knows?

And if in the end
You win no reward for your faith,
Calm your longing still—
Little is lost when only sighs are lost.

Ask, my heart—who knows?
Perhaps she who scorns, who flees,
Is inwardly burning
With love for such beauty.
But if, in the end, she scorns you,
And keeps her pride alone as faithful,
Take comfort in your pain—
Nothing is lost
By one who asks, and is not answered.

cat.	Inventory nr; references; descriptions	Image(s)
1.33	**I-Rc Ms 2478.27**	
	Giancarlo Rossi "Dove vai pensiero audace" [802] **Former attribution(s)**: - **Date**: 1652 **Technique and support**: pen and brown ink on paper **Size**: 60 x 80 mm **Description/Remarks**: In the foreground, costumed figures are engaged in revelry: musicians play the violin and lute, while elegantly dressed masqueraders—possibly Pulcinella or other *commedia dell'arte* characters—dance and interact animatedly. Two small boys (or short persons) fence with wooden swords, adding to the playful atmosphere. The middle ground and background are filled with crowds, processions, and architectural elements typical of Baroque Rome, including a smoking chimney and a lively urban square. The dome and towers on the horizon further suggest a Roman setting, evoking the grandeur and festivity of the city's Carnival traditions. **Image link**: https://rkd.nl/images/301914 **Bibliography**: Bianco 2023, nr. 27 **Related work(s)**: cat. 1.74	

Dove vai pensiero audace
A incontrar le tue catene
Torna indietro aura di spene
Tanto tradisce più, quanto più piace.
Dove vai pensiero audace.

Infelice e non t'avvedi
Che precipita nel duolo
Chi troppo alto inalza il volo
Ben che rida il ciel non vedi
Ch'ogni lampo là su sempr'è fugace

Dove vai pensiero audace

Chi su l'ali del desire
Fida il core a incerta sorte
Tra i rigori della morte
ien d'affanni va a perire
Desio che molto spera è assai mendace

Dove vai pensiero audace.

Where do you go, bold thought,
To meet again your chains?
Turn back, breath of hope—
The more it pleases,
The more it betrays.
Where do you go, bold thought?

Unhappy one, do you not see
That he who soars too high
Falls into sorrow deep?
Though the sky may smile above,
Each flash of light up there
Is always fleeting.
Where do you go, bold thought?

He who on the wings of desire
Entrusts his heart to uncertain fate
Among death's chill harshness
Goes, full of anguish, to his end.
Desire that hopes too much
Is most deceitful.
Where do you go, bold thought?

cat.	Inventory nr; references; descriptions	Image(s)
1.34	**I-Rc Ms 2478.28**	
	Anonymous, "La bella mia tiranna" [803] **Former attribution(s)**: - **Date**: 1652 **Technique and support**: pen and brown ink on paper **Size**: 60 x 80 mm **Description/Remarks**: This bustling street scene captures a moment from the Carnival celebrations in Rome, with a lively crowd gathered to watch a troupe of masked figures performing atop a raised cart. The cart, drawn by horses, serves as an improvised stage where costumed characters—likely drawn from commedia dell'arte—gesture wildly, dance, and entertain. On either side, spectators crowd the sidewalks, while many others watch from balconies and windows, adding to the festive atmosphere. The image conveys the chaotic joy of public festivity, where performance spills into urban life. In the background, two prominent landmarks clearly situate the scene: the Arco di Portogallo and the obelisk of Piazza del Popolo, firmly anchoring the setting in Rome, on the via Lata (now Corso). **Image link**: https://rkd.nl/images/301916 **Bibliography**: Bianco 2023, nr. 28 **Related work(s)**:	

La bella mia tiranna
Che del mio mal si ride
Con un riso m'affida e poscia inganna
Con un guardo m'alletta e poi m'ancide.

Ma spero di veder quel dì quell'hora
Che per verace amor pianga ella ancora
Ma che mi giova ohimè
Verrà quel dì ma non verrà per me.

Finge amorosi sguardi
Chi mai conobbe amore
Sospira ma i sospiri son bugiardi
Piange ma non son lagrime di core

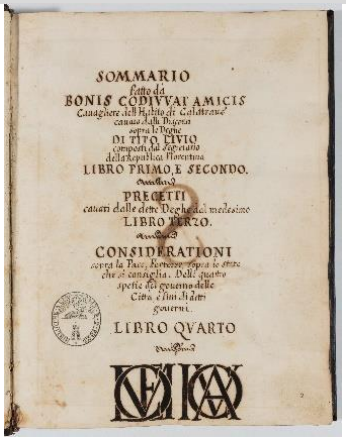
Ma spero di veder quel dì quell'hora
Che per verace amor pianga ella ancora
Ma che mi giova ohimè
Verrà quel dì ma non verrà per me.

My lovely little tyrant,
Who laughs at all my pain,
With a smile she gives me hope—then cheats me,
With a glance she tempts—and then destroys me.

Yet still I hope to see that day, that hour,
When she shall weep again for truest love.
But what good is it to me, alas?
That day shall come—but it will not come for me.

She feigns her loving glances,
She who never knew true love—
She sighs, but her sighs are lies,
She weeps, but not with tears born from the heart.

Yet still I hope to see that day, that hour,
When she shall weep again for truest love.
But what good is it to me, alas?
That day shall come—but it will not come for me.

cat.	Inventory nr; references; descriptions	Image(s)
1.35	***Sommario fatto da Bonis...***	
	Title: recto "Sommario fatto da Bonis codiuvat amicis cavato dalli discorsi sopra le Deghe di Tito Livio... Precetti cavati dalle dette Deghe... Considerazioni sopra la pace, Fortezze, sopra lo Stato che si consiglia." Verso: "S" pierced by an arrow **Former attribution(s)**: - **Date**: [1650] **Technique and support**: pen and ink on paper **Size**: - **Description/Remarks**: Recto, under the title, is the complex monogram of Jacovacci. On the verso is the letter S, pierced with an arrow that touches the ground with its point. cat. 1.51 also shows the same S. **Image link**: - **Provenance/cat. nr:** I-Rc Ms 2620 **Bibliography**: **Related work(s):** cat. 1.51	 SOMMARIO fatto da BONIS CODIVVAT AMICIS Canaghere dell'Habito di Calatrauo cauato dalli Discorsi sopra le Deghe DI TITO LIVIO compositi dal Segretario della Republica Fiorentina LIBRO PRIMO, E SECONDO. PRECETTI cauati dalle dette Deghe del medesimo LIBRO TERZO. CONSIDERATIONI sopra la Pace, fortezze, sopra lo stato che si consiglia. Dell'quattro spetie di gouerno delle Città, e loro di detti gouerni. LIBRO QVARTO

cat.	Inventory nr; references; descriptions	Image(s)
1.36	***Il Cacciatore***	
	Title: "Il Cacciatore" **Former attribution(s)**: Gregorio Tomassini (?) **Date**: [1648?] **Technique and support**: pen and brown ink on paper; small lacuna at bottom right corner. **Size**: 392 x 268 mm **Description/Remarks**: In the foreground, Diana lies on the ground beside a river, with a lion holding the Jacovacci coat of arms to her right. She is identifiable by the crescent moon on her head. Her left forearm rests on an arrow, and her gaze is directed toward the coat of arms; with her right hand, she caresses a greyhound lying next to her. Her eyes are wide open. The title is written on a sheet being pulled through the water by a dog. In the middle ground, a three-masted warship—resembling the one in cat. 1.41—is represented. To the left, a promontory rises over the water, leading to high, jagged mountains. An island with a round tower stands just offshore. In the left middle ground, a deer is pursued by a dog. Above, the sun breaks through the clouds. **Image link**: https://digi.vatlib.it/view/MSS_Ott.lat.1460 **Provenance/cat. nr:** I-RVat Ott.lat.1460; V **Bibliography**: Guerrieri Borsoi 2015, p. 417; Guerrieri Borsoi 2017, p. 26 **Related work(s)**: cat. 1.41	Copyright © Biblioteca Apostolica Vaticana powered by AMLAD-NTT DATA

cat.	Inventory nr; references; descriptions	Image(s)
1.37	***Il Cacciatore***	
	Title: Preparation for the hunt **Former attribution(s)**: Gregorio Tomassini (?) **Date**: [1648?] **Technique and support**: pen, black and brown ink on paper; traces of preparation drawing in black chalk. **Size**: drawing: 375 x ca. 520 mm **Description/Remarks**: The drawing is strikingly meticulous, both in its construction and in the precision of its final execution. It is evident that the artist devoted considerable time to composing the scene, which unfolds in clearly articulated narrative segments. This segmented structure suggests that the composition may have been developed progressively, by assembling discrete figure groups. The setting is a clearing framed by dense trees. The foliage is rendered—characteristically—through a combination of blank spaces and increasingly darkened ink washes, producing a sense of depth and overlapping branches. In the left background, a six-horse carriage appears in the distance, its occupants barely sketched. Closer to the foreground, still on the left, two noblemen are shown meeting on horseback. Each is attended by pages on foot, grooms bearing lances, and hunting dogs—some leashed, others wearing only collars. One of the noblemen is shaded by a parasol held by a servant. These groups of figures recur throughout the composition, but each repetition shows them from a different angle and engaged in varying postures or conversation. In the immediate foreground, a third nobleman on horseback—distinguished by a feathered hat—is seen instructing the head huntsman, who holds two bridled steeds and a long lance. This mounted figure, likely a self-portrait of Jacovacci, is followed by a trumpeter whose instrument bears a banner emblazoned with the family coat of arms. In the lower foreground, a child restrains his dog on a leash. The nobleman's horse is finely ornamented and gazes directly at the viewer, adding to the illusion of immediacy and realism.	

Hunting tools such as netting poles are scattered on the ground. To the right, servants prepare firearms and load pack mules—fitted with feeding muzzles—with large containers for transporting equipment. Though plainly dressed, these men wear swords and display a robust, capable physique. At the centre of the clearing, a pack of hunting dogs gathers around a page with a horn strapped to his waist, followed by others carrying side drums. Notably, one dog is depicted defecating in the exact centre of the scene, while a spooked horse has just thrown a page who was holding a hunting horn—a mishap likely caused by the page's failure to secure the saddle correctly, an error explicitly warned against in the same hunting manual.
In the far-right background, a river winds its way through the landscape. From its banks, two drummers emerge, while a fleeing page seeks shelter from the approaching runaway horse.
Technically, the foreground is rendered in a deep, dark brown ink, nearly black. For certain isolated elements—such as the firearms laid on the ground—a darker black ink is employed. The background, in contrast, is executed in a paler brown. Wash-like effects, such as the stain on the lower-left horse and areas of the sky, appear unintentional and are likely the result of how the lighter ink spread into the paper fibers.
Image link: https://digi.vatlib.it/view/MSS_Ott.lat.1460

Provenance/cat. nr: I-RVat Ott.lat.1460, 1 ter.
Bibliography: Guerrieri Borsoi 2015, p. 419; Guerrieri Borsoi 2017, p. 27
Related work(s): cat. 1,36, 1.53

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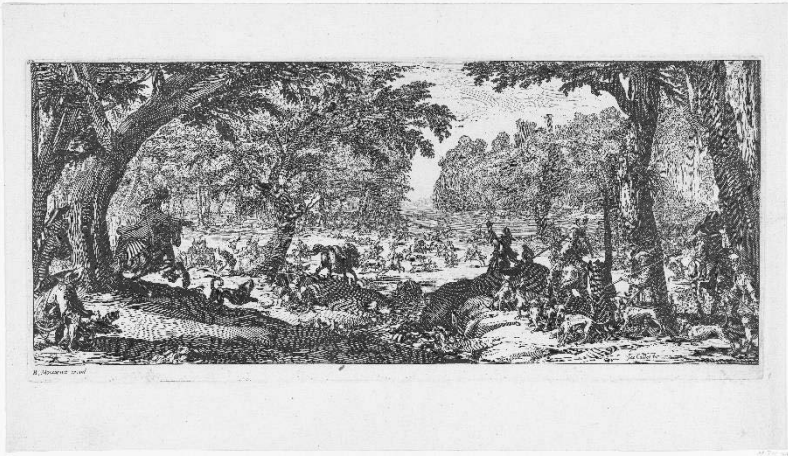
1.37a **Title:** The deer hunt
Attribution: Jacques Callot
Date: 1620-1668
Technique and support: etching on paper
Size: 205 x 464 mm
Provenance/cat. nr: Amsterdam, Rijksmuseum inv RP-P-OB-21.164
Bibliography: Lieure 353



cat.	Inventory nr; references; descriptions	Image(s)
1.38	***Il Cacciatore***	
	Title: Dog breeding **Former attribution(s)**: Gregorio Tomassini (?) **Date**: [1648?] **Technique and support**: pen, black and brown ink on paper **Size**: drawing: 380 x 525 mm; almost covering all the page. **Description/Remarks**: As in the previous drawing, here the composition is articulated into several distinct scenes. Particularly striking is the artist's deliberate attention to selected details—for example, the loggia on the left, partially cast in shadow, where the architrave displays visible abrasions, suggesting that this portion of the building is older. Dogs are tied and resting inside basins filled with hay. A gentleman wearing a plumed hat appears to be instructing a servant on what food should be provided to the restrained animals. In the central section, one observes scenes of coupling and grooming, while on the right, veterinary procedures are underway. The dogs have their legs bound, and a small stick has been inserted into their mouths—presumably to prevent them from biting due to pain. This part of the structure is rendered with notable cleanliness, and the room is visibly warmed by a lit fireplace. In the upper left corner, a kennel-like structure is depicted, into which a handler is seen entering with a dog. The sky, as in other drawings, seems to be rendered in a watercolor-like manner—although this is likely an optical effect created by the brown wash used to suggest atmospheric shading. **Image link**: https://digi.vatlib.it/view/MSS_Ott.lat.1460 **Provenance/cat. nr:** I-RVat Ott.lat.1460, 57q **Bibliography**: Guerrieri Borsoi 2015, p. 420; Guerrieri Borsoi 2017, p. 28 **Related work(s)**:	

cat.	Inventory nr; references; descriptions	Image(s)
1.39	***Il Cacciatore***	
	Title: Greyhound Primo **Former attribution(s)**: Gregorio Tomassini (?) after Francesco Grimaldi **Date**: [1648?] **Technique and support**: pen, black and brown ink on paper **Size**: drawing 377 x 520 mm; f : 393 x 527 mm. **Description/Remarks**: The small fortress in the background appears to resemble the one depicted in the scene with the lions supporting the coat of arms. Notably, the collar lacks the characteristic "S" accompanied by arrows. A charming detail is the small bird gazing at the dog with an almost admiring expression. Both the sword and the lance are rendered with considerable precision. The absence of the crescents, however, remains puzzling. **Image link**: https://digi.vatlib.it/view/MSS_Ott.lat.1460 **Provenance/cat. nr:** I-RVat Ott.lat.1460, 240r **Bibliography**: Guerrieri Borsoi 2015, p. 420; Guerrieri Borsoi 2017, p. 28 **Related work(s)**: cat. 1.35	

1.39a

Title: Portrait of a Greyhound
Attribution: Michelangelo Pace da Campidoglio (1610 - 1670); also attributed to Francesco Grimaldi (Borsoi 2017)
Date: ca. 1650
Technique and support: oil on canvas
Size: 251 x 174 cm
Provenance/cat. nr: Milan, Koelliker collection
Bibliography: Petrucci 2003, p. 151; idem 2005, p. 11

cat.	Inventory nr; references; descriptions	Image(s)
1.39.1	***Il Cacciatore***	
	Title: Map for hunting [Pianta fatta levare da' Dom.co Jacovacci per fare una caccia Reservata como=/ da et a proposita per sollievo dil Nepote dil Papa...] **Former attribution(s)**: - **Date**: [1648?] **Technique and support**: pen, black and brown ink on paper, washes in many colors **Size**: drawing: ca. 380 x 525 mm. **Description/Remarks:** colored map of the North-East area of Rome, along the Tiber river. Several proprieties are annotated and reported on the map. **Image link**: https://digi.vatlib.it/view/MSS_Ott.lat.1460 **Provenance/cat. nr:** I-RVat Ott.lat.1460, 257r **Bibliography**: Guerrieri Borsoi 2015, p. 420; Guerrieri Borsoi 2017, p. 28 **Related work(s)**:	

cat.	Inventory nr; references; descriptions	Image(s)
1.40		
	Title: Lion with Jacovacci's coat of arms **Former attribution(s)**: - **Date**: [1621] 1655 **Technique and support**: pen and ink on paper **Size**: **Description/Remarks**: Landscape with a lion holding the coat of arms of the Jacovacci family. River or lake landscape with shallow mountains and hills, on the right a fortification. Foliage simpler. **Image link**: https://digi.vatlib.it/view/MSS_Ott.lat.2548.pt.1/0015 **Provenance/cat. nr:** I-RVat Ott.lat.2548; 6r **Bibliography**: Borsoi 2015 **Related work(s)**: 1.42; 1.46; 1.48	

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cat.	Inventory nr; references; descriptions	Image(s)
1.41		
	Title: ["DEEST AVRA PARATO"] Seascape with ship. **Former attribution(s)**: **Date**: [1621] 1655 **Technique and support**: pen and ink on paper; inscription and date in brown ink **Size**: **Description/Remarks**: Motto: DEEST AVRA PARATO Even for those who are prepared, sometimes an essential element is missing (such as 'favor' or the 'breeze' that drives progress). This phrase could be a reflection or aphorism suggesting that being ready is not always enough without the positive influence of circumstances or luck. Date added in brown ink; motto also; four winds with familiar faces, see the Berlin (cat. 1.03) larger drawing on parchment. **Image link**: https://digi.vatlib.it/view/MSS_Ott.lat.2548.pt.1/0017 **Provenance/cat. nr:** I-RVat Ott.lat.2548; 7r **Bibliography**: Guerrieri Borsoi 2015, p. 405; Guerrieri Borsoi 2017, p. 20 **Related work(s)**: cat. 1.26	

cat.	Inventory nr; references; descriptions	Image(s)
1.42		
	Title: Lion with Jacovacci's coat of arms. **Former attribution(s)**: **Date**: [1625] 1655 **Technique and support**: pen and ink on paper **Size**: **Description/Remarks**: Landscape with a lion holding the coat of arms of the Jacovacci family. River or lake landscape with shallow mountains and hills, on the right a fortification. Foliage simpler, looks more like the Casanatense Same as the previous ms. **Image link**: https://digi.vatlib.it/view/MSS_Ott.lat.2549.pt.1/0015 **Provenance/cat. nr:** I-RVat Ott.lat.2549; 6r **Bibliography**: Borsoi 2015 **Related work(s)**: cat. 1.40; 1.46; 1.48	

cat.	Inventory nr; references; descriptions	Image(s)
1.43		
	Title: ["Dummodo velis"] Fortuna. **Former attribution(s)**: **Date**: [1625] 1655 **Technique and support**: Pen and black ink on paper; inscription and date in brown ink **Size**: **Description/Remarks**: Seascape with Fortune standing on a sphere on which the Date is inscribed. Also the motto added on the sail held by the female figure is added later. The Latin motto "Dummodo velis" can be translated into English as: *Provided that you are willing* or *As long as you want it*. It can be understood as an encouragement or a philosophical observation: *If you truly desire it, it is possible* or *The will is the necessary condition*. In 1625 Jacovacci obtains the title of Count of Calatrava. **Image link**: https://digi.vatlib.it/view/MSS_Ott.lat.2549.pt.1/0017 **Provenance/cat. nr:** I-RVat Ott.lat.2549; 7r **Bibliography**: Guerrieri Borsoi 2015, p. 406; Guerrieri Borsoi 2017, p. 21 **Related work(s):** cat. 1.26; 1.77	Biblioteca Apostolica Vaticana ALL RIGHTS RESERVED © Biblioteca Apostolica Vaticana

cat.	Inventory nr; references; descriptions	Image(s)
1.44		
	Title: Lion with Jacovacci's coat of arms. **Former attribution(s)**: **Date**: [1655] **Technique and support**: pen and black ink on paper **Size**: **Description/Remarks**: Landscape with a lion holding the coat of arms of the Jacovacci family. River or lake landscape with shallow mountains and hills, on the right a fortification. In this case the fortification is placed atop a rocky mountain. On the left, a boat ashore. **Image link**: https://digi.vatlib.it/view/MSS_Ott.lat.2550.pt.1/0013 **Provenance/cat. nr:** I-RVat Ott.lat.2550; 5r **Bibliography**: Guerrieri Borsoi 2015 **Related work(s):** cat. 1.50	

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cat.	Inventory nr; references; descriptions	Image(s)
1.45		
	Title: ["Protexisti me a conventu malignantium, a multitudine operantium iniquitatem"] Landscape with the Virgin Mary standing on a moon crescent. **Former attribution(s)**: **Date**: [1638] 1655 **Technique and support**: pen and ink on paper **Size**: **Description/Remarks**: You have protected me from the assembly of the wicked, from the multitude of those who work iniquity. This is reminiscent of biblical Psalms, particularly Psalm 63 (64):3 in the Latin Vulgate: "Protexisti me a conventu malignantium, a multitudine operantium iniquitatem." It expresses a plea or gratitude for divine protection against evildoers and those who commit injustice. May refer to Jacovacci's imprisonment. **Image link**: https://digi.vatlib.it/view/MSS_Ott.lat.2550.pt.1/0015 **Provenance/cat. nr:** I-RVat Ott.lat.2550; 6r **Bibliography**: Guerrieri Borsoi 2015, p. 407; Guerrieri Borsoi 2017, p. 22 **Related work(s)**: cat 1.15; 1.02(verso)	

cat.	Inventory nr; references; descriptions	Image(s)
1.46		
	Title: Lion with Jacovacci's coat of arms. **Former attribution(s)**: **Date**: 1655 **Technique and support**: pen and black ink on paper **Size**: **Description/Remarks**: Landscape with a lion holding the coat of arms of the Jacovacci family. River or lake landscape with shallow mountains and hills, on the right a fortification. **Image link**: https://digi.vatlib.it/view/MSS_Ott.lat.2551.pt.1/0013 **Provenance/cat. nr:** I-RVat Ott.lat.2551; 5r **Bibliography**: **Related work(s)**: 1.40; 1.42; 1.48	

cat.	Inventory nr; references; descriptions	Image(s)
1.47		
	Title: ["NEC IRA IOVIS"] Landscape with laurel tree. **Former attribution(s)**: **Date**: [1639] 1655 **Technique and support**: pen and black ink on paper **Size**: **Description/Remarks**: The image depicts a tree, likely a laurel, with dense foliage and a straight trunk. A banner wraps around the trunk with the inscription "*NEC IRA IOVIS*". Below the tree, the year 1639 is written. In the background, there is a detailed landscape featuring a fortified city, a harbor with ships, and several mounted figures riding horses, possibly soldiers. The scene is surrounded by hills and mountains, giving it a dynamic and historical atmosphere. The Latin motto NEC IRA IOVI translates into English as: Not even the wrath of Jupiter. This suggests resilience or invulnerability, even against the anger of the supreme Roman god, Jupiter (equivalent to Zeus in Greek mythology). **Image link**: https://digi.vatlib.it/view/MSS_Ott.lat.2551.pt.1/0015 **Provenance/cat. nr:** I-RVat Ott.lat.2551; 6r **Bibliography:** Guerrieri Borsoi 2015, p. 408; Guerrieri Borsoi 2017, p. 23 **Related work(s):** 1.37; 1.53	

cat.	Inventory nr; references; descriptions	Image(s)
1.48		
	Title: Lion with Jacovacci's coat of arms. **Former attribution(s)**: **Date**: 1655 **Technique and support**: pen and ink on paper **Size**: **Description/Remarks**: Landscape with a lion holding the coat of arms of the Jacovacci family. River or lake landscape with shallow mountains and hills, on the right a fortification. **Image link**: https://digi.vatlib.it/view/MSS_Ott.lat.2552.pt.1/0015 **Provenance/cat. nr:** I-RVat Ott.lat.2552; 6r **Bibliography**: **Related work(s):** 1.40; 1.42; 1.46	

cat.	Inventory nr; references; descriptions	Image(s)
1.49		
	Title: ["Non obliviscar"] **Former attribution(s)**: **Date**: [1640] 1655 **Technique and support:** pen and ink on paper **Size**: **Description/Remarks**: "I will not forget" An injured lion is chained, resting on the ground. The fortress on the right has its flag removed. Might be an idealized representation of Jacovacci's exile that ended in 1640. **Image link**: https://digi.vatlib.it/view/MSS_Ott.lat.2552.pt.1/0017 **Provenance/cat. nr:** I-RVat Ott.lat.2552; 7r **Bibliography**: Guerrieri Borsoi 2015, p. 409; Guerrieri Borsoi 2017, p. 23 **Related work(s)**:	

cat.	Inventory nr; references; descriptions	Image(s)
1.50		
	Title: Lion with Jacovacci's coat of arms. **Former attribution(s)**: **Date**: 1655 **Technique and support**: pen and ink on paper **Size**: **Description/Remarks**: Landscape with a lion holding the coat of arms of the Jacovacci family. River or lake landscape with shallow mountains and hills, on the right a fortification. In this case the fortification is placed atop a rocky mountain. On the left, a boat ashore. **Image link**: https://digi.vatlib.it/view/MSS_Ott.lat.2553.pt.1/0013 **Provenance/cat. nr:** I-RVat Ott.lat.2553; 5r **Bibliography**: **Related work(s)**: cat. 1.44	

cat.	Inventory nr; references; descriptions	Image(s)
1.51		
	Title: Two hands shaking, clearly one female and one male, in horoborus. **Former attribution(s)**: **Date**: [1640] 1655 **Technique and support**: pen and ink on paper **Size**: - **Description/Remarks**: Shepherd and his flock resting by a river. Two hands shaking, clearly one female and one male, in horoborus. **Image link**: https://digi.vatlib.it/view/MSS_Ott.lat.2553.pt.1/0015 **Provenance/cat. nr:** I-RVat Ott.lat.2553; 6r **Bibliography**: Guerrieri Borsoi 2015, p. 410; Guerrieri Borsoi 2017, p. 24 **Related work(s)**: cat. 1.08; 1.35	

cat.	Inventory nr; references; descriptions	Image(s)
1.52		
	Title: Lion with Jacovacci's coat of arms. **Former attribution(s)**: **Date**: 1655 **Technique and support**: pen and ink on paper Size: **Description/Remarks**: Landscape with a lion holding the coat of arms of the Jacovacci family. River or lake landscape with shallow mountains and hills, on the right a fortification. **Image link**: https://digi.vatlib.it/view/MSS_Ott.lat.2554.pt.1/0015 **Provenance/cat. nr:** I-RVat Ott.lat.2554; 6r Bibliography: - **Related work(s)**: cat. 1.40; 1.42; 1.46; 1.48	

cat.	Inventory nr; references; descriptions	Image(s)
1.53		
	Title: ["APTA REFRINGAM"] **Former attribution(s)**: **Date**: [1642] 1655 **Technique and support**: pen and ink on paper **Size**: **Description/Remarks**: The fact that the cannon in the representation is floating in mid-air, with its rear part practically resting above the hunter's head, adds a layer of symbolism and allegory to the image. In this context, the cannon is not merely a weapon but a symbol of power, strength, and determination—almost as if it represents an extension of the hunter's spirit. The position of the cannon above the hunter could suggest that he is guided or protected by the destructive power of artillery. Additionally, the motto "Apta refringam" fits perfectly into this scene: it is as though the hunter is declaring his ability to overcome any obstacle, relying on a superior force symbolized by the cannon. Symbolic Interpretation: The hunter on horseback: Represents skill, control, and determination in battle. The horse might symbolize movement, agility, and mastery on the battlefield. The cannon above the hunter: Suggests a combination of individual prowess (the hunter) and technological or military strength (the cannon). Its position above the head might also evoke the idea of strategic superiority or even divine protection. The fortress in the background: Represents the target or the enemy, a defence the hunter intends to destroy with the cannon's destructive power. The motto is a declaration of intent, which could mean: "I will break whatever is well-prepared." This emphasizes that, no matter how strong the enemy's defences are, nothing is immune to the strength and will of the figure depicted in the scene. Context of the Emblem: This scene might be part of an allegorical or heraldic emblem, associated with a family, an individual, or an organization. The image and the motto could symbolize courage and the ability to overcome any adversity, even those that seem insurmountable. The use of a cannon—a modern weapon for the time when such	

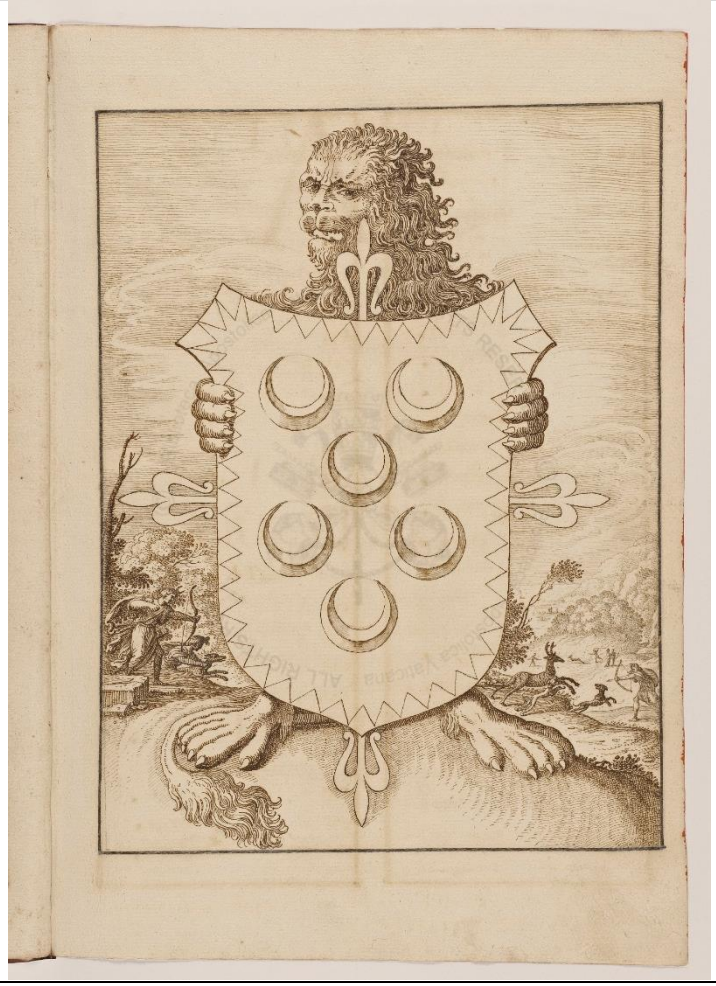
representations were common—reinforces the idea of technological power and military innovation.

Image link: https://digi.vatlib.it/view/MSS_Ott.lat.2554.pt.1/0017

Provenance/cat. nr: I-RVat Ott.lat.2554; 7r

Bibliography: Guerrieri Borsoi 2015, p. 411; Guerrieri Borsoi 2017, p. 24

Related work(s): cat. 1.37

cat.	Inventory nr; references; descriptions	Image(s)
1.54		
	Title: *Lion with Jacovacci's coat of arms.* [Repertorii di Diverse Materie di Domenico Iacovacci cavaliero dell' habito di Calatrave Tomo I lettere A-B] **Former attribution(s)**: **Date**: 1655 **Technique and support**: pen and ink on paper **Size**: fol. 325 x 222 mm; drawing: 257 x 197 mm. **Description/Remarks**: The scene in the lower left, depicting a woman (possibly Diana) hunting with bow and arrows, closely resembles I-Rc Ms 2478.08, cat. 1.14. Two types of ink were used: a brown one and a black one for the background on the right. A compass was employed to draw the crescents' circular shapes; the landscape outlines are also rendered in charcoal, as is the cross-hatching on the shield. There is no emblem or motto, and the paper is of exceptionally high quality. A charcoal trace is visible in the lower left corner of the frame. Image link: **Provenance/cat. nr:** I-RVat Ott.lat.2555 **Bibliography**: Guerrieri Borsoi 2015, p. 412 **Related work(s):** cat 1.14	

cat.	Inventory nr; references; descriptions	Image(s)
1.55		
	Title: REPERTORII | DI | DIVERSE MATERIE | DI | DOMENICO IACOVACCI | CAVALIERO | DELL' HABITO | DI | CALATRAVE | TOMO II | LETTERE | C D **Former attribution(s)**: **Date**: 1655 **Technique and support**: pen, dark brown/black, borwn ink on paper; traces of preparatory drawing in black chalk **Size**: drawing 260 x 195 mm; tot: 318 x 222 mm **Description/Remarks**: A lion holding a coat of arms is placed before a river landscape. On the left, three soldiers are depicted: one standing and holding a pike, and two seated around a stone playing dice. On the right, a soldier plays a trumpet adorned with a banner bearing the Jacovacci coat of arms. Behind the heraldic shield, a battalion of soldiers armed with lances is visible. One soldier holds a side drum to keep the rhythm. In the background, ships can be seen; on the promontory to the right, there is a round-based tower from which a column of smoke rises. Compass point traces are visible in the crescent moons. **Image link**: **Provenance/cat. nr:** I-RVat Ott.lat.2556 **Bibliography**: - **Related work(s):** cat. 1.36, 1.41	

cat.	Inventory nr; references; descriptions	Image(s)
1.56		
	Title: REPERTORII | DI | DIVERSE MATERIE | DI | DOMENICO IACOVACCI | CAVALIERO | DELL'HABITO | DI | CALATRAVE| TOMO III | LETTERE | E F **Former attribution(s)**: Gregorio Tomassini (?) **Date**: 1655 **Technique and support**: Pen and brown / black ink on paper; traces of preparation. **Size**: drawing 260 x 194 mm, total: 324 x 222 mm **Description/Remarks**: A lion holding a coat of arms is set against a river landscape. On the left, a round-based tower recalls the one depicted in *the Fire in the Borgo* (cat. 15, 45). In the foreground, a knight or nobleman distributes alms to two soldiers—or perhaps recruits them. The soldier who bows holds a spear; the other, who carries a sword, places his hat over his chest. Both wear striped breeches. On the right, an army prepares for battle, with more soldiers visible in the distance. The characteristic three-masted ship appears again in the background. A mounted soldier sounds the charge on a trumpet, whose banner faintly displays a coat of arms in shadow. A lighter ink is used for the background. Small boats with rowers and sailing vessels are also depicted. **Image link**: - **Provenance/cat. nr:** I-RVat Ott.lat.2557 **Bibliography**: **Related work(s)**: cat. 1.15, 1.36, 1.41	

cat.	Inventory nr; references; descriptions	Image(s)
1.57		
	Title: Lion with Jacovacci's coat of arms. **Former attribution(s)**: **Date**: 1655? **Technique and support**: pen and brown ink on paper **Size**: ? **Description/Remarks**: Set against a river landscape, the scene includes narrative details: on the left, a man in oriental attire stands under a palmtree. On the right, animals and figures animate the terrain near the riverbank. The shading suggests atmospheric depth, while the fantastical size of the heraldic creature and the theatrical framing reinforce the image's allegorical dimension. **Image link**: - **Provenance/cat. nr:** I-RVat Ott.lat.2558 **Bibliography**: Guerrieri Borsoi 2015, p. 413; Guerrieri Borsoi 2017, p. 25 **Related work(s)**: -	

cat.	Inventory nr; references; descriptions	Image(s)
1.58		
	Title: Lion with Jacovacci's coat of arms. **Date**: 1655 **Former attribution(s)**: Orpheus enchanting the animals. **Technique and support**: black and brown inks; black foreground, brown background. Traces of use of a compass for the tracing of the crescents underdrawings in several regions also on the border of the coat of arms. **Size**: folio: 320 x 220 mm; drawing: 257 x 194 mm. **Description/Remarks**: Orpheus seated under the trees, beyond the lion holding the coat of arms. On the left foreground some animals. The beasts are all tamed, seated and quietly listening to the musician playing. **Image link**: **Provenance/cat. nr:** I-RVat Ott.lat.2559 **Bibliography**: Guerrieri Borsoi 2015, p. 414 **Related work(s)**: cat. 1.72	

cat.	Inventory nr; references; descriptions	Image(s)
1.59		
	Title: Lion with Jacovacci's coat of arms. **Date**: 1655? **Former attribution(s)**: **Technique and support**: pen and ink on paper **Size**: - **Description/Remarks**: The group of man and woman at bottom left similar to that in Frescobaldi's portrait and in cat. 1.66. **Image link**: **Provenance/cat. nr:** I-RVat Ott.lat.2560 **Bibliography**: Guerrieri Borsoi 2015, p. 415; Guerrieri Borsoi 2017, p. 25 **Related work(s)**: cat. 1.13; 1.66	

cat.	Inventory nr; references; descriptions	Image(s)
1.60		
	Title: REPERTORII | DI | DIVERSE MATERIE | DI | DOMENICO IACOVACCI | CAVALIERO | DELL'HABITO | DI | CALATRAVE | TOMO VII | LETTERA | P **Former attribution(s)**: **Date**: 1655) **Size**: drawing 260 x 197 mm; f. 325 x 223 mm. Double framing; inner black ink, thick, outer line in brown. **Description/Remarks**: **Image link**: **Provenance/cat. nr:** I-RVat Ott.lat.2561 **Bibliography**: **Related work(s)**: cat. 1.46, 1.48, 1.62	

cat.	Inventory nr; references; descriptions	Image(s)
1.61		
	Title: Lion with Jacovacci's coat of arms. **Former attribution(s)**: **Date**: 1655? **Technique and support**: black and brown ink on paper **Size**: - **Description/Remarks**: lion with coat of arms against a rural landscape with a shepherd resting on the left and a man leaning on a stick on the right. Image link: **Provenance/cat. nr:** I-RVat Ott.lat.2562 **Bibliography**: Guerrieri Borsoi 2015, p. 416 **Related work(s)**: cat. 1.10; 1.21; 1.23, 1.30	

cat.	Inventory nr; references; descriptions	Image(s)
1.62		
	Title: REPERTORII | DI | DIVERSE MATERIE | DI | DOMENICO IACOVACCI | CAVALIERO | DELL'HABITO | DI | CALATRAVE | TOMO IX | LETTERA | S **Former attribution(s)**: **Date**: 1655? **Technique and support**: pen and black and brown ink on paper **Size**: drawing 262 x 198 mm (external second frame); f. 325 x 220 mm. **Description/Remarks**: In this case, there are no visible compass point traces used to construct the crescents, though they appear to tilt slightly to the left. The composition of the coat of arms is somewhat unbalanced. **Image link**: **Provenance/cat. nr:** I-RVat Ott.lat.2563 **Bibliography**: **Related work(s)**: cat. 1.46, 1.48, 1.60	

cat.	Inventory nr; references; descriptions	Image(s)
1.63		
	Title: REPERTORII | DI | DIVERSE MATERIE | DI | DOMENICO IACOVACCI | CAVALIERO | DELL'HABITO | DI | CALATRAVE | TOMO X | LETTERE | T V X Z **Former attribution(s)**: **Date**: 1655? **Technique and support**: pen, brown and dark brown ink on paper; traces of preparatory drawing in chalk **Size**: 258 x 193 mm; total: 322 x 220 mm **Description/Remarks**: A lion supporting a coat of arms is depicted with a cityscape in the background, traversed by a river. Although the city is evidently imaginary, it includes numerous architectural elements that evoke Rome, such as the Ponte Rotto on the left and a monumental column on the right, possibly alluding to either the Column of Marcus Aurelius or that of Trajan. Along the road leading into the city, various wayfarers can be seen. A digitized version of the microfilm exists for this image. **Image link**: https://digi.vatlib.it/view/MSS_Ott.lat.2564 **Provenance/cat. nr:** I-RVat Ott.lat.2564 **Bibliography**: **Related work(s)**: cat. 1.05; 1.65; 1.76	

cat.	Inventory nr; references; descriptions	Image(s)
1.64		
	Title: ["Raccolta dei disegni del Museo Vaticano di Carpegna"] **Former attribution(s):** Flemish school, 17th century **Date**: ca. 1650 **Technique and support**: pen and ink on paper **Size**: 158 x 235 mm **Description/Remarks:** Landscape with wanderer resting under a tree. this drawing can be related to cat. 1.02 as the landscape in the background is remarkably similar, even in the ascending path. Prosperi Valenti Rodinò: "[...] Drawing 63: Flemish school, 17th-century, 'Landscape with wanderer resting under a tree', pen and brown ink on highly oxidated paper; mm 158 x 235; numerous lacune inv. 1741, c. 11. The drawing, hardly readable because of its bad state of conservation, seems to take inspiration from the landscapes introduced in Rome by Brill at the end of the 16th-century. [...]" "[...] inv. 1741, c. 11: un disegnetto di penna rappresentate un Paese con veduta di citta', et una figura, che dorme sotto un albero con cornicetta negra. [...]." **Image link**: https://digi.vatlib.it/view/MSS_Ott.lat.3131/0154 **Provenance/cat. nr:** I-RVat Ott.lat.3131; nr. 63 **Bibliography**: Prosperi Valenti Rodinò 1996 **Related work(s):** cat. 1.02; 1.69; 1.70	

cat.	Inventory nr; references; descriptions	Image(s)
1.65		
	Title: An extensive landscape with figures examining an urn among ruins. **Former attribution(s):** Carlo Giorgio Quadro; Herman Breckerveld; Willem van Nieulandt; Franco-Flemish School, late 17th century **Date**: ca. 1650 **Technique and support**: pen and ink, traces of chalk on vellum **Size**: 127 x 242 mm **Description/Remarks:** Broad horizontal landscape with ruins. Groups of people are engaged in different activities. On the right is a sepulchre with a decorated antique vase atop. The vase seems to represent the *Sacrifice of Iphigenia*. This drawing belongs to a small group of works by the same distinctive hand, which were attributed by Professor I.Q. van Regteren Altena to Herman Breckerveld. As Reinier van 't Zelfde has noted they are not in fact very closely comparable with securely attributed works by that artist. According to the scholar, "[...] The key to their correct attribution lies within a group of drawings by the same hand, formerly with Bernard Houthakker, Amsterdam, one of which is signed on the reverse by the otherwise little-known Carlo Giorgio Quadro (see *Dessins exposés chez Bernard Houthakker*, Amsterdam 1964, cat. nos. 59-65). Other sheets by the same hand were formerly with Spencer H. Samuels and Co., New York (as Willem van Nieulandt), and sold, London, Sotheby's 9 July 2003, lot 85 (as Franco-Flemish School, late 17th century). [...]" **Image link**: https://rkd.nl/images/42820 Provenance/cat. nr: NL-A Sotheby's **Bibliography**: Bianco 2023, nr. 35; van 't Zelfde 2007 no. T VII, ill. **Related work(s):** cat. 1.02; 1.05; 1.06; 1.07	

cat.	Inventory nr; references; descriptions	Image(s)
1.66		
	Title: Portrait of Girolamo Frescobaldi 1585-1643 **Former attribution(s)**: French or Flemish Master, 17th century **Date**: ca. 1643 **Technique and support**: pen and ink on vellum **Size**: 235 x 194/195 mm **Description/Remarks:** Man with cap (domestic attire), a moustache and a small beard, seated on a chair holding a booklet in his left hand, pointing with the index of his right hand to the picture hanging on the background wall. In front of him a keyboard instrument with a sheet of music paper resting atop. An ink pot with a feathered pen and other books on the left side; reading glasses resting in front of the keyboard; an open curtain reveals the drawing/painting on the wall. A coat of arms with a lion holding a flower at the bottom, surmounted by a helm (Coleine family?). Other known portraits of the composer are by Claude Mellan, in its preparatory drawing (Paris, Bibliotheque de l'Ecole des Beaux-Arts, inv. Mas.1077) and in the printed version (London, British Museum, inv. 1866,1110.1126);another portrait in print is by Christian Sas after a design by Jean Saillant, from ca. 1628. See Silbinger 3rd draft of *The Mystery of the Frescobaldi Portraits*, p. 12 and the slides. **Image link**: - **Provenance/cat. nr:** New York, Private collection **Bibliography**: unpublished **Related work(s)**: cat. 1.32	

cat.	Inventory nr; references; descriptions	Image(s)
1.67		
	Title: Figures on the way to a Mediterranean port. **Former attribution(s)**: Guilliam van Nieulandt (II) **Date**: ca. 1650 **Technique and support**: pen and ink on vellum **Size**: 191 x 251 mm **Description/Remarks**: Landscape with richly clad wanderers by a river. A seated man plays a wind instrument. Some shepherds are resting on the left side. Many goats stroll around. In the background a city with ruined buildings. In the distance mountainous landscape with small villages atop the cliffs. The inscription below: "L. S. all'amico Giacomo Zamperla" is to be dated to a later stage. **Image link**: https://rkd.nl/images/301920 **Provenance/cat. nr:** US-NY Doyle, New York 22th May 2013, lot 44. **Bibliography**: Bianco 2023, nr. 38 **Related work(s)**: cat. 1.03	

cat.	Inventory nr; references; descriptions	Image(s)
1.68		
	Title: Landscape with harbour and figures. **Former attribution(s)**: Guilliam van Nieulandt (II) **Date**: ca. 1650 **Technique and support**: pen and ink on vellum **Size**: 127 x 234 mm **Description/Remarks**: river or sea landscape with figures on the left sitting or standing under the trees. Rocky landscape towards the background, ships and sailing boats docked on the right. **Image link**: https://rkd.nl/images/302059 **Provenance/cat. nr**: US-NY Feist 1970 **Bibliography**: Bianco 2023, nr. 30 **Related work(s)**: cat. 1.04	

cat.	Inventory nr; references; descriptions	Image(s)
1.69		
	Title: Landscape Castle and figures, Landscape with wanderer resting under a tree. **Former attribution(s)**: Guilliam van Nieulandt (II); Antonie Crussens **Date**: ca. 1650 **Technique and support:** pen and ink on vellum **Size**: 178 x 286 mm **Description/Remarks:** Pastoral landscape densely populated with figures and framed by tall, leafy trees. In the foreground, a seated woman accompanied by child gestures toward a standing male figure, possibly in a moment of narrative or allegorical significance. Shepherds and peasants animate the middle ground, while flocks and a winding path lead the eye toward a high rocky ridge. **Image link**:- **Provenance/cat. nr**: US-NY Feist 1970 **Bibliography:** Bianco 2023 [the missing drawing, 30.2] **Related work(s):** 1.02; 1.64; 1.66; 1.70	

cat.	Inventory nr; references; descriptions	Image(s)
1.70		
	Title: Landscape with resting shepherd and buildings. **Former attribution(s):** Pieter van der Borcht (I) **Date:** ca. 1650 **Technique and support:** pen and ink on paper **Size:** 77 x 87 mm **Description/Remarks:** Wooded landscape with gently sloping terrain and a cluster of prominent trees occupying the central foreground. Beneath their foliage, two seated figures appear in conversation or repose. In the background, a river winds through a densely built townscape with bridges and towers, partially visible through the vegetation. **Image link:** https://rkd.nl/images/301921 **Provenance/cat. nr**: US-NY Shab 1 **Bibliography**: Bianco 2023, nr. 31 **Related work(s)**: cat. 1.06; 1.64; 1.69	

cat.	Inventory nr; references; descriptions	Image(s)
1.71		
	Title: River landscape with conversing couple. **Former attribution(s):** Pieter van der Borcht (I) **Date:** ca. 1650 **Technique and support:** pen and ink on paper **Size**: 77 x 87 mm **Description/Remarks:** Imaginary cityscape set within a mountainous landscape. A walled town with terraced buildings climbs the slopes at center, framed by steep cliffs and distant peaks. In the foreground, travelers with pack animals move along a road, adding scale and narrative to the scene. The composition, enclosed by trees at both sides, evokes the aesthetic of capriccio, blending topographical fantasy with classical ruins. **Image link:** https://rkd.nl/images/301955 **Provenance/cat. nr**: US-NY Shab 2 **Bibliography:** Bianco 2023, nr. 32 **Related work(s)**: cat. 1.66	

cat.	Inventory nr; references; descriptions	Image(s)
1.72		
	Title: Orpheus taming the animals. **Former attribution(s):** Pieter van der Borcht (I) **Date**: ca. 1650 **Technique and support:** pen and ink on paper **Size:** 77 x 87 mm **Description/Remarks:** In a verdant wooded landscape, the figure of Orpheus sits at center, crowned with a radiant halo and playing a stringed instrument (likely a lyre, though not clearly detailed). Around him, a wide variety of animals—including horses, lions, goats, sheep, birds, and other creatures—gather peacefully, enchanted by the power of his music. Trees frame the composition, and distant mountains close the scene in the background. **Image link:** https://rkd.nl/images/303534 **Provenance/cat. nr:** US-NY Shab 3 **Bibliography**: Bianco 2023, nr. 33 **Related work(s)**: cat. 1.58	

cat.	Inventory nr; references; descriptions	Image(s)
1.73		
	Title: River landscape with hunter. **Former attribution(s):** Pieter van der Borcht (I) **Date:** ca. 1650 **Technique and support:** pen and ink on paper **Size:** 77 x 86 mm **Description/Remarks**: Idealized mountainous landscape with a fortified town perched atop a rocky outcrop at center, framed by dramatic peaks in the distance. In the foreground, a waterfall cascades into a river that flows through a lush valley. Tiny figures populate the scene: a traveler with a walking stick at right, boatmen on the water, a hunter in the left foreground, and others engaged in activity near the shore. **Image link:** https://rkd.nl/images/303541 **Provenance/cat. nr:** US-NY Shab 4 **Bibliography**: Bianco 2023, nr. 34 **Related work(s):** cat. 1.12; 1.23	

cat.	Inventory nr; references; descriptions	Image(s)
1.74		
	Title: ["A"] Carnival in the streets of Rome. **Former attribution(s)**: Lievin Cruyl **Date:** ca. 1650 **Technique and support:** pen and ink on paper, gilded letter *A* **Size:** 80 x 80 mm **Description/Remarks:** on verso last few verses of Luigi Rossi's *Chi consiglia un dubbio core*. **Image link:** https://rkd.nl/images/302728 **Provenance/cat. nr:** US-NY Swann 631.1; previously in the collection of Henry Scipio Reitlinger, London, until 1954, then sold as Cruyl by Sotheby's in London in the *The H.S. Reitlinger collection. Part VII: old master drawings of the Dutch and Flemish schools*, 22-23/06/1954 **Bibliography**: Bianco 2023, nr. 39 **Related work(s):** cat. 1.33; 1.63	

cat.	Inventory nr; references; descriptions	Image(s)
1.75		
	Title: ["P"] Two soldiers shaking hands, or Castor and Pollux. **Former attribution(s)**: Lievin Cruyl **Date:** ca. 1650 **Technique and support:** pen and ink on paper, gilded letter *P* **Size:** 80 x 80 mm **Description/Remarks:** Two soldiers clad in historic armour, one bareheaded and the other in full armor and crested helmet, shake hands beneath a tree in the foreground. The letter **P**, in gold, is superimposed at center. In the background, an expansive military encampment is visible, with tents, troops, and a fortified town on a hill. Several ships are docked near the shore, indicating a scene of alliance, reconciliation, or departure in a martial or epic context. Possibly scene drawn from theatre. **Image link:** https://rkd.nl/images/302736 **Provenance/cat. nr:** US-NY Swann 631.2; previously in the collection of Henry Scipio Reitlinger, London, until 1954, then sold as Cruyl by Sotheby's in London in the *The H.S. Reitlinger collection. Part VII: old master drawings of the Dutch and Flemish schools*, 22-23/06/1954 **Bibliography:** Bianco 2023, nr. 40 **Related work(s)**: cat. 1.56	

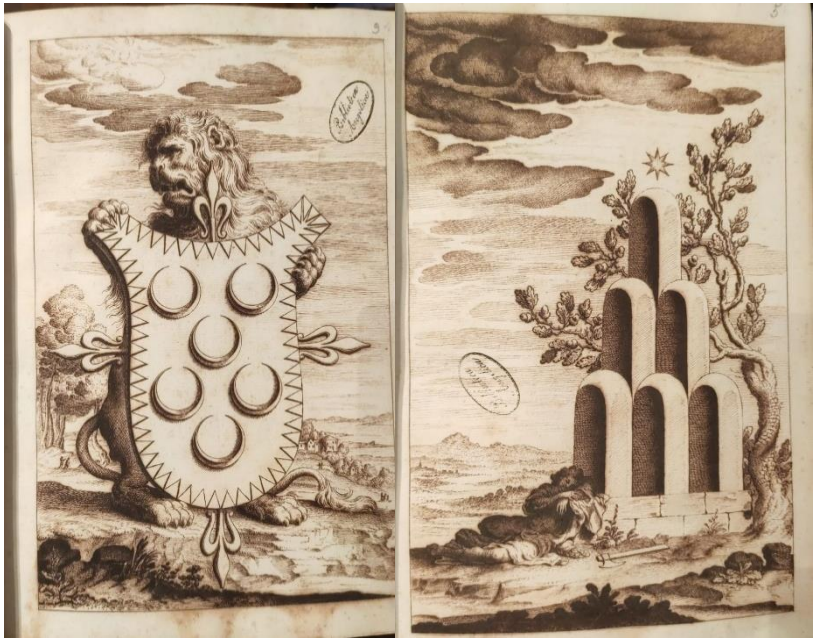
cat.	Inventory nr; references; descriptions	Image(s)
1.76		
	Title: ["A"] Merry company in a garden. **Former attribution(s)**: Lievin Cruyl **Date:** ca. 1650 **Technique and support:** pen and ink on paper, gilded letter A **Size:** 80 x 80 mm **Description/Remarks:** Elegant company making music in the garden of a villa. In the left background the villa with a tower. In the foreground the company is divided in small groups. Some are dancing in circles, some are playing guitar and violin. A child standing beside the woman playing the guitar is singing from a sheet music. Statues and fountains decorate the garden. **Image link:** https://rkd.nl/images/302737 **Provenance/cat. nr:** US-NY Swann 631.3; previously in the collection of Henry Scipio Reitlinger, London, until 1954, then sold as Cruyl by Sotheby's in London in the The H.S. Reitlinger collection. Part VII: old master drawings of the Dutch and Flemish schools, 22-23/06/1954 **Bibliography:** Bianco 2023, nr. 41 **Related work(s):** cat. 1.03; 1.33; 1.63	

cat.	Inventory nr; references; descriptions	Image(s)
1.77		
	Title: [*"A"*] *Fortune.* **Former attribution(s)**: Lievin Cruyl **Date:** ca. 1650 **Technique and support:** pen and ink on paper, gilded letter *A* **Size:** 80 x 80 mm **Description/Remarks:** Seascape with Fortune standing on a wheel. High rocky mountains in the background. Sailing ships on the water. Cloudy sky. The standing naked body of the goddess, together with the sailing she is holding, takes the shape of a P. The initial gilded capital A is added afterwards. **Image link:** https://rkd.nl/images/302739 **Provenance/cat. nr:** US-NY Swann lot. 631.4; previously in the collection of Henry Scipio Reitlinger, London, until 1954, then sold as Cruyl by Sotheby's in London in the *The H.S. Reitlinger collection. Part VII: old master drawings of the Dutch and Flemish schools*, 22-23/06/1954 **Bibliography:** Bianco 2023, nr. 42 **Related work(s)**: cat. 1.17; 1.43	

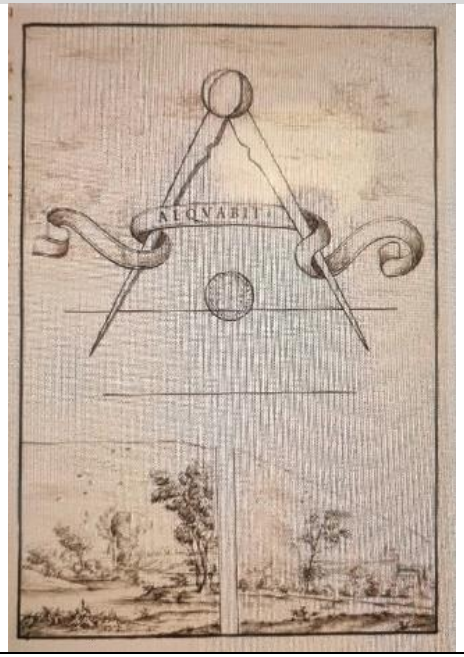
Doubtful or different attribution

cat.	Inventory nr; references; descriptions	Image(s)
B1.1		
	Title: ["Sommario fatto da Bonis codiuvat amicis cavato dalli discorsi sopra le Deghe di Tito Livio... Precetti cavati dalle dette Deghe... Considerazioni sopra la pace, Fortezze, sopra lo Stato che si consiglia."] recto: Lion with Jacovacci coat of arms; verso: "NASCE PER STRUGGERMI" **Former attribution(s)**: **Date**: [1650] **Technique and support**: pen and ink on paper Size: **Description/Remarks**: verso: *NASCE PER STRUGGERMI* / 1650 / Settembre, 19 Although the subject is relatable to the other manuscripts in the catalogue, the penwork is very different. **Image link**: - **Provenance/cat. nr**: I-Rc Ms 2620 **Bibliography**: De Dominicis 2015, cover; pp. 48-49. **Related work(s)**:	

cat.	Inventory nr; references; descriptions	Image(s)
B1.2		
	Title: TRAIANO TRIONFANTE | OVERO | IMAGINI DELLA COLONNA TRAIANA | DELINEATE DAL VILLAMENA | DI | DOMENICO IACOVACCI | ANNO M DC LX **Former attribution(s)**: **Date**: 1660 **Technique and support**: pen and ink on paper with traces of preparation drawing in black chalk. **Size**: 160 x 120 mm, f.: 408 x 282 mm **Description/Remarks**: Beneath the title, there is an intriguing coat of arms featuring a lion rendered in trompe-l'œil, partially overlapping the frame in which it is set. The surrounding landscape is minimal, though a mountain appears on the right-hand side. Preparatory marks are clearly visible, including small compass pricks used to trace the crescents. A minor error can be observed in the outline of the frame at the right-hand spur of the Order of Calatrava cross, suggesting that the frame was added at a later stage. Both this lion and the one found in the Manuale attributed to Bentivoglio share compositional similarities with the lion depicted in the Casanatense manuscript. **Image link:** **Provenance/cat. nr:** I-RVat Ott.lat.1457; 1r **Bibliography**: Forcella 1880, vol. 2, p. 72; Guerrieri Borsoi 2015, p. 423 **Related work(s)**: -	

cat.	Inventory nr; references; descriptions	Image(s)
B1.3		
	Here attributed to Gregorio Tomassini **Title**: ["Repertorio di famiglie, persone e luoghi investiti da papi, cardinali et altri"] **Former attribution(s)**: **Date**: **Technique and support**: pen and ink on paper **Size**: 350 x 240 mm **Description/Remarks**: full page drawing with Jacovacci's coat of arms held by a lion; landscape with high trees in the left background; discending landscape on the right. Sky with clouds. The pen marks are secure, there is no trace of a compass point for the tracing of the crescents; the cross hatchings are natural, no underdrawing, some shading and shaping is obtained with light dots, as in the engraving technique. Same for the *impresa*, clearly referring to the Chigi family. The acron tree is to be compared with that appearing in 1658 *Carmina*, a collection of poems by Virginio Cesarini, with prints by Tomassini and others. Image link: **Provenance/cat. nr:** I-Ra ms. 1556 illustrated in Borsoi as ms. 1604. **Bibliography**: Guerrieri Borsoi 2017, p. 30, 35-37. **Related work(s)**:	

cat.	Inventory nr; references; descriptions	Image(s)
B1.4		
	Here attributed to (the workshop of) Francesco Grimaldi **Title**: ["Historia familiae suae"] Lion with Jacovacci's coat of arms. **Former attribution(s)**: **Date**: [1638?] last entry in the description of where the coat of arms are available dates 1638: Nono si prova da un Libro Intitolato Tesserae Gentilitiae fatto dal P. Silvestro Pietra Santa della Compagnia di Giesu' Romano a foglio 454 et 587 et 629. Stampato in Roma l' anno 1638. Dedicato al Sig.r Principe Prefetto D. Tadeo Barberini. **Technique and support**: pen and ink on paper **Size**: ?? x ?? **Description/Remarks**: **Image link**: **Provenance/cat. nr**: I-Ra ms. 1604, 2 **Bibliography**: Guerrieri Borsoi 2017, p. 10, not illustrated **Related work(s)**:	

cat.	Inventory nr; references; descriptions	Image(s)
B1.5		
	Title: [“*AEQUABIT*”] = not **Former attribution(s)**: **Date**: 1660 [?] Technique and support: pen and black ink **Size**: drawing: 364 x 249 mm; f. 406 x 282 **Description/Remarks**: not the same hand. It is interesting that both the coat of arms and this *impresa* are to mock reality: here are two drawings looking like they were placed on the page, one as a whole, the other with a lacuna at top right. They are more relaxed in style, more simple. **Image link**: **Provenance/cat. nr:** I-RVat Ott.lat.1457; 2r **Bibliography**: Guerrieri Borsoi 2015, p. 423 **Related work(s)**:	

cat.	Inventory nr; references; descriptions	Image(s)
B1.6		
	Here attributed to Gregorio Tomassini **Title**: ["Quanto M'invecchio piu' tanto piu' ardo"] **Former attribution(s)**: **Date**: [1648?] **Technique and support**: pen and brown ink on paper **Size**: f. 392 x 270 mm; drawing: 356 x 238 mm **Description/Remarks**: there are no leafy trees depicted, which might suggest a different hand; however, this may be a deliberate choice. The motto appears once again to allude to personal events. Although the physiognomies of the putti and of the figures on the left differ slightly from those typically seen, there is a notably gloomier atmosphere. The ink used for this sheet also seems harsher, resulting in particularly dark tones. The intent appears to be to emphasize darkness: the thick smoke rising from the barren tree is rendered in an engraving-like manner, with tightly packed concentric strokes; the blackened clouds are darkened with the addition of stippling between the lines, especially in the left portion of the sky—a technique typical of burin engraving. The same stippling is visible on the bodies of the putti and on the fur of the dog in the foreground on the left. The faces of the two figures on the left are unusually individualized and may be portraits. The woman is handing a folded sheet of paper to the monk, who has a furrowed, stern expression. It is difficult to compare the putti, since the only other example is the one in the *Rape of Europa*. In this case, the putti are feeding the fire with bellows. Cupid has laid his bow and arrows on the ground and gestures toward the exchange between the woman and the monk. Could this refer to a personal love affair of the artist, perhaps involving a woman who later took religious vows? The frame is also unlike those in the other drawings, here reduced to a single line. The deterioration of the page caused by the ink prevents any preparatory drawing from being discerned. **Provenance/cat. nr:** I-RVat Ott.lat.1460; VII **Bibliography**: Guerrieri Borsoi 2015, p. 418; Guerrieri Borsoi 2017, p. 26 **Related work(s)**:	

cat.	Inventory nr; references; descriptions	Image(s)
B1.7		
	Title: MEMORIE | RACCOLTE | DAL | CARDINAL | BENTIVOGLIO | DI | DOMENICO | IACOVACCI [Queste memorie fatte copiare da Domenico Jacovacci furono stampate ma e' da avvertire che nella stampa furono levate molte particolarita' che in queste manoscritte appariscono piu' diffusamente]. **Former attribution(s)**: **Date**: **Technique and support**: pen and ink on paper **Size**: 161 x 121 mm **Description/Remarks**: Leone reggistemma in trompe l' oeil **Image link:** **Provenance/cat. nr:** I-RVat Ott.lat.2525; X **Bibliography**: Guerrieri Borsoi 2015, p. 424 **Related work(s)**:	

cat.	Inventory nr; references; descriptions	Image(s)
B1.8		
	Workshop of Giovanni Francesco Grimaldi (1606-1680) **Title**: ["le Memorie raccolte dal Cardinal Bentivoglio di Domenico Iacovacci"] **Former attribution(s)**: **Date**: 1658 **Technique and support**: pen and ink on paper **Size**: 280 x 218 mm; f. 346 x 234 mm. **Description/Remarks**: Archimedes' invention of the lighthouse striking the boats in the harbour of Messina (?). The landscape in the background is very similar to Grimaldi's. Annotation in the book on p. 178: [...] E' da sapersi, che questa relatione | doppo donata la prima volta à N. | Sig.re ALESSANDRO VII se ne | sono date dell'altre copie fora, le | quali di mano in mano si sono an- |date ampliando, e questa è la più pie- | na, e l' ultima, che si è fatta sino al | principio dell'anno 1658. [...] **Image link**: **Provenance/cat. nr:** I-RVat Ott.lat.2525; X **Bibliography**: Guerrieri Borsoi 2015, p. 424 **Related work(s)**:	

cat.	Inventory nr; references; descriptions	Image(s)
B1.9		
	Title: ["Notitie di Castel Candolfo, di Albano, della Riccia, di Genzano e di Nemi con una tavola delle cose in esso contenute al santissimo Padre Alessandro VII date dal suo Vassallo, e Servitore Domenico Iacovacci"] **Former attribution(s)**: **Date**: 1658 **Technique and support**: pen and ink on paper **Size**: **Description/Remarks**: No plates, only fol. 62, not in the Master's hand. **Image link**: **Provenance/cat. nr:** I-RVat Ott.lat.2545 **Bibliography**: Guerrieri Borsoi 2017, p. 30	

2. NEW DRAWINGS BY FILIPPO JUVARRA (1678-1736)[92]

2.1 INTRODUCTION

The two early 18th-century volumes of cantatas housed in the British Library (GB-Lbl Add MS 34056 and Add MS 34057) stand out for a remarkable feature: 36 out of 41 cantatas, with texts by Antonio Ottoboni (1646–1720), are adorned with elaborate illustrations.[93] These decorations are wide-ranging in style, from intricately designed initials enriched with zoomorphic and phytomorphic motifs to vignette-like landscapes in which initials are subtly embedded. Despite their evident artistic sophistication, the authorship of these illustrations remains uncertain.[94] However, their refined execution and stylistic features led me to compare them with the drawings of Filippo Juvarra (1678-1736).

Juvarra, primarily known for his architectural work, played a crucial artistic role at the Roman court of Cardinal Pietro Ottoboni (1667–1740).[95] Between 1709 and early 1714, he was engaged as a stage architect, designing the Cancelleria theatre and scenographic installations for sacred and secular performances under Ottoboni's patronage.[96] His artistic contributions extended beyond scenography to include book decorations and illustrations, whether in manuscript or print form.[97]

This chapter examines the illustrated cantata volumes as a case study in order to assess their informative potential, focusing on their attribution to Juvarra and their connection to his early Roman milieu. If these decorations are indeed his work, they offer valuable insight into his artistic strategies and the ways in which he positioned himself within the Ottoboni court and beyond.

Through these refined decorations, Juvarra not only demonstrated his skills but also captured the attention of Antonio Ottoboni, paving the way for further commissions and collaborations, particularly in the fields of theatre and book publishing.

The significance of these images is twofold. On one hand, they contribute to expanding Juvarra's known corpus, particularly in the crucial years of 1709–1710, when he was establishing his presence in Rome's cultural milieu and securing the patronage of one of the city's most powerful noble families. On the other hand, they showcase a wide range of constructive and iconographic solutions that distinguish Juvarra's approach to book decoration, reaching a level of complexity rarely found in other illustrated cantata volumes.

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[92] I would like to express my deepest gratitude to Prof. Agostino Calandrino, whose passion for art history first inspired my own. His teachings have left a lasting mark on my intellectual journey, and this chapter is dedicated to him with great admiration and appreciation.

[93] CANTATE MUSICALI / DI DIVERSI AUTORI / PAROLE DELL'ECC.MO D. ANTONIO / OTTOBONI / Cavagliere, e Procuratore di S. Marco / Unite in Roma / L'anno 1709 (GB-Lbl Add. MS 34056, cat. 2.01); CANTATE MUSICALI / DI DIVERSI AUTORI / PAROLE DELL'ECC.MO D. ANTONIO OTTOBONI / Cavagliere, e Procuratore di S. Marco. / Unite in Roma l'anno 1710 (GB-Lbl Add. MS 34057, cat. 2.23).

[94] Talbot-Timms 1987, p. 391.

[95] The literature on Cardinal Pietro Ottoboni's artistic patronage is extensive, as is that on Juvarra's involvement. Pivotal to the field are studies by Mercedes Viale Ferrero from the 1970s. More recently, Tommaso Manfredi has focused on architecture and theater, while Teresa Chirico and Nicola Badolato have examined music patronage and musical theater, thus also addressing Juvarra's contributions. For further references, see the Bibliography at the end of this thesis.

[96] Griseri 1999, pp. 37-42.

[97] Badolato 2016; id. 2017a, 2017b; id. 2018; Chirico 2021; Manfredi 2004; Viale Ferrero 1978.

To contextualize this study, the present chapter will first examine the provenance of the British Library volumes before exploring the broader artistic and cultural environment Juvarra encountered upon his arrival in Rome. The relationship between Juvarra and Ottoboni patrons, both father and son will then be addressed, leading to an in-depth analysis of the cantata decorations and their comparison with other works in Juvarra's corpus, particularly sketches from the same period and projects commissioned for the Ottoboni court between 1706 and 1715.

2.2 THE MANUSCRIPTS AT THE BRITISH LIBRARY: PROVENANCE, HISTORICAL CONTEXT AND DATING

The British Library acquired the two manuscript volumes at an auction in 1891.[98] Previously, they were in the possession of the "esteemed Rivers family."[99] Dating from 1709 and 1710, these volumes contain compositions by various composers primarily active in Rome.

The first volume comprises twenty-six compositions, while the second contains fifteen. Collections of cantatas for solo voices were typically preserved in groups. In some cases, they were compiled by a collector who admired the works of a particular composer; in others, they were assembled based on vocal range or type of voice required, likely intended for a specific singer. However, it is far less common to find collections where the cantatas are unified by the author of the texts, as is the case with the two manuscripts examined here. Although no direct evidence confirms that Antonio Ottoboni commissioned these volumes, scholarly conjecture suggests that they reflect his active participation in Roman literary and musical academies during his son Pietro's tenure as a cardinal.

The title pages indicate that the cantatas were bound in 1709 and 1710, signifying the date of their assemblage rather than the precise time of composition or first performance. A notable feature of the first volume is that the final five cantatas lack illustrations, in contrast to the preceding pieces. Typically, decorative elements are incorporated within a designated space on the left side of the first two stave systems on the opening page of each cantata, allowing for the subsequent addition of decorated initials, vignettes, or other embellishments. However, in the last five compositions, this space is absent, with the staves extending across the entire width of the page. As noted by Michel Talbot and Colin Timms, this discrepancy suggests that these pieces were added to the volume at a later stage. Indeed, their research extends the dating of the first manuscript to 1716, reflecting this subsequent addition.[100]

2.2.1 ADDITIONAL CONTEXT

In addition to the two collections of cantatas analyzed here, the British Library houses another anthology featuring texts by Antonio Ottoboni (GB-Lbl Loan 91.11), dated 1713 and notably lacking in decoration.[101] This contrast underscores the significance of the cohesive decorative scheme of the two volumes discussed in this chapter, which were presumably entrusted to a single artist between 1709 and 1710, with Filippo

[98] 1891 May 26 / A LADY - UNNAMED. Musical instruments, part the property of A Lady [lots 140-44; property of A Gentleman, lots 31-36]. 235 lots. / P&S no. 2812 [...]", in Coover 1988, p. 292.
[99] Talbot-Timms 1987, p. 389.
[100] Talbot-Timms 1987, p. 390.
[101] *Cantate Musicali di diversi Autori / Parole dell'Ecc:mo D: Antonio / Otthoboni / Cavagliere, e Procuratore di S. Marco / Unite in Roma / L'Anno 1713*. Romagnoli 2016. I am grateful to prof. Colin Timms for the comments on this manuscript he shared in a personal email exchange.

Juvarra emerging as the most likely candidate, as I will argue below.

Within the Ottoboni sphere, other volumes of cantatas exhibit rich decorations. Recent studies have highlighted Pier Leone Ghezzi's (1674-1755) designs for the sopranista Andrea Adami da Bolsena (1663-1742), dating between 1692 and 1693.[102] Adami, a papal cantor and master of the Ottoboni household, had previously served as the singing and harpsichord tutor to the young Pier Leone.

While the commissioning of these decorations also remains unrecorded, it is conceivable that Ghezzi's involvement stemmed from a personal connection with, or as compensation for music lessons received from Adami.[103]

What is the reason behind Juvarra's involvement in the decoration of these manuscripts for Antonio Ottoboni? Let us first look at the context in which the artist came to work in Rome from his native Sicily at the dawn of the 18th century.[104]

2.3 JUVARRA AND THE OTTOBONIAN THEATER

Born in Messina in 1678, Filippo Juvarra was trained as an engraver and architect within a family of goldsmiths. His early career was marked by a deep interest in scenography, particularly in the context of religious and courtly celebrations. By the early 1700s he had moved to Rome, where he studied under Carlo Fontana (1638-1714) and gained access to elite artistic and intellectual circles.

It was in this environment that he encountered Cardinal Pietro Ottoboni, whose patronage would prove instrumental in shaping his career.

Juvarra's involvement with the Ottobonian court's theatrical productions is of considerable interest. Historical records indicate his presence in the Ottoboni entourage between 1706 and 1708, yet his formal inclusion in the payment registers as a minister only appears from July 1709 onwards.[105] Initially listed as a *cappellano* [= chaplain], he received a stipend of five scudi in October and November of that year, which increased to nine scudi per month from August 1709.[106]

His designation as *cappellano* does not necessarily indicate that he had an active religious function; rather, it was a common honorary title used in Roman aristocratic households which conferred financial support to artists, intellectuals, and musicians under their patronage. This status allowed Juvarra to receive a stable income while engaging in artistic and architectural projects.[107] However, until May 1711, his payments were managed by fellow court architect Giovanni Francesco Pellegrini (c. 1656-1732), making it difficult to determine whether these payments were related to specific

[102] Rosand-Victor 2004, pp. 154-157; Rostirolla 2001, p. 445.
[103] Rostirolla 2001. It was not uncommon for visual artists to give their works in exchange for music lessons. Another example can be found in the *Allegory of Music* by Elisabetta Sirani. Not only is this believed to be a self portrait, but there are annotations referencing that this painting was the remuneration for her music teacher. Modesti 2004, p. 116.
[104] Manfredi 2010.
[105] The literature concerning the work of Juvarra in the Ottobonian court is quite broad. The most recent and relevant references are Badolato in Dardanello 2018; Manfredi 2010; Porticelli 2021; Raggi 2021; Viale 1966; Viale Ferrero 1978.
[106] Manfredi 2010, p. 351.
[107] Regarding monetary value, determining an exact modern equivalent of nine scudi per month is complex, as historical currencies varied in purchasing power. However, based on estimates of the value of the scudo romano in the early-18th century, one scudo could be roughly equivalent to 40–50 euros today. This would mean that Juvarra's stipend of nine scudi per month corresponded to approximately 360–450 euros per month in modern terms, though this remains a rough approximation, as living costs and wages at the time were vastly different than today.

commissions, such as the decoration of the cantatas under examination.[108]

Juvarra's scenography designs for Ottobonian productions achieved remarkable success, as evidenced by their inclusion as engraved plates in opera librettos.

Among the most notable of these works are *Costantino Pio* (1710), *Teodosio il Giovane* (1711), *Ciro* (1712), *Eraclio* (1712), and *Tito Manlio* (1712).[109] Particularly relevant to this study are two manuscript librettos: *Giunio Bruto* (1711) and *Giulio Cesare nell'Egitto* (1713).

The *Giunio Bruto* manuscript stands out as an impressive and highly refined work, conceived as a presentation piece for Emperor Joseph I of Austria (1678–1711), and now housed at the National Library in Vienna (A-Wn Mus.Hs.16692 MUS MAG).[110]

Designed to capture the attention of its distinguished recipient, this manuscript features exquisitely detailed and vividly colored iconographic elements, including the Roman and Habsburg eagles on the frontispiece, alluding to the Emperor.[111]

Notably, the refined drawings in the manuscript housed in Vienna share significant similarities with the vignettes in the London cantata collections: all are finished works rather than preparatory sketches for staging or publication. However, the small-scale designs analyzed here exhibit a more spontaneous and expressive quality, distinguishing them from the highly formalized and representational nature of *Giunio Bruto*.

The more controlled execution of the cantatas' initials, compared to Juvarra's later freer style, can be explained by their early date: they stand as transitional works between the more tentative Vatican album (Vat. Lat. 13295, ca. 1704–09) and the mature spontaneity of the *Penzieri* in Turin (after 1710). This intermediate position is precisely what allows us to situate the British Library vignettes within Juvarra's Roman years, at the crucial moment of his entry into the Ottoboni circle. The stylistic contrasts, not as loose as the *Penzieri*, yet more elaborate than the Vatican album, are consistent with a developmental trajectory rather than evidence against the attribution.

As for *Giulio Cesare nell'Egitto* (1713), the second manuscript libretto most relevant to this study, a set of scenic drawings was produced, illustrating scene transformations that seem envisioned for a theatrical production. The libretto, written by Antonio Ottoboni, is preserved in the Biblioteca Giustiniani Recanati in Venice (I-VbGR). However, the drama was never performed, and Juvarra's stage designs were never realized. In the dedication, the 67-year-old Antonio Ottoboni writes: "[...] I must, however, declare that, as for the verse, I am no poet; as for the scenes, I am no architect; and as for the drama as a whole, I have composed it merely to share it with friends, not to have it performed nor to have it printed, being well aware of its countless imperfections.[...]".[112] As Tommaso Manfredi suggests: "[...] Giulio Cesare appears to be the result of a collaboration between Antonio and the architect, who, in his newly acquired status as a member of the Arcadia Academy, sought to engage a virtual audience of readers. This audience would have been able to appreciate the numerous symbolic references woven into the plot, which, in many ways, mirrors the political and romantic intrigues that characterized earlier Ottobonian operas [...]."[113]

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[108] La Via 1995, p. 323; Manfredi 2010, pp. 317-358.
[109] Badolato 2017; Manfredi 2010; Viale Ferrero 1978.
[110] The impressive manuscript, A-Wn Mus.Hs.16692 MUS MAG, is digitally available at the link: http://data.onb.ac.at/rec/AC13929121 (last accessed 12.02.2025).
[111] Manfredi 2010; Martinetti 2016; Sciommeri 2017.
[112] English translation by the author. Original text published in Manfredi 2010, p. 407.
[113] Founded in 1690 in Rome by Pietro Ottoboni, the Accademia dell'Arcadia was an influential literary and artistic circle that promoted a return to classical simplicity and idealized pastoral themes, in contrast to the excesses of Baroque aesthetics. Its members, who adopted pastoral pseudonyms, included poets,

In light of this, it is plausible that the artistic partnership between Antonio Ottoboni and Filippo Juvarra may have originated with the decorations in the cantata manuscripts discussed in this chapter. These refined illustrations serve not only as evidence of their early collaboration but also as a crucial testing ground for Juvarra's iconographic and structural solutions. The cantata vignettes thus anticipate both the *Giunio Bruto* manuscript, where Juvarra's artistic strategies were refined for an imperial audience, and the *Giulio Cesare nell'Egitto*, a work conceived to engage an intellectual readership rather than a theatrical audience.

These early experiments on a smaller scale may have paved the way for Juvarra's later contributions to the Ottobonian theater, where his scenographic ingenuity found its fullest expression.

2.3.1 JUVARRA DRAWING ALBUMS

Filippo Juvarra was an extremely prolific artist. In his lifetime he built a wide repertoire of graphic works, ranging from small sketches to large format sheets, covering various genres and employing many different techniques. This repertoire includes: sketchbooks used to capture monuments, architectural details, and impressions from his travels; presentation drawings, namely clean graphic renderings for patrons, occasionally accompanied by instructions for craftsmen, and used for individual construction projects; studies for decorative elements and architectural components, where the artist created designs for smaller metal objects like chandeliers, but also windows, doors, and other architectural elements; architectural whims, or imaginative set-ups showcasing Juvarra's theoretical and practical knowledge, often used as stage sets for theatrical works; drawings for specific themes, like the sets *Memorie Sepolcrali* [= Sepulchral Memories] and *Geroglifici* [= Hieroglyphics] at the Museo Civico di Palazzo Madama in Turin; stage set designs for performances in private Roman theaters, catering to prestigious clients (i.e. Cardinal Pietro Ottoboni and Emperor Joseph I); preparatory drawings for printed editions, serving as educational aids or samples for architects, and engraved plates for commemorating celebrations and important places; and drawing books, gifted to influential figures, which showcased Juvarra's talent and aimed to secure future commissions, reflecting his extensive international network of contacts.[114]

2.4 PLACEMENT AND TECHNIQUE

In the two volumes under examination, the decorations are consistently positioned within a space to the left of the first two stave systems on the opening page of each cantata. As is customary, this area is left blank to accommodate a calligraphic initial, a decorated initial, or a vignette. While these illustrations align with the broader tradition of decorated initials in books, particularly in secular vocal manuscripts, they stand out both for their technical execution and for their dynamic interaction with the text of the cantata.

Each decoration is enclosed within a frame, which varies in design from page to page. The differing line treatments of these frames encourage distinct modes of engagement with the illustrations. In some cases, the images extend beyond these borders, creating a sense of depth and movement. At times, the use of shading enhances the three-dimensionality of the representation, guiding the reader's focus toward the visual narrative. These variations influence the

musicians, and visual artists engaged in reforming the arts through a shared intellectual vision. Juvarra's affiliation with the academy likely influenced his approach to scenography and theatrical design, encouraging a more symbolic and intellectually refined style that resonated with the cultural ideals of the Arcadian milieu. Manfredi 2010, pp. 354-357.

[114] Griseri 1999, Ruggero 2023.

relationship between text and image, allowing for a more direct engagement with the themes depicted. Furthermore, Juvarra consistently reworked the frames, and traces of pentimenti reveal his process of refinement.[115]

A particularly distinctive aspect of these decorations is their technique, which aligns with Juvarra's characteristic working methods. With a few exceptions, the drawings are enclosed within a double frame, whose outermost outline measures approximately 70 x 80/90 millimeters. Faint traces of graphite, or black chalk indicate that the artist constructed the compositions directly on the page before refining them with pen and brown ink. The drawings were then enhanced with grey ink washes, with corrections and highlights added in white. In the broader context of decorated cantata manuscripts, this combination of tonal variation and graphic complexity is highly unusual.

Typically, initials and accompanying drawings in such manuscripts are executed solely with pen, brush, and ink, making Juvarra's approach particularly refined.[116]

This technique finds strong parallels in other early works by Juvarra, such as the drawings in the Vatican Library manuscript MS. Vat. Lat. 13295, dating from the first decade of the 18th century. Indeed, as Sarah McPhee has observed in her study of this volume: "[...] Juvarra begins with black chalk, and in some cases graphite, and then goes over the preliminary sketch with brown ink. A third medium is added in the Vatican album, and a layer of wash is frequently applied. The most common color employed is grey in varying intensities, though there are also examples of pink, blue, yellow and orange pigments. [...]."[117]

2.5 TYPES AND THEMES

Rather than analyzing each initial individually, it is more useful to group them according to their typology and the iconographic themes they feature. The following classification is not meant to be rigid, as some compositions overlap between categories. The Catalogue at the end of this chapter provides reproductions of the vignettes alongside comparable drawings by Juvarra, mainly dating from the first and second decades of the 18th century. Beyond supporting the attribution of the British vignettes to the artist, this comparative approach also highlights his versatility and creativity, showing how he adapted visual themes to different needs. A fundamental aspect of these decorations is that every illustration contains an initial. This point is crucial to emphasize because, in some cases, letters are cleverly hidden within the composition—sometimes more visible, sometimes less, but always present. Juvarra's creativity turns this into a visual game, engaging the observer in a search for the embedded letter. Occasionally, he anticipates the theme of the cantata's text by illustrating a related scene or sentiment, camouflaging the initial within the drawing and making it more challenging to discern. In other cases, floral motifs and intertwined branches shape the letter, while some initials emerge through the combination of animals or anthropomorphic figures. Additionally, Juvarra sometimes superimposes calligraphic initials onto pre-existing vignettes, further diversifying his approach.

In this study, the term vignette refers to representations imbued with spatial connotations. These may range from simple elements such as groundlines or sky textures, to

[115] According to the *Art & Architecture Thesaurus* of the Getty Research Institute, a pentimenti is "the physical evidence of an artist's change of mind, apparent when areas of a painting that have been painted over become visible." http://vocab.getty.edu/page/aat/300189805.

[116] See Introduction; Jeanneret 2009, and ead. 2015; Morelli 2018, Rostirolla 2001; Rosand-Victor 2004.

[117] McPhee 1993, p. 350.

more elaborate depictions of seascapes, landscapes, or architectural backdrops. This broad definition helps frame the nuanced variations found in the manuscript decorations, guiding our exploration of the thematic richness embedded within the visual tapestry of the Ottoboni collections. Despite their unifying graphic style, the manuscript decorations display remarkable diversity in form and complexity. For the 30-year-old Juvarra, the cantata manuscripts likely provided an opportunity to refine his skills in book decoration.

As previously mentioned, his intricate initials often conceal letters within elaborate vignettes, demonstrating both technical mastery and imaginative ingenuity. Furthermore, several designs incorporate heraldic references to the Ottoboni family, reinforcing the artist's connection to his patrons and showcasing his extravagant creativity. Within these initials and vignettes, landscapes and figures intertwine in a continuous exercise of style, reflecting Juvarra's relentless pursuit of new themes, emblems, and symbols.

Notably, some vignettes may even contain autobiographical elements: the landscapes depicting the outskirts of Rome could be inspired by Juvarra's excursions with his patrons to their countryside villas. These subtle references add another layer of depth to the manuscript's decorations, transforming them into a rich, multifaceted visual record of the artist's early Roman years.

2.5.1 CALLIGRAPHIC INITIALS

Two examples of intricately designed calligraphic initials introduce the second and third cantatas within the first volume. The first (cat. 2.03) accompanying 'Invida di mia pace' by Antonio Caldara (1670-1736), features a coastal landscape within a meticulously crafted double-line frame.[118] This scene depicts a multi-masted boat on the left, reminiscent of many such vessels present in the *Penzieri* album in Turin (2.03b). Two figures are rowing towards the shore and two characters are welcoming the ship near a fortified town. Although not directly related to the cantata's text, this landscape foreshadows Juvarra's later portrayal of the Port of Alexandria in Antonio Ottoboni's *Giulio Cesare nell'Egitto* (1713) (2.03a). The arrangement of space, ships, and the fortified city, along with the dynamics between depicted characters, bears a striking resemblance to Juvarra's subsequent work for Antonio Ottoboni. This scenic allure prompted Juvarra to use a similar seascape for the preparatory drawing of the frontispiece for the libretto of an earlier dramma per musica with text by Cardinal Ottoboni, the *Teodosio il Giovane* (1711) (2.03a).[119]

The second initial (cat. 2.04), accompanying 'Filli, già che la sorte' by Giuseppe Mozzi (fl. 18th century), features a different motif. While the initial 'F' is embellished with calligraphic finesse, its background presents a circle of the zodiac. However, the arrangement of signs, particularly the adjacency of Scorpio and Pisces, lacks precision. A similar arrangement can be seen in one of Juvarra's drawings housed at the Victoria and Albert Museum in London (2.04a), suggesting deliberate iconographic choices. Despite minor discrepancies, it is evident that Juvarra aimed to evoke symbolic imagery, as demonstrated by his meticulous preparatory works for the *Proprium Sanctorum* of the Basilica of Santa Maria Maggiore (1710) (2.04c).[120]

These calligraphic initials, the I and the F, uniquely superimposed onto other decorations, are the only two found in the two manuscripts. They appear as the second and third decorative elements, following the first vignette, which, as

[118] Carlo Francesco Cesarini composed another music piece on the same text in cat. 2.38.

[119] The engraved frontispiece is different. See Manfredi 2010, pp. 375-383; Viale Ferrero 1978, pp. 273-275.

[120] I-RVat S.Maria.Magg.42.

will be discussed shortly, presents the arms of the Ottoboni family in an allegorical and highly allusive manner. Their placement, directly after the patron's heraldic reference, suggests that they refer to the artist's own initials, effectively functioning as a signature: "I" for "Iuvarra" and "F" for "Filippo." Unlike other instances in which Juvarra explicitly signed his works—such as the *Giunio Bruto* manuscript or, later, the letter of dedication in the 1732 *Disegni di Prospettiva Ideale for August II the Strong (1670-1733)* —these capital letters are integrated within the visual composition.[121] However, they were not intended to be concealed.

Rather, Juvarra deliberately crafted them as prominent calligraphic elements, distinct from the surrounding decorations.

Their clarity and visibility suggest a conscious assertion of authorship, making them a refined yet unmistakable mark of his signature.

Furthermore, the integration of the initials 'I' and 'F' within two of the earliest cantatas constitutes a deliberate and conspicuous assertion of authorship, unparalleled in other decorated cantata manuscripts.

2.5.2 OTTOBONIAN INITIALS

Scattered across the first and second manuscript are eight cantatas, each introduced by vignettes that allude to the Ottoboni family, with four in each manuscript. The key elements of the Ottoboni coat of arms — the banded globe and the double-headed eagle — appear in varying degrees of prominence, sometimes fragmented or subtly integrated within the illustrations.

Particularly significant is the placement of these heraldic symbols in the vignettes that open both volumes (cat. 2.02 and cat. 2.24).

The first cantata, 'Lidia, sul tuo bel viso', set to music by Francesco Magini (1668–1714), features a scene depicting a soldier tied to a column on a pier, with a ship receding into the sea in the background. Juvarra embeds the Ottoboni arms on the column, an intentional act that aligns with his recurring motif of port scenes—characterized by vessels near fortified towns. A similar scene appears in the *Penzieri* album [2.02c/d] and other theatrical compositions. In this respect it is interesting to see the development of Juvarra´s interpretation of a harbor scene, from this vignette to theatrical adaptations. In fact, the same composition with a lighthouse in the middle of the background appears in a scene from *Teodosio il Giovane* from 1711 (2.02a), in another of the acclaimed Ifigenia in Aulide (2.02b) created for a performance at Palazzo Zuccari, the residence of the Queen of Poland, in February 1713. A mirrored version of the composition is presented as the first scene in the manuscript of the *Giulio Cesare nell´Egitto* from 1713 (2.02c).[122]

The most striking example of Ottobonian symbolism appears in the vignette preceding the only sacred cantata of the collection, placed at the end of the first volume (cat. 2.22). Two sketches in the *Penzieri* album (2.22a/b) can be linked to this drawing, both considered preparatory studies for the *Proprium Sanctorum* of 1710.[123] The regal robe forming the background of the coat of arms may symbolize Christ's fateful royal mantle, a fitting reference given that the cantata portrays a poignant dialogue between Christ and the Virgin Mary as he prepares for his destiny.

A particularly intriguing use of the Ottobonian eagle appears in 'Aquila generosa' (cat. 2.10), the ninth composition of the first volume. Here, Juvarra ingeniously integrates the double-headed eagle with a sword and a baton, shaping the capital letter "A" alongside two olive branches. On the left foreground lies a suit of armor (2.10b). The imagery suggests a plea for peace, counterbalanced by the depiction of armor in the bottom left corner, symbolizing conflict. Both the text and the illustration appear to convey a

[121] Ruggero 2023.
[122] Manfredi 2010, pp. 407-411.
[123] I-RVat S.Maria.Magg.42.

diplomatic message to Cardinal Pietro Ottoboni, possibly reflecting the challenges faced by both Pietro and his father Antonio, particularly in Venice. At the time Juvarra joined Ottoboni's court in 1709, Venice was navigating a complex diplomatic situation: Pietro had recently been appointed protector of the Kingdom of France during a visit to Florence (16 May–11 June), replacing Francesco Maria de' Medici (1660-1711), who renounced his cardinalship to marry Eleonora Luisa Gonzaga (1686-1741). This appointment was controversial, as Venetian tradition forbade nobility from holding close ties with foreign states, especially rivals like France. However, the role granted Ottoboni significant financial benefits.[124]

The secular cantatas 'Quel destin ch'a te mi tolse' (cat. 2.30) and 'M'ha diviso il cor dal core' (cat. 2.20), focus on the anguish of separation. The first vignette features a crowned double-headed eagle entwined by a serpent forming the letter "Q," extending onto a laurel wreath. The corners of the frame are asymmetrically shaded, with illuminated corners on the right contrasting with darker ones on the left. A bow within the wreath, possibly intended to contain zodiac symbols, remains unfinished. In 'M' ha diviso il cor dal core', Juvarra shapes the initial "M" with two crowned eagle heads positioned at opposite corners. A ribbon, held in the eagles' beaks, twists around the bars of the letter. Apart from the eagle itself, no further direct references to the Ottoboni coat of arms are present.

The banded globe and eagle appear together in two additional vignettes. 'In Innocente desio' (cat. 2.34), Juvarra presents a striking depiction of Artemis Ephesia standing atop the globe within a laurel wreath. The statue holds the eagle in her left hand, while in her right, she grasps two human figures.

The same heraldic elements reappear in the opening vignette of the second volume (cat. 2.24), where putti encircle a large initial "C" formed by a palm branch.[125] Suspended from this branch are various military symbols, including a Turkish suit of armor, a turban, a shield with a bow and arrows, and a cannon with cannonballs. The scene unfolds against a seascape with visible sails. On the right, the Ottoboni emblems are divided: cherubs hold the globe, while above them, the eagle is superimposed onto the vignette's elaborate three-dimensional frame. A related study in Turin (2.24a) suggests this composition was carefully planned in a preliminary sketch.

Finally, in (cat. 2.25), Juvarra incorporates the Ottoboni coat of arms into the letter "V." A cherub sits before a banded globe, holding two banners ending in spear points. Above the globe, a processional umbrella and two intersecting keys further reinforce the heraldic theme. At the bottom, additional weapons and helmets complete the composition, enhancing its martial connotations.

2.5.3 HIDDEN FIGURATIVE INITIALS

Filippo Juvarra's ingenuity emerges in many decorations in both collections. In these decorations the artist creates initials that are not immediately recognizable, cleverly integrated into landscapes reminiscent of his other known visual compositions.

These hidden figurative initials take the form of vignettes featuring scenes populated by animals and figures engaged in various activities. As they interact within the space and with one another, they simultaneously form the textual initials of the cantatas.

In 'Il pensier che rapido vola' (cat. 2.08) by Filippo Amadei (1690-1730), Juvarra depicts a rural

[124] Manfredi 2010, p. 365.

[125] According to the *Art & Architecture Thesaurus* of the Getty Research Institute, putti are "General term for representations of nude, chubby toddlers, typically male and often with wings, derived from personifications of Eros in Greek and Roman art and Cherubim of Christian tradition. They most frequently appear in both mythological and religious art of the Renaissance, Baroque, and Victorian periods." http://vocab.getty.edu/page/aat/300307716

landscape with a villa atop a vineyard-covered hill. A vine laden with grapes entwines a pole, where a satyr and a cherub engage with the fruit, shaping the initial of the cantata. This scene parallels Juvarra's studies of villas in Frascati, documented in the *Penzieri* album [2.08a/c]. Such views stemmed from frequent visits to Castelgandolfo, Albano, Frascati, Tivoli, Ariccia, where the Ottoboni court periodically retreated in order to escape the city.[126] Similarly, in 'Alma tù, che dal cielo' (cat. 2.09), with music by Alessandro Scarlatti (1660-1725), Juvarra embeds the initial within the landscape, using the crests of two trees as defining elements. Despite its tranquil setting, the initial contrasts with the tragic theme of the cantata's text.

In 'Non posso fingere' (2.12), also set to music by Scarlatti, Juvarra constructs the initial within a dramatic scene of soldiers struggling to subdue a bull in an arena-like enclosure. His detailed studies of ancient garb and plumed helmets further enrich the visual composition. A comparable enclosure appears in one of the *Penzieri* (2.12a), where a horse stands to the right under a tree, with a fence and trees in the background. Juvarra frequently portrays soldiers in ancient attire, particularly in his stage designs—as, for example, in the manuscript of the drama *Giunio Bruto* (1711) (2.12b). His studies of plumed helmets are also evident in the *Penzieri* (2.12c/d).

Juvarra's artistic prowess is further demonstrated in 'La mia donna mi dice, che basta' (cat. 2.17), attributed to an anonymous composer, where a fishermen's boat and mast with a lowered sail form the initial amidst a serene lakeside landscape, despite the cantata's irreverent and ironic theme.

In 'Mal sicuro è il fior nel prato' (cat. 2.18), another Scarlatti composition, Juvarra portrays a scene reminiscent of Rome's Piazza del Popolo, with masked characters crossing swords to create the initial. Not only does Juvarra present several studies of the Roman city center in the *Penzieri* album (2.18a/d), but he also offers studies of characteristic figures such as a hunchback (2.18e) who resembles the character on the left.

The vignette introducing Scarlatti's cantata 'La face d'Amore' (cat. 2.21) offers multiple layers of interpretation. The scene features a blindfolded Cupid, armed with a torch and arrow, poised to strike a winged dragon, which he steadies underfoot. The two figures form the cantata's initial. To the right, a rugged landscape with vegetation completes the background. In the symbology of the depicted scene, Cupid, traditionally depicted as blindfolded, serves as an allegorical representation of the blindness inherent in matters of love, wherein the potential consequences and hazards of affectionate actions often elude perception. This thematic resonance aligns with the poem's exploration of the manifold uncertainties and conflicting sentiments intrinsic to the realm of love. Moreover, Cupid's triumphant subjugation of the dragon can be interpreted as emblematic of the conquest of apprehension and uncertainty within the context of romantic entanglements. Despite the menacing presence signified by the dragon, Cupid's ascendancy over it, motivated by an amalgam of love and hope, epitomizes the speaker's evolution from initial trepidation to a resolute sense of optimism, as delineated in the poem. Furthermore, the imagery of Cupid subduing the dragon encapsulates the prevailing force of hope amidst adversity. The adversarial implications embodied by the dragon symbolize the manifold challenges and uncertainties that beset matters of the heart, yet Cupid's dominion over it signifies the indomitable potency of love and hope in surmounting such obstacles.

[126] On pp. 60 and 62 of Porticelli 2021 is a drawing showing a view on the Castelgandolfo lake from 1709; pp. 139-143 show a couple of sketches Juvarra drew on the spot in Albano in 1709: the Sepulcher of Gneo Pompeo Magno, and the Sepulcher of the Oratii and Curiatii. From 1708 are views of Palazzo Orsini in Bracciano, and a View of Palazzo Chigi and the Church of S. Maria Assunta in Ariccia dating 1709.

Additionally, the dragon beneath Cupid's foot may allegorically represent the internal tumult and conflicting emotions experienced by the poem's speaker.

Cupid's action of quelling the dragon can thus be construed as a metaphorical manifestation of the speaker's endeavor to surmount their own doubts and anxieties pertaining to love. Analogously, akin to the poem's quest for resolution and lucidity amidst emotional turmoil, Cupid's triumph over the dragon may symbolize a moment of clarity and resolution in the face of uncertainty.

Cupid's decisive action herein conveys a sense of purpose and direction amid the convolutions of romantic perplexity, thereby offering a metaphorical elucidation of the poem's thematic inquiry. Not only is the image thematically linked to the cantata's poetic content, but it also conceals the textual initial of the cantata. The dragon also appears in other *Penzieri* and in the Geroglifico dell´Eletione (2.21b).

The text of 'Povera poesia quanto sei stitica' (2.37) satirizes the repetitive and exaggerated nature of traditional love poetry. The speaker mocks the constant themes of passionate love, unchanging stylistic choices, and overused metaphors—such as comparing a woman's eyes to the sun and stars or her hair to a golden river. The poem humorously criticizes these hyperboles, suggesting that they provoke laughter rather than admiration. Antonio Ottoboni advises a more truthful and balanced way of praising beauty but acknowledges that poets often prefer grandiose exaggerations. Ultimately, the poem portrays love poetry as absurdly obsessive, likening it to the ravings of a madman. The initial of this critical text, set to music by Carlo Cesarini (1666-1741), appears on the banner held by a soldier on horseback as he advances toward battle, where the cavalry is already engaged. Though the letter "P" is self-evident, the lance with its wind-filled banner creates an additional, subtle "P."

Juvarra's hidden initials showcase his mastery in blending visual elements with landscapes, offering nuanced insights into the cantatas' thematic and symbolic layers. Comparisons with his other works further reinforce the attribution of these initials to him.

2.5.4 INTERTWINING SUBJECTS MAKING VISIBLE INITIALS

Another group of initials emerges from the interaction between the depicted elements, where their interplay makes the letter immediately recognizable while maintaining a strong cohesion with the overall pictorial composition. In 'Vi commanda un solo cenno' (cat. 2.07) by Alessandro Scarlatti, the initial "V" is formed by two pairs of arrows tied together near their tips. In the foreground, a quiver and a bow rest on the ground alongside fragments of marble and a section of a broken column. The background features architectural and natural elements: to the left, a niche housing a statue, and to the right, a parapet beyond which trees can be seen, evoking the setting of a terrace or garden adorned with potted plants.

The initial "O" in Scarlatti's 'O che mostro, o che furia è la lontananza' (cat. 2.11) is composed of four intertwined serpents—two forming an Ouroboros at the center, while the other two flank the sides. At three corners of the composition, hybrid creatures resembling a cross between moths and bats are depicted.

The lower left corner features a small bush, while on the right, a slight elevation in the terrain adds depth to the scene. At the heart of the circular composition, a striking expressive mask with an open mouth, recalling the mythological figures of the three Furies, Alecto, Megaera, and Tisiphone, evokes the thematic essence of the cantata. The three Furies, or Erinyes, were held to have snakes in place of their hair, just like Medusa. This mask, charged with anger and despair, echoes a similar depiction: the Furore mask (2.15a)

and the studies of intertwined serpents alongside a head sketch in (2.11c) Vat. Lat. 13295 (fol. 19v).

The initial "O" in Scarlatti's 'O sol degl'occhi miei' (cat. 2.15), by contrast, is rendered in a much simpler manner. Reflecting the cantata's theme, an anthropomorphic sun is portrayed within a laurel wreath. This type of representation is relatively common, and Juvarra employs a similar motif in his *Geroglifico del Fuoco* (2.15a).

The artist also integrates sirens into three distinct compositions, each presenting a unique variation on the theme. In 'Amici, s'è vinto' (cat. 2.13) by Scarlatti, two sirens float atop the sea, clasping their right hands together while holding a shell above their heads with their left, forming the initial "A."

In the anonymous 'Sperai dal tempo aita' (cat. 2.31), a different configuration appears: two sirens, positioned back-to-back, grasp the tail of a winged dragon that is struggling to escape their embrace, forming the initial "S." A third iteration occurs in 'Solca il mare con aura seconda' (cat. 2.33) by Francesco Magini, where two sirens assume a more archaic form, their arms transformed into large wings, while their intertwined tails coil around Neptune's trident.

In the background to the right, a sailing ship is visible, reinforcing the maritime themes of the cantata. The sirens, often symbolic of seduction and peril, may allude to the beauty and dangers of the sea or to the cantata's poetic imagery. Comparable mythological sea creatures appear as vase holders in the sketch in Palazzo Madama (2.33a) and in one of Juvarra's fountain designs (2.13b), further supporting the attribution of these initials to his hand. Dolphins with their curved tails forming a capital "S" appear twice, once in each volume. 'Spero c'havrò pace' (cat. 2.16) by Scarlatti is introduced by a marine landscape with a dolphin at the center, a rock topped by a tower with a smoking chimney, and at its base, houses and ships moored at the pier. In the background to the right, a mountain range extends into the distance.

In contrast to this maritime setting, the fish introducing Carlo Francesco Pollarolo's (1653-1723) 'Son amante, ma senza conforto' (cat. 2.27) exemplifies Juvarra's inventive approach: the designer transforms the motif by trapping the animal's tail in a vegetal arabesque, while still preserving the dynamic movement of the scene. This effect is further enhanced by the water jet spilling from the creature's mouth, bouncing off the shell positioned at the lower right.

Marine creatures such as the dolphin and the siren appear together in the initial of Scarlatti's 'Per farmi amar da tutte' (cat. 2.19). At the center of the composition stands a naked Venus, sailing across the open sea atop a shell, propelled by a wind-filled sail. Her entire figure forms the capital "P." Comparable allegorical nude figures appear in Juvarra's *Pensieri* (2.19a), including a study for Daphne fleeing Apollo and a double study of a Venus statue.

Satyrs are another recurring motif, appearing in two initials. Particularly striking is the solution adopted for the initial "B" in Pollarolo's 'Ben amare e ben servire' (cat. 2.26). Unlike the other decorations in these volumes, this composition features a more elaborate and intricate frame, adorned with geometric and floral motifs at the corners. The letter itself is constructed from two figures: a standing satyr balancing atop an overturned wicker basket, supporting another satyr on his head. A wind-filled cloth forms the upper curve of the letter, while the lower part is shaped by another satyr seated on the ground, bending a vine branch toward the hand of the standing figure.

For the anonymous cantata 'All'or ch'avverso fato' (cat. 2.32) Juvarra depicts two satyrs clasping their right hands while their left hands hold wooden sticks, their weapons crossing high in the air. One of the satyrs stands on a sack or cushion, while the other balances on an overturned vase out of which spills bunches of grapes. To the left, a vase is placed atop a pedestal.

The same cantata appears again two pieces later, this time with a markedly different decoration. Here, the initial features two ostriches (cat. 2.35) entwining their necks at the top, while a young boy wearing a cap swings in the air, raising his legs as he clings to the bodies of the birds. Juvarra reuses the ostrich in one of his *Geroglifici* (2.35a).

The initial of Pollarolo's 'Ti viddi, idolo mio' (cat. 2.29) is formed by a woman balancing on a vase, with a pole placed behind her back under her arms. At each end of the pole, a garland is suspended. The composition was originally enclosed within an arch, which was later removed, though faint traces remain visible.

A comparable figure, dancing with flower garlands and adopting a similar pose, appears in a study for a vignette for Ottoboni in the *Penzieri* album (2.29a).

2.5.5 SIMPLY-DESIGNED INITIALS

The remaining six initials primarily feature phytomorphic motifs, occasionally enriched by the addition of animals such as serpents, insects, and birds, which introduce a dynamic quality to the compositions.

The level of complexity here varies, ranging from the simple curvature of acanthus branches forming the initial "D" in 'Del costante amor mio' (cat. 2.05), reminiscent of an undated Study of a support (2.05a), to the more elaborate and expansive swirling leaves seen in the "I" of Carlo Cesarini's 'Invida di mia pace' (cat. 2.38). A similar progression in intricacy is observed between the capital "A" of 'Alma, tu che dal cielo' (cat. 2.06) and that of Vittorio Chiccheri's (fl. 17th-18th century) 'A penar son tant'avvezzo' (cat. 2.14). In the former, the acanthus branch intertwines with both itself and a serpent in pursuit of a butterfly, while in the latter, a greater variety of flowers is depicted, some delicately tied together with a ribbon. Juvarra frequently integrates floral and botanical elements into his allegorical and symbolic compositions, as seen in the *Geroglifici*, among other works (2.06a; 2.28b).

The two remaining capital "S" initials exemplify Juvarra's inventiveness. In 'Son geloso e so perché' (cat. 2.28) by Magini, the letter is balanced between large flowers and intertwined serpents, whereas in Pollarolo's 'Se ristori mia bella speranza' (cat. 2.36), it takes on a more playful character: a whimsical mask adorned with small branches and leaves serves as a resting and feeding place for various birds. This latter composition, delicate and poetic, further highlights Juvarra's ability to infuse his designs with both refinement and imaginative flair.

2.6 CONCLUSION

This chapter sought to assess the informative potential of decorations in the two manuscripts of cantata texts by Antonio Ottoboni at the British Library. Surprisingly, these highly refined drawings have passed under the radar until now. As demonstrated in this chapter, these thirty-six illustrations can now be added to the large *Corpus Juvarrianum*.

Not only do these images showcase Juvarra's immense creativity and his early engagement with the Ottobonian court, but they also provide a crucial link between his artistic development and the Roman musical and literary scene. The decorations reveal his personal connection with Antonio Ottoboni, his early strategies of self-promotion through visual language, and his ability to merge ornamentation with narrative depth, engaging both the reader and the performer. By integrating his initials alongside those of his patrons, Juvarra subtly asserts his artistic presence, marking his role not only as a decorator but as an active participant in the cultural production of the time.

Beyond expanding Juvarra's body of works, this discovery sheds new light on the role of illustrated cantatas in early 18th-century Rome. The British Library manuscripts enrich the

perception of these volumes, revealing them as sophisticated artistic artifacts where text, music, and imagery intertwine. This finding opens the door for further investigations into other neglected illustrated musical manuscripts, potentially uncovering additional unknown contributions by Juvarra or his contemporaries.

These drawings can now be seen as a key missing link between the earliest Roman production documented in the Vatican album and the Penzieri, and the theatrical scene designs from 1711 onwards. In this respect, my attribution aligns with Andreina Griseri's assessment of the *Penzieri* as the key volume for assessing his artistic output in his Roman years, with the British Library decorations representing a crucial preparatory stage. They testify to Juvarra's continuous reuse and reworking of visual motifs—a pattern already noted in previous scholarship—and offer further insight into the evolution of his stylistic vocabulary. In bringing these images to scholarly attention for the first time, this study not only acknowledges Juvarra's artistic ingenuity but also encourages a reassessment of how visual culture and music intersected in the Roman milieu of the early 1700s.

2. CATALOGUE

The present catalogue provides an ordered documentation of the title pages and vignette details as they appear in the two manuscripts held at the British Library. Each entry is identified by a catalogue number (e.g. 2.04), incremented sequentially. When relevant, related visual material or comparative drawings are indicated with a lowercase letter suffix (e.g. 2.04a, 2.04b), and references to relevant literature are provided where available.

For each decoration in the cantata manuscripts, the catalogue includes the composer's name, the cantata title, and, within square brackets, a link to the corresponding record in the CLORI database (www.cantataitaliana.it). This online resource offers a black-and-white reproduction of the cantata's first page, along with musicological details, bibliographic references, and a transcription of the text.

Although the present catalogue does not intend to provide a critical edition of the cantata texts, the iconographic analysis developed in the chapter, along with the concise remarks included here, justifies the inclusion of the full poetic transcriptions retrieved from the CLORI database, each accompanied by a straightforward English translation.

Additionally, the catalogue specifies the technique and measurements of each decoration. The type of initial is described according to the classification outlined in the chapter, with an indication of whether it is redundant. Each vignette is also accompanied by a brief iconographic description. Each entry is structured to facilitate comparison between text, image, and possible sources, and is followed, where applicable, by analogous or related images drawn from theatrical, emblematic, or decorative contexts.

cat.	Inventory nr; references; descriptions	images	text	*translation*
2.01	**GB-Lbl MS Add. 34056**			
	CANTATE MUSICALI / DI DIVERSI AUTORI / PAROLE DELL'ECC.MO D. ANTONIO / OTTOBONI / Cavagliere, e Procuratore di S. Marco / Unite in Roma / L'anno 1709 [2283]; **Technique**: Pen and brown ink on paper; **Size**: 202 x 270 mm			

cat	Inventory nr; references; descriptions	images	text	*translation*
2.02	**GB-Lbl MS Add. 34056.01**			
	Francesco Magini, "Lidia sul tuo bel viso" [2286]. Allusive vignette with hidden initial; redundant initial. **Technique**: Pen and brown ink, grey wash, heightening **Size**: Inner frame 70x83 mm; outer frame 75 x 88 mm. **Description/Remarks**: A soldier, his hands bound behind his back, sits on a quay, leaning against a column decorated with the heraldic emblem of the Ottoboni family—a globe encircled by a double-headed eagle. Several flags are affixed to the column, and cannons and cannonballs are scattered around the soldier. In the background, a fortress appears to the left, while to the right stretches the sea. A ship bearing the flag of Saint Mark seems to have just departed from the dock; other sails are visible on the horizon,		Lidia, sul tuo bel viso Con Zifre di splendor parlan gli sguardi, Su le tue gote or pallide, or vivaci Spieghi, se geli o s'ardi. E con quel, ch'hai sul labro Amoroso cinabro, Quall'or sprigioni un riso, Chiami con dolce invito affetti e baci. Oh, che facondia arguta, Loquace insieme e muta Con cui fà, che favelli arte d'amore Una lingua all'orecchio, un altra al core. Vi sà intendere il cor mio, Sguardi, guancie, labra, mà Dite poi la verità? Con la frase, che desio, Eloquenti vi vorrei Per saper, se i sospir miei Vi commovono à pietà. Ah, che se dite, oh, se non dite il vero, Solo dal labro io spero Di risaperlo un dì. Trà quei rubin vivaci	*Lydia, on your beautiful face,* *Your eyes speak in numbers of splendor,* *And on your cheeks, now pale, now flushed,* *They reveal whether you freeze or burn.* *And with the amorous cinnabar* *That colors your lips,* *Whenever you release a smile,* *You sweetly invite affections and kisses.* *Oh, what sharp eloquence,* *Both talkative and silent,* *With which the art of love* *Makes one tongue speak to the ear, another to the heart.* *My heart understands you—* *Glances, cheeks, lips—* *But tell me, do you speak the truth?* *With the words I long to hear,* *I would have you eloquent,* *So I might know whether my sighs* *Move you to pity.*

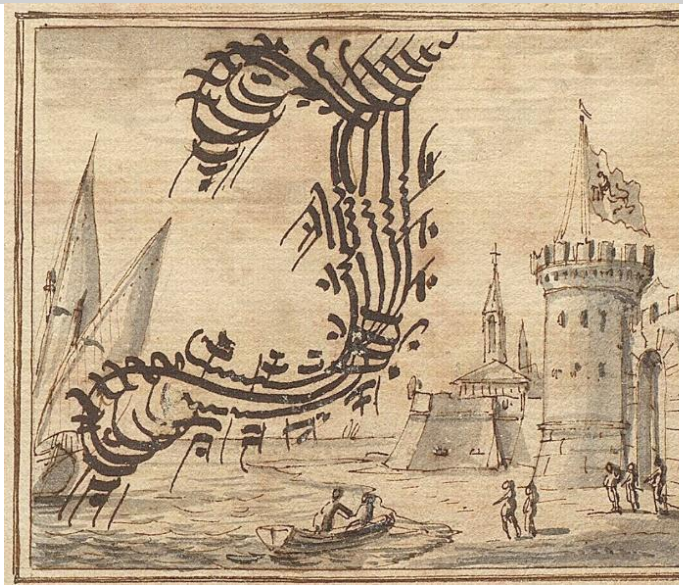
along with what appears to be a lighthouse. The composition subtly forms the initial L, with the soldier's body and the column outlining the vertical and horizontal strokes.		Vi stan parole e baci, Che con tenor sincero Mi ponno assicurar del nò, del sì. Ah, che se dite, oh, se non dite il vero, Solo dal labro io spero Di risaperlo un dì. Guancie care, luci belle, Siate fiori o siate stelle, M'allettate, m'invitate Et à voi risponde il cor. Mà quel labro almen mi spieghi, Se conceda, ò pur se nieghi, Che sperar posso in amor. Bella, il commando tuo più si distingua E parli ad'un sol core una sol lingua.	*Ah, whether you speak the truth or not,* *Only from your lips do I hope* *One day to learn it.* *Among those vivid rubies,* *Words and kisses dwell,* *Which, with sincere tone,* *Can assure me of "no" or "yes."* *Ah, whether you speak the truth or not,* *Only from your lips do I hope* *One day to learn it.* *Dear cheeks, beautiful eyes,* *Be they flowers or be they stars,* *You allure me, you invite me,* *And my heart responds to you.* *But let those lips at least reveal* *Whether they grant or whether they deny* *What I may hope for in love.* *Beautiful one, let your command be clear,* *And let a single heart hear a single tongue.*

2.02a	*Harbour with ship, theatrical scene for Teodosio il Giovane* [1711]; I-Tn, Ris. 59.4, f. 3; Porticelli 2021, p. 103 and 105.	
2.02b	*Harbour with ship, theatrical scene for Iphigenia in Aulide* [1713]; I-Tn Ris. 59.4, f. 69r, 3; Porticelli 2021, p. 114-115.	

2.02c	*Ceasar leaving the ship with his officials* [1713], I-VbGR, 7v, published in Manfredi 2010, fig. 616, p. 408.		
2d	*Armed ships* [1707-1714]; I-Tn, Ris, 59.4, f. 116r, 1; Porticelli 2021, pp. 162-163.[127]		

[127] Within the *Penzieri* are many more sketches of ships. However, those here reproduced seem the most relevant terms of comparison for supporting the attribution.

2.02e	*Ships, head* [1709-1714]; I-Tn, Ris, 59.4, f. 115r, 3; Porticelli 2021, pp. 162-163.	
2.02f	*Ship at sea* [1707-1708]; I-Tn Ris. 59,4 f. 23r, 2; Porticelli 2021, pp 64-65.	

cat.	Inventory nr; references; descriptions	images	text	*translation*
2.03	**GB-Lbl MS Add. 34056.02**			
	Antonio Caldara "Invida di mia pace", [2287] (v. 15 vol. 2*** Cesarini); Non-allusive vignette with calligraphic initial; non-redundant initial. **Technique**: Pen and brown ink, wash in grey; **Size**: Inner frame: 72 x 88 mm; outer frame: 76 x 93 mm. **Description/Remarks**: A ship is moored on the left as a rowboat approaches the shore, where several figures are gathered near the entrance to a fortified city. The city may be identifiable by the presence of a church bell tower rising just beyond its walls. Atop the bastion, a flag bearing the lion of Saint Mark flutters in the wind.		Invida di mia pace Mi tradisti, ò fortuna, Ond'io lasciai per sospetto mendace Quella, che m'amò tanto e tanto amai. Hor con interni inutili sospiri Deploro i miei deliri E m'agita egualmente Il ben, che m'è lontano, e il mal presente. Troppo debole guerriero Una larva m'atterò. Hor colpito da dovero Infelice, che farò? Perfida gelosia, peste de cori, Tu de teneri miei soavi amori Il dolcissimo latte avelenasti, Tu due cor separasti, Che in stretto nodo un Amor vero unì E divider potesti il sol del dì. Ah, che lontano ancor Del mio geloso amor Gl'affanni io sento. Anzi nel mio pensier	*Envious of my peace,* *You betrayed me, O Fortune,* *So that I abandoned—over false suspicion—* *The one who loved me dearly and whom I dearly loved.* *Now, with useless inward sighs,* *I lament my madness,* *And I am equally tormented* *By the joy that is far away and the sorrow that is near.* *Too weak a warrior,* *A mere shadow struck me down.* *Now truly wounded,* *Unhappy, what shall I do?* *Treacherous jealousy, plague of hearts,* *You poisoned the sweetest milk* *Of my tender and gentle love.* *You separated two hearts* *That true love had tightly bound,* *Yet you could not divide the sun from the day.*

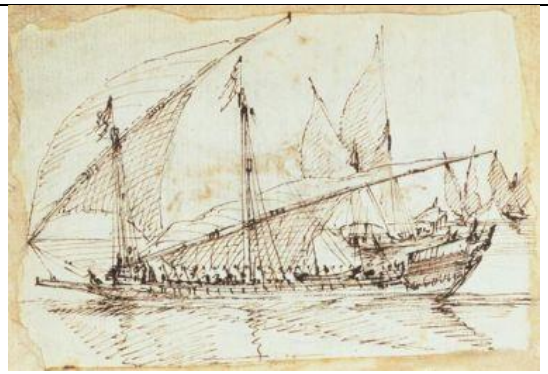
Il passato piacer
Si fa tormento.

Così stolto perdei Filli e riposo,
Son lontan, sono amante e son geloso.

Ah, even far away,
I still feel the torment
Of my jealous love.
Indeed, in my thoughts,
Past pleasures
Turn into suffering.

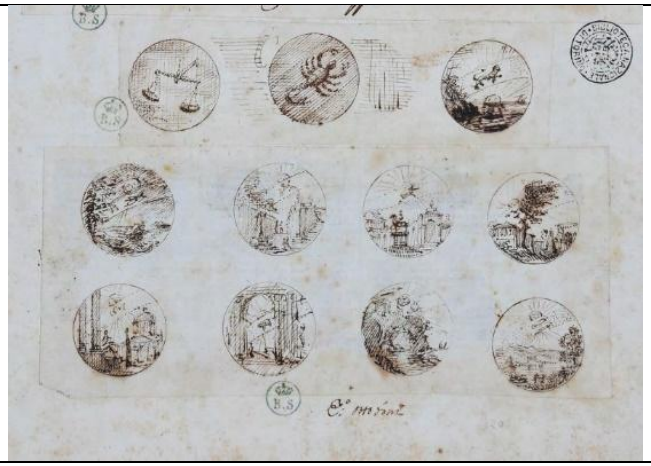
Thus, foolishly, I lost Phyllis
and my peace—
I am far away, I am in love, and
I am jealous.

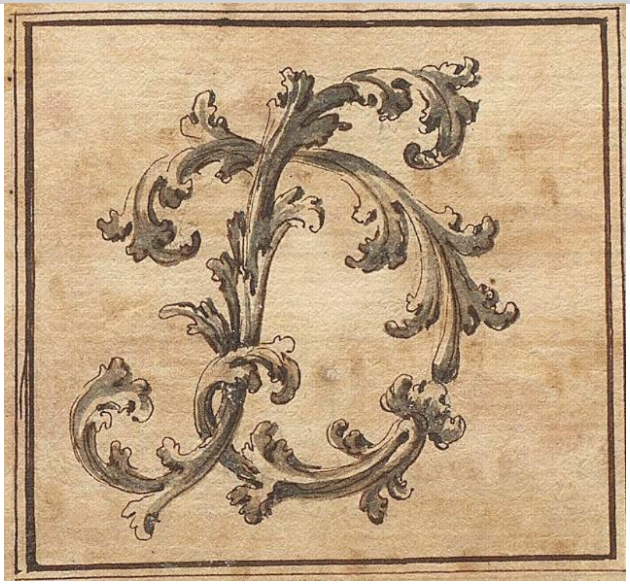
2.03a *Cherubs in the sky over the sea* frontispiece of *Teodosio il Giovane* [1711]; I-Tn Ris. 59,4 f. 62r, 6; Porticelli 2021, pp 106, 108.

2.03b	*Armed ship* [1707-1708]; I-Tn, Ris.59.4, 1v, 6; Porticelli 2021, pp. 37, 39.	

cat.	Inventory nr; references; descriptions	images	text	*translation*
2.04	**GB-Lbl MS Add. 34056.03**			
	Giuseppe Mozzi, "Filli già che la sorte" [2288]; Illustration, calligraphic initial; redundant initial. **Technique**: Pen and brown ink. **Size**: Inner frame 74 x 82 mm; outer frame: 78 x 86 mm. **Description/Remarks**: A calligraphic letter "F" is set at the center of a double frame. Behind it, a disk displays the signs of the zodiac, though inaccurately arranged: on the right, from top to bottom, appear Libra, Pisces, and Scorpio, while on the left, Capricorn and one of the Gemini can be discerned.		Filli, già che la sorte Ti toglie agl'occhi miei, Già che partir tù dei, Deh, l'ultima volta D'un moribondo cor le voci ascolta: Tù parti, Idolo mio, Tù parti e lasci abbandonato e solo Il tuo fido, il tuo caro in grembo al duolo! Ah, crudele partita, Che mi toglie la vita, Ne resta al labro mio Tanto vigor, che basti à dirti addio! Da' sospiri e non da' venti La tua nave è spinta altronde. Tù non navighi sù l'onde, Mà sù lagrime dolenti. Misero, e che vaneggio? Ti piango e non ti reggio, E mentre spargo inutili querele, Rendon più gonfie i miei sospir' le vele. Scorri pur felice, ò Bella, L'ampie vie del Mar infido;	*Phyllis, since fate* *Tears you away from my sight,* *Since you must depart,* *Ah, for the last time,* *Listen to the cries of a dying heart:* *You leave, my idol,* *You leave and abandon, lost and alone,* *Your faithful, your beloved, in the arms of sorrow!* *Ah, cruel departure,* *That robs me of life,* *No strength remains upon my lips* *To even bid you farewell!* *Not by the winds, but by sighs,* *Your ship is driven onward.* *You do not sail upon the waves,* *But upon sorrowful tears.* *Wretched me, what madness!* *I weep for you, yet cannot hold you back,* *And while I shed these useless laments,* *My sighs only swell your sails further.* *Sail on happily, O beautiful one,*

			Poi che resta ogni procella Nel mio cor sù questo Lido.	*Through the vast paths of the treacherous sea;* *For every storm now rests* *Within my heart upon this shore.*
2.04a	*Globe, theatrical machine for Il Ciro* [1712] VAM 8426:1 TO 127, 7v; Manfredi 2010, fig. 499, p. 358.			
2.04b	*Globe, theatrical machine for the Giulio Cesare nell'Egitto* [1713], I-VbGR 61r, published in Manfredi 2010, fig. 626, p. 411.			

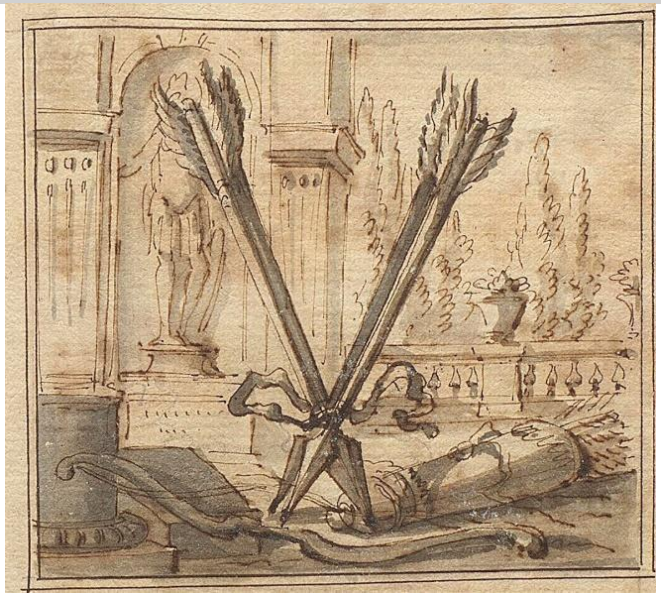
2.04c	*Zodiac signs with landscapes* [1710], I-Tn, Ris, 59.4, f. 63r; 5-6; Porticelli 2021, pp. 107-108.	

cat.	Inventory nr; references; descriptions	images	text	*translation*
2.05	**GB-Lbl MS Add. 34056.04**			
	Anonymous, "Del costante amor mio" [2289] Phytomorphic initial, redundant initial. **Technique**: Pen and brown ink, wash in grey. Inner frame thicker (brush?). **Size**: Inner frame: 65 x 71 mm; outer frame: 68 x 74 mm. **Description/Remarks**: "D" realized with branches and acanthus leaves.		Del costante amor mio, Della mia fè sincera, Filli, qual prova mai darti poss'io? Come il foco alla sfera E come il fiume al mar la notte e il giorno M'aggiro à te d'intorno E farfalla amorosa al tuo bel lume, Perché ne godan gl'occhi, ardo le piume. Tante prove il cor ti diede Del suo amore e di sua fè; Che dovesti or mai dar fede, À chi vive sol per tè. Mà del tuo genio averso è forse questo Un sagace pretesto, E ch'infido io mi sia, forse tu brami, Perché m'odij ò non m'ami. Mà non farai, ch'io sia Meno amante, ò men fido, Che per te non è cieco il mio Cupido. Costanza e fedeltà Crederti al fin farà, Quant'lo t'adori.	*Of my steadfast love,* *Of my sincere faith,* *Phyllis, what proof can I ever give you?* *As fire clings to the sphere,* *As the river flows to the sea, night and day,* *I circle endlessly around you,* *And like a lovestruck moth drawn to your bright light,* *I burn my wings just to delight my eyes.* *So many proofs my heart has given* *Of its love and loyalty,* *That by now you should believe* *In one who lives for you alone.* *But perhaps your cold heart* *Finds in this a clever excuse—* *Perhaps you wish me to be unfaithful,* *So that you may hate me or simply not love me.* *Yet you will not make me* *Less loving or less true,* *For my Cupid is not blind when it comes to you.* *Constancy and faithfulness* *Will make you believe at last* *How deeply I adore you.* *And I shall never cease,*

			Ne cesserò già mai, Sin che non mi dirai, Và Tirsi e mori.	*Until you say to me,* *"Go, Thyrsis, and die."*
2.05a	*Study for support* [s.d.]; I-Tn, Ris. 59.20, f. 38r, 37; Porticelli 2021, p. 251.			

cat.	Inventory nr; references; descriptions	images	text	*translation*
2.06	**GB-Lbl MS Add. 34056.05**			
	Anonymous, "Alma tu che dal cielo"* [2290]. Phytomorphic and zoomorphic initial; redundant initial. **Technique**: Pen and brown ink, wash in grey, traces of under drawing in metal point or black chalk. **Size**: Thicker inner frame: 68 x 83 mm; outer frame: 70 x 88 mm. **Description/Remarks:** "A" realized with branches and acanthus leaves; a little serpent twined around the branches, trying to catch a butterfly on the right.		Alma tù, che dal cielo La più perfetta origine traesti, Tù, che à vestir questo corporeo velo Peregrina scendesti, Deh, nel brieve camin, che s'è prescritto, Guardati dal delitto, E s'ei t'assale, i pregi tuoi rammenta D'immortal, di creata e di redenta. Come mai Tanto ingrata esser potrai Verso un Dio, che ti creò? Verso un Dio, che per tuo bene Soffri stenti, oltraggi e pene Et il sangue suo versò.	*Soul, you who from heaven* *Have drawn your most perfect origin,* *You who descended as a pilgrim* *To wear this corporeal veil,* *Ah, in the brief journey that is appointed to you,* *Guard yourself against sin,* *And if it assails you, remember your worth—* *As immortal, as created, and as redeemed.* *How could you ever* *Be so ungrateful* *To a God who created you?* *To a God who, for your sake,* *Endured hardship, scorn, and pain,*

2.06a	*Distruzione dei piaceri* [1706-1735], I-TPM 2348/DS		Dal tuo natal sublime, Dal dover, dall'onor, dal tuo periglio, Alma, prendi consiglio. Bilancia pur premio e castigo e poi Pecca, se peccar puoi. E se creata e se redenta sei, Pecca, se peccar dei. Pur redenta e creata Tù pecchi ancora? Ah, sconoscente, ah, ingrata. Vedi l'Inferno aperto E vedi aperto il ciel. La mente tua si svegli, Indi rifletti e sciegli D'esser ver tè col merto Pietosa ò pur crudel. Prendi il crin della sorte, oggi sel salva, Mà s'aspetti à diman, la sorte è calva.	*And shed His own blood?* *From your sublime birth,* *From duty, from honor, from your peril,* *O soul, take counsel.* *Weigh well both reward and punishment, and then—* *Sin, if you can.* *And if you are created and redeemed,* *Sin, if you must.* *Yet, though redeemed and created,* *Do you still sin? Ah, ungrateful, unknowing soul!* *See hell open before you,* *And see heaven open as well.* *Let your mind awaken,* *Then reflect and choose* *Whether to be merciful to yourself* *Through virtue, or cruel through sin.* *Seize the hair of fate—today it may be grasped,* *But if you wait for tomorrow, fate is bald.*

cat.	Inventory nr; references; descriptions	images	text	*translation*
2.07	**GB-Lbl MS Add. 34056.06**			
	Alessandro Scarlatti, "Vi commanda un cenno solo" [2291]. Vignette with hidden initial; redundant initial. **Technique**: Pen and brown ink, wash in grey, heightening. **Size**: Inner frame: 71 x 79 mm; outer frame: 74 x 82 mm. **Description/Remarks**: Initial "V" formed by two pairs of arrows tied before the tip. In the foreground, a quiver and a bow are resting on the ground, along with pieces of marble and a portion of a column. In the background, on the left, there is a niche with a statue, and on the right, a parapet beyond which trees can be seen (terrace and garden, with pots and plants).		Vi comanda un cenno solo D'autorevole beltà; Che scendete, ò muse, à volo E cingendomi di mirti Ravvivate in me gli spirti À dispetto dell'età. S'obbedisca, si canti e del canuto Mio crin non tema il gelo, Amor bambino. L'amoroso destino, Se nel Plettro si ferma, Io no'l rifiuto e non fia poco vanto, Se non piace il cantor che piaccia il canto. Luci belle, col lume vivace Di Prometheo voi siete la face, Che dà vita à chi vivo non è. Per voi brillo d'insolito ardore, Per voi torna nel sen quell'ardore, Che partito già s'era da mè.	*You command with a single gesture Of authoritative beauty; That you descend, oh muses, in flight And, wreathing me with myrtles, Revive my spirits Despite my age.* *Let it be obeyed, let it be sung, and let the frost Of my gray hair not fear, child Love. The amorous destiny, If it stops at the plectrum, I do not refuse it and it will be no small boast, If the singer does not please, let the song please.* *Beautiful eyes, with the lively light Of Prometheus, you are the torch, That gives life to those who are not alive. For you I shine with unusual ardor, For you returns to my breast that ardor, Which had already departed from me.*

		Tornato è Amor, mà polveroso e cinto Dà lavori d'Aracne ha scorto il nido. Mal contento Cupido Del cadente recinto Lagnasi omai del troppo cieco omaggio E medita à suoi voli altro viaggio. Tu lusinghi e non vuoi credere, Mio pensiero, S'anche il vero Dallo specchio à te si dice. Mà conviene al fin di cedere, Che degl'anni Rei tiranni Sol trionfa la Fenice.	*Love has returned, but dusty and surrounded By the works of Arachne, it has found the nest. Discontented Cupid Of the decaying enclosure Complains now of the too blind homage And meditates another journey for his flights.* *You flatter and do not want to believe, My thought, Even if the truth Is told to you by the mirror. But in the end, it must yield, That of the years Wicked tyrants Only the Phoenix triumphs.*

cat.	Inventory nr; references; descriptions	images	text	*translation*
2.08	**GB-Lbl MS Add. 34056.07**			
	Filippo Amadei, "Il pensier, che rapido vola" [2292]. Vignette with hidden initial redundant initial. **Technique**: Pen and brown ink, wash in grey, corrections and/or heightening in white. Traces of preparatory drawing. **Size**: Line frame: 71 x 83 mm. **Description/Remarks**: A vignette featuring an initial formed by a pole entwined with a vine bearing clusters of grapes and broad vine leaves. A cherub hovers above, holding a grape cluster, while a satyr crouches below, his arms bound behind his back and tied to the pole. In the background, a countryside villa is visible beyond an open gate; to the right stands a fountain, while to the left, a vineyard climbs the slope of a hill.		Il pensier, che rapido vola Più che vento, baleno e saetta; Si raggira d'intorno à te sola Notte e giorno, ò mia Filli diletta. S'in placida quiete chiudi le luci E posi trà miei sogni amorosi, Formo anch'io le chimere Or meste, or liete, S'industriosa punge Lino sottil l'alabastrina destra. Dà quell'arte maestra Apprend'io pure à disegnar da lunge, Mà dal bel piè quallor (?) s'aggira e danza, Mi si sveglia il timor dell'incostanza. Ti ringratio, ò mio pensiero, Ch'al mio ben mi tien appresso. Con Idea forse presaga Tù m'accosti alla mia vaga E del ben, ch'un giorno io spero, Tu m'anticipi il possesso.	*The thought that flies swiftly More than wind, lightning, and arrow; It revolves around you alone Night and day, oh my beloved Phyllis.* *If in peaceful quiet you close your eyes And rest among my amorous dreams, I too form chimeras Now sad, now joyful, Industriously pricking Fine linen with your alabaster right hand. From that masterful art I too learn to draw from afar, But when your beautiful foot wanders and dances, The fear of inconstancy awakens in me.* *I thank you, oh my thought, That keeps me close to my beloved. With perhaps a prescient Idea You bring me closer to my dear one And of the good that I hope for one day, You anticipate the possession.*

2.08a *Sacchetti Palace, rustico* [1708] I-Tn Res.59.4, 12r bis, 1; Porticelli 2021, pp. 52-53.

2.08b *Villa in Frascati* [1708] I-Tn Res.59.4, 97r, 2; Porticelli 2021, pp. 140, 143.

Così pensando alla mia Filli e al modo
Di far, ch'ella sia mia, godo e non godo..

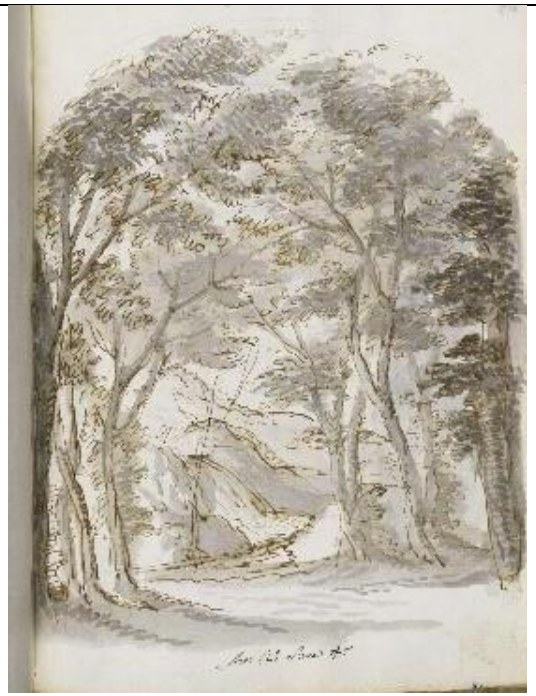
Thus thinking of my Phyllis and the way To make her mine, I rejoice and do not rejoice.

2.08c	*Villa Ludovisi in Frascati* [1708] I-Tn Res.59.4, 52v, 1; Porticelli 2021, pp. 95, 97.	

cat.	Inventory nr; references; descriptions	images	text	*translation*
2.09	**GB-Lbl MS Add. 34056.08**			
	Alessandro Scarlatti, "Alma tu che dal cielo"* [2293]. Vignette with hidden initial, redundant initial. **Technique**: Pen and brown ink, wash in grey with heightening in white. **Size**: Inner frame: 70 x 86 mm; outer frame; 72 x 90 mm. **Description/Remarks**: A river landscape at sunset, with long shadows suggesting the fading light. On the left, a walkway runs along the riverbank; a solitary figure walks into the distance, passing between two pairs of trees that—if viewed imaginatively—suggest the shape of an initial A. To the right, a rowboat crosses the river toward a two-arched bridge that connects to a fortified complex or villa, complete with a tower and a drawbridge, perched on the opposite bank. The walkway continues along the river, leading the viewer's gaze		Alma tù, che dal cielo La più perfetta origine traesti, Tù, che à vestir questo corporeo velo Peregrina scendesti, Deh, nel breve camin, che t'è prescritto, Guardati, dal delitto! E sei t'assale, i pregi tuoi rammenta, D'immortal, di creata e di redenta. Come mai Tanto ingrata esser potrai Verso un Dio, che ti creò? Verso un Dio, che per tuo bene Soffri stenti, oltraggi e pene Et il sangue al fin versò. Dal tuo natal sublime, Dal dover, dall'onor, dal tuo periglio, Alma, prendi consiglio! Bilancia pur premio e castigo e poi Pecca, se peccar puoi. E se creata e se redenta sei, Pecca, se peccar dei.	*Soul, you who from heaven Drew the most perfect origin, You who to wear this corporeal veil Descended as a pilgrim, Ah, in the brief path that is prescribed to you, Guard yourself from sin! And if it assails you, remember your merits, Of immortal, created, and redeemed.* *How can you Be so ungrateful Towards a God who created you? Towards a God who for your good Suffered hardships, insults, and pains And finally shed his blood.* *From your sublime birth, From duty, from honor, from your peril, Soul, take counsel! Weigh reward and punishment and then Sin, if you can sin. And if you are created and redeemed, Sin, if you must sin. Yet created and redeemed You still sin? Ah, ungrateful! Ah, unappreciative.* *See Hell open And see Heaven open. Let your mind awaken, Then reflect and choose To be towards*

	toward the mountainous horizon silhouetted against the sky.		Pur redenta e creata Tù pecchi ancora? Ah, sconoscente! Ah, ingrata.	*yourself with merit Merciful or cruel.*
2.09a	Scena 5 – *Fifth scene* [1708-1712]; GB-LVA 8426:129.		Vedi l'Inferno aperto E vedi aperto il ciel. La mente tua si svegli, Indì rifletti e scegli D'esser ver te col merto Pietosa ò pur crudel. Prendi il crin della sorte, oggi sei salva, Mà se aspetti à diman la sorte è calva.	*Take the hair of fate, today you are saved, But if you wait until tomorrow, fate is bald.*

2.09b Atto 2 Scena 7 – *Second act, seventh scene* [1708-1712]; GB-LVA 8426:129.



2.09c In I-RVat.Lat.13295 fol. 101r, scene with the same trees and figure walking with a stick beside a river.

cat.	Inventory nr; references; descriptions	images	text	*translation*
2.11	**GB-Lbl MS Add. 34056.10**			
	Alessandro Scarlatti, "O che mostro, o che furia è lontananza?" [2295]. Allusive vignette with hidden anthropomorphic and zoomorphic initial; redundant initial. **Technique**: Pen and brown ink, washed in grey, heightened (?). **Size**: Inner frame: 69 x 73 mm; outer frame: 71 x 75 mm. **Description/Remarks**: The initial O is formed by four intertwining serpents, with an *Ouroboros* completing the circle at the center and two additional serpents coiling at the sides. Three corners of the vignette are occupied by fantastical winged insects—hybrids between moths and bats. In the bottom left, a small bush emerges, while on the right, a patch of ground appears slightly elevated, suggesting a different spatial level from the main motif. At the centre of the serpentine ring, a mask or		Ò che mostro, ò che furia è lontananza! Basta dir, ch'ella sia Figlia talor dell'empio sdegno e sempre Madre di gelosia. Questa ad'onta del cor trattiene il piede E nemica d'Amor con altro Amore Sforza sovente à vacillar la fede. Schiere di giorni ed'hore Unisce e spesso espugna Con ostinata pugna La più salda costanza. Ò che mostro, ò che furia è lontananza. Chi per balsamo d'Amore Lontananza giudicò, O fù stolto o non amò. Com'è balsamo un veleno, Che gl'affetti entro d'un seno Tormentare e uccider può? Lidia, da te lontano Per impegno fatale il piè portai, Pure il cor ti lasciai E te, che sei quel core, Io cerco in vano. Disperato e geloso	*Oh what a monster, oh what fury is distance! It is enough to say that it is Sometimes the daughter of cruel disdain and always The mother of jealousy. This, to the shame of the heart, holds back the foot And, enemy of Love, with another Love Often forces faith to waver. It unites hosts of days and hours And often conquers With obstinate struggle The most steadfast constancy. Oh what a monster, oh what fury is distance.* *Whoever judged distance As a balm for Love, Was either foolish or did not love. How can a poison be a balm, That can torment and kill Affections within a heart?* *Lydia, far from you By fatal commitment I took my foot, Yet I left my heart with you And you, who are that heart, I seek in vain. Desperate and jealous I never find rest. I fear you because you are a woman, And I fear that for my extreme misfortune Your love will tire, my love will be offended, That*

	severed head is depicted with an open mouth, evoking the iconography of Medusa.		Mai non trovo riposo. Temo di te, perché sei Donna, E temo, che per mio male estremo Si stanchi l'Amor tuo, s'offenda il mio, Che tu ti cangi e che vacilli anch'io. Ch'io possa mai cangiarmi, No, Bella nol credere, Che questo non sarà. Non ti stancar d'amarmi, Ad altro Amor non cedere, Che Amore nel mio core Eterno durerà. Chi ben ama vicino, ama in distanza; Prova d'un vero Amore è la costanza.	*you will change and that I will waver too.* *That I could ever change, No, Beautiful one, do not believe it, For this will not be. Do not tire of loving me, Do not yield to another Love, For Love in my heart Will last forever.* *Who loves well near, loves in distance; The proof of true Love is constancy.*
2.11a	*Furore* [1706-1735], I-TPM 2334/DS.			

2.11b *Tempo, Eternità* [1706-1735], I-TPM 2351/DS.

2.11c In I-RVat.Lat.13295 fol. 19 v, two intertwining serpents with the study of another head more to the right.

cat.	Inventory nr; references; descriptions	images	text	*translation*
2.12	**GB-Lbl MS Add. 34056.11**			
	Alessandro Scarlatti, "Non posso fingere" [2296]. Vignette with hidden initial; redundant initial. **Technique**: Pen and brown ink, wash in grey, heightening or corrections in white; traces of preparatory drawing. **Size**: Line frame: 70 x 89 mm; **Description/Remarks**: The initial N is constructed through a dynamic scene of animal combat. On the left, a soldier grapples with a massive bull, straining to restrain it as it looms over a man lying on the ground. The setting evokes an arena: to the right, a second bull charges forward, its motion contrasting with a third bull standing calmly on the left. The enclosure is bordered by a high wall; beyond it, trees rise on the left, while a building appears on the right, completing the backdrop.		Non posso fingere di non amar. E pur quel volto, Ch'il cor m'ha tolto, Mi vuol costringere a simular. Taccio, ma l'ardor mio Sù gl'occhi mi balena E palesa il sospir la mia gran pena. Mi tradisce il rossore E m'accusa il pallore, Per mascherar gl'affetti ogn'arte adopro, Ma Amor vuol'esser nudo e in van lo copro. Copro in van la fiamma mia, Che balena e si comprende. Ma nessun saprà, qual sia Quella face, che m'accende. Tanto e non più prometter posso à voi, Che di celar bramate Gl'incendii, che vibrate. V'obedirò, ma poi Nella fiamma crudel, che mi divora, Lascierete, ch'io mora? S'il duol sarà soffribile	*I cannot pretend not to love. And yet that face, Which has taken my heart, Wants to force me to simulate.* *I am silent, but my ardor Flashes in my eyes And the sigh reveals my great pain. Blushing betrays me And pallor accuses me, To mask my affections I use every art, But Love wants to be naked and I cover it in vain.* *I cover my flame in vain, Which flashes and is understood. But no one will know what That torch is that ignites me.* *I can promise you only this much, That you desire to conceal The fires you ignite. I will obey, but then In the cruel flame that devours me, Will you let me die?* *If the pain is bearable Without having to die, Love will be invisible, And there will be nothing to say. But then if I feel myself wasting away, I will have to reveal the illness To more than one physician.*

2.12a *Scene in an exterior* [1707-1709]; I-Tn Ris. 59.4 f 19v, 1, Porticelli 2021, pp 61, 63.

2b Scena Settima – Seventh scene of the *Giunio Bruto* [1711] detail; A-Wn Mus.Hs.16692 MUS MAG; Manfredi 2010, pp. 388-393.

Senza dover morir,
L'Amor sarà invisibile,
Ne vi sarà, che dir.
Ma poi se fatto tisico
Mancar mi sentirò,
Il male à più d'un Fisico
Per forza io scoprirò.

In somma al genio vostro io vuò servire,
Voglio amarvi e tacer, ma non morire.

In short, I want to serve your spirit, I want to love you and be silent, but not die.

2.12c *Study for a Roman helm* [1707-1709]; I-Tn, Ris. 59.4, f. 126r, 4; Porticelli 2021, pp. 173-174.

2.12d *Study for a Roman helm* [1707-1709]; I-Tn, Ris. 59.4, f. 4r, 2; Porticelli 2021, pp. 43, 45.

cat.	Inventory nr; references; descriptions	images	text	*translation*
2.13	**GB-Lbl MS Add. 34056.12**			
	Alessandro Scarlatti, "Amici, s'è vinto" [2297]. Vignette with hidden anthropomorphic initial; redundant initial. **Technique:** Pen and brown ink, wash in grey, heightening. or corrections in white. **Size**: Line frame: 70x80 mm. **Description/Remarks**: The letter "Awhite.reated by two mermaids whose tails resemble two finned, scaled legs rather than a single fishtail. They hold hands while supporting a seashell adorned with coral. Each has two pairs of wings. The background features a calm sea, with distant mountains rising along the horizon.		À penar son tant'avvezzo, Che patisco, se gioisco, E m'accora lo sperar. Non ti chiedo, ò Filli, Un vezzo, ch'un, che nato Sventurato, gode sol nel sospirar. Salamandra infelice, Nacqui alle fiamme e un tepido ristoro Di sperar non mi lice. Anzi quel foco, in cui mi struggo, adoro, Vivo sol per dar'esca à gl'ardor' miei, E se più non ardessi, io morirei. Il mio mar vuol la tempesta, Il mio ciel vuol la procella. E mi sembra men funesta La cometa d'ogni stella. Mal soffre il sol, chi visse all'aria oscura	*I am so accustomed to suffering, That I suffer if I rejoice, And hope disheartens me. I do not ask you, oh Phyllis, For a favor, for one who was born Unfortunate, enjoys only sighing.* *Unhappy salamander, I was born to the flames and a warm comfort Of hope is not allowed to me. Indeed, I adore that fire in which I waste away, I live only to feed my ardors, And if I no longer burned, I would die.* *My sea wants the storm, My sky wants the tempest. And the comet seems less ominous to me Than any star.* *He who lived in dark air suffers the sun poorly And continuous suffering passes in nature.*

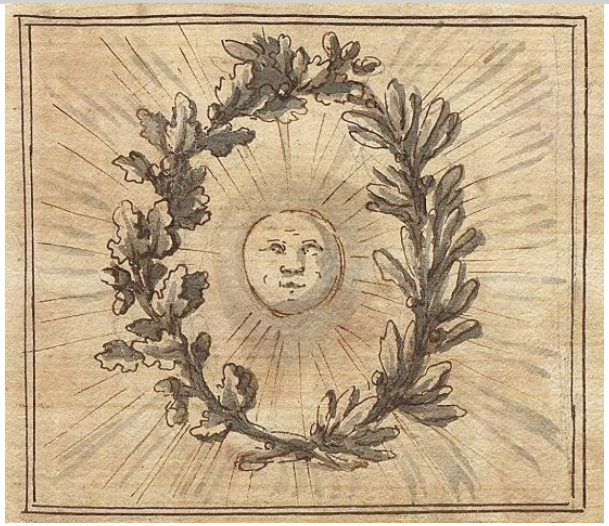
2.13a Scena Sedicesima – Sixteenth scene of the *Giunio Bruto* [1711], detail; A-Wn Mus.Hs.16692 MUS MAG; Manfredi 2010, pp. 388-393.

E un continuo penar passa in natura.

2.13b Design of a fountain in a theatrical scene [1708-1712] GB-LVA 8426:95.

cat.	Inventory nr; references; descriptions	images	text	*translation*
2.14	**GB-Lbl MS Add. 34056.13**			
	Vittorio Chiccheri, "A penar son tant'avvezzo", [2298]. Phytomorphic initial; redundant initial. **Technique**: Pen and brown ink, wash in grey, and heightening or corrections in white; traces of preparatory drawing. **Size**: Inner frame: 69 x 77 mm; outer frame: 72 x 81 mm. **Description/Remarks**: The "A" made with twigs, flowers, and ribbons.		À penar son tant'avvezzo, Che patisco, se gioisco, E m'accora lo serar. Non ti chiedo, ò Filli, Un vezzo, ch'un, che nato Sventurato, gode sol nel sospirar. Salamandra infelice, Nacqui alle fiamme e un tepido ristoro Di sperar non mi lice. Anzi quel foco, in cui mi struggo, adoro, Vivo sol per dar'esca à gl'ardor' miei, E se più non ardessi, io morirei. Il mio mar vuol la tempesta, Il mio ciel vuol la procella. E mi sembra men funesta La cometa d'ogni stella. Mal soffre il sol, chi visse all'aria oscura E un continuo penar passa in natura.	*I am so accustomed to suffering, That I suffer if I rejoice, And hope disheartens me. I do not ask you, oh Phyllis, For a favor, for one who was born Unfortunate, enjoys only sighing.* *Unhappy salamander, I was born to the flames and a warm comfort Of hope is not allowed to me. Indeed, I adore that fire in which I waste away, I live only to feed my ardors, And if I no longer burned, I would die.* *My sea wants the storm, My sky wants the tempest. And the comet seems less ominous to me Than any star.* *He who lived in dark air suffers the sun poorly And continuous suffering passes in nature.*

2.14a	*Vase with flowers* - engraving [s.d.]; I-Tn, Ris, 59.4, f. 118r, 5; Porticelli 2021, pp. 165, 168.	

cat.	Inventory nr; references; descriptions	images	text	*translation*
2.15	**GB-Lbl MS Add. 34056.14**			
	Alessandro Scarlatti, "O sol degl'occhi miei" [2299]. Composite initial: allusive, phytomorphic and antropomorphic initial; redundant initial. **Technique**: Pen and brown ink, wash in grey, and heightening or corrections in white; redundant initial. **Size**: Inner frame: 68 x 77 mm; outer frame: 70 x 79 mm. **Description/Remarks**: A radiant sun with a human face occupies the center of the composition, encircled by a wreath composed of two different branches: on the left, oak leaves, and on the right, laurel. The wreath is closed in an oval shape, symbolically uniting fortitude (oak) and glory or poetic achievement (laurel). The rays of the sun extend outward in all directions, filling the frame and creating a luminous, almost emblematic atmosphere. The image functions as an initial O, with the circular wreath		O sol degl'occhi miei, Trofeo di mia costanza, Gloria del mio penar, Filli adorata! Filli, che fosti e sei L'unica mia speranza, De miei puri desir meta bramata, Or che sorte spietata Niega all'avido sguardo il tuo bel seno, Volgiti à me con la memoria almeno! Ti ricordo, ò Filli amata, Che se fido t'adorai, Più da lungi io t'amo ancor. E mia fè da te sprezzata Non tributa ad'altri rai La costanza ed il candor. Nò, che già mai farà, ch'io sia infedele, Lontananza crudele. Che se lungi da te rivolsi il piede, Serbo intatta la fede E per virtù d'innamorata mente, Sempre ti sto vicino e ogn'or presente. So, ch'à forza il pensier mio Di condurti, ò cara, à me.	*Oh sun of my eyes, Trophy of my constancy, Glory of my suffering, adored Phyllis! Phyllis, who was and is My only hope, The longed-for goal of my pure desires, Now that pitiless fate Denies my eager gaze your beautiful bosom, Turn to me at least with your memory!* *I remind you, oh beloved Phyllis, That if I faithfully adored you, From afar I love you still. And my faith, scorned by you, Does not bestow on other rays Its constancy and candor.* *No, cruel distance will never make me unfaithful, For if I turned my foot far from you, I keep my faith intact And by the virtue of a loving mind, I am always close to you and ever present.* *I know that my thought has the power To bring you, oh dear one, to me. But I do not know if your desire Will ever make me reach you.* *But the impious, inhuman exile will cease, For my heart cannot stay far*

serving both ornamental and symbolic purposes. The solar face, serene and frontal, may suggest clarity, truth, or divine favor, common allegorical meanings in early modern iconography.

2.15a *Fuoco* [1706-1735], I-TPM 2360/DS.

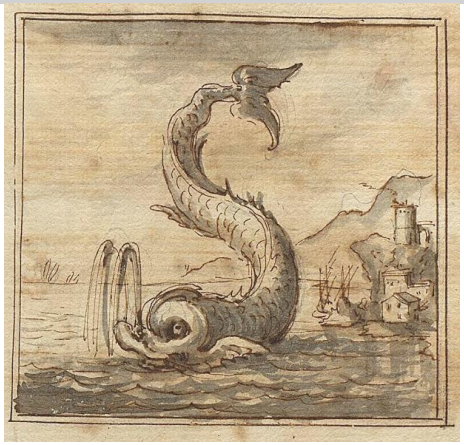
Mà non so, se il tuo desio
Faccia mai, ch'io giunga à te.

Mà cesserà l'esiglio empio, inhumano,
Che star non può lontano
Da te il mio cor, caro adorato Nume.
Troppo è strano costume,
Che disgiunto si trove
Qui il simulacro e l'Idolatra altrove.

Per te vive e per te more
Il mio spirto innamorato,
Ò mia bella Deità.
E se à te non fò ritorno
Di mia vita all'ultim'ore,
Mi trarrà crudele il Fato,
Ch'io già sento quel tormento,
Ch'a morir giunger mi fà.

from you, Dear adored Deity. It is too strange a custom, That the image is here and the idolater elsewhere.

For you lives and for you dies My loving spirit, Oh my beautiful Deity. And if I do not return to you In the last hours of my life, Cruel fate will take me, For I already feel that torment That makes me die.

cat.	Inventory nr; references; descriptions	images	text	*translation*
2.16	**GB-Lbl MS Add. 34056.15**			
	Alessandro Scarlatti," Spero ch'avrò la pace", [2300]. Vignette with hidden zoomorphic initial; redundant initial; redundant initial. **Technique**: Pen and brown ink, wash in grey, heightening or corrections in white; traces of preparatory drawing. **Size**: Inner frame: 73 x 77 mm; outer frame: 75 x 79 mm. **Description/Remarks**: A massive fish coils into the shape of an "S." To the right, a rocky outcrop is topped by a tower with a smoking chimney. At its base, houses and ships are docked at the pier. In the background, mountains rise beyond the water.		Spero, ch'havrò la pace Da miei pensieri un dì; Se con l'età fugace, Amor da me fuggì. Della guancia rugosa E del canuto crine altri s'affanni. Mente più rigorosa In più deboli membra infondon gl'anni, Né pareggiar si denno Con robusta follia forza di senno. Amor in fresca età Capriccio dir si dé, Ch'ama il diletto. Ma quando più non ha Face ne dardi, egl'è Fido e perfetto. Moralità sciapita, Verità mal gradita,	*I hope that one day I will have peace From my thoughts; If with fleeting age, Love flees from me.* *Let others worry about the wrinkled cheek And the gray hair. More rigorous mind Years infuse into weaker limbs, Nor should they be matched With robust folly, strength of wisdom.* *Love in fresh age Should be called a whim, That loves delight. But when it no longer has Torch or darts, it is Faithful and perfect.* *Insipid morality, Unwelcome truth, I know I sing to you, oh beautiful women, and yet I do not present you with chimeras or dark sphinxes.*

2.16a	*Table with dolphins* [1714]; I-Tn, Ris, 59.4, f. 81r, 2; Porticelli 2021, pp. 125, 127.		So, ch'io vi canto, o belle donne, e pure Non v'espongo chimere o sfingi oscure. Con la falce inesorabile Non distingue etade o sesso Cieca e rigida la morte. Or s'ogn'un del pari è labile, Tema pur del fato istesso Il più debole e il più forte. Nel comune disastro ogn'un si specchi, Se ogn'un può morir, tutti sian vecchi.	*With the inexorable scythe It does not distinguish age or sex Blind and rigid death. Now if everyone is equally fragile, Let the weakest and the strongest Fear the same fate.* *In the common disaster let everyone reflect, If everyone can die, let all be old.*

cat.	Inventory nr; references; descriptions	images	text	*translation*
2.17	**GB-Lbl MS Add. 34056.16**			
	Anonymous, "La mia donna mi dice, che basta", [2301]. Vignette with hidden initial; redundant initial. **Technique**: Pen and brown ink, wash in grey, and heightening or corrections in white. **Size**: Inner frame: 68 x 78 mm; outer frame; 70 x 80 mm. **Description/Remarks**: A marine or river landscape features a fishing sailboat retrieving its nets. The main mast and the outrigger pole, used for hauling in the catch, form the shape of the initial. On the shore, to the right, stand houses, a tower or lighthouse, and two figures observing the scene.		La mia Donna mi dice, che basta, Perchè fatta casta, Non vuol più peccar. Io conosco quel genio, ch'è scaltro, E credo, ch'un altro Ne voglia provar. Faccia pur ciò, che vuole, Ribelli all'amor mio, Farò lo stesso anch'io. Già so, che sarà casta di parole E darà in pochi giorni, anzi in poch'ore All'amante un bel calcio e al confessore. Tutto il giorno inginocchiata, Sospirosa e penitente Torce il collo e smorfie fà. Oh, che ippocrita sfacciata, La conosco e so, ch'in mente Ha raggiri e vanità. Pur di credergli io fingo E faccio come lei da convertito, La sua follia lusingo, Perché conosco il natural prurito E so, che sarà casta insino à tanto, Ch'un nuovo amor non gli svolazzi à canto.	*My Lady tells me that it is enough, Because she has become chaste, She no longer wants to sin. I know that cunning spirit, And I believe that she wants to try another.* *Let her do what she wants, Rebelling against my love, I will do the same. I already know that she will be chaste in words And in a few days, indeed in a few hours, She will give a good kick to the lover and to the confessor.* *All day kneeling, Sighing and penitent, She twists her neck and makes grimaces. Oh, what a shameless hypocrite, I know her and I know that in her mind She has schemes and vanity.* *Yet I pretend to believe her And act like her as a convert, I flatter her folly, Because I know the natural itch And I know that she will be chaste until A new love flutters by her side.* *Poor thing! Poor thing! She hates, hates men Like Turks hate sultans. But I believe that she abhors Only the old and the little ones.*

Poverina! Poverina!
Ha in odio, in odio gl'huomini
Com'i turchi i sultanini.
Io però credo, ch'abomini
Solo i vecchi e i piccinini.

In somma è buona e casta hoggi la vedo
Secondo l'humor suo, ma non gli credo.

In short, she is good and chaste today, I see her According to her mood, but I do not believe her.

cat.	Inventory nr; references; descriptions	images	text	*translation*
2.18	**GB-Lbl MS Add. 34056.17**			
	Alessandro Scarlatti, "Mal sicuro è il fior del prato" [2302]. Vignette with hidden anthropomorphic initial; redundant initial. **Technique**: Pen and brown ink, wash in grey, and heightening or corrections in white; traces of preparatory drawing. **Size**: Inner frame: 69 x 83 mm; outer frame; 71 x 85 mm outer frame; sometimes line overlapping. **Description/Remarks**: In the foreground of a cityscape—perhaps Piazza del Popolo in Rome—two satyrs dressed in carnival attire form the diagonals of the letter "M" using a sword and a crutch. Their four legs are all different: one is human with a sock, another is goat-like, one wears a stocking, and the last is a stump.		Mal sicuro è il fior nel prato Ed'esposta al comun guardo In periglio è la beltà. Stà in poter d'ogni pastore Quel bel fiore E un bel viso abbandonato Non esigge alcun riguardo Dall'altrui rapacità. Ò voi, ch'il fior di feminil bellezza In custodia tenete, Di lui sempre temete. L'osservi il guardo E lo circondi il muro, Indi pregate il ciel, che sia sicuro. Per sottrarsi all'insidie nemiche Sol nascano ortiche E de fior sia la stripe distrutta. Voglio dir, che non sia più fecondo Di femina il mondo Ò pur nasca ogni femina brutta. Ma son Donne egualmente e queste e quelle,	*The flower in the meadow is insecure And exposed to common gaze Beauty is in peril. It is in the power of every shepherd That beautiful flower And an abandoned beautiful face Does not demand any regard From others' rapacity.* *Oh you, who keep the flower of feminine beauty In custody, Always fear for it. Let the gaze observe it And the wall surround it, Then pray to heaven that it is safe.* *To escape enemy snares Only nettles should grow And the strain of flowers be destroyed. I mean to say, let the world no longer be fertile With women Or let every woman be born ugly.* *But women are equally these and those, And if we must suffer, let us suffer the beautiful ones.* *To make myself loved by all I do not know what more to do. I smooth*

2.18a	*View of the Campidoglio* [1708-1709]; I-Tn, Ris, 59.4, f. 3, 1; Porticelli 2021, pp. 40, 45.		E s'habiam da soffrir, soffriam le belle. Per farmi amar da tutte Non so, che far di più. Mi liscio, m'abbellisco, Ne mai ringiovenisco E sento belle e brutte, Che voglion gioventù. Coprasi pur la zucca D'una bionda perucca, Recida pur ferro, frequente il pelo. Tosto degl'anni il gelo Sente morbida mano e si ritira E per dolor, non per amor sospira. Tu t'azzardi a grand'impegno E dovresti esserti esperto, Ò mio cor, per lunga età. Sempre muove o riso o sdegno, Chi fondato sol nel merto Fa l'amor con gravità. Pur ne la gran sventura un pensier solo Mitiga tanto duolo, Che le grazie d'Amor vengon concesse All'affetto ugualmente e all'interesse. Un prattico Bifolco Trarrà canuto ancor Pietà, se non amor	*myself, I beautify myself, Yet I never rejuvenate And I hear beautiful and ugly ones Who want youth.* *Cover the pumpkin With a blonde wig, Cut the iron, frequent the hair. Soon the frost of years Feels the soft hand and withdraws And sighs for pain, not for love.* *You venture into a great commitment And you should be experienced, Oh my heart, for long age. Always moves either laughter or disdain, Who bases love solely on merit Loves with gravity.* *Yet in great misfortune, a single thought Mitigates so much sorrow, That the graces of Love are granted Equally to affection and interest.* *A practical yokel Will still draw Pity, if not love, From a woman's bosom. But that furrow will never Bear fruit in his favor, If he does not sow it With golden seed.* *In the disadvantage I experience, let everyone reflect, We are forced to buy love when we are old.*
2.18b	*View of the Campidoglio* [1708-1709]; I-Tn, Ris, 59.4, f. 3, 2; Porticelli 2021, pp. 41, 45.			

Del sen di femina.
Ma non darà quel solco
Mai frutti a suo favor,
Se con sementa d'or
Ei non lo semina.

Nel svantaggio, ch'io provo, ogn'un
si specchi,
Forz'e comprar l'amor, quando
siam vecchi.

2.18c *View on Vicolo dei Leutari* [1707-1709]; I-Tn, Ris, 59.4, f. 99r, 3; Porticelli 2021, pp. 142-143.

2.18d *View of a street* [1709-1714]; I-Tn, Ris, 59.4, f. 115r, 5; Porticelli 2021, pp. 162-163.

2.18e	*Jester in theatrical attire* [1709]; I-Tn, Ris, 59.4, f. 101r, 3; Porticelli 2021, pp. 145-146.	

cat.	Inventory nr; references; descriptions	images	text	*translation*
2.19	**GB-Lbl MS Add. 34056.18**			
	Alessandro Scarlatti, "Per farmi amar da tutte" [2303]. Vignette with hidden anthropomorphic initial; redundant initial. **Technique:** Pen and brown ink, wash in grey, and heightening or corrections in white, traces of preparatory drawing. **Size**: Line frame: 73 x 84 mm. **Description/Remarks**: The initial "P" is shaped by a naked Aphrodite balancing on a seashell while holding a billowing cloth or sail. To her left, a Renaissance-style dolphin leaps, and to her right, a small merman plays a horn or shell.		Per farmi amar da tutte Non so, che far di più. Mi liscio, m'abbellisco, Ne mai ringiovenisco E sento belle e brutte, Che voglion gioventù. Coprasi pur la zucca D'una bionda perucca, Recida pur ferro, frequente il pelo. Tosto degl'anni il gelo Sente morbida mano e si ritira E per dolor, non per amor sospira. Tu t'azzardi a grand'impegno E dovresti esserti esperto, Ò mio cor, per lunga età. Sempre muove o riso o sdegno, Chi fondato sol nel merto Fa l'amor con gravità.	*To make myself loved by all,* *I don't know what more I can do.* *I groom myself, I embellish myself,* *Yet I never grow young again,* *And I hear both the fair and the plain say* *That they desire youth.* *Even if I cover my bald head* *With a blonde wig,* *Even if I wield a razor and frequently trim my hair,* *Soon the chill of age* *Will be felt by the softest hand, which will then withdraw,* *And sigh not for love, but for sorrow.* *You embark on a great challenge,* *And by now, my heart, you should know better,* *Having lived so long.* *For he who courts with solemnity,* *Relying solely on merit,*

2.19a	*Apollo and Daphne* [1708]; I-Tn, Ris, 59.4, f. 60r, 3; Porticelli 2021, pp. 103, 105.		Pur ne la gran sventura un pensier solo Mitiga tanto duolo, Che le grazie d'Amor vengon concesse All'affetto ugualmente e all'interesse. Un prattico Bifolco Trarrà canuto ancor Pietà, se non amor Del sen di femina. Ma non darà quel solco Mai frutti a suo favor, Se con sementa d'or Ei non lo semina. Nel svantaggio, ch'io provo, ogn'un si specchi, Forz'e comprar l'amor, quando siam vecchi.	*Always provokes either laughter or disdain.* *Yet in this great misfortune, one thought alone* *Softens such grief:* *Love's favors are granted equally* *To affection and to interest.* *An experienced plowman* *May still, even in old age,* *Evoke pity, if not love,* *From a woman's heart.* *But that furrow* *Will never bear fruit in his favor,* *Unless he sows it* *With seeds of gold.* *Let all see in my misfortune their own reflection:* *We must buy love when we grow old.* .
2.19b	*Female nudes* [1708]; I-Tn, Ris, 59.4, f. 107r, 4; Porticelli 2021, pp. 153-154.			

cat.	Inventory nr; references; descriptions	images	text	*translation*
2.20	**GB-Lbl MS Add. 34056.19**			
	Alessandro Scarlatti, "M'ha diviso il cor dal core" [2304]. Composite, allusive, phytomorphic and zoomorphic initial; redundant initial. **Technique**: Pen and brown ink, wash in grey, and heightening or corrections in white; traces of preparatory drawing. **Size**: Inner frame: 69 x 86 mm; outer frame: 73 x 90 mm. **Description/Remarks**: The initial "M" in ornamentation with two crowned eagle heads at the bottom left and top right corners. Twisted around the bars of the initial is a lace held at the ends by the eagles in their respective beaks. See [2.10a]: *Composition with ribbons, oak branch, eagle head* [1704-1714]; I-Tn Ris. 59.4, f. 15r, 1; Porticelli 2021, pp. 55, 57.		M'ha diviso il cor dal core Quel destin, che troppo fiero Dal mio ben mi separò. Io lo seguo col pensiero, Mà in pensier non ha vigore D'arrestar, chi se n'andò. Mi sparisti da gl'occhi, Idolo amato, Mà nel mio core ascoso Non mi lasci riposo; E all'or che in van ti cerco, io non sò, come Mi ritrovo sul labro il tuo bel nome. Pur dal mio petto ancora Tu tenti di fuggir. E perché afflitta io mora, M'esci dagl'occhi in pianto, Dal labro n'è sospir. È diviso dal mondo il Clima infido. Dove tu porti il piede Su quel barbaro lido, Vaccillerai nell'amorosa fede, Ne del mio Amor saran sicuri i pregi, Dove salvi non son sul soglio i Regi.	*Fate, too cruel, has divided Heart from heart, Separating me from my beloved. I follow it with my thoughts, But thought has no power To stop the one who has gone.* *You disappeared from my eyes, beloved Idol, But in my hidden heart You do not leave me rest; And when I seek you in vain, I do not know how I find your beautiful name on my lips.* *Yet from my chest still You try to flee. And to make me die afflicted, You leave my eyes in tears, From my lips comes a sigh.* *The treacherous climate is divided from the world. Where you set foot On that barbarous shore, You will waver in amorous faith, Nor will the merits of my love be secure, Where even kings are not safe on their thrones.*

2.20a	P 74, *Proprium Sanctorum*, 1710. 84 x 81 mm. Eagle's heads holding ribbons .		Era poco al mio povero petto Il dolor dell'accerba partita; S'un geloso crudele sospetto Non s'univa à levarmi la vita. Mà nò, sò qual nascesti, e un tal Amante, Se costanza giurò, sempre è costante.	*The pain of the bitter departure Was little for my poor heart; If a cruel jealous suspicion Did not join to take my life.* *But no, I know what you were born, and such a Lover, If constancy was sworn, is always constant.*

cat.	Inventory nr; references; descriptions	images	text	*translation*
2.21	**GB-Lbl MS Add. 34056.20**			
	Alessandro Scarlatti, "La face d'Amore" [2305]. Allusive vignette, with hidden initial; redundant initial. **Technique**: Pen and brown ink, wash in grey, and heightening or corrections in white; traces of preparatory drawing. **Size**: Line frame: 70 x 80 mm. **Description/Remarks:** The vignette depicts a blindfolded Cupid, armed with a torch and arrow, preparing to strike a dragon with wings, held steady with a foot. The two bodies, that of the standing Cupid and that of the lying dragon form the initial of the cantata. On the right, there is a rocky landscape with vegetation as the background.		La face d'Amore, Ch'il cor m'ardè, Fù prima timore, Poi speme si fè. S'accese il mio petto Per vaga beltà, Ma ancor non si sà, Se speme ò sospetto Prevalgano in mè. Speranza lusinghiera, Tu soffri nella fiamma e la conservi, Tu dal timor preservi Il geloso mio cor, qual'or dispera. Cede alle tue lusing[h]e il mio timore E spera più, quando più soffre il core. S'il core ai sensi è vita, La speme è vita al cor. Se manca il cor, si more E senza speme Amore	*The torch of Love, That burned my heart, Was first fear, Then became hope. My chest ignited For a charming beauty, But still it is not known, Whether hope or suspicion Prevails in me.* *Flattering hope, You suffer in the flame and preserve it, You protect my jealous heart from fear, when it despairs. My fear yields to your allure And hopes more, when the heart suffers more.* *If the heart is life to the senses, Hope is life to the heart. If the heart fails, one dies And without hope Love Has no breath and dies.* *Yet if I despair, a bitter pain afflicts me. If I hope, I am betrayed By hope, which deceives, Nor can my constancy still distinguish, Whether it lives by fear or by hope.*

2.21a	*Disprezzo* [1706-1735], I-TPM 2362/DS.		Non ha respiro e muor. Pur se dispero, un' aspro duol m'affanna. Se spero, son tradito Dalla speme, che inganna, Ne distinguer sa ancor la mia costanza, Se viva di timore o di speranza. Del mio ben decida un guardo Con un lampo di pietà. Da qual'arco uscì quel dardo, Che quest'Anima piagò, Se la speme lo scagliò O se fu la crudeltà.	*Let a glance decide my good With a flash of pity. From which bow did that dart come, That wounded this soul, Whether hope shot it Or if it was cruelty.*
2.21b	*Elettione* [1706-1735], I-TPM 2339/DS.			

cat.	Inventory nr; references; descriptions	images	text	*translation*
2.22	**GB-Lbl MS Add. 34056.21**			
	Antonio Biffi, "Madre, vicina è l'ora" [2306]. Allusive vignette. **Technique**: Pen and brown ink, wash in grey and heightening. in white (corrections?); traces of preparatory drawing; no frame. **Size**: ca. 97 x 80 mm. **Description/Remarks**: A vignette featuring the Ottoboni family's arms: a banded globe surmounted by a double-headed eagle, itself crowned with an additional large crown from which drapes a spotted fabric. Recognizing an "M" in this composition requires considerable imagination. The design is exquisite, with a possible reference to a Jesus/Mary duet.		Giesù: Madre, vicina è l'hora Prescritta al morir mio, Quest'è l'ultimo addio, Ch'il Figlio mi può dar prima ch'ei mora. Il vostro duol comprendo: Ma del misfatto orrendo Svelata ancor non è l'orribil scena. Preparate il cor vostro a maggior pena. Del discepolo infedele Offro già questo mio volto Ad'un bacio traditor. E d'un popolo crudele, Che mi vuol trà lacci avvolto, Già m'espongo al rio furor. Maria: Figlio, con senso humano Il mio duol compatite E come Nume e Redentor sovrano Ciò, ch'il Padre ordinò, pronto eseguite. Ogni vostro dolore	*Jesus: Mother, the hour is near Prescribed for my death, This is the last farewell That the Son can give before he dies. I understand your sorrow: But the horrible scene Of the dreadful crime is not yet revealed. Prepare your heart for greater pain.* *Of the unfaithful disciple I already offer this face of mine To a traitorous kiss. And of a cruel people, Who want me bound in chains, I already expose myself to their fierce fury.* *Mary: Son, with human feeling Understand my sorrow And as God and sovereign Redeemer Promptly execute what the Father ordered. Every pain of yours Will be shared by my heart, Thus we will divide the martyrdom between us: You languishing for all and I for you.*

2.22a *Ottoboni coat of arms* [1706-1711], I-Tn, Ris, 59.4, f. 57r; 5; Porticelli 2021, p. 100 and 102; Manfredi 2010, fig. 664, p. 426

2.22b *Ottoboni coat of arms* [1710]; I-Tn Ris. 59.4, f. 65r, 4; Manfredi 2010, fig. 657, p. 424; Porticelli 2021, pp. 110, 112.

2.22c P [27], *Proprium Sanctorum*, 1710. 54 x 82 mm. central nucleus, then cross in 2.22a added in the background.

Fia comune al mio core,
Così il martir dividerem frà noi:
Voi per tutti languente et io per voi.

La croce, le spine
E chiodi e flagelli
Anch'io sentirò.
Più acerbi di quelli
Se tempre Divine
Nel Petto non ho.

G: Vado intrepido a morte.
M.: Et io rimango.
G.: V'abbraccio e parto.
M.: Et io vi stringo e piango.

G.: Madre mia, da queste lagrime
M.: Figlio mio, da queste lagrime
G.: Ha principio il mio partir.
M.: Incomincia il mio partir.
G.: Così vuol l'eterno Padre,
Ma son Figlio
M.: Et io son Madre
G./M.: Ne frenar posso i sospir.

G./M.: Deh' rifletti e t'emenda,
anima mia,
Per te more Giesù, piange Maria.

The cross, the thorns And nails and scourges I will also feel. More bitter than those If I do not have Divine temper In my breast.

J: I go fearless to death. M: And I remain. J: I embrace you and depart. M: And I hold you and weep.

J: My mother, from these tears M: My son, from these tears J: My departure begins. M: My departure begins. J: So the eternal Father wills, But I am the Son M: And I am the Mother J/M: Nor can we restrain our sighs.

J/M: Ah, reflect and amend, my soul, For Jesus dies for you, Mary weeps for you.

	GB-Lbl MS Add. 34056.22-26 Antonio Caldara, *Elpino innamorato*, cc. 183 o 182, senza decorazione. [2307] Attilio Ariosti (1666-1729), *Augelletto garruletto*, cc. (201v o 200v), senza decorazione. [2308] Attilio Ariosti, *Ardo, né so per chi*, cc. 206 o 205, senza decorazione. [2309] Attilio Ariosti, *Or vantatevi, o pupille*, cc. (209v o 208v), senza decorazione. [2310] Francesco Gasperini (1661- 1727), *Tu mi credi geloso e son sdegnato*, cc. (213v o 212v), senza decorazione. [2311]	No illustrations

cat.	Inventory nr; references; descriptions	images	text	*translation*
2.23	**GB-Lbl MS Add. 34057.00**			
	CANTATE MUSICALI / DI DIVERSI AUTORI / PAROLE DELL'ECC.MO D. ANTONIO OTTOBONI / Cavagliere, e Procuratore di S. Marco. / Unite in Roma l'anno 1710 [2284] **Technique**: Pen and brown ink on paper; **Size**: ca. 202 x 270 mm			

cat	Inventory nr; references; descriptions	images	text	*translation*
2.24	**GB-Lbl MS Add. 34057.01**			
	Carlo Francesco Pollarolo, "Cara Filli, io ti lasciai" [2312]. Allusive vignette; phytomorphic hidden initial; redundant initial. **Technique:** Pen and brown ink, wash (heightening). **Size**: Inner frame: 74 x 78 mm; outer frame: 86 x 92 mm. **Description/Remarks**: The letter "C" is created from a palm branch from which hang various spoils of war: Turkish armor, a turban, a shield, a bow with arrows, and, at the base, a cannon with cannonballs. The initial is set prominently in the foreground against a seascape with visible sails. On the right, the Ottoboni emblem is split into two parts: two cherubs hold a banded globe, while above, a double-headed eagle emerges from the vignette's frame. The elaborate frame creates a three-dimensional effect.		Cara Filli, io ti lasciai, Perch'il Fato mi sforzò E non sò, quando più mai A vederti io tornerò. Sempre intorno al tuo viso Va girando il pensiero vivo E non mi par vero, Ch'io possa respirar da te diviso. Alimento il mio cor sol di speranza E in vita mi mantien la tua costanza. Vivere senza te Non vuol, non può, non sa Quest'anima fedel. Tanto amor, tanta fè Unir forse vorrà Pietoso e giusto il ciel. Così, ò bella, sarà, così desio: Tu tra tanto, cor mio, Serba intatta la fede a chi t'adora; Questa lunga dimora Del nostro amor stabilirà le tempre. Durò tant'anni e durerà per sempre.	*Dear Phyllis, I left you, Because Fate forced me And I do not know when I will return to see you again.* *Always around your face My living thought revolves And it does not seem true to me That I can breathe separated from you. I nourish my heart only with hope And your constancy keeps me alive.* *To live without you This faithful soul Does not want, cannot, does not know how. So much love, so much faith Perhaps merciful and just heaven Will want to unite.* *So, oh beautiful one, it will be, so I desire: Meanwhile, my heart, Keep intact the faith to the one who adores you; This long stay Will establish the temper of our love. It lasted many years and will last forever.* *If I wanted to be unfaithful to you I could not, But I would rather Tear my heart to pieces. And I also trust*

2.24a	*Putti with Ottoboni's arms* [1709-1713]; I-Tn Ris. 59.4, f. 90 r, 3; Porticelli 2021, pp. 132, 134.		Se volessi esserti infido Non potrei, Ma vorrei Far più tosto in brani il cor. Ed'io pure in tè confido, Che costante Fida amante Mi conservi un vero amor. Aspetta, ch'io l'affretto, il mio ritorno. Ò lieto instante, ò fortunato giorno!	*in you, That constant Faithful lover You will preserve a true love.* *Wait, for I hasten my return. Oh happy instant, oh fortunate day!*
2.24b	*View on a harbour with cartouche* [1709-1713]; I-Tn Ris. 59.4, f. 104r, 3; Porticelli 2021, pp. 149, 151.			

cat.	Inventory nr; references; descriptions	images	text	*translation*
2.25	**GB-Lbl MS Add. 34057.02**			
	Carlo Francesco Pollarolo, "Vado in traccia di qualche contento" [2313]. Allusive vignette, anthropomorphic hidden initial; redundant initial. **Technique**: Pen and brown ink, wash (heightening). **Size**: Inner frame: 64 x 67 mm; outer frame: 72 x 75 mm. **Description/Remarks**: The initial "V" is designed with the Ottoboni coat of arms. A cherub sits before a banded globe, grasping two banners tipped with spear points. Above the globe, a ceremonial umbrella is depicted, under which two large keys intersect. Beneath the globe, various weapons and helmets are scattered. The frame is elaborate, though less three-dimensional than in MS Add. 34057.01 (see [2.24]).		Vado in traccia di qualche contento Frà gl'amori di molte beltà. Come l'ape da fior più di cento Il suo mele cogliendo sen và. Busco quinci un'inchino, Quindi esiggo uno sguardo, una parola E mi compongo con mosaico fino Di molti vezzi una delizia sola. Così di tutte io son, tutte son mie, senza stenti, sospiri e gelosie. Se non mi credono, Ch'importa a mè. Non è per loro Quel bel tesoro, Che da noi chiedono di vera fè. Il dir la verità non è dir male; Ne son tanto stivale, Che per una beltà voglia impazzire, Tutte voglio servire, Perché voglio da tutte esser gradito; Che il darsi ad'una sola, è da stordito. Il gustar di quà, di là Più vivande spizzicate Non aggrava e può nutrir.	*I go in search of some contentment Among the loves of many beauties. Like the bee from more than a hundred flowers Gathering its honey, it goes.* *I seek here a bow, There I demand a glance, a word And I compose with fine mosaic Of many charms a single delight. Thus I am of all, all are mine, Without hardships, sighs, and jealousies.* *If they do not believe me, What does it matter to me. It is not for them That beautiful treasure, Which they ask of us with true faith.* *To tell the truth is not to speak ill; Nor am I so foolish, That for one beauty I would go mad, I want to serve all, Because I want to be appreciated by all; For to give oneself to one alone is foolish.* *To taste here and there Various delicacies Does not burden and can nourish. Health is maintained Among chatter and laughter And then one can rejoice.*

	Si mantien la sanità Tra le ciancie e le risate E tall'hor si può gioir. Amor è cieco et io so ben condurlo; Se colgo, colgo, e se non colgo, burlo.	*Love is blind and I know well how to lead it; If I gather, I gather, and if I do not gather, I jest.*

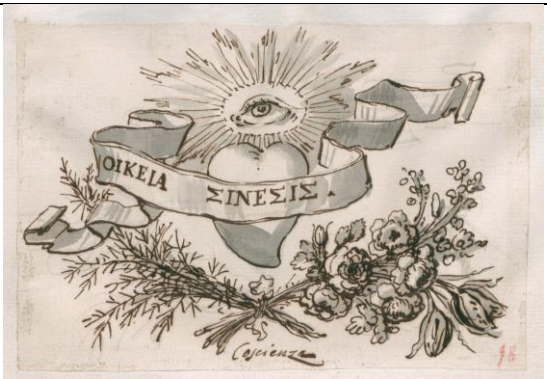
cat.	Inventory nr; references; descriptions	images	text	*translation*
2.26	**GB-Lbl MS Add. 34057.03**			
	Carlo Francesco Pollarolo, "Ben amare e ben servire" [2314]. Vignette with hidden anthropomorphic initial. **Technique**: Pen and brown ink con wash in grey e touch-ups in white or heightening; traces of preparatory drawing. **Size**: Composite frame: 82-83 x 78-79 mm. **Description/Remarks**: The letter "B" is integrated into an intricate frame with decorated corners. Two satyrs form the initial: one stands on an overturned wicker basket, supporting another satyr on his head. A wind-filled cloth creates the upper curve of the letter, while the lower part is shaped by another satyr sitting on the ground, pulling a vine branch toward the standing figure's hand.		Ben amare e ben servire Non è facile ad un cor. Il servir vuole il rispetto E l'amar chiede l'affetto, Che difficile è l'unire Il riguardo con l'amor. Pur se di nobil fiamma un cor s'accende, Erra, se non intende, Che se coprir non sà ciò, che più brama, Ben non serve, mal opra e ben non ama. Tutto convien soffrir E costante servir Per premio incerto. Tacendo deve amar Ne gioie mai sperar Ne men dal merto. Questa forma perfetta Di servire e d'amare è cosi rara, Che nel mondo non s'usa e non s'impara;	*To love well and to serve well Is not easy for a heart. Serving requires respect And loving demands affection, Which makes it difficult to unite Regard with love.* *Yet if a heart is ignited by noble flame, It errs if it does not understand That if it cannot conceal what it most desires, It does not serve well, acts poorly, and does not love well.* *Everything must be endured And constantly served For uncertain reward. Silently it must love, Never hoping for joy Nor less from merit.* *This perfect form Of serving and loving is so rare, That it is not practiced or learned in the world; To obtain what entices, The frenzied mind yearns and burns, Thus neither loves well nor serves well.*

2.26a	Scena Nona – Ninth scene of the *Giunio Bruto* [1711], detail; A-Wn Mus.Hs.16692 MUS MAG; Manfredi 2010, pp. 388-393.		D'ottener ciò, ch'alletta, La frenetica mente anela, e ferve, Quindi ne s'ama ben, ne ben si serve. Mal servire e peggio amare Per non far tanta fatica È il costume d'oggi di. Ciò, ch'io dissi, ad'ogn'un pare, Che sia un vivere all'antica, Che non piaccia più cosi. Servite, amate pur, come vi piace, Ch'io non servo e non amo e vivo in pace.	*To serve poorly and love worse To avoid such effort Is the custom of today. What I said seems to everyone To be living in the old way, Which no longer pleases.* *Serve and love as you please, For I do not serve and do not love and live in peace.*

cat.	Inventory nr; references; descriptions	images	text	*translation*
2.27	**GB-Lbl MS Add. 34057.04**			
	Carlo Francesco Pollarolo, "Son amante, ma senza conforto" [2315]. Vignette with phytomorphic and zoomorphic initial; redundant initial. **Technique**: Pen and brown ink con wash in grey e touch-ups in white or heightening; traces of preparatory drawing. **Size**: Inner frame: 71 x 83 mm; outer frame: 78 x 91 mm. **Description/Remarks**: A whimsical dolphin emerges from an acanthus leaf, spouting water from its mouth and nostrils. The jets splash against a shell in the foreground on the right. The composition is enclosed by a double or triple frame with inward shading.		Son amante, ma senza conforto, Perché mi vuol morto La bella, ch'adoro. Quindi afflitto mi lagno e mi struggo E pur mai non fuggo, Ma servo e mi moro. Sfoghi pur la mia Filli il genio averso, Ch'io con moto dal cor non mai diverso Voglio seguir quella bellezza austera, Fiume al mar, linea al centro e foco a sfera. Quanto più sarà crudele, Tanto più l'adorerò. Quel suo rigido disprezzo Forse un dì cangiato in vezzo, S'oggi è pena al cor fedele, Sarà premio à chi penò.	*I am a lover, but without comfort, Because the beautiful one I adore Wants me dead. Thus afflicted, I lament and waste away, And yet I never flee, But serve and die.* *Let my Phyllis vent her adverse spirit, For I, with a heart never wavering, Wish to follow that austere beauty, River to sea, line to center, and fire to sphere.* *The more cruel she is, The more I will adore her. Her rigid disdain Perhaps one day changed into favor, If today it is pain for the faithful heart, It will be a reward for the one who suffered.* *I want to test if my fearless faith Is stronger than her severity. Fortunate my heart, If for such a beautiful cause you will have death!*

2.27a	*Dolfin* [1709-1713]; I-Tn Ris. 59.4, f. 62r, 2; Porticelli 2021, pp. 106, 108.		Vuò provar, s'è più forte L'intrepida mia fè del suo rigore. Fortunato mio core, Se per cagion sì bella avrai la morte! Mà creder non poss'io, Che voglia la mia vita il morir mio. Incerto vacilli Tra speme e timore, Ò povero core, Ne sai, che sarà. Quegl'occhi di Filli T'aventan gli strali, Ma forse mortali Vibrar non gli sà.	*But I cannot believe That my death is what she desires.* *Uncertain, you waver Between hope and fear, Oh poor heart, You do not know what will be. Those eyes of Phyllis Throw arrows at you, But perhaps she does not know How to make them mortal.*

cat.	Inventory nr; references; descriptions	images	text	*translation*
2.28	**GB-Lbl MS Add. 34057.05**			
	Francesco Magini, "Son geloso e so perché" [2316]. Composite allusive initial: phytomorphic and zoomorphic initial; redundant initial. **Technique**: Pen and brown ink, wash in grey and touch-ups in white or heightening; traces of preparatory drawing. **Size**: Inner frame: 73 x 73 mm; outer frame: 76 x 77 mm. **Description/Remarks**: An elegant "S" shaped like a curling vegetal tendril entwined with a snake. Floral elements adorn the ends of the letter. The piece is framed by three lines, with the central one appearing thicker.		Son geloso e so perché. Te lo dissi e mel negasti, Mi tradisti, m'ingannasti Senza amore e senza fè. Invitato et accolto Ogni gioia sperai Da quel sen, da quel volto. Misero, m'ingannai! E viddi bipartito in un istante Un amor tutto mio con altro amante. Infedel, dove n'andò La giurata fedeltà. Così dunque si scordò E l'impegno e l'onestà. Filli, un libero cor così favella, Dalle leggi d'amore Essente non sei già per esser bella. Ma quelle dell'onore Rendon più enorme e grave il doppio eccesso, Ah' mostro, ah' furia, ah' disonor del sesso!	*I am jealous and I know why. I told you and you denied it, You betrayed me, you deceived me Without love and without faith.* *Invited and welcomed, I hoped for every joy From that bosom, from that face. Wretched, I was deceived! And I saw in an instant A love all mine shared with another lover.* *Unfaithful one, where did The sworn fidelity go? So it was forgotten, Both the commitment and the honesty.* *Phyllis, a free heart speaks thus, You are not exempt from the laws of love Just for being beautiful. But those of honor Make the double excess more enormous and grave, Ah, monster, ah, fury, ah, disgrace of the sex!* *I do not want to love you halfway, Nor do I care that you are Half of*
2.28a	In I-RVat.Lat.13295 fol. 19 v, two intertwining serpents with the study of another head more to the right.			

2.28b	*Coscienza* [1708-1735]; I-TPM 2330/DS. See 2.06a		Per metà non voglio amarti, Ne mi curo, che tu sia Mezza d'altri e mezza mia, Ne mi basta un mezzo cor. Ma ne men lo voglio tutto, che il tuo bel, s'è fatto brutto, Ne m'alletta un vile amor.	*another and half mine, Nor is half a heart enough for me. But neither do I want it all, For your beauty has become ugly, Nor does a vile love allure me.*

cat.	Inventory nr; references; descriptions	images	text	*translation*
2.29	**GB-Lbl MS Add. 34057.06**			
	Carlo Francesco Pollarolo, "Ti viddi, idolo mio" [2317]. Vignette with hidden anthropomorphic initial; redundant initial. **Technique**: Pen and brown ink, wash in grey and touch-ups in white or heightening; traces of preparatory drawing. **Size**: Inner frame: 82 x 87 mm; outer frame: 81 x 96 mm. **Description/Remarks**: The initial "T" is formed by a woman balancing on a vase, with a pole resting behind her shoulders. At each end of the pole, a garland hangs. The composition was originally framed by an arch, which was later removed, though faint traces remain visible.		Son geloso e so perché. Te lo dissi e mel negasti, Mi tradisti, m'ingannasti Senza amore e senza fè. Invitato et accolto Ogni gioia sperai Da quel sen, da quel volto. Misero, m'ingannai! E viddi bipartito in un istante Un amor tutto mio con altro amante. Infedel, dove n'andò La giurata fedeltà. Così dunque si scordò E l'impegno e l'onestà. Filli, un libero cor così favella, Dalle leggi d'amore Essente non sei già per esser bella. Ma quelle dell'onore Rendon più enorme e grave il doppio eccesso,	*I am jealous and I know why. I told you and you denied it, You betrayed me, you deceived me Without love and without faith.* *Invited and welcomed, I hoped for every joy From that bosom, from that face. Wretched, I was deceived! And I saw in an instant A love all mine shared with another lover.* *Unfaithful one, where did The sworn fidelity go? So it was forgotten, Both the commitment and the honesty.* *Phyllis, a free heart speaks thus, You are not exempt from the laws of love Just for being beautiful. But those of honor Make the double excess more enormous and grave, Ah, monster, ah, fury, ah, disgrace of the sex!*

2.29a	*Decoration with two figures* [1709-1713]; I-Tn Ris. 59.4, f. 115r, 6; Porticelli 2021, pp. 162-163.		Ah' mostro, ah' furia, ah' disonor del sesso! Per metà non voglio amarti, Ne mi curo, che tu sia Mezza d'altri e mezza mia, Ne mi basta un mezzo cor. Ma ne men lo voglio tutto, che il tuo bel, s'è fatto brutto, Ne m'alletta un vile amor. Ti viddi, Idolo mio, Ti viddi all'hora, Ch'il soglio delle sfere Custodiscono l'ombre al Re degl'Astri, Le larve lusinghiere Troppo presto sgombrò l'invida Aurora E in grembo à miei disastri Lungi da te mi ritrovai vegliando. Oh, viver potess'io sempre sognando! Troppo rapido fuggisti Sonno placido da me. Con effimero contento Lusingasti il mio tormento Hor quel ben, che tu m'offristi, Dimmi, oh Dio, dimmi, dov'è. Mà dimmi almen, come l'Idea divina Così ben dipingesti, Quella gratia celeste e peregrina Come sì al vivo dissegnar sapesti?	*I do not want to love you halfway, Nor do I care that you are Half of another and half mine, Nor is half a heart enough for me. But neither do I want it all, For your beauty has become ugly, Nor does a vile love allure me.* *I saw you, my Idol, I saw you at the hour When the throne of the spheres Guards the shadows of the King of the Stars, The flattering phantoms Too soon were dispelled by envious Aurora And in the lap of my disasters I found myself far from you, awake. Oh, if only I could always live dreaming!* *Too quickly you fled, Peaceful sleep, from me. With ephemeral contentment You flattered my torment Now that good you offered me, Tell me, oh God, tell me, where is it?* *But tell me at least, how did you paint so well The divine Idea, That celestial and rare grace How did you know how to depict it so vividly? So vividly, that it seemed to me the same Glances, accents, sighs, kisses, and embraces.*

	Al vivo, sì, che mi sembrar gli stessi Sguardi, accenti, sospir, baci et amplessi. Non fù già ciò, che m'apparve, Un immagine del giorno, Che dall'ombre s'atterò. Mà da voi, pietose larve, Del vicino mio ritorno Il presaggio si formò. Che sian bugiardi i sogni, anch'io concedo, Mà in questo amor mi parla ed'io gli credo.	*It was not what appeared to me, An image of the day, That emerged from the shadows. But from you, merciful phantoms, The omen of my near return Was formed.* *That dreams are false, I also concede, But in this love it speaks to me and I believe it.*

cat.	Inventory nr; references; descriptions	images	text	*translation*
2.30	**GB-Lbl MS Add. 34057.07**			
	Carlo Francesco Pollarolo, "Quel destin, ch'a te mi tolse" [2318]. Composite initial: allusive (context), zoomorphic initial; redundant initial. **Technique**: Pen and brown ink, wash in grey and touch-ups in white or heightening; traces of preparatory drawing. **Size**: Geometrical frame: 87 x 89 mm. **Description/Remarks**: A crowned double-headed eagle is entwined by a long serpent that coils upon itself to form a "Q." The creatures protrude from a laurel wreath within a complex square frame. The right corners are illuminated, while the left ones are deeply shaded. Inside the wreath, a bow suggests the possible inclusion of zodiac signs.		Quel destin, ch'a te mi tolse, Filli mia, Forse fia, Ch'anche un dì mi torni a te. Lontananza non disciolse Quel bel nodo, Di cui godo, Ne s'accorda il cor col piè. Serba pur tu nobil costanza in petto, Ne il feminil difetto Giunga à scompor la tua sublime Idea. Donna non più, ma Dea Ti crederò, se fida mi sarai, E all'or t'adorerò, se pria t'amai. Si, si t'adorerò, Ch'infido esser non può Volto sì vago. E già d'un tanto ben Lieto mi brilla in sen Il cor presago. Lusinga sì soave Già sollecita, ò bella, il mio ritorno. Questa rende più grave Il violente mio lungo soggiorno; Già ti parla e ti vede il pensier mio.	*That fate which took me from you, My Phyllis, Perhaps will be, That one day it will return me to you. Distance did not dissolve That beautiful bond, Of which I rejoice, Nor does the heart agree with the foot.* *Keep noble constancy in your heart, Nor let feminine defect Disrupt your sublime Idea. No longer a woman, but a Goddess I will believe you to be, if you are faithful to me, And then I will adore you, if I loved you before.* *Yes, yes, I will adore you, For such a charming face Cannot be unfaithful. And already of such a great good Joyfully shines in my heart The presaging heart.* *Such sweet allure Already hastens, oh beautiful one, my return. This makes more grave My violent long stay; Already my thought speaks to you and sees you. Oh, if only the foot were as agile as the desire.* *The fire tends to its sphere And the river yearns for the sea. And my tears and my ardor Long for you,*

	Oh' fosse agile il piè, com'è il desio. Tende il foco alla sua sfera Et il fiume anela al mar. E il mio pianto e gl'ardor miei Braman te, che sola sei Sfera e centro, ov'il cor spera La sua pace ritrovar.	*who alone are Sphere and center, where the heart hopes To find its peace.*

cat.	Inventory nr; references; descriptions	images	text	*translation*
2.31	**GB-Lbl MS Add. 34057.08**			
	Anonymous, "Sperai dal tempo aita" [2319]. Mixed initial zoomorphic, anthropomorphic, figurative; redundant initial. **Technique**: Pen and brown ink, wash in grey and touch-ups in white or heightening; traces of preparatory drawing. **Size**: Inner frame: 72 x 74 mm; outer frame: 73 x 77 mm. **Description/Remarks**: Two mermaids, lacking wings but with fish-like tails instead of legs, are entwined with a winged dragon. Their hands are tied behind their backs. The frame is a simple double-lined border.		Sperai dal tempo aita Nell'amoroso mal, ma sempre invano Credei, ch'altra ferita Non mi vibrasse un feritor lontano. Ma per questo mio seno Il balsamo è veleno E tempo e lontananza Han' fatto disperar sin la speranza. Meglio è, ch'io torni a te, Filli crudele. Che, se morir dovrò, Contento spirerò L'alma fedele. All'or di qualche lagrima pietosa Spargerai le fredd'ossa, Ne sdegnerai, ch'io possa	*I hoped for aid from time In my amorous pain, but always in vain I believed that another wound Would not be inflicted by a distant assailant. But for this heart of mine The balm is poison And time and distance Have made even hope despair.* *It is better that I return to you, Cruel Phyllis. For if I must die, I will contentedly breathe out My faithful soul.* *Then with some pitying tears You will sprinkle my cold bones, Nor will you disdain that I may Appear in your dreams as a loving ghost And perhaps you will say then: Tirsi loved me alive, adores me dead.*

2.31a	Scena Decima – Tenth scene of the *Giunio Bruto* [1711], detail; A-V Mus.Hs.16692 MUS MAG; Manfredi 2010, pp. 388-393.		Fra tuoi sogni apparir larva amorosa E dirai forse all'ora: Tirsi vivo m'amò, morto m'adora. Vengo intrepido a morire, Preparatevi a ferire, Occhi belli, il cor vi porto. Ma qual vanto poi n'avrete, Quando estinto mi vedrete, Nel pensar, che v'ami un morto. Ah' nò, pria riflettete a ciò, ch'io scrivo, Forse meglio sarà, ch'io v'ami vivo.	*I come fearless to die, Prepare to strike, Beautiful eyes, I bring you my heart. But what boast will you have, When you see me lifeless, In thinking that a dead man loves you?* *Ah no, first reflect on what I write, Perhaps it is better that I love you alive.*

cat.	Inventory nr; references; descriptions	images	text	*translation*
2.32	**GB-Lbl MS Add. 34057.09**			
	Anonymous, "All'or ch'avverso fato" [2320]. Vignette with hidden initial; redundant initial. **Technique**: Pen and brown ink, wash in grey, and touch-ups in white or heightening; traces of preparatory drawing. **Size**: Inner frame: 72 x 78 mm; outer frame: 77 x 84-85 mm; with shadowing. **Description/Remarks:** Two satyrs clasp their right hands while pulling on sticks with their left, crossing them high in the air. One stands atop a sack or cushion, the other on an overturned tub filled with grape clusters. To the left, a vase with figurines rests on a pedestal. The scene is framed by a double border with shading.		All'or, ch'averso fato Mi divise da te, cor del cor mio, Tardi conobbi, ch'io morir dovea Dolente e disperato. Tù piangesti ed'io piansi e pure il piede Da te s'allontanò, ma non la fede. Son lontano, ma sono fedele, Che sorte crudele Mutar non mi può. Ma l'Idea del tuo volto divino Lontano e vicino Nel cor sempre havrò. Pur mi sei lunge e la tua bella Imago, Che puote innamorarmi, or' mi tormenta, Il desio mi rammenta Il sol degl'occhi e delle chiome il Tago, Del sen le nevi e delle guancie i fiori, De corrisposti Amori Le perdute dolcezze, ond'io deliro Attonito ed'astratto, ogn'or sospiro. Che giove piangere e sospirar, Se ria distanza Tanta costanza	*At the hour when adverse fate Separated me from you, heart of my heart, I realized late that I must die Sorrowful and desperate. You cried and I cried, and yet my foot Moved away from you, but not my faith.* *I am far away, but I am faithful, For cruel fate Cannot change me. But the Idea of your divine face Far and near I will always have in my heart.* *Though you are far, your beautiful image, Which can make me fall in love, now torments me, Desire reminds me Of the sun of your eyes and the Tagus of your hair, Of the snow of your bosom and the flowers of your cheeks, Of the lost sweetness of reciprocated love, which makes me delirious Astonished and abstracted, I always sigh.* *What good is it to cry and sigh, If cruel distance Wants to torment Such constancy? No, lovable face, Unstable fate Can change: Let us cease to cry and sigh.*

Vuol tormentar?
Nò, volto amabile,
La sorte instabile
Si può cangiar:
Cessiam di piangere, di sospirar.

cat.	Inventory nr; references; descriptions	images	text	*translation*
2.33	**GB-Lbl MS Add. 34057.10**			
	Francesco Magini, "Solca il mare con aura seconda" [2321]. Allusive vignette, with hidden initial; redundant initial. **Technique**: Pen and brown ink with wash in grey and touch-ups in white or heightening; traces of preparatory drawing. **Size**: Inner frame: 70 x 75 mm; thicker outer frame: 73 x 78 mm. **Description/Remarks:** The letter "S" is formed by two sirens intertwining their winged tails around a trident. The figures float above the sea, while a sailing ship appears in the background to the right. The imagery may relate to maritime themes, the allure of sirens, or the symbolic power of the trident. A double-lined frame adds elegance, mirroring the refinement of the musical composition.		Solca il mare con aura seconda Quella nave, che al Porto s'affretta. La lusinga, la calma dell'onda E il sereno del cielo l'alletta. Ma vapore improviso Del sole, che l'attrasse, i raggi oscura. Si condensa l'impura, Caliginosa nube et ecco il viso Di fortuna sì prospera e sì bella Reso aspetto d'orribile procella. Quei flutti, quei venti, Che furon si amici, In fieri nemici Qual fato cangiò? In pochi momenti Quell'aria si pura In tetra et oscura Chi mai tramutò? Nel tuo periglio incauta nave apprendi, Ch'ogni umana lusinga forz'è temer, Che poco duri o finga, Se ti salvi e difendi	*The ship sails the sea with a favorable breeze,* *Hastening to the port.* *The allure, the calm of the wave,* *And the serene sky entice it.* *But sudden vapor* *Of the sun, which attracted it, obscures the rays.* *The impure, dark cloud condenses, and behold the face* *Of such prosperous and beautiful fortune* *Turned into the appearance of a horrible storm.* *Those waves, those winds,* *That were so friendly,* *Into fierce enemies* *What fate changed them?* *In a few moments* *That pure air* *Into dark and gloomy* *Who transformed it?* *In your peril, heedless ship, learn*

2.33a	*Chandelier* [1720]; I-TPM 2277/DS; Dardanello, 2018a fig. 126.		Dal presente cimento, Non ti fidar mai più del mar, del vento. È la vita un mar spumante, Noi siam navi, il cielo è il porto. Tocca all'huom' scieglier per guida Chiara luce et aura fida, Ch'il camino al fine è corto. Al saggio è la ragion nocchiero e Duce; Qual sia l'aura, e la luce, Ch'al porto ci conduca, ella dimostra; Ma se poi naufraghiam, la colpa è nostra.	*That every human allure must be feared,* *For it lasts little or deceives,* *If you save and defend yourself* *From the present danger,* *Never trust the sea, the wind again.* *Life is a foaming sea,* *We are ships, the sky is the port.* *It is up to man to choose as a guide* *Clear light and faithful breeze,* *For the journey is short in the end.* *To the wise, reason is the helmsman and leader;* *What the breeze and the light are,* *That lead us to the port, it shows;* *But if we then shipwreck, the fault is ours.*

cat.	Inventory nr; references; descriptions	images	text	*translation*
2.34	**GB-Lbl MS Add. 34057.11**			
	Francesco Magini, "Innocente desio" [2322]. Allusive vignette with hidden initial; redundant initial. **Technique**: Pen and brown ink with wash in grey. **Size**: Inner frame: 69 x 75 mm; outer frame 73 x 80-81 mm; with traced shadowing. **Description/Remarks**: The letter "I" is crafted as an allegory of the Ottoboni heraldic emblem. A female figure with a human bust rises from a banded globe encircled by a laurel wreath placed on the ground. Two smoking censers rest on small altars at her sides. She wears a crown with three towers and holds three statuettes in one hand while supporting the double-headed crowned eagle with the other. The lower part of her body flares upwards, adorned with protruding dog-like heads—perhaps a reference to Diana of Ephesus.		Innocente desio, Che chiuso entro il mio petto Vivi in penosa carcere ristretto, Frangi que ceppi, ond'io Libero ti conosca E dalla tetra e fosca Notte mortal del tacito soggiorno O lieto o mesto almen saluta il giorno. Luci belle, a dirvi, ch'ardo, Gela e suda il cor codardo E mi palpita nel sen. Se delitto è l'adorarvi, Già v'offesi e per placarvi Fulminate a ciel seren. Ma tra i fulgidi rai di quel bel viso Viddi spiccarsi a consolarmi un riso. Respira il core oppresso, E in un punto cangiato Di fortuna e di stato Non conosce se stesso. Già sei sciolto e felice, ò mio desire, E chi ti sciolse? Un fortunato ardire.	*Innocent desire, That lives confined within my chest In painful imprisonment, Break those chains, so that I May know you free And from the dark and gloomy Mortal night of silent dwelling At least greet the day, whether joyful or sad.* *Beautiful eyes, to tell you that I burn, My cowardly heart freezes and sweats And it beats in my chest. If it is a crime to adore you, I have already offended you, and to appease you Strike me with lightning in a clear sky.* *But among the radiant rays of that beautiful face I saw a smile emerge to console me. My oppressed heart breathes, And in an instant changed In fortune and state It does not recognize itself. You are already free and happy, oh my desire, And who freed you? A fortunate daring.* *Lovers, do not believe You will reach enjoyment, As long as you remain silent. Enclosed in thought Love,*

2.34a	Sepulcher of Giuseppe Ghezzi [1706-1735], I-TPM 2149/DS.		Amanti, non credete Di giunger à goder, Sin che tacete. Rinchiuso nel pensier Amor, che vuol volar, Vi farà ogn'or penar Se non sciolgiete.	*which wants to fly, Will always make you suffer If you do not release it.*
2.34b	Diana Efesia, *Disegni di Prospettiva Ideale* [1732] Dresda, SKD, KK, inv. Ca 66, f. 19, detail			

cat.	Inventory nr; references; descriptions	images	text	*translation*
2.35	**GB-Lbl MS Add. 34057.12**			
	Anonymous, "All'or ch'avverso fato" [2323]. Vignette with hidden initial, zoomorphic and anthropomorphic elements, double simple frame; redundant initial. **Technique**: Pen and brown ink with wash in grey and touch-ups in white or heightening; traces of preparatory drawing; outer frame thicker, maybe brush. **Size**: Inner frame: 73 x 79 mm; outer frame: 76 x 82 mm. **Description/Remarks**: The letter "A" is shaped by two ostriches crossing their necks at the top. The central bar is formed by a pageboy clinging to the base of their necks. In the foreground, a quiver with arrows and a bow lies on the ground..		All'or, ch'averso fato Mi divise da te, cor del cor mio, Tardi conobbi, ch'io morir dovea Dolente e disperato. Tù piangesti ed'io piansi e pure il piede Da te s'allontanò, ma non la fede. Son lontano, ma sono fedele, Che sorte crudele Mutar non mi può. Ma l'Idea del tuo volto divino Lontano e vicino Nel cor sempre havrò. Pur mi sei lunge e la tua bella Imago, Che puote innamorarmi, or' mi tormenta, Il desio mi rammenta Il sol degl'occhi e delle chiome il Tago, Del sen le nevi e delle guancie i fiori,	*At the hour when cruel fate* *Separated me from you, heart of my heart,* *Too late I realized that I was doomed to die—* *In sorrow and despair.* *You wept, and I wept too, yet my foot* *Moved away from you, though not my faith.* *I am far, yet I remain faithful:* *No cruel fate* *Can alter my heart.* *But the image of your divine face—* *Near or far—* *Will always dwell in my heart.* *And yet you are distant, and your lovely image,* *Which once could kindle love, now torments me.* *Desire brings back to mind* *The sun of your eyes and the golden*

2.35a	*Digestione* [1708-1735]; I-TPM 2337/DS.		De corrisposti Amori Le perdute dolcezze, ond'io deliro Attonito ed'astratto, ogn'or sospiro. Che giove piangere e sospirar, Se ria distanza Tanta costanza Vuol tormentar? Nò, volto amabile, La sorte instabile Si può cangiar: Cessiam di piangere, di sospirar.	*Tagus of your hair,* *The snows of your breast and the blossoms of your cheeks,* *The sweet joys of mutual love—* *Now lost—drive me mad.* *Astonished and abstracted, I sigh unceasingly.* *But what use are tears and sighs,* *If cruel distance* *Seeks to torment* *Such constancy?* *No, beloved face,* *Fickle fortune* *Can still be changed:* *Let us cease to weep, cease to sigh.*

cat.	Inventory nr; references; descriptions	images	text	*translation*
2.36	**GB-Lbl MS Add. 34057.13**			
	Carlo Francesco Pollarolo, "Se ristori mia bella speranza" [2324]. Composite initial: phytomorphic, zoomorphic; redundant initial. **Technique**: Pen and brown ink with wash in grey touch-ups in white; traces of preparatory drawing; outer frame thicker, traced with a brush; double simple frame. **Size**: Inner frame: 72 x 83 mm; outer frame 75 x 87 mm. **Description/Remarks**: The letter "S" takes the form of a winding vegetal vine. Its central part is anthropomorphized, featuring a satyr's mask with large ears and a grimacing expression. At the lower ends, a small parrot holds a branch in its beak, while in the top right corner, two doves are in flight—one feeding a chick nestled in a carved-out curl at the terminal of the letter.		Se ristori mia bella speranza, Il lontano dolente mio amor, Tu rincori nel sen la costanza E dai forza al languente mio cor. Dell'adorata Idea L'immagine gentil tu mi rammenti, Tu de soavi accenti L'armonia mi figuri e in una Dea Non vuoi, ch'io creda mai sensi severi, Col pensiero m'aduli e vuoi, ch'io speri. Lusingami pure Speranza soave, Ch'in tante sventure Mi sembra men grave La pena, ch'io sento. Vuò creder, ch'un giorno Quel caro sembiante Con lieto ritorno D'un misero amante Ristori il tormento. Così cigno languente all'hor, ch'io moro,	*If you restore, my beautiful hope, My distant, sorrowful love, You rekindle constancy in my heart And give strength to my languishing heart.* *Of the adored Idea* *You remind me of the gentle image, You shape the harmony Of sweet accents and, in a Goddess, You do not want me to ever believe in severe feelings, You flatter me with thoughts and want me to hope.* *Deceive me still, Sweet hope, That in so many misfortunes The pain I feel Seems less grave. I want to believe that one day That dear semblance With a joyful return Of a miserable lover Will restore the torment.* *Thus, like a languishing swan, when I die, From hope and song, I find my solace.*

2.36a	*Zoomorphic capital* [1707-1708];] I-Tn Ris. 59.21, f. 3v, 6; Porticelli 2021, pp. 42, 45.		Dalla speme e dal canto ho il mio ristoro.
2.36b	*Diletto* [1708-1735]; I-TPM 2340/DS.		

cat.	Inventory nr; references; descriptions	images	text	*translation*
2.37	**GB-Lbl MS Add. 34057.14**			
	Carlo Cesarini, "Povera poesia, quanto sei stitica" [2325]. Non-allusive vignette, initial "hidden"; non redundant initial. **Technique**: Pen and brown ink with wash in grey and touch-ups in white or heightening; traces of preparatory drawing. **Size**: Inner frame: 75 x 81 mm; outer frame: 85-86 x 93-94 mm; with some shadowing; middle frame is 3 mm thick. **Description/Remarks:** The initial "P" is displayed on a banner held by a soldier on horseback, advancing towards a battlefield where cavalry is already engaged. Additionally, a lance with a wind-filled banner forms another "P." The composition is enclosed within a tripartite frame, with the central section decorated in Renaissance style with double-traced egg-and-dart molding.		Povera Poesia, quanto sei stitica! Ogni Cantata, ogn'Aria Sempre d'Amor frenetica. Sia vivace ò patetica, Lo stil mai non si varia. Quest'è una verità, non una critica. Povera Poesia, quanto sei stitica! La Farfalletta, la Tortorella, La Luccioletta, la Rondinella Son frasi armoniche del tuo cantar. Quel Ruscelletto, quel Praticello, Quel Angelletto, quell'Arboscello Son gratie ò croniche del tuo scherzar. Dimmi, se ti par nulla Paragonar al sole et alle stelle Gl'occhi d'una Fanciulla? Dir, che due mondi son le due mammelle, Ch'il crine è un fiume d'oro, Che la bocca è un tesoro, Quest'Iperboli tue spropositate Chiaman le risa pria, poi le sassate. Lascia star le stelle e il sole, Perché voli troppo in sù;	*Poor Poetry, how constipated you are!* *Every Cantata, every Aria,* *Always frenzied with love.* *Whether lively or pathetic,* *Your style never changes.* *This is a truth, not a critique.* *Poor Poetry, how constipated you are!* *The little butterfly, the little dove,* *The tiny firefly, the small swallow—* *These are the harmonious phrases of your song.* *That little brook, that little meadow,* *That little angel, that little grove—* *These are the charms or clichés of your play.* *Tell me, does it seem right* *To compare a maiden's eyes* *To the sun and stars?* *To say that her breasts are two worlds,* *That her hair is a river of gold,* *That her mouth is a treasure?* *These outrageous hyperboles*

2.37a *Ceremonial urn for the Emperor's Ambassador at the papal curia* [1715]; I-Tn Ris. 59.21, ff. 24v-25v, 17; Porticelli 2021, p. 256. Below: detail.

Lascia i Gigli e le viole,
Perché cadi troppo in giù.
Si può ben con verità
Esaltar gratia e beltà
Senza dir ne men, ne più.

Si può, mà non si fa, che un genio astratto
Ne deliri d'Amor scrive da Matto.

Invida di mia pace
Mi tradisti, ò fortuna,
Ond'io lasciai per sospetto mendace
Quella, che m'amò tanto e tanto amai.
Hor con interni inutili sospiri
Deploro i miei deliri
E m'agita egualmente
Il ben, che m'è lontano, e il mal presente.

Troppo debole guerriero
Una larva m'atterò.
Hor colpito da dovero
Infelice, che farò?

Perfida gelosia, peste de cori,
Tu de teneri miei soavi amori
Il dolcissimo latte avelenasti,
Tu due cor separasti,
Che in stretto nodo un Amor vero unì
E divider potesti il sol del dì.

Ah, che lontano ancor

First bring laughter, then flying stones.

Leave the stars and the sun aside,
For you soar too high;
Leave the lilies and the violets,
For you fall too low.
One can indeed, in truth,
Praise grace and beauty
Without saying too little or too much.

One can—but it is never done,
For an abstract mind,
Raving of love, writes like a madman.

Envious of my peace,
You betrayed me, O Fortune,
So that I abandoned—over false suspicion—
The one who loved me dearly and whom I dearly loved.

Now, with useless inward sighs,
I lament my madness,
And I am equally tormented
By the joy that is far away and the sorrow that is near.

Too weak a warrior,
A mere shadow struck me down.
Now truly wounded,
Unhappy, what shall I do?

	Del mio geloso amor Gl'affanni io sento. Anzi nel mio pensier Il passato piacer Si fa tormento. Così stolto perdei Filli e riposo, Son lontan, sono amante e son geloso.	*Treacherous jealousy, plague of hearts,* *You poisoned the sweetest milk* *Of my tender and gentle love.* *You separated two hearts* *That true love had tightly bound,* *Yet you could not divide the sun from the day.* *Ah, even far away,* *I still feel the torment* *Of my jealous love.* *Indeed, in my thoughts,* *Past pleasures* *Turn into suffering.* *Thus, foolishly, I lost Phyllis and my peace—* *I am far away, I am in love, and I am jealous.*

2.37b	*"Al Romano splendore* [...]", incipit of the *Giunio Bruto* [1711]; A-V Mus.Hs.16692 MUS MAG, f. 6r; Manfredi 2010, pp. 388-393.		

cat.	Inventory nr; references; descriptions	images	text	*translation*
2.38	**GB-Lbl MS Add. 34057.15**			
	Carlo Cesarini, "Invida di mia pace" [2326] (v. 2 vol. 1 *** Caldara). Phytomorphic initial, non redundant initial. **Technique**: Pen and brown ink with wash in grey e touch-ups in white or heightening; traces of preparatory drawing; central framing line thicker, possibly with brush. **Size**: Inner frame: 75 x 88 mm; outer frame: 80 x 93 mm. **Description/Remarks**: The letter "I" is elegantly shaped by an elaborate acanthus branch with intertwined foliage. At the bottom left, a bird—perhaps a pigeon, falcon, or owl—stands with a proud stance. The frame consists of three simple lines, maintaining a refined yet understated design.		Invida di mia pace Mi tradisti, ò fortuna, Ond'io lasciai per sospetto mendace Quella, che m'amò tanto e tanto amai. Hor con interni inutili sospiri Deploro i miei deliri E m'agita egualmente Il ben, che m'è lontano, e il mal presente. Troppo debole guerriero Una larva m'atterò. Hor colpito da dovero Infelice, che farò? Perfida gelosia, peste de cori, Tu de teneri miei soavi amori Il dolcissimo latte avelenasti, Tu due cor separasti, Che in stretto nodo un Amor vero unì E divider potesti il sol del dì. Ah, che lontano ancor Del mio geloso amor Gl'affanni io sento. Anzi nel mio pensier Il passato piacer Si fa tormento. Così stolto perdei Filli e riposo,	*Envious of my peace,* *You betrayed me, O Fortune,* *So that I abandoned—over false suspicion—* *The one who loved me dearly and whom I dearly loved.* *Now, with useless inward sighs,* *I lament my madness,* *And I am equally tormented* *By the joy that is far away and the sorrow that is near.* *Too weak a warrior,* *A mere shadow struck me down.* *Now truly wounded,* *Unhappy, what shall I do?* *Treacherous jealousy, plague of hearts,* *You poisoned the sweetest milk* *Of my tender and gentle love.* *You separated two hearts* *That true love had tightly bound,* *Yet you could not divide the sun from the day.* *Ah, even far away,* *I still feel the torment* *Of my jealous love.*
2.38a	*Cartouche* [1709-1714] I-Tn Ris. 59.21, f. 50r, 4; Porticelli 2021, pp. 92, 94.			

		Son lontan, sono amante e son geloso.	*Indeed, in my thoughts,* *Past pleasures* *Turn into suffering.* *Thus, foolishly, I lost Phyllis and my peace—* *I am far away, I am in love, and I am jealous.*
2.38b	In I-RVat.Lat.13295 fol. 121r; laurel wreath with two branches of lilies. background gray parallel lines. rather stiff ribbons.		

3. SIR JOHN SYMMONS AND THE LOST DECORATIONS

3.1 INTRODUCTION

A small volume preserved in Oxford at the Ashmolean Museum (cat. nr. WA1942.49) contains 32 pen drawings attributed to the renowned Florentine graphic artist Stefano della Bella (1610-1664). This volume, originating from the collection of Francis Douce (1757-1834), was bequeathed to the Bodleian Library in Oxford as per his will. Over time, many prints and drawings from his collection were transferred to the Ashmolean Museum.[128]

The drawings, though created by the same artist, do not share a unified subject matter. They include views of Rome, marine scenes, mythological and sea creatures, and genre-like representations. A distinctive feature of these drawings is the presence of fragments of musical compositions, both text and staves, on the verso of each leaf, penned by various hands.

In this chapter, I propose a reconstruction of the music manuscripts from which these drawings were extracted. This case study exemplifies how visual decorations, through their presence or telling absence, can reveal the collection history and contextual depth of 17th-century cantata manuscripts. Conversely, the decorations provide insights into the visual sources employed, suggesting a wealth of contextual information to be explored.

During my investigations it became evident that the album at the Ashmolean Museum contains intricate vignettes excised from miscellanea collections of cantatas now housed in three separate libraries across Europe and Russia: the Stadtbibliothek in Hamburg (D-Hs ND VI 2263,1 D and D-Hs ND VI 2263,III), the British Library in London (GB-Lbl Add. 24311), and the National Library of Saint Petersburg (RUS-SPsc Fond 956 opis' 2 no. 247, olim Hs ND VI 2263,II). Remarkably, all four of these manuscripts share a common provenance. They were assembled in the extraordinary private library of Sir John Symmons (1745–1831), an English gentleman bibliophile whose ex-libris appears uniformly on the pastedown or guard leaf of each volume. Lastly, they were sold at Symmons's auction in 1828 and bought within a lot of five volumes by the organist Edward Hodges (1796-1867).[129]

These manuscripts currently exhibit paper patches where the original decorated initials once stood. On the recto, a simple pen-drawn letter now substitutes the lost vignette; the missing portion of music and text has been carefully recopied on the verso. Based on codicological evidence, watermark analysis, and comparative paleography, I will argue that the excision of the original drawings likely occurred at the end of the 18th or very beginning of the 19th century. The removal appears to have been executed with deliberation and technical competence, consistent with contemporary antiquarian practices of unbinding and reassembling fragments of interest for separate sale or album mounting.

After detailing the early provenance of the Ashmolean album, I will reconstruct the four source volumes. The discussion will include physical descriptions, analysis of the visual models for the drawings, and a contextual reassessment of their original function within the manuscripts.

By reconstructing these volumes, we gain a deeper understanding of their production and use and the collecting practices that shaped their

[128] Topper 2002, p. 49.

[129] Hodges's collection was then sold between the 4th and 5th of July 1864 by Puttick & Simpson in a collective sale. Coover 1988, King 2010.

transmission and dismemberment. This investigation reveals how 17th-century music manuscripts were entangled with broader histories of taste, antiquarianism, and material culture.

3.2 THE ASHMOLEAN ALBUM

The album at the Ashmolean Museum is bound in red Moroccan leather, with a golden geometrical border consisting of uninterrupted double-lined rectangles along the sides intersecting on the four corners. In the intersections are golden flowers. Within the rectangles is a decorative double spiral. The spine is divided into compartments, and on the second is the title: "DELLA | BELLA | DRAWINGS". The spine is further decorated with a look-a-like fish skin motif created with intersecting lines. The folding of the leather secured to the cover is also decorated with a pearl-shaped iron, forming a golden chain around the border. This simple yet highly refined and elegant approach to binding can be dated to early 19th-century England, as is reminiscent of the workshop of Charles Lewis (1786–1836).[130]

The interior of the cover presents marbled paper, whereas the edges of the book have been gilded. The back of the cover is scratched, possibly with a sharp point; this defect, however, does not affect the integrity of the volume. The drawings are mounted from the sixth folio onwards, in paste-down. The pages are numbered in the top right corner in blue pen or graphite. The volume ends with five blank leaves. The thickness of the paper is not homogeneous: four drawings are in fact pasted on thick paper (namely folios 5, 6, 26, 27 and 30).

The sizes of the drawings are quite similar, with an average of 75 x 105 mm. Pen and black ink, sometimes with brownish shades, are the techniques employed for all the vignettes. All the drawings are enclosed in a double frame, with the external frame being slightly thicker and the internal traced in double lines.

3.2.1 ALBUM PROVENANCE

As the stamp on the first mounted drawing in the album attests, it once belonged to Francis Douce (L. 987), an eminent but also historically complex figure who was an antiquarian, collector, and curator at the British Museum between 1789 and 1811. His reputation as a collector was well-established among contemporaries: William Young Ottley (1771-1836), Keeper of Prints at the British Museum, praised the Douce collection for its rarity and intellectual value, even noting that Douce once owned the original woodblocks for Albrecht Dürer's (1471-1528) *Small Passion*.[131] Similarly, Jean Duchesne (1779-1855), Keeper at the Bibliothèque Nationale in Paris, visited Douce's Cabinet in London and described it as a "most exquisite selection", including 15th-century prints unnoticed even by Adam Bartsch (1757-1821).[132] Douce's collecting practices, which were eclectic and, at times, troublingly indiscriminate by today's standards, were nonetheless coherent expressions of his intellectual and aesthetic curiosity. His deep interest in medieval imagery, illuminated manuscripts, and marginal iconographies such as the *Dance of Death*, fools, grotesques, and decorative initials is well documented and culminated in the substantial bequest he made to the Bodleian Library in 1843.[133] This donation, celebrated in a 1984 exhibition marking its 150th anniversary,

[130] The no-longer-accessible British Library Bindings Database (formerly accessible at [http://www.bl.uk/catalogues/bookbindings/]) provided images and catalogue records for historical book bindings in the Library's collections. As of 2024, the database is no longer publicly available following a cyberattack that affected the British Library's digital infrastructure in late 2023.

[131] Ottley 1831.

[132] Duchesne 1834.

[133] Topper 2002.

illustrates the breadth and idiosyncrasy of Douce's taste, which can be situated firmly within the antiquarian culture of his time.[134] The exhibition catalogue offers an updated biography and an overview of the collector's print and drawing holdings, notably in section 6 (items 41–57). While Northern schools dominate, Italian printmakers are also represented in Douce's collection, indicating a broader graphic sensitivity that aligns with his interest in Italianate decoration.

The acquisition of the set of drawings examined in this case study fits within this context.[135] Douce's fascination with manuscript borders and decorated initials offers a plausible explanation for his interest in the drawings' ornamental qualities. Although Sir John Symmons - owner of the cantata manuscripts until 1828 - is not mentioned in Douce's surviving records, the possibility of indirect acquisition via dealers or fellow collectors, many of whom acted as intermediaries in an active and international market, cannot be excluded. Notably, names such as John Triphook (fl. 19th century), Thorpe (fl. mid-19th century), and William Young Ottley (1771-1836) appear frequently in Douce's notes. Douce's acquisition records show repeated transactions with primary London dealers, including William and George Smith (in partnership 1835-1848), who supplied him with prints by Dürer, Altdorfer, the Wierix family, and other Northern masters. Smith's name often appears alongside those of Colnaghi and Thomas Rodd (1763-1822), suggesting a vibrant and interlinked network of antiquarian suppliers. Rodd stands out not only for the volume and variety of materials he provided to Douce, from illuminated prayer books, prints and annotated armorial manuscripts, but also for the depth of their professional relationship. Rodd's name appears in dozens of acquisition notes between 1824 and 1830, often as the source for lots that included rare drawings and Italian prints. Douce's trust in him was such that he remembered him with a legacy in his will and even commissioned him to produce a handwritten desiderata list of witchcraft literature, which Rodd later delivered to the Bodleian.[136] In this context, acquiring an album of decorated drawings — possibly unrecorded — through Rodd or one of his regular correspondents seems entirely plausible.

Furthermore, the presence in his collection of works by artists like Jacques Callot (1592-1635), whose professional and stylistic intersections with Stefano della Bella are well known, further suggests Douce's awareness of and appreciation for early 17th-century Italian and French printmaking.[137] In this light, the attribution of the Ashmolean vignette series to Della Bella, although not explicitly documented somewhere, may have been Douce's interpretative act—an aesthetic gesture shaped by his knowledge, tastes, and broader collecting strategy.

3.2.2 NOT JUST *VIEWS OF ROME*

The discovery that these drawings were originally vignettes excised from cantata manuscripts emerged gradually, and somewhat serendipitously. The first clue appeared in the Ashmolean Museum's online catalogue, which noted that the versos of the drawings were "inscribed in ink with part of a music score complete with lyrics." However, since the drawings are mounted on laid paper, the musical content on the reverse is only partially visible. When the pages are backlit, both text and music become clearly legible.

I typed these excerpts of text in the CLORI database, which revealed a striking pattern: the cantatas came from manuscripts in Hamburg and London that were missing initials. These had been

[134] Bodleian Library 1984.
[135] The Museum holds a typewritten copy of the manuscript acquisition diary of Francis Douce. I have no record of an inventory number.
[136] Topper 2002.
[137] Jameson 2018.

replaced with plain patches of paper bearing a simple pen-drawn initial on the recto and fully notated text and music on the verso.

Ultimately, I identified four manuscripts from which the drawings were removed: two currently held at the Stadtbibliothek in Hamburg, one at the British Library in London, and one formerly in Hamburg, but now housed in the National Library in Saint Petersburg.[138]

3.3 THE MANUSCRIPTS

During a visit to the Hamburg library, I discovered that the three cantata volumes originally held there had been looted by the Red Army during World War II and transported to Russia during the so-called "Operation Gomorrah".[139] Of these, only volumes I and III were eventually repatriated to Germany, while volume II remained in Russia.[140] For this reason, some more recent studies mistakenly assumed this volume had been lost during the war.[141] The three Hamburg volumes entered the library in 1875, acquired from the private collection of Friedrich Chrysander (1826–1901), a key figure in 19th-century Handel scholarship.[142] In contrast, the volume now in London was donated between 1860 and 1861 by the English organist and musicologist Henry John Gauntlett (1805–1876).[143] As it appears in the annotated sale catalogue of the sale of Symmons's collection, all the music manuscripts for sale were acquired by the English organist and composer Edward Hodges.[144] As the sale of Hodges's collection took place in 1864, it is likely that he ceded at least the Gauntlett's volume before that year, as the British Museum acquired it at the latest in 1861.

Despite sharing nearly identical dimensions, the volumes present different though contemporaneous bindings. D-Hs ND VI 2263,1 and GB-Lbl Add.24311 are remarkably similar. Although their leather is red-brown and green, they were tooled with the same decorative irons. Their compartmented design, featuring a central coat of arms, suggests they were bound in the Andreoli workshop in Rome during the late-17th century.[145] The arms, surmounted by a feathered helmet, likely belonged to a lay member of the Rocci family, although no documented connection between the Rocci lineage and these manuscripts has yet emerged.[146] The same coat of arms appears on a sumptuous manuscript now held at the Newberry Library in Chicago (US-Cn MS 5067), where its provenance traces back only to the collection of Madame de Pompadour (1721–1764).[147]

In his manuscript catalogue of the Hamburg music collection, Arrey van Dommer (1828–1905) notes that many cantatas were adorned initially with large, decorated initials. In some cases, these initials were never realized; in others, they were cut out and replaced with pasted patches bearing the copied music.

All of the 25 cantatas in D-Hs ND VI 2263,1 and GB-Lbl Add.24311 (13 and 12 cantatas, respectively) originally contained a vignette. I matched 24 drawings from the Ashmolean album to their respective cantatas, fully reconstructing the volume at the British Library (GB-Lbl Add.24311) and almost entirely rebuilding the first volume of the set in Hamburg (D-Hs ND VI 2263,1).

[138] Giovani 2013, and ead. 2014.
[139] Alessandrini 2019; Karcovnik-Petrovna Rjazanova 2004.
[140] According to Alessandini (2019): "[…] The arrival in 1991 of 2,227 manuscripts from Leningrad (St Petersburg) meant that about 90% of the seventeenth to eighteenth-century music manuscripts had now returned […].", p. 457.
[141] Charteris 1998.
[142] Valentin 1957.
[143] Charteris 1997, id. 1998, and id. 2002.
[144] The annotated catalogue is preserved at the library of the Wallace Collection Library in London.
[145] Hobson 1991.
[146] Nicolai 2008. I am very grateful to Dr. Nicolai for his information about the Rocci family's archive.
[147] On the label pasted on the inner side of the cover:"[…] This manuscript is said to have come from the Library of Madame de Pompadour. […]."

For the third volume of this collection (D-Hs ND VI 2263,III), I identified all five missing vignettes, each now replaced by patches. Three drawings come from the volume in Russia (Olim D-HS ND VI 2263,II).

After reconstructing the provenance of all the vignettes, the question of when the operation of cutting out and replacing the drawings occurred arose quite predominantly. According to the CLORI record of GB-Lbl Add.24311, this happened in the same period that the manuscripts were realized.[148] However, a close examination of the paper of the same volume revealed important clues. On the manuscript pages, I spotted different portions of recurring watermarks (on 65 pages), representing either the top or bottom part of lilies or three mountains. Not all the marks are complete due to the cut edges for binding. These marks relate to paper produced in Rome between 1650 and 1690. I soon realized that one of the patches substituting the original vignettes presented a watermark, or at least a portion of it. It is the beginning of the cantata "Come in Ciel dell'Aureo Crine" by Alessandro Stradella, on folio 45 (GB-Lbl Add.24311.05). It is a section of a larger mark presenting a coat of arms with a post horn, on top of which is a crown. The watermark ends at the bottom with two initials, a C and an S, intertwined, which appear on the page in question. This paper comes from the mill Curteis and Sons (Churchill 231), active from 1777 until circa 1800 in Surrey, a region located to the southeast area of London.[149] This watermark evidence points compellingly to the last decades of the 18th century. By that time, all four volumes were already in England and—crucially—unified within the vast private library of Sir John Symmons, the collector whose ex-libris appears in each manuscript.

During a research visit to the archives of the Royal Literary Fund (RLF) at the British Library, I found examples of Curteis paper used in correspondence from the same period, directly supporting the hypothesis that Symmons himself may have overseen the substitution of the original vignette pages. In at least one case, the watermark on a patch in the manuscript perfectly matches the paper used by the RLF in the early 1800s.[150] This coincidence suggests a shared material supply and consolidates the link between the cantata manuscripts and Symmons's custodianship.

Whether driven by aesthetic, economic, or bibliophilic motives, this excision most likely occurred while the volumes were housed in Symmons's library, before their eventual dispersal at auction in 1828. Cutting out initials, plates, or decorations from manuscripts and books was common. Plates were sold at auctions separately and collected in albums. Francis Douce himself, the owner of the drawings at the Ashmolean since the 19th century, was acquainted with this practice and indulged in it too.

At the same time, one cannot entirely exclude that the excision of the drawings occurred at a later stage, after the 1828 auction, and perhaps before Douce's death in 1834. Arguably, restorers in the nineteenth century sometimes used earlier paper stocks precisely in order to disguise the date of repairs. In this scenario, Edward Hodges could still have acquired the volumes intact, and the drawings may have been removed only in the years between

[148] "[...]The initial letter was cut out and replaced shortly after the manuscript was completed, as evidenced by the contemporary handwriting of the music recopied on the back of the new initial. [...]" https://cantataitaliana.it/en/node/4414. Author's translation of the field "notes". (Last accessed 12th May 2025).

[149] Shorter 1957 pp. 236-237, 260-261, illustrated on pp. 287-288.

[150] See letters from Carlisle to Symmons concerning the so-called *Nicholson affair* from May 21st 1815 and the letters thereafter until mid June of the same year. GB-Lbl Loan 96 RLF 1/45 (Due to a malfunction of the online catalogue of the British Library it is not possible to provide the exact signature of the letters).

1828 and 1834. My own examination, however, suggests that the patches were inserted primarily to preserve the musical text, rather than to deceive or repair. Their careless use of mismatched paper—often with chain-lines running in an opposite direction in respect to the orientation of the cantata folios—indicates that the replacements were functional rather than meant to deceive. Both possibilities remain open, but the material evidence supports a pragmatic rather than a falsifying intervention.

3.3.1 SIR JOHN SYMMONS AND HIS LIBRARY

Born into a landed family in Llanstinan, Pembrokeshire, John Symmons was the eldest son of John Symmons Sr. (1701-1771), and Maria Philipps (unknown dates) of the influential Picton Castle lineage. Despite this firmly Welsh inheritance, Symmons spent most of his adult life in London, quickly becoming embedded in elite intellectual, literary, and scientific circles. A member of the exclusive Noblemen and Gentlemen's Catch Club from 1783 (alongside the Prince of Wales and other high-ranking nobles), Symmons cultivated a reputation as a polymath, dilettante, and connoisseur.

His scientific credentials were substantial: he was elected Fellow of the Royal Society in 1794, was a founding member of both the Royal Institution and the Linnean Society, and held membership in the Horticultural Society, Society of Antiquaries, and the Royal Literary Fund, to which he remained deeply committed as a benefactor and trustee. His Paddington House residence near Hyde Park became a hub of intellectual and botanical activity. There, Symmons maintained an extensive garden, catalogued in *Hortus Paddingtoniensis*, as well as a personal museum and an exceptional library of over 40,000 volumes and numerous topographical drawings, maps, and early printed books.[151] Among his acquisitions was the entire print collection of the physician and anatomist Charles Combe (1743-1817), bought by private contract before it ever reached auction.

Symmons's social circle included Anthony Carlisle (1768-1840), the eminent surgeon, discoverer of electrolysis, and eventual husband to Symmons's daughter Martha (1780-?). Carlisle is now widely accepted as the probable author of *The Horrors of Oakendale Abbey*, a gothic novel attributed to a "Mrs Carver."[152] The novel's male protagonist, Lord Oakendale, bears several biographical and psychological traits that mirror Symmons's persona, suggesting that his complex character may have inspired the literary figure. The novel's themes of decay, secrecy, and macabre science align intriguingly with Symmons's documented interest in anatomical curiosities and funerary artifacts: one famous case notes his possession of the mummified corpse of a boy sealed in a vault since the 1665 plague.[153]

As a friend and correspondent of scientists like the botanist Joseph Banks (1743-1820), the philosopher William Godwin (1756-1836), the writer Richard Duppa (1770-1831), the anatomist John Hunter (1728-1793), and the Shakespearean scholar Maurice Morgann (1725-1802), Symmons also supported young scholars and writers through the Royal Literary Fund. His brother Charles Symmons (1749-1826), a respected poet and biographer of John Milton (1608-1674), and his niece Caroline (1789-1812), a promising poetess who died young, both link the family to literary culture of the time. Symmons's daughter Martha married Carlisle in 1800, further entwining the family in the currents of late-Enlightenment science and early-Romantic literature.

Symmons's vast collections, spanning botany, numismatics, music, and art, proved both a monument and a liability. Financially

[151] Salisbury 1797.
[152] Carver or Carlisle 1797; Cole 1952; Shelton 2019.
[153] Blumenbach 1794.

overextended, he was declared bankrupt in the 1820s. His possessions, including his celebrated library and artworks, were auctioned in 1828 in multiple sessions by Phillips of New Bond Street.[154] He then fled to the Low Countries, where he died in Tournai in 1831 at age 86, just days after composing a codicil to his will in an attempt to amend an earlier inheritance decision. His estate was valued at only £450, a pitiful remnant of the fortune that once allowed him to shape entire cultural networks.

Through his collecting and personal history, Sir John Symmons emerges as both an architect and a casualty of the 18th-century culture of collecting: a man who preserved and dispersed knowledge with equal fervor, and whose posthumous afterlife remains suspended between antiquarian respectability and gothic literary myth.

3.3.2 THE DISPERSAL OF BOOKS AND VIGNETTES

The dismemberment of the cantata manuscripts and the extraction of their decorative vignettes must be understood in the broader context of Sir John Symmons's collecting habits and the eventual dissolution of his library. A bibliophile of legendary proportions, Symmons amassed a private collection estimated at over 40,000 volumes, including works on literature, law, botany, music, antiquities, and the arts. The precise modalities of acquisition and, significantly, of deaccession, remain largely undocumented. Symmons may have acquired the cantata volumes through two possible channels. On one hand, the late-eighteenth- and early-nineteenth-century British market for Italian books was flourishing. Contemporary Italian observers deplored this constant outflow of works on paper, which were harder to regulate than antiquities or paintings, to the point that Pope Clement XI's edict of 1704 explicitly extended export bans to manuscripts and printed books.[155] On the other hand, Symmons could have obtained them directly during the Grand Tour he undertook in 1764, shortly after the death of his father.

By 1828, Symmons had fallen into financial ruin, a consequence of both his extravagant patronage and the unregulated generosity for which he was known.[156] That year, his entire collection was consigned to public auction. The sale, managed by Phillips of New Bond Street, lasted fourteen days and included multiple catalogues of books, prints, manuscripts, and curiosities. The volumes were sold as lot 773 on the fourth day of sale, on 6th of May 1828, as confirmed by the pen inscription on the inner side of every volume cover.[157]

The hypothesis that Symmons himself removed the vignettes from the manuscripts before the sale is supported by internal and external evidence. The watermark of Curteis and Sons that I found in the patch paper of the volume at the British Library points to an intervention at the end of the 18th century, precisely the period during which Symmons was active as a collector.[158] The substitution patches, neatly inscribed with musical notation and simple pen-drawn initials, suggest a deliberate effort to preserve textual and musical content after extracting the images.

However, whether Symmons carried out this operation himself remains uncertain. The

[154] Philips 1828.
[155] Guerrieri 2010, p. 114.
[156] From the letters in the RLF archive, I was able to determine that he often intervened with generous personal donations in several cases where the institution denied requested amounts for various purposes, like funerals (!) of members. Also, Gauthier de Brécy, the librarian of Sir Symmons, confirms the magnanimity of the English man in helping him and other French émigrés, among many others.
[157] Lots 773-780 collected around 100 volumes of:" [...] music books, containing some very curious and scarce compositions by Italian masters [...]." Philips 1828.
[158] Shorter 1957.

possibility of third-party involvement cannot be excluded. His French librarian, Gauthier de Brécy (1753-1836), later wrote that he had frequently loaned books from Symmons's library without the owner's knowledge, sometimes even to some people living abroad.[159] In such a context, the physical removal of valuable decorative material and discreet reinsertion of the now-mutilated volumes would not have been impossible. Moreover, despite Douce's meticulous recordkeeping, no direct link between Symmons and Francis Douce, the final owner of the Ashmolean drawings, can currently be documented. If Douce acquired the vignettes through intermediaries, such as Thomas Rodd, John Triphook, or William Smith, the drawings may have passed through the antiquarian market without documentary evidence correlated to Symmons.

It is therefore plausible and likely that the vignettes were separated from the cantatas before their public sale, possibly with the intention of achieving a higher profit by selling them as individual works of art. This practice was far from unusual at the time: decorated initials, full-page miniatures, and other manuscript fragments were routinely extracted and sold separately, often to be mounted in albums such as the one now housed at the Ashmolean Museum.

After the 1828 auction, the volumes passed into the hands of the English organist Edward Hodges. His possession, however, appears to have been brief and largely custodial, with no evidence that he interfered with their material state. Unlike Symmons, Hodges had little antiquarian incentive to remove and resell the illustrations separately, making it unlikely that the dismemberment occurred during his ownership.

The following section offers a physical and material survey of the four cantata manuscripts, confirming their shared provenance through detailed comparison of bindings, layouts, and drawing remnants.

3.4 THE MANUSCRIPTS IN DETAIL

The codicological and material characteristics of the four cantata manuscripts, bindings, decorative patterns, paper formats, and above all the measurements of the extracted vignettes and their patch replacements, offer concrete evidence not only of their shared provenance but also of a systematic operation of visual deconstruction. This section presents a detailed morphological description of the Symmons volumes, combining external and internal elements with precise measurement data. Where possible, I report the size of the lacuna left by the removed vignette and the dimensions of the surviving drawing now preserved in the Ashmolean album. This data allows for a material reconstruction of the act of removal, offering insights into the visual economy of manuscript production and the antiquarian practices that later intervened in their fate.

3.4.1 GERMANY, HAMBURG, VOL. 1 (D-Hs ND VI 2263,1)

Of the three cantata manuscripts formerly held in Hamburg, only volumes I and III remain in the Stadtbibliothek. As previously mentioned, Volume II was taken to Russia during World War II. The first volume, D-Hs ND VI 2263,1, is bound in red Moroccan leather richly decorated in gold. The external cover plate measures 208 × 271 mm. In the centre is a coat of arms featuring a bunch of grapes with two leaves and a small branch, surmounted by a helm adorned with four large feathers. The cover's design, which follows a symmetrical quadrant layout and exhibits a characteristic *horror vacui* style, is consistent

[159] From the autobiography of the librarian: "[…] Throughout the duration of this work, he had given me the freedom and authority to lend books from his library to émigrés known to him and to me. I deemed it necessary and prudent to have these books returned to Paddington; they were brought back and restored to their usual place. […]". Translation by the author. Brécy 1834, p. 290.

with the late-17th-century Roman bindings attributed to the Andreoli workshop.

The ornamentation includes two outer floral frames, intertwined acanthus leaves and a geometric hollow border between double lines, grottesca-like motifs at the corners, and, toward the centre, a densely populated area with flying cupids, vine leaves, and further floral arrangements. The spine, divided into six compartments, is decorated with foliage and geometric patterns; the second bears a sticker with the inscription "ITALIAN / CANTATES," likely applied during the Symmons era. The page edges are gilded.

Several inscriptions appear on the inner cover: "4S N773 9 Blu (?) et [...] V Music Page S4"; a sticker from the library reading "Hamb. Stadtbibl. / Realcat. ND.VI. / No. 2263"; and handwritten notes such as "Cantate da Camera à voce sola BC" and "4°" in pencil. Sir John Symmons's ex-libris is pasted on the guard leaf, accompanied by further annotations including "Samml. Vol. I."

On the first page (pencilled as fol. 1), a table of contents lists the titles of 13 cantatas. A partially-erased note in the upper-right-hand corner of this page includes the word "of," suggesting a post-Roman context, though the handwriting differs from that of the content list.

On the first page, numbered on the top right with pencil (1) is the table of contents:

Per stentato Camino Asperso 1
Sopra tutte L'Altre Belle Al. Stradella 13
X [in pencil] *In Boscareccia* 29
Vincesti O Ciel Al. Stradella 53
Sciogliete pur Al. Stradella 73
Arresta il piè fugace 93
Tra L'Ombre più secrete 121
*L [!!] penare per te Stradella** 141 [*in different handwriting and ink]
Regia dell'Orbe Etrusco 173
Anima incenerita Al. Stradella 215
Gia dell'Indo Medes. 241
Mentre un Zephyro Arguto Scarlatti 255
L'Armida. Pensi Ola Stradella 295

On this same page, on the top right corner, are further hand-written notes that have been erased. Though only a single word is now visible: "of" which might point already to Symmons rather than the Roman context. Yet the handwriting is rather different than that of the list of contents. On the bottom right corner in red pencil, we find: "63", and there are heavy smudges on the bottom right corner.

On the backing of the cover notes, in pen in brown ink, we find:

340 W (?) 3 = 85 = 4c " 5'
B3 _0 " 10 " 6
_____
4' 15' 6

For the rest of the pages the original page number, registering the recto and verso consecutively is replaced by a pencil folio number, thus referring only to the recto. A detailed comparison of the original manuscript page numbers (in brown ink) with the current foliation (in pencil) follows below, along with measurements of the lacunae left by the removed vignettes and the dimensions of the surviving drawings (see **Table 1**)

Each manuscript page measures approximately 195 × 270 mm. The staves are centred on the page, typically 3–4 cm from the binding margin and 5 cm from the outer edge. Vertical ruling lines are sometimes present, demarcating the width allowed for music copying.

3.4.2 RUSSIA, SAINTPETERSBURG, VOL. 2 (OLIM D-Hs ND VI 2263,II; NOW RUS-SPsc Fond 956 opis' 2 no. 247)

The second volume in the original Hamburg set consists almost entirely of cantatas by Alessandro Stradella (1639-1682), though the

hands involved in copying them are not uniform.[160] Its external appearance closely resembles that of the third volume (D-Hs ND VI 2263,III, now in Hamburg), suggesting they were bound in the same workshop, possibly at the same time. Although direct physical examination was not possible, comparative analysis of binding style and proportions suggests that the external plate measures approximately 210 × 270 mm.

The binding is in green leather with relatively simple gilt decoration: a broad geometric border defined by double lines encloses floral ornaments in each corner, ending in grape clusters with stylised leaves and tendrils. The spine, reportedly damaged, was not available for direct analysis or imaging.

Three pasted labels are still visible on the front cover's inner side. The uppermost bears the title "Cantate da Camera à voce sola B.C."; beneath it is a label from the Hamburg Stadtbibliothek, although no catalogue number is included.

On the right, in pen: "Ms / 4°". Symmons's ex-libris is pasted at centre, and a third label at the bottom reads "Samml. Vol. II." A familiar inscription, "4S N 773 9 Blu (?) et (? Or e/...) V Music Page S 4", appears along the top of the inside cover, in the same hand and format found in the other three volumes.

Unlike the other manuscripts, no table of contents is appended. The sequence of cantatas begins directly with "Chi'io nasconda il mio foco" by Stradella. The lacunae left by the removed vignettes follow the same structure and position as in the other volumes, though only the dimensions of the surviving drawings can be reported here due to lack of access to the originals. This is why **Table 2** does not include the measures of the holes.

3.4.3 GERMANY, HAMBURG, VOL. 3 (D-Hs ND VI 2263,III)

The third volume in the original Hamburg set (now in situ) is a true miscellanea, both in terms of musical content and material construction. It includes works by multiple composers, copied by at least two distinct copyists. The diversity of scripts, page layouts, and decorative interventions within the volume makes it an especially valuable case for understanding copying practices in Roman cantata production of the late-17th century.

The binding, in green leather with relatively restrained gilt tooling, mirrors that of the Russian volume (Olim II). The external plate measures approximately 210 × 270 mm. A double-lined rectangular frame encloses floral ornaments in each corner, terminating in grape clusters with accompanying leaves and tendrils. The gilt decoration includes small gold dots dispersed between the floral motifs—fourteen on the front cover, sixteen on the back—suggesting an imprecise execution, possibly by a less experienced artisan.

The volume has undergone substantial restoration. The cover has been reconstructed and the spine replaced. A modern label has been affixed to the new spine, "CANT / DIVER." which is likely an abbreviation of the handwritten title found inside: "Canta tedi uerze" (sic), a garbled rendering of "Cantate Diverse."

The decorative endpaper, pasted initially to the inner cover, has been detached and rebound as the first folio. This striking bronze varnish paper features the typical zoomorphic and floral motifs printed in red and green, with overlaid bronze outlining.

[160] There are evident discrepancies among the handwritings, though a discussion of copyists lies outside the aims of this case study at present.

Table 1

Drawing	New pagination Pencil (folios)	Measures of the hole in mm	Measures of the drawing in mm
GB-OAM WA1942.49.23	2	86 x 104	76 x 104
GB-OAM WA1942.49.7	8	90 x 89	80 x 89
--	**16**	**82 x 96**	**--**
GB-OAM WA1942.49.5	28	85 x 92	72 x 92
GB-OAM WA1942.49.2	38	86 x 101	77 x 100
GB-OAM WA1942.49.27	48	81 x 100	75 x 100
GB-OAM WA1942.49.9	62	88 x 101	77 x 101
GB-OAM WA1942.49.3	72	87 x 106	80 x 106
GB-OAM WA1942.49.22	88	84 x 102	75 x 102
GB-OAM WA1942.49.31	110	87 x 101	80 x 101
GB-OAM WA1942.49.6	123	82 x 92	72 x 92
GB-OAM WA1942.49.12	130	88 x 89	80 x 89
GB-OAM WA1942.49.29	150	90 x 94	78 x 93

The pattern - including large, stylized flowers with black pistils, black dogs, and various foliage – indicates that it was printed in Augsburg at the end of the 17th century or at the latest during the first half of the 18th century. The printing method was stencil- and / or block-based.[161] The endpapers, found at both the front and back of the volume, measure approximately 200 × 270 mm each.

On the top of the guard page is the recurring inscription "4S N 773 9 Blu (?) et (? Or e/...) V Music Page S 4"; to the right, in pencil, appears "12/13." Below this is the table of contents, listing fifteen cantatas. Two different hands and inks were used to compile it, with the second hand (likely British) adding the pagination and replacing missing composer names with "No Name." Repetitions are indicated with "D" or "D°" for ditto. Several titles are inaccurately transcribed—particularly those cantatas that originally featured vignettes, which had likely already been removed by the time the list was compiled. The table of contents reads as follows:

*Già dell'Umida Notte Gaetano Furlon*i Pag 1
Impara a on dar Bononcini 19
Non più ferite Amore _____ 27
Voi volete ch'io Canti Severo del Luca 37
Lungi dal Patrio Suolo D 45
Mio Tiranno Adorato D 57
Hor che gli lie (??) No Name 73
Lurilla e congual Cora (sic!) F. (sic!) Cola 83
Occhi vaghi Voi Giacomo Bacchi 87
Tirsi che pena el Tace No Name 91
[C]-olei che Portia (sic!) No Name 99
Il Ciel che Noné (sic!) D° 107
[L]-igio di due Pupilli (sic!) D° 117
Cieco Nume Tiranno Bononcini 126
Quanto Siete ver Mio Ziani 130

The second copyist had little idea of what is written in the text of the cantatas. In fact, the first two, on folios 37 and 45 respectively, are transcribed entirely and correctly by the first hand. Besides some spelling mistakes, the second hand could not figure out the initial of the text of the cantatas on folios 99 and 117, very likely because the vignettes were already removed. For the cantata on folio 107, also missing the vignette, the text begins with the article "Il" suggesting, therefore, that it was copied entirely and (almost) correctly by the second copyist.

On the verso of the guard page, now numbered "a/" in the top right corner, a library stamp is visible. The first cantata, "Già dell'humida notte" by Gaetano Furloni (fl. end 17th century), follows. Its initial is rendered as a large, ornate calligraphic letter, embellished with leaves and fruit-like elements in thin pen strokes. At the foot of the page appears a blue rectangular Cyrillic stamp with the number 17033—a trace of the volume's wartime displacement to Russia during World War II. On the last page of the book, before the end paper, a handwritten note in pencil reads: "Begast, Juli 1997 (or 1991)."

Table 3 provides information on the position of the missing illustrations and the size of the substituting patches.

Although modest in decorative scope, the volume's physical features—including the ex-libris of Sir John Symmons, the recurring internal annotations, and the precision of the vignette removal—support its identification as part of the same corpus as the others. The stylistic consistency of the removed drawings and their subsequent placement in the Ashmolean album further confirms their shared provenance.

3.4.4 GREAT BRITAIN, LONDON, VOL. 4 (GB-Lbl. Add.24311)

The manuscript now preserved at the British Library, under the shelf mark Add. MS 24311, entered the collection in 1861 as a purchase

[161] Heijbroek-Greven 1994. On p. 33 is reproduced a portion of this same pattern.

from the organist and musicologist Henry John Gauntlett (1805–1876). A manuscript note on the guard page reads: "Purchd. Of Dr. St. Gauntlett / 20 July 1861. / (Putt. 10 June Lot. 768)," a clear indication that the volume had been sold at Puttick & Simpson in London as lot 768 during the auction of 10–11 June 1861.[162]

On the inside of the front cover, a manuscript note in brown ink repeats the now-familiar phrase: "4S N 773 9 Blu (?) et (?) V Music Page S 4." The ex-libris of Sir John Symmons is pasted at the center, and a penciled note in the lower left corner reads "MUSIC C / 128.a."

The binding is of green leather, adorned with elaborate gilt tooling. A double acanthus frame encloses a richly ornamented central panel divided into four compartments. Each corner contains foliate and floral elements; within a scalloped inner frame are small four-petaled blossoms; the central space hosts a dense vegetal arrangement, including angels bearing grape clusters.

At the very center appears a coat of arms: a bunch of grapes supported by two branches with leaves, surmounted by a helmet with four large feathers. Although the original spine has been heavily modified, three of the compartments retain their titles and classification: "CANTATE / VARIE", "MUS. BRIT. / JURE EMPT.", and "24311 / PLUT. / CXXVIII.A."

On the upper and lower compartments, decorated with a stamped gold rosette, are labels reading "MUSIC" and "C." The back cover mirrors the front in design. In the inside of the bottom cover, on the top left, we find the following annotations in brown ink:

290 W(?)o = 72 " 6 = 3 " 12 " 6
B0 ------ 0 " 10 " 6
_____
4 " 3 "0

Following the guard page is a list of the cantatas copied in the volume. The handwriting is likely from the late-18th or early-19th century and corresponds closely with the annotations found in the other manuscripts once owned by Symmons. The list includes the incipits of each cantata; some are slightly miscopied, especially where the decorative vignette had already been removed. Pagination was later revised in pencil to match foliation standards, with folio numbers now beginning from the table of contents. These are included in the round parentheses below. In square parentheses are my own annotations.

Il più tenero Affetto - - 1 [the capital 'A' is in 19th-century cursive script, and is therefore rounded] (2)
Come o Bella - - 29 (16)
Fermatevi O Bei Lumi - - 45 (23)
Intorno a Picciolo - - 73 [the complete title would have included *lume*; furthermore the final 'o' of Picciolo should have been left out] (37)
Come in Ciel - - 87 (45)
La Fortuna di Roma - - 103 (53)
Stan soggetti - - 127 [original title with alla Fortuna] (65)
Tante Perle - - 143 (73)
Non vantar tanta Bellezza - - 159 (81)
Con tutto che Amore - - 183 [again with a rounded capital A] (93)
Sono in Armi - - 207 [in this case the capital A is somehow copied from the cantata] (104)
Io che lasciato fui - - 271 (136)

The manuscript is approximately 195 × 265 mm in size. Musical staves are consistently centered; in some cases, double vertical ruling marks indicate the intended copying boundaries. Two folios (23 and 103) present staves without any musical notation.

[162] Coover 1988, pp. 179-180.

Table 2

Drawing	New pagination Pencil (folios)	Measures of the hole in mm	Measures of the drawing in mm
GB-OAM WA1942.49.19	17	?? x ??	73 x 91
GB-OAM WA1942.49.11	57	?? x ??	73 x 92
GB-OAM WA1942.49.24	105	?? x ??	74 x 103

Table 3

Drawing	New pagination Pencil (folios)	Measures of the hole in mm	Measures of the drawing in mm
GB-OAM WA1942.49.28	37	90 x 100	78 x 100
GB-OAM WA1942.49.26	45	88 x 88	80 x 88
GB-OAM WA1942.49.21	99	86 x 87	75 x 87
GB-OAM WA1942.49.20	107	85 x 97	72 x 92
GB-OAM WA1942.49.18	117	86 x 100	77 x 100

The patches that now fill the original lacunae are laid paper of a darker shade, with chain lines oriented horizontally. These patches are always slightly larger than the removed area, suggesting careful adjustment. On a few folios (65r, 73r, and 136r), faint musical traces are visible at the patch edges—possibly transferred from the verso of facing pages, due to moisture or glue migration.

That the drawings were removed post-binding is confirmed by the consistent buffer space between the cut and the gutter, which allowed for a clean extraction. The width of each inserted vignette corresponds precisely to the original lacuna, whereas the height was slightly trimmed—typically by less than a centimeter—to ensure visual harmony in the Ashmolean album.

The manuscript contains works by a variety of composers: five cantatas by Alessandro Stradella, three by Giovanni Lorenzo Lulier (1662-1700), one each by Alessandro Scarlatti (1660-1725) and Francesco Bagaglia (1694–1740), and two by anonymous authors. Two copyists can be identified, with notably differing musical scripts, particularly as related to the direction and formation of clefs (especially the bass clef), and to letterforms such as 'f' and 'g'. The following table provides an overview of the extracted drawings in the order they should have appeared in this volume.

Table 4 provides an overview of the extracted drawings in the order they should have appeared in this volume.

3.5 THE RECONSTRUCTED MANUSCRIPTS

Table 5 contains all cantata titles along with their composers, ordered as they appear in each manuscript described above. In the first column is the composer, in the second the title of the composition, in the third the inventory number of the missing drawing or the current decoration, and in the last the manuscript's call number. *Call. Initial* signals the presence of a calligraphic initial; *None* stands for no decoration.

3.6 VIGNETTES AND INITIALS

According to the classification outlined in the Introduction, the initials in the Symmons' manuscripts fall into several categories. Five cantatas feature purely calligraphic initials, while two display no decorative space at all, their text running unbroken from margin to margin. In twelve cases, a blank space was clearly left for a decoration that was never executed or later removed. Notable exceptions include the phytomorphic initial that opens the Russian manuscript (olim Hs ND VI 2263,II.01), and the now-missing drawing from the first volume of the Hamburg collection (D-Hs ND VI 2263,1.03).

All the drawings gathered in the Ashmolean album, by contrast, fall under the category of vignettes namely images imbued with spatial, scenographic, or narrative connotations. Among them, eight may be defined as allusive, incorporating visual details that anticipate or echo the themes of the cantata they accompany. In twelve others, the draftsman appears to have altered specific details from the original visual source to suit the cantata's opening letter, creating a form of figurative initial. The remaining vignettes feature hidden initials, often ingeniously concealed within anthropomorphic or zoomorphic forms, or architectural elements.

Far from being merely decorative flourishes, these images play an active role in shaping the reader's engagement with the manuscript. They operate at once as paratextual thresholds, drawing the eye, and marking the textual entry point, and as allegorical prompts, offering visual commentary or mood-setting devices.

Their presence creates a richly layered experience: reading becomes seeing, and vice versa. In this sense, these vignettes act as visual

games, inviting recognition, interpretation, visual pleasure, and amusement.

The following sections explore some of their typologies and techniques in more detail, beginning with the allusive vignettes that integrate identifiable iconography into the form of the opening initial.

3.6.1 ALLUSIVE VIGNETTES

The first vignette in the Ashmolean album (cat. 3.01) combines a recognizable view of the Temple of the Sibyl at Tivoli with a mythological scene featuring Venus disarming Cupid. The goddess raises the arrows of Cupid in her left hand, while his bow lies abandoned on the ground. The episode, drawn from a well-established visual tradition in Italy, is integrated here into the foreground of a landscape otherwise populated by fishermen and ruins.

What makes this vignette particularly significant is a close correspondence between image and text. The cantata that follows describes the speaker's attempt to resist the assaults of Love, metaphorized as a siege of the heart's fortress. The gesture of Venus neutralizing Cupid's power becomes, in this context, a visual allegory of the cantata's moral stance: desire subdued by anger, or perhaps by reason. Interestingly, the same motif of Venus disarming the winged god appears in two other manuscript sources of cantatas by Alessandro Stradella, one in Cambridge (GB-Cfm MU MS 131.01), the other in Paris (F-Pn Rés.Vm7 639), always in the form of a small vignette. This recurrence suggests that the scene may have functioned as a kind of visual commonplace, a prelude recognizable to a cultivated audience.[163]

The allusive vignettes do not directly illustrate the dramatic content of the cantatas, nor do they always contain a hidden initial. Rather, they propose a scene, a setting, or a gesture that anticipates or resonates with the emotional and rhetorical structure of the poem. Their relationship with the text is oblique, suggestive, and often poetic rather than referential.

In some cases, allusion operates through landscape and atmosphere, as in the riverside scene with bathers in "Tra l'ombre più secrete" (cat. 3.09), or the expansive skyscape above the Roman ruins in "Come in ciel dell'aureo crine" (cat. 3.14). In others, it lies in a single added figure or action, like a pointing hand, a hovering moth, or a gesture of flight or surrender, that charges the image with symbolic energy. The drawing accompanying "Intorno a picciol lume" (cat. 3.10), for instance, stages the allegory of the moth and the flame in a richly stylized interior, suggesting a theatrical setting as well as an erotic trajectory.

In "Già languia la note" (cat. 3.19), the monumental view of Saint Peter's Basilica, shown without both Bernini's left bell tower and the embracing colonnade, acts less as a literal setting and more as a rhetorical backdrop. It frames the cantata's tragic monologue within a space of imperial and divine silence, while the broad presence of the river suggests instability, separation, and emotional drift.

In the vignette for "Aure voi che spirate" (cat. 3.24), the sail and mast of a ship crossing a quiet inlet form a wide and open capital "A." The image derives its resonance less from its letterform and more from a topical and symbolic overlap with the cantata's language, which invokes wind, tide, and sea routes as metaphors for emotional return. The ship becomes a vehicle of longing and invocation: it prefigures the beloved's arrival even as it silently draws the eye into the poetic flow.

Finally, in the case of "Sono in armi Bellezza e Virtù" (cat. 3.32), the vignette transforms a generic battle scene into a metaphorical struggle between desire and reason. Here, the image is not merely allusive but fully allegorical: a pictorial double of the poem's moral conflict.

[163] Lucioli 2011, pp. 207-219.

Table 4

Drawing	New pagination Pencil (folios)	Orig. MS page Brown ink	Measures of the hole in mm	Measures of the drawing in mm
GB-OAM WA1942.49.30	2	1	90 x 100	81 x 100
GB-OAM WA1942.49.15	16	29	87 x 97	79 x 97 [said 107 (?)]
GB-OAM WA1942.49.8	23	45	84 x 91	72 x 91
GB-OAM WA1942.49.10	37	73	83 x 95	75 x 95
GB-OAM WA1942.49.14	45	87	90 x 101	82 x 101
GB-OAM WA1942.49.17	53	103	88 x 103	78 x 103
GB-OAM WA1942.49.25	65	127	86 x 104	75 x 104
GB-OAM WA1942.49.16	73	142	87 x 99	79 x 99 [said 100 (?)]
GB-OAM WA1942.49.13	81	159	89 x 104	80 x 104
GB-OAM WA1942.49.1	93	183	89 x 107	79 x 107
GB-OAM WA1942.49.32	104	207	94 x 108	85 x 108
GB-OAM WA1942.49.4	136	271	90 x 103	80 x 104

Table 5

Author/Composer	Title	Ashmolean Album inv.	Manuscript inv.
Anonymous	*Per stentato camino*	GB-OAM WA1942.49.23	D-Hs ND VI 2263,1.01
Alessandro Stradella	*Sopra tutte l'altre belle*	GB-OAM WA1942.49.07	D-Hs ND VI 2263,1.02
Anonymous	*In boscareccia scena*	Missing drawing	D-Hs ND VI 2263,1.03
Alessandro Stradella	*Vincesti, o ciel, vincesti*	GB-OAM WA1942.49.05	D-Hs ND VI 2263,1.04
Alessandro Stradella	*Sciogliete, pur sciogliete i vostri accenti*	GB-OAM WA1942.49.02	D-Hs ND VI 2263,1.05
Alessandro Stradella	*Arresta, arresta il piè*	GB-OAM WA1942.49.27	D-Hs ND VI 2263,1.06
Anonymous	*Tra l'ombre più secrete*	GB-OAM WA1942.49.09	D-Hs ND VI 2263,1.07
Alessandro Stradella	*Il penare per te, bella, m'è caro*	GB-OAM WA1942.49.03	D-Hs ND VI 2263,1.08
Anonymous	*Regea dell'orbe Etrusco*	GB-OAM WA1942.49.22	D-Hs ND VI 2263,1.09
Alessandro Stradella	*Anima incenerita*	GB-OAM WA1942.49.31	D-Hs ND VI 2263,1.10
Alessandro Stradella	*Già nell'indo emisfero*	GB-OAM WA1942.49.06	D-Hs ND VI 2263,1.11
Alessandro Scarlatti	*Mentre Zeffiro arguto*	GB-OAM WA1942.49.12	D-Hs ND VI 2263,1.12
Alessandro Stradella	*Pensi olà, che si bada?*	GB-OAM WA1942.49.29	D-Hs ND VI 2263,1.13
Alessandro Stradella	*Ch'io nasconda il mio foco*	Phytomorphic initial	olim Hs ND VI 2263,II.01
Alessandro Stradella	*Giá languia la notte*	GB-OAM WA1942.49.19	olim Hs ND VI 2263,II.02
Alessandro Stradella	*L'Arianna: Ferma il corso, torna al Lido*	GB-OAM WA1942.49.11	olim Hs ND VI 2263,II.03
Alessandro Stradella	*Aure voi che spirate*	GB-OAM WA1942.49.24	olim Hs ND VI 2263,II.04
Alessandro Stradella	*Adorata libertá*	No initial/full page score	olim Hs ND VI 2263,II.05
Alessandro Stradella	*Bella Rosa nel cui stelo*	No initial/full page score	olim Hs ND VI 2263,II.06
Alessandro Stradella	*Udite amanti un prodigio novella*	None	olim Hs ND VI 2263,II.07
Alessandro Stradella	*Deggio penar cosi*	None	olim Hs ND VI 2263,II.08
Alessandro Stradella	*Solcava in curvo legno*	None	olim Hs ND VI 2263,II.09
Alessandro Stradella	*Con fia mai ah'nó ch'io speri*	None	olim Hs ND VI 2263,II.10
Alessandro Stradella	*Addio cieli addio stelle*	None	olim Hs ND VI 2263,II.11
Alessandro Stradella	*Quando sembra che nuoti quest'Alma*	None	olim Hs ND VI 2263,II.12
Alessandro Stradella	*Doppo ben mille prove date*	None	olim Hs ND VI 2263,II.13
Gaetano Furloni	*Già dell'humida notte*	Call. Initial	D-Hs ND VI 2263,III.01
Giovanni Bononcini (1670-1747)	*Impara a non dar fede*	None	D-Hs ND VI 2263,III.02
Giovanni Lorenzo Lulier	*Non più ferite amore*	None	D-Hs ND VI 2263,III.03
Severo De Luca (fl. 1688-1734)	*Voi volete ch'io canti*	GB-OAM WA1942.49.28	D-Hs ND VI 2263,III.04

Severo De Luca	*Lungi dal patrio suolo*	GB-OAM WA1942.49.26	D-Hs ND VI 2263,III.05
Severo De Luca	*Mio tiranno adorato*	Call. Initial	D-Hs ND VI 2263,III.06
Anonymous	*Hor che gl'eterei campi*	Call. Initial	D-Hs ND VI 2263,III.07
Gregorio Cola (fl. 1696-1709)	*Eurilla è con qual core*	Call. Initial	D-Hs ND VI 2263,III.08
Pietro Giacomo Bacci (1643-post 1693)	*Occhi vaghi voi siete*	None	D-Hs ND VI 2263,III.09
Giovanni Bononcini	*Peno e l'alma Fedele*	None	D-Hs ND VI 2263,III.10
Anonymous	*Colei che porta in fronte*	GB-OAM WA1942.49.21	D-Hs ND VI 2263,III.11
Anonymous	*Il ciel che non è stanco*	GB-OAM WA1942.49.20	D-Hs ND VI 2263,III.12
Anonymous	*Ligio di due pupille belle*	GB-OAM WA1942.49.18	D-Hs ND VI 2263,III.13
Giovanni Bononcini	*Cieco nume tiranno spietato*	Call. Initial	D-Hs ND VI 2263,III.14
Marc'Antonio Ziani (ca. 1653-1715)	*Quanto siete ver' me stelle spietate*	None	D-Hs ND VI 2263,III.15
Alessandro Stradella	*Il più tenero affetto*	GB-OAM WA1942.49.30	GB-Lbl. Add.24311.01
Anonymous	*Come, ò bella, disciogli*	GB-OAM WA1942.49.15	GB-Lbl. Add.24311.02
Alessandro Stradella	*Fermatevi, ò bei Lumi*	GB-OAM WA1942.49.08	GB-Lbl. Add.24311.03
Giovanni Lorenzo Lulier	*Intorno a picciol lume*	GB-OAM WA1942.49.10	GB-Lbl. Add.24311.04
Alessandro Stradella	*Come in ciel dell'aureo crine*	GB-OAM WA1942.49.14	GB-Lbl. Add.24311.05
Alessandro Scarlatti	*La fortuna di Roma* [also titled *Il Coriolano*]	GB-OAM WA1942.49.17	GB-Lbl. Add.24311.06
Giovanni Lorenzo Lulier	*Stan soggetti alla fortuna*	GB-OAM WA1942.49.25	GB-Lbl. Add.24311.07
Alessandro Stradella	*Tante perle non versa l'Aurora*	GB-OAM WA1942.49.16	GB-Lbl. Add.24311.08
Giovanni Lorenzo Lulier	*Non vantar tanta bellezza*	GB-OAM WA1942.49.13	GB-Lbl. Add.24311.09
Francesco Bagaglia (1694–1740)	*Con tutto, che Amore*	GB-OAM WA1942.49.01	GB-Lbl. Add.24311.10
Anonymous	*Sono in armi Bellezza e Virtù*	GB-OAM WA1942.49.32	GB-Lbl. Add.24311.11
Alessandro Stradella	*Io, che lasciato fui*	GB-OAM WA1942.49.04	GB-Lbl. Add.24311.12

A similar dynamic is at play in the vignette for "Pensi olà che si bada" (cat. 3.13), where a solitary female figure, recognizable as Armida, raises a sword while her stance forms a capital "P." Though the letter functions as an ornamental initial, the posture is also narratively charged: it enacts the vengeance and emotional agitation voiced in the cantata, merging typographic design with psychological gesture. As in the previous example, the image does not depict a specific episode but condenses its emotional premise in symbolic action.

In all these instances, the vignette does not comment on the text so much as prepare the eye for a mode of reading, one that is affective, metaphorical, and visually informed. The image serves as a threshold, offering tonal or symbolic cues that resonate with the cantata's poetic argument. The result is a layered page, in which visual and verbal registers unfold in parallel. Rather than illustrating, these images invite recognition, echoing the Baroque taste for emblematic density and interpretive ambiguity.

3.6.2 VIGNETTES WITH FIGURATIVE INITIALS

Some of the most inventive images in the Ashmolean album feature letters concealed within figures or composite forms, functioning as disguised initials. These vignettes do not establish an explicit iconographic dialogue with the cantata texts they precede; rather, they invite the viewer to decode a letter embedded in bodies, gestures, or juxtapositions of natural and architectural elements. Their meaning lies not in narrative or atmosphere, but in visual construction: they are ornamental enigmas, designed to be recognized, not simply seen.

In one scene (cat. 3.06), a small sailboat gliding across a river bends its mast and sail to form a capital "G," unobtrusively integrated into a pastoral landscape. Elsewhere (cat. 3.07), a pair of intertwined sea creatures rise from the water to form a serpentine "S," continuing the motif of marine calligraphy discussed in relation to Filippo Juvarra in Chapter 2. In a more frontal composition (cat. 3.09), a grotesque satyr on the riverbank leans forward beside a curved reed, the two elements together forming a "C" by adjacency rather than by transformation.

Some initials are formed directly by human figures. In cat. 3.08, a pair of standing women define a "V" with their mirrored stance, placed symmetrically within an empty Roman piazza. In cat. 3.12, a group of ruins serves as a backdrop to two male figures who clasp hands and feet to form an acrobatic "A", exaggerated in its artificiality. These gestures are not emotionally expressive, nor do they belong to a broader allegorical program: they function as letters embedded in spectacle, demanding an active gaze.

Though unrelated to the cantatas' contents, these images demonstrate a sophisticated play on visual literacy, where the initial is neither explicit nor ornamental, but performed. They occupy a liminal space between paratext and decoration, between calligraphy and choreography. Their primary effect is to train the viewer's eye to look slowly, to interpret, and to recognize pattern—an aesthetic gesture in itself, and one perfectly attuned to the Baroque fascination with emblematic ambiguity.

3.6.3 VIGNETTES WITH A TWIST

In a third group of images, the initial is neither mimetically integrated nor directly formed by a single figure. Instead, it is suggested through compositional cues: vertical rhythms, spatial alignments, or juxtapositions of structures and gestures that, when viewed attentively, echo the shape of the first letter in the cantata's incipit. These vignettes do not conceal initials so much as prepare the eye to read them within the logic of the image.

In "Sciogliete pur, sciogliete" (cat. 3.15), the curved trunk of a slender tree in the centre of a pastoral landscape subtly forms a capital "S," its

branches bifurcating just enough to catch the viewer's attention. In "Il penare per te, bella" (cat. 3.16), a vertical mast atop a coastal fortress becomes a towering "I," its role amplified by the omission of other visual distractions from the source print. Similarly, a ship braving a stormy sea in "Io che lasciato fui" (cat. 3.17) uses its central rigging to draw an equally bold "I," while a bifurcated tree in "Vincesti, ò ciel, vincesti" (cat. 3.18) defines a naturalistic "V" through symmetrical balance.

In "Mentre un Zeffiro arguto" (cat. 3.21), the rooftops of a farmhouse and its annex compose a diagonal-vertical-diagonal rhythm that outlines a monumental "M," showing how built forms can serve graphic functions without symbolic intent. A similarly constructed initial appears in "Ligio di due pupille belle" (cat. 3.22), where a standing and kneeling figure together suggest an "L" through the opposition of vertical and bent postures. In "Regea dell'orbe etrusco" (cat. 3.23), a soldier marching in profile, isolated from the rest of the figures, sketches a clear "R" with his curved arm and forward-leaning silhouette.

The "A" formed by the angled mast and sail in "Aure voi che spirate" (cat. 3.24) brings typographic clarity into alignment with poetic thematics: the invocation of winds and sea routes finds resonance in the pictorial structure itself, transforming a ship into a visual and affective prelude. Similarly, in "Il più tenero affetto" (cat. 3.25), a lone figure standing in the foreground, staff in hand, marks the page with a silent, vertical "I," both typographically precise and emotionally congruent with the cantata's argument of departure from the loved one. The same strategy applies to "Il ciel, che non è stanco" (cat. 3.28), where a slightly detached pedestrian in the Roman Forum visually anchors the incipit with minimal intervention.

A particularly subtle example appears in "Lungi dal patrio suolo" (cat. 3.31), where a solitary figure at the center of a wide piazza, casting a long diagonal shadow, suggests a tilted "L." Here the letter emerges not from posture or architecture, but from light itself. The initial becomes visible only when figure and shadow are read together, offering one of the album's most restrained yet eloquent cases of compositional lettering.

In all these instances, the letter is not imposed but emerges from within the scene, requiring attention, inference, and recognition. These are not decorated initials in the classical sense, but compositional initials, born of alignment rather than transformation.

Their success lies in subtlety: they do not overwhelm the image, but gently structure it, guiding the viewer into the text with a visual gesture that is both minimal and eloquent.

3.6.4 DRAWN FOR THE VIEW (?)

Not all vignettes in the album seem to engage with the cantata they precede in a typographic or symbolic sense. A small group of drawings presents scenes of considerable architectural or landscape interest, while offering no identifiable initial, either concealed, constructed, or suggested. The title of this section carries a question mark for a reason: these images raise the possibility that some vignettes were included simply for the sake of the view.

In "Tante perle non versa l'Aurora" (cat. 3.26), a sweeping perspective of Roman ruins and horsemen provides a monumental backdrop with no visible intervention. The scene is well-balanced and atmospheric, but graphically neutral. Similarly, "Colei che porta in fronte" (cat. 3.29) features a river bridge, yet despite its compositional clarity, no alphabetic form emerges - no curve, no upright, no hint of a capital letter.

The vignette for "Per stentato cammino" (cat. 3.30) centers on the arch of Constantine rendered with architectural exactitude. Though finely drawn and spatially eloquent, it offers no visual threshold into the poem, functioning instead as a decorative prelude. Even in "Il ciel,

che non è stanco" (cat. 3.28), where a single upright figure might suggest a letter "I," the ambiguity remains — and invites caution. The same applies to the lost cantata "Colei che porta in fronte" (cat. 3.21), where the drawing remains stubbornly reticent despite its compositional care.

What do these images offer, if not letters? Perhaps nothing more and nothing less than a moment of visual openness, an invitation to pause before the singing begins.

Yet even this muteness may be deceptive. In a manuscript so consistently attuned to typographic play, one must ask: is the image truly devoid of a letter, or is it simply that I cannot see it?

This question cannot be settled with certainty. What looks like absence may be the result of my own inattention. These vignettes thus mark not a failure of design, but a limit of recognition: the point at which reading turns back into seeing, and the eye must accept its doubt.

3.7 ICONOGRAPHIC SOURCES

The iconographic sources behind the manuscript's drawings are diverse but remarkably coherent in date and origin. Seventeen of the thirty-two drawings derive from six different series published by Israël Silvestre (1621–1691) in Paris between 1645 and 1648. Three others are based on sets published by his uncle, Israël Henriet (1590–1661), in 1643 and 1647. The remainder include four drawings after Jacques Callot (1592–1635), two after François Collignon (1609-1687), two after Langlois (1588–1647), one after Giangiacomo de Rossi (1627–1691), one after Balthazar Moncornet (1600-1668), and one after Ercole Bazzicaluva (1590-1641). Only a single drawing appears to be an original invention, seemingly inspired by the cantata it introduces.

That so many sources can be traced back to Stefano della Bella is not surprising. Many of these prints were etched by him or after his designs. Furthermore, his close collaboration with French publishers first in Rome (1631–1636) and later in Paris (from 1639 onward), ensured their wide diffusion.[164]

Most of the prints used were published in Paris in the 1640s and 1650s, offering a clear *terminus post quem* for the manuscripts' redaction and decoration. Current scholarship dates the manuscripts to the 1690s, when French print series were widely collected in Italy.[165] Their subject matter, mostly views of Rome and its environs, seascapes, and landscapes, fits within the genre of *voyages pittoresques*, which had become fashionable from the early-17th century onward. This iconographic and rather scenographic taste was mirrored in painting and fresco decoration, where vedute and imaginary ruins held a prominent place.[166]

The prints, originally ca. 70 × 165 mm and horizontal in format, were adapted by the draftsman to fit the smaller manuscript margins. Compositions were cropped or selectively copied; in a couple of cases, the left and right halves of a single print generated two separate drawings (cat. 3.09 and 3.15; cat. 3.18 and 3.28). These choices were far from arbitrary: the urban landmarks featured are recognizable, suggesting deliberate selection and cultural intent.

This same editorial eye governed the handling of seascapes, landscapes, and genre scenes. Modifications, such as replacing a building with a tree or omitting an oversized ship, reveal not just spatial adaptation but also aesthetic preference. Moreover, figures (or staffage) were often introduced or repositioned to interact with textual themes or to create visual analogues of the cantata's tone. These additions, though modest, are key to understanding the

[164] Piazzi 2013.

[165] Negro Spina 1990, pp. 256-257.

[166] Briganti 1986, pp. 49-52; Ferrari 2008, pp. 27-30.

symbolic and narrative ambition of the manuscript's decoration (see 3.3.1).

3.8 OVERVIEW OF THE VIGNETTES

The vignettes examined throughout this chapter are anything but generic decorations. Their iconographic and structural complexity, emerging from careful selection, modification, and reinterpretation of printed sources, suggests a cultivated and technically skilled hand, actively engaging with both image and text. While the attribution to Stefano della Bella is understandable given the sources used, the drawings also merit attention from a graphic and technical point of view.

Far from being mere reproductions, these vignettes reflect a conscious effort to organize space, articulate depth, and balance visual rhythm. Though small in size, they display an assured control of perspective and a selective intelligence. The draftsman rarely replicates the original in full, but instead isolates meaningful portions, shifts emphasis, and inserts elements that serve a new compositional or narrative purpose. This is particularly evident in the so-called "twisted" vignettes, where a subtle interplay of visual cues and calligraphic intention results in ambiguous forms.

Graphically, the execution is also telling. The use of pen and ink mimics the etched line with surprising fidelity, not simply in outline, but also in its handling of pressure, flow, and density. One might say that where Callot and Della Bella strove to make etching look like drawing, this anonymous draftsman went the other way round: working in ink to capture the tonal qualities and graphic vibration of the printed line. This inversion is more than a visual curiosity: it speaks to an understanding of print not only as a model but as a medium to be translated, reimagined, and adapted to a different material context: namely, the manuscript page.

In short, these drawings are not only interpretive acts; they are exercises in graphic intelligence. They mirror the cantatas' lyrical complexity with their own visual sophistication and invite the viewer to participate in a layered experience of looking, reading, and listening. In doing so, they transform the manuscript into a site where multiple media converge.

3.9 CONCLUSIONS

This chapter aimed to demonstrate how decorative elements in cantata manuscripts are far more than ornamental flourishes: they are rich repositories of information. The vignettes preserved in the Ashmolean album, originally cut from four Roman manuscripts, offer a lens through which to examine not only the aesthetic strategies underpinning manuscript design but also their material histories, their trajectories through 18th-century collecting, and their modern rediscovery.

These images reveal how Roman cantata manuscripts were implicated in broader patterns of 18th-century cultural extraction. The dismemberment of the volumes, likely under the bibliophilic eye of Sir John Symmons, reflects the practices of acquisition, fragmentation, and recontextualization that characterized British collecting approaches. The prints chosen as iconographic models, largely French publications from the 1640s and 1650s, point to a sophisticated visual culture shaped by collecting networks and shared symbolic literacy.

At the same time, this chapter intersects with contemporary book history. One of the four volumes from which the drawings were removed, long thought lost after the upheavals of World War II, was identified during this research and is now preserved in the Russian National Library in St Petersburg. This is not merely a footnote: it underscores the potential of manuscript decoration to guide reconstruction, to expose paths of circulation and loss, and even to lead to new discoveries in institutional collections. The

volume not only sheds new light on the decorative practices of Roman cantata manuscripts, but also expands the known repertoire of Stradella's cantatas, offering a new primary source for his music.

Finally, the vignettes offer insight into the intended readerly experience of the manuscripts. Their visual strategies, particularly those employing hidden or compositional initials, invite playful, erudite participation. They are part of a 17th century aesthetic that blurs the boundaries between text and image, reading and seeing, interpretation and amusement. Through subtle cues and emblematic suggestions, they reward the viewer who recognizes not only the letter embedded in a figure or a tree, but also the cityscape, the architectural fragment, or the source print.

In short, the story of these drawings, from creation to removal, from dispersal to rediscovery, testifies to the power of decoration to illuminate music's material past. Their careful analysis sheds light on the entangled histories of manuscript production, graphic culture, collecting, and connoisseurship. They show that even the smallest visual detail can carry with it the weight of artistic intention, historical upheaval, and scholarly revelation.

3. CATALOGUE

This catalogue offers a systematic visual and documentary account of the 32 pen drawings currently held at the Ashmolean Museum in Oxford (inv. WA1942.49). The aim of this catalogue is twofold: to provide detailed material documentation of the surviving drawings, including dimensions, techniques, inscriptions, and states of preservation, and to offer contextual iconographic and philological interpretations for each image. Each entry presents a reproduction of the drawing, the poetic incipit identified through databases such as CLORI, an English translation, and iconographic commentary that includes relevant parallels with known prints and models by artists such as Della Bella, Callot, Buffagnotti, and Silvestre. When possible, a codicological link to the cantata manuscripts discussed in Chapter 3 is also provided, along with measurements of the lacuna left by the removed vignette, reinforcing the physical correspondence between the fragments and their source volumes. While several of the drawings have long been associated with della Bella, alternative attributions or uncertainties are noted where relevant.

The entries follow the disposition of the vignettes in the Ashmolean album. Readers are encouraged to consult sections 3.4.1 through 3.4.4 of the chapter for parallel descriptions of the manuscripts and for cross-referencing individual vignettes with their corresponding cantatas. This catalogue thus serves both as an independent visual corpus and as a critical supplement to the archival reconstruction undertaken in the main body of the dissertation.

cat.	Inventory nr; references; descriptions	images	text	*translation*
3.01	**GB-Oam WA1942.49.1**			
	Francesco Bagaglia, "Con tutto, che Amore" [2326]. **Former attribution(s)**: Stefano della Bella **Date**: ca. 1690 **Technique and support**: pen and brown ink on paper **Size**: 79 x 107 mm **Description/Remarks**: Hidden allusive initial. Venus disarming Cupid. **Image link**: https://collections.ashmolean.org/object/73581 **Provenance/cat. nr**: GB-Lbl Add.24311.10 **Bibliography**: - **Related work(s)**: -		Con tutto che Amore Mi vada stringendo La rocca del core Ancor non mi rendo E col ferro e col foco La mia costanza assale Ma lo strale e la face Io prendo a gioco. Perché giungano i suoi dardi A far piaghe più penose Pria l'affina entro gli sguardi Di due luci dispettose. Ma temo, ohime Che al replicato assalto De guerrieri d'Amore Cederà questo core Ancor che sia di smalto Che per esser alato Quel Fanciullo bendato Vedo già che à miei danni Per entrar nel mio sen Nel mio sen dispiega i vanni Ma perché non si renda La fortezza dell'Alma Venga l'ira in soccorso, E il cor difenda. Perché non habbia del mio Sen la palma à quel'alato Nume Un bel foco di sdegno	*Though Love, with all its might,* *May press upon me tight,* *The fortress of my heart* *Still will not yield its part.* *With sword and flame he tries* *To shake my steadfast guise,* *But his torch and dart I treat* *As trifles at my feet.* *To sharpen crueler blows,* *He hones his shafts, I know,* *Within the scornful gleam* *Of two eyes that cruelly beam.* *Yet I fear, alas,* *That with each fierce new pass* *Of Love's relentless host,* *My heart may yield its boast.* *Though made of tempered steel,* *Against this boy's bold zeal—* *This blind and wingèd sprite—* *I see him take to flight,* *To storm my breast again,* *Unfolding wings in vain.* *But to keep my soul from falling,* *Let anger heed its calling,* *Let wrath arise and stand,* *To shield my heart and hand.* *That Love may not obtain* *The glory of my pain,* *Let a fire of proud disdain* *Burn his feathers down again.*

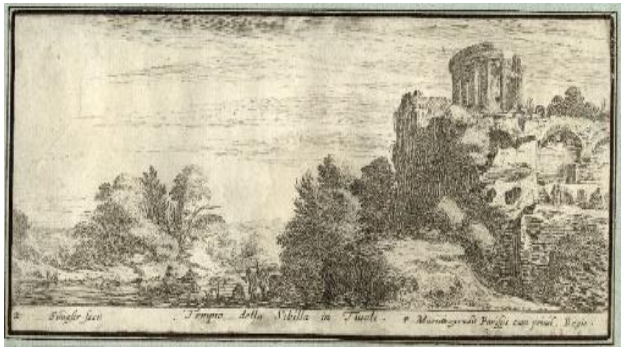
Arda le piume.

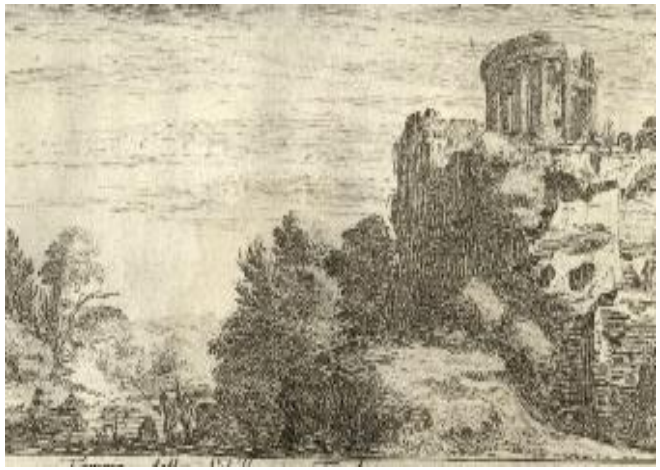
Perché non m'abbatta la forza d'Amore
Farò che combatta sdegnoso rigore.

So Love shall not defeat me,
If I let fierce scorn meet me,
And with its boldest power,
Stand guard this final hour.

3.01a

Title: "Tempio della Sibilla in Tivoli", *Antiche. E. Moderne. Vedute. Di. Roma. E. Contorno. Fate. Da. Israel. Silvestro. cum priuile Regis excudit Parisiis.*
Attribution: Israël Silvestre
Date: 1645-48
Technique and support: etching on paper
Size: 75 x 150 mm
Provenance/cat. nr: Augusto Guidini Collection, Iconoteca dell'Accademia di architettura Mendrisio, Università della Svizzera italiana.
Bibiography : Faucheux 3.2





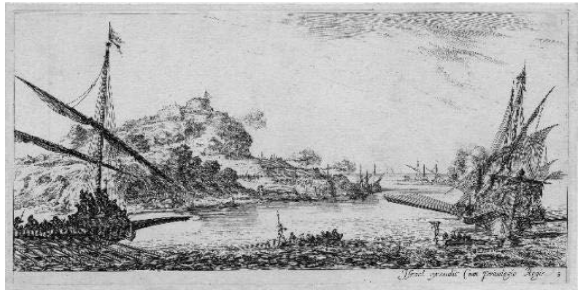
cat.	Inventory nr; references; descriptions	images	text	*translation*
3.02	**GB-Oam WA1942.49.2**			
	Alessandro Stradella , "Sciogliete pur i vostri accenti," [5307]. **Former attribution(s)**: Stefano della Bella **Date**: ca. 1690 **Technique and support**: pen and brown ink on paper **Size**: 77 x 100 mm **Description/Remarks**: Hidden, use of the composition. The scene is animated by a range of small figures, fishermen, herders, and distant peasants, and is framed on the right by a large foreground tree and gnarled roots. A slender tree in the middle ground, slightly leaning and forking at the top, is carefully positioned to describe the shape of a capital "S", echoing the opening of the cantata text. The gesture is not immediately obvious, but once perceived, anchors the composition typographically, creating a visual cue that supports the reading of the initial. Unlike other initials in the manuscript, this "S" is neither anthropomorphic nor zoomorphic. It remains a naturalistic feature, whose shape is enhanced through compositional placement and		Sciogliete pur, sciogliete i vostri accenti, Otiose mie corde, Con melodie concorde Secondate il tenor de miei tormenti, Acciò fra vostri musici respiri Versi più grato il suon de miei sospiri. Su la cetra d'un bel labro Dolci note Amor compose E con voci armoniose Crudo fabro Le mie pene articolò. Fra due conche di rubino Vaghe perle espose il cielo E con turbine di gelo Reo destino Le mie fiamme distillò. In così duro stato Chiedo soccorso al Fato! Ed ei crudel del mio dolor si ride. E destando a miei danni aure homicide, Acciò l'incendio rio l'alma distempre Con armoniche tempre Somministra alimento al foco mio. Con fiati sonori,	*Unleash, yes, unleash your tones,* *Idle strings of mine,* *With harmonies divine,* *Echo now the tenor of my moans,* *So that within your musical sighs,* *The sound of my grief may sweeter rise.* *Upon the lyre of a lovely lip,* *Sweet notes did Love transcribe,* *And with harmonies that grip,* *The cruel smith* *My sorrows he inscribed.* *Between two ruby shells,* *Heaven placed its fair pearls,* *And with a storm of icy swirls,* *Wicked fate* *My burning love distills and hurls.* *In such a harsh condition,* *I cry to Fate for aid—* *But cruelly he mocks the pain I've laid.* *He stirs to harm me winds of deathly breath,* *And, lest this soul escape its blazing death,* *He tunes the flames anew,* *In harmonies untrue,*

	rhythmic emphasis. The solution reflects a more integrated and subtle approach to initial design, where landscape structure provides a framework for textual reference without interrupting pictorial coherence. There is no direct iconographic connection between the image and the cantata's content. **Image link**: https://collections.ashmolean.org/object/73118 **Provenance/cat. nr**: D-Hs ND VI 2263,1.05 **Bibliography**: - **Related work(s)**: -		Cocenti fragori M'avventa nel seno Canora beltà. A tanto diletto L'acceso mio petto Languisce, vien meno, Ne trova pietà. E con deliquio eterno Nel paradiso altrui prova l'inferno.	*That feed the fire with sound and sigh—* *With tuneful beauty,* *Piercing in its duty,* *He strikes my breast anew* *With music's cruel delight.* *At such sweet torment,* *My heart, now fervent,* *Faints and loses sight,* *And finds no mercy bright.* *In endless swoon I dwell,* *In others' heaven tasting my own hell.*
3.02a	**Title**: *Premiére Suite de Quatre Paysages*. **Attribution:** François Collignon, after Stefano Della Bella **Date:** ca. 1643 **Technique and support:** etching on paper **Size**: 112 x 208 mm **Provenance/cat. nr:** GB-Lbma 1871,0513.701 **Bibiography:** De Vesme 1093			

cat.	Inventory nr; references; descriptions	images	text	*translation*
3.03	**GB-Oam WA1942.49.3**			
	Alessandro Stradella, "Il penare per te bella m'è caro," [5309]. **Former attribution(s)**: Stefano della Bella **Date**: ca. 1690 **Technique and support**: pen and brown ink on paper **Size**: 80 x 106 mm **Description/Remarks:** Hidden, use of the composition This vignette reinterprets the left portion of a larger port scene, deliberately omitting the vessels and activity on the right in order to highlight a single vertical mast rising from the fortress atop the promontory. The mast, accentuated by its isolation and framing, draws a clear capital "I", the initial of the text. Though entirely naturalistic and integrated into architecture, its role as a visual cue is emphasised by the compositional decision to exclude surrounding clutter. The eye is led naturally to the top of the hill, where the upright line breaks the skyline with typographic precision. There is no iconographic correspondence between the drawing and the cantata's intensely affective narrative of suffering and desire.		Il penare per te, bella, m'è caro, Pur ch'un giorno sperar possa mercede, Deh ti muova a pietà il mio pianto amaro, Che nascan queste stille in mar di fede. Sol contentati, amata, Dhe bagi genuflesso a piedi tuoi Quella mano adorata, A cui diè l'alabastro i pregi suoi? E se il candore È simbolo di fede, Al candor della man l'alma non cede. Febo il corso arresterà L'ondeggiar cesserà il mare. Ma ch'io lasci mai d'amare, Non puot'esser, non sarà. La mia Erminda adorerò, Finché havrò spirto nel seno, Nè il mio foco verrà meno, Ma via più l'accenderò. Sotto il cielo latino Non si vidde già mai beltà sì rara E per donna sì cara, Meraviglia non fia, s'arde Fileno.	*To suffer for you, my beauty, is sweet,* *So long as I might one day hope for grace.* *Oh, may my bitter tears your pity meet,* *These drops born of a faithful soul's embrace.* *Be content, beloved,* *If I may kneel and kiss, in humbled art,* *That hand adored and gloved,* *Whose alabaster shames all sculptor's part.* *And if pure white* *Be faith's true sign above,* *Then her white hand speaks truer than my love.* *Phoebus may halt his golden race,* *The seas may still their endless sway,* *But cease to love? That has no place—* *Nor now, nor any day.* *I shall adore my fair Erminda true,* *While breath remains within my living breast.* *My flame shall not grow weak or bid adieu—*

Image link:
https://collections.ashmolean.org/object/73582
Provenance/cat. nr: D-Hs ND VI 2263,1.08
Bibliography:
Related work(s):

Se per lei venne meno, Se gl'eremi cercò, Se pianse, se languì, Se per lei delirò, Che al fin lecito fia Piangere, vaneggiar, perdere i sensi Per bellezza divina, Che merta idolatria, che merta incensi.	*It ever grows, unrested and unblessed.* *Neath Latin skies, no fairer sight was seen;* *And for a lady so divine,* *It is no wonder that Fileno burns,* *If for her he lost all reason,* *Sought the wilderness alone,* *Wept, and wandered senseless seasons.* *Let it be no sin*
Sorte ria, che seguirà? Finirà Di piagarmi, Tormentarmi La crudel mia deità?	*To mourn, to rave, to lose the mind entire,* *For such divine a beauty,* *Deserving of incense and of sacred fire.*
Mio destino, e che farò? Viverò, Fiera sorte, Dammi morte, Perché almen non penerò.	*Cruel fate, what shall you do?* *Will you* *At last relent* *And end the torment* *Dealt by my pitiless deity?*
Destinati nel baratro infernale Furon quei, che nel sen gl'odij covaro. Ivi gl'empij ne andaro Giustamente puniti. Ma la crudele Erminda Fa provar un inferno Al misero Fileno E vuol, ch'in seno Senta un incendio eterno,	*O my destiny—what shall I embrace?* *Shall I live* *With this fierce fate?* *Then let me die—* *For only thus shall pain abate.* *To the depths of Hell were cast the damned,* *Those who nursed hatred deep within their chest;*

			E per pena maggior non vuol, che mora. Tal castigo le dà, perché l'adora.	*There, the impious were rightly judged and banned,* *Their endless torment fit and just redress.* *Yet cruel Erminda, with a harsher hand,* *Inflicts a hell on poor Fileno's soul.* *She bids a fire within my spirit stand, / But bars me from death's consoling goal.* *The greater punishment she thus bestows:* *To live, and burn, because he loves her so.*
3.03a	**Title**: *Divers Paysages*. **Attribution:** Stefano Della Bella; publisher: Henriet Israël **Date:** ca. 1643 **Technique and support**: etching on paper **Size**: 115 x 255 mm **Provenance/cat. nr:** GB-Lbma 1871,0513.716 **Bibiography:** De Vesme 764			

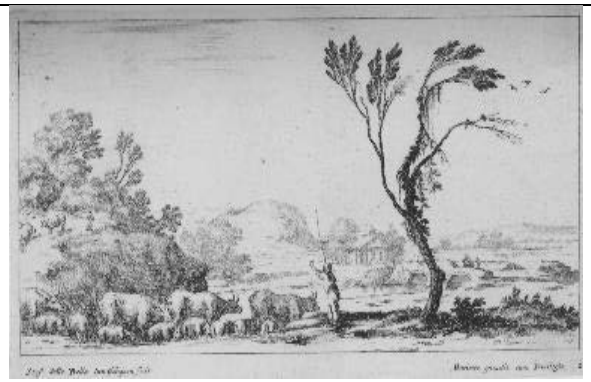
cat.	Inventory nr; references; descriptions	images	text	*translation*
3.04	**GB-Oam WA1942.49.4**			
	Alessandro Stradella, "Io che lasciato fui" [t. Giovanni Filippo Apolloni], [4140] **Former attribution(s)**: Stefano della Bella **Date**: ca. 1690 **Technique and support**: pen and brown ink on paper **Size**: 80 x 104 mm **Description/Remarks**: Hidden, use of the composition This drawing depicts several ships in the midst of a storm. The central is more detailed and prominent. Its sails torn and hull tilted, surrounded by crashing waves and the other vessels in the distance. The composition centres on a vertical mast, which rises sharply from the deck and cuts the sky in a stark upward motion, visually echoing a capital "I". The scene is markedly less concerned with topographic fidelity than with emotive composition. The storm functions as a visual topos of disorientation and turmoil, mirroring the cantata's conflicting sentiments of love, abandonment, and the futility of escape. The initial is not disguised but suggested through compositional		Io che lasciato fui Più che dà gli occhi altrui, Dal mio Fato crudele in abbandono, Vengo à provar se giova in strana forma, E nova cangiar me stesso E pur l'istesso io sono Filli, tu mi lasciasti, Et io dovrei partir, Mà non ho per fuggir Petto, che basti. Il rimedio d'Amor È scordarsi d'amar, Mà l'istesso dolor Che mi guida ad'amar F ache l'anima mia Sol pensa à Filli Al suo rimedio oblia. Il non pensare à te Curar mi può solo Mà la tradita fe in sasso mi cangiò E mentre lete invoco Corre lete à mio danno Onde di foco. Mà dimmi empia e rubella Per esser infedele	*I, who was left behind* *More than by any eyes of others, /* *By cruel Fate abandoned and denied,* *Now come to test if change of form brings peace,* *To change myself in some strange guise—* *And yet, I am the same beneath disguise. / Phyllis, you left me,* *And I should too depart,* *But I have not the strength,* *No heart stout enough to start. //* *The remedy for love* *Is to forget we ever loved at all— /* *But the very same pain* *That leads me to recall* *Keeps my soul* *Fixed on Phyllis still,* *And makes me forget love's cure and will. //* *To not think of you* *Alone might be the way—* *But betrayed faith* *Has turned me into stone,* *And while I call on Lethe's sway,* *Lethe flows against me,* *Bringing fire, not oblivion, in its play. // But tell me, cruel and defiant one:* *To be unfaithful,*

	alignment: the mast anchors the page graphically and textually, reinforcing the opening word of the poem ("Io"). This is a clear case of symbolic and graphic convergence, in which the image does not illustrate but amplifies the affective register of the cantata. **Image link**: https://collections.ashmolean.org/object/73583 **Provenance/cat. nr**: GB-Lbl Add.24311.12 **Bibliography**: **Related work(s)**:	Pensi d'esser più bella Il vanto di crudele Morto mi vuoi cresce Forse ornament à I lumi tuoi? Così di gloria cede Nel bel seno di Filli Lo sdegno all'ira Alla bugia la fede? Ò mille volte, e mille Maledetto quel di ch'al tuo sembiante Fissai lo sguardo à tante Prove, e tante per falsa ti ravvigo, Ogni voce, ogni moto, Il guardo, il riso, sembra pace et è Guerra È Nembo, e par sereno, e quanto in te Si serra è tutta inquita Tutto è veleno resta perfida Quella pace à goder, Con cui mi lasci. Lasso mà che m'arresta, Chi mi lega le piante Della ragione à scorno. Ah', ch'in un solo istante Parto, e resto, amo, oblio, M'involo, e torno. Se giovasse il fuggir Come pronto, e spedito Mi partirei da te per non morir, Mà se per ogni lito	*Do you think it makes you fairer? / Does the pride of cruelty* *Raise your dead lover* *As adornment to your eyes' cold glare?* *Thus glory yields* *In Phyllis' lovely breast* *To scorn and wrath,* *And truth gives way to falsehood's jest. //* *Oh, a thousand times, and more, / Cursed be the day I set* *My gaze upon your traitorous silhouette.* *Through proof on proof, I now confess— / Every word, each motion, / Your glance, your smile—seem peace, and yet are war, / A storm that masks itself as calm— / All in you is unrest,* *All is poison. False heart,* *You keep the peace for your delight / With which you leave me torn apart. // Alas, what holds me still? / What binds my feet / In shame, by reason fettered? / Ah! In but a single breath / I go—and yet remain,* *I love and I forget,* *I flee—and turn again. //* *If fleeing helped, / How swiftly would I fly from you, / So not to die. / But if on every shore* *I carry with me all my pain,*

			Porto meco il mio mal resta cor mio Tanto abbrugia l'ardor quanto l'oblio. Lo scordarsi del mal il pianto non asciuga Ne si vince il dolor quando è fatal Che val dunque la fuga Che mi giova il partir Per vendicarmi tento peno ad'amar Tanto à scordarmi.	*Then, dearest heart, Both burning love and cold forgetting / Seem equally in vain. // To forget such sorrow Dries no tear, nor dulls the smart— / One cannot overcome true grief / When it is written in the heart. / What good, then, is fleeing? / What help is there in parting ways? / To seek revenge I try— / But loving still, I only weep / And cannot make myself forget / No matter how I grieve or deeply cry.*
3.04a	**Title:** "Baviere ordinaire qui passe de Douure a Calais" *Vues de Ports de Mer*. **Attribution:** Stefano della Bella **Date**: 1647 **Technique and support**: Etching on paper **Size**: 90 x 139 mm **Provenance/cat. nr:** US-NYmm 2018.839.132 **Bibliography**: De Vesme 797			

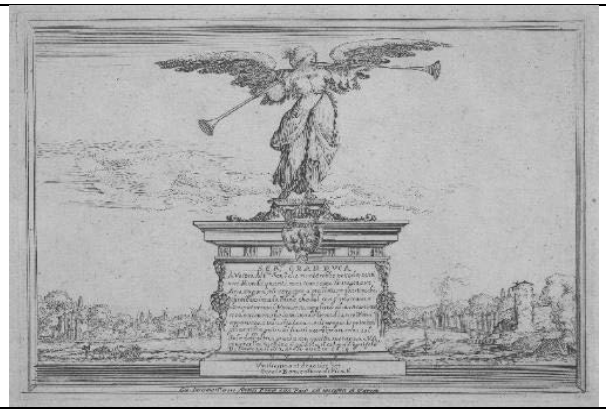
cat.	Inventory nr; references; descriptions	images	text	*translation*
3.05	**GB-Oam WA1942.49.5**			
	Alessandro Stradella, "Vincesti o ciel." [5306] **Former attribution(s)**: Stefano della Bella **Date**: 1690 **Technique and support**: pen and brown ink on paper **Size**: 72 x 92 mm **Description/Remarks**: Hidden, use of the composition This vignette adapts a composition by Stefano della Bella, omitting the original flock of sheep and focusing instead on a solitary bifurcated tree, placed almost exactly at the centre of the image. Its trunk leans sharply left, while the twin branches arch outward and upward, forming the unmistakable profile of a capital "V." The initial is not formed by transformation or disguise, but by compositional emphasis: the tree is both natural and typographic, its placement guiding the viewer's eye to a shape that echoes the incipit. The surrounding landscape remains calm and spacious, offering no narrative content, but supporting the structure of the letter as a graphic anchor. There is no iconographic correlation between the drawing and the cantata's		Vincesti, ò ciel, vincesti! I tuoi raggi funesti Hanno del petto mio più fine tempre. Vincesti, ò ciel, vincesti al fin per sempre! Se di morte adopri l'armi, Scudo invano il seno oppone E non san gli stoici carmi Incantar l'elmo a ragione. Ma se forbice eterna Con falce alterna su la tela irriti De miei spirti arditi, Dimmi, con qual oggetto Contro filo indiretto Il taglio rivolgesti? Tu Rosina uccidesti, ò traditore! Perché di cruci nuovi L'inventato dolore Ne gl'altrui sensi ogni mio senso prova? Così m'atterra Del fato vile Obliquo stile Di torta guerra. La mina, ch'ei tenta, Non s'apre al mio piè, Gli strali, che avventa,	*You have won, oh heavens, you have won!* *Your fatal rays have struck* *A breast of finest steel and made it yield.* *You have won, oh heavens, and forever sealed!* *If death be your weapon's might,* *Then vain the shielded chest must be,* *And stoic charms in lofty rite* *Cannot enchant the helm of Reason's plea.* *But if your eternal shears,* *With alternating scythe, provoke the threads* *Of my bold and daring breath,* *Tell me—against what image,* *On which fated line,* *Did you direct your cut and mark the death?* *You slew Rosina, oh betrayer!* *Why then must I now bear* *The burden of new woes* *Invented to make others' sorrow mine to wear?* *Thus I am struck down* *By vile fate's crooked art,*

	violent rhetorical force, which revolves around defiance, divine betrayal, and emotional annihilation. **Image link**: https://collections.ashmolean.org/object/73584 **Provenance/cat. nr**: D-Hs ND VI 2263,1.04 **Bibliography**: **Related work(s)**:	Non mirano a me. Dall'altrui sen carnefice saetta Con eco ostile entro il mio cor riflette. Vincesti, ò ciel, vincesti A l'indefesso sdegno Dar possa omai dovresti? No, no, riversa pure Dell'alma mia l'instatiabil sdegno Tutto l'arco immortal delle sventure. E se tu speculi Forme d'offendere, Miei amici in secoli Studia a distendere, Che punto gemere Già mai saprò E gli astri premere Saggio ardirò. Ma il calcarli sin hor vergine impresa Soffre il contrasto il ciel non già l'offesa.	*By slanted wars* *That break the soul, not part.* *The mine he lays* *Opens not beneath my feet—* *The darts he flings* *Are not for me to meet.* *But from another's breast,* *The murderous shaft is drawn,* *And echoes back within my own* *With vengeance cruelly pressed.* *You have won, oh heavens, you have won— / But tell me now,* *Should endless scorn not find its power somehow?* *No, no—then let it pour / From my insatiable soul, / This storm of wrath forevermore / Across fate's immortal scroll.* *And if you seek / New shapes to strike and sting, / Then stretch across the ages / The torment of my friends' becoming. / For I shall never weep, / Nor tremble at your fire— /I shall press upon the stars* *With measured, wise desire.* *But to tread the stars, a path still chaste,* *Stirs heaven's resistance—* *But never heaven's taste for hate.*

3.05a	**Title**: "Premiére Suite de Quatre Paysages." **Attribution:** François Collignon, after Stefano Della Bella **Date:** ca. 1643 **Technique and support**: etching on paper **Size**: 101 x 203 mm **Provenance/cat. nr:** GB-Lbma X,5.120 1643 **Bibiography:** De Vesme 1094	

cat.	Inventory nr; references; descriptions	images	text	*translation*
3.06	**GB-Oam WA1942.49.6**			
	Alessandro Stradella, "Già nell'Indo emisfero", [5313] **Former attribution(s)**: Stefano della Bella **Date**: 1690 **Technique and support**: pen and brown ink on paper **Size**: 72 x 92 mm **Description/Remarks**: Hidden, figurative, antropomorphic This small riverside scene depicts a tranquil stretch of the Arno river flanked by rustic buildings and the distant cathedral of S. Maria del Fiore. A solitary boat glides through the centre of the image, its mast and sail forming the capital letter "G". The scene, at first glance, appears to be a generic pastoral backdrop. The illusion is subtle and demands effort from the viewer. It is not an ornamental caprice, but a conceptual device: the image both conceals and reveals delaying legibility in a manner perfectly in tune with the affective aesthetics of the cantata. The boat becomes more than scenic punctuation it is a visual cipher, a metaphorical vessel adrift in emotional waters.		Già nell'indo emisfero Con luminoso aspetto L'alba era uscita a ristorare Il mondo e nel cimerio tetto Adagiato dall'ombre il Popol nero Sopiva i sensi in dolce oblio profondo. Quando per dare all'aure Tributo di sospiri Così espose Filandro i suoi martiri: Fra le schiere de gl'estinti Infelice più di me Dimmi, o ciel, se mai sortì. Che non satio Dello stratio, Nè contento Del tormento Mi costringi notte e dì In un mar d'acerbi pianti A sommerger la mia fè. Se con tempre sì fiere Le sfere Piovon sempre a miei danni Gl'affanni. Di rigor Di lor empio tenor Saprà l'alma Sottrar la sua salma.	*Already in the Indian hemisphere,* *With radiant gaze,* *Dawn had emerged to bring relief* *To the weary world; and in the vaulted lair* *Where shadowed silence lay, the dusky race* *Had lulled their senses in sweet, deep forgetfulness.* *Then, to offer sighs unto the winds,* *Thus did Filandro voice* *The anguish of his soul:* *Among the hosts of the departed,* *Was there ever one more cursed than I?* *Tell me, O heavens,* *Unsated still* *With the wreckage,* *Unfulfilled* *By suffering still,* *You drive me, night and day,* *To drown my faith* *In seas of bitter weeping and dismay.* *If with such cruel tempers* *The spheres* *Rain down afflictions* *On my years,*

Image link: https://collections.ashmolean.org/object/73585 **Provenance/cat. nr**: D-Hs ND VI 2263,1.11 **Bibliography**: **Related work(s)**:	Che a fuggir il furor d'un cielo irato Ha bastante speranza un disperato.	*From their harsh, unholy laws* *Shall my soul* *Free its frame from mortal thrall.* *For to flee the wrath of an angry sky,* *Even despair may find the strength to try.*

3.06a	**Title**: dedication plate of a set of 12 landscapes. **Attribution:** Ercole Bazzicaluva **Date:** 1638 **Technique and support**: etching on paper **Size**: 290 x 395 mm **Provenance/cat. nr:** US-Wnga 1990.3.1 **Bibiography: -**		

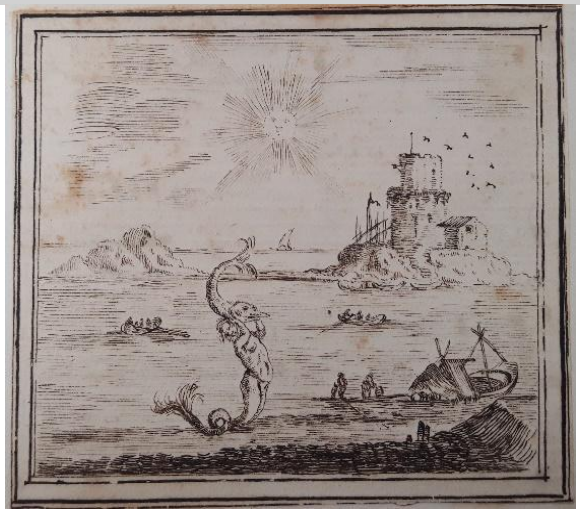
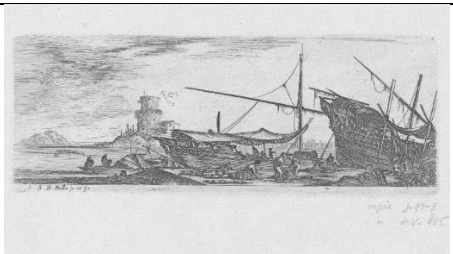
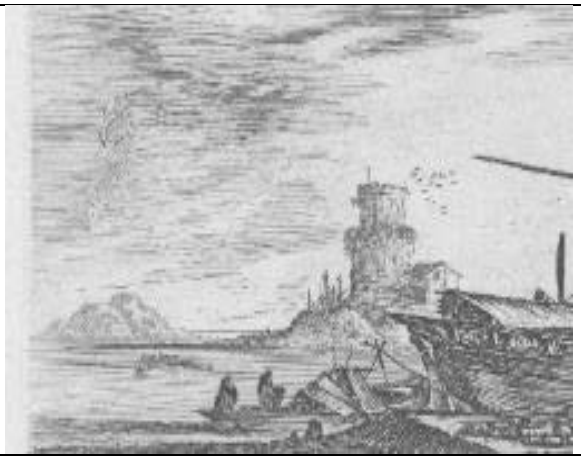
cat.	Inventory nr; references; descriptions	images	text	*translation*
3.07	**GB-Oam WA1942.49.7**			
	Alessandro Stradella, "Sopra tutte l'altre belle," [5304] **Former attribution(s)**: Stefano della Bella **Date**: 1690 **Technique and support**: pen and brown ink on paper **Size**: 80 x 89 mm **Description/Remarks**: Hidden, anthropomorphic, zoomorphic A dramatic seascape unfolds under a radiant sun, with fishing boats and rocky islands animating the central bay. A round fortress stands on the distant promontory. In the foreground, a merman emerges from the water. With arms raised above its head, it hoists the body of a second fish, the two tails curving together into a near-perfect "S". This serpentine composition is not incidental. As in other examples within the manuscript, and consistent with the figurative initials found in Filippo Juvarra's designs (see Chapter 2) the "S" is formed entirely through the animation of animal and hybrid bodies. The effect is both whimsical and rhetorical: a coded initial shaped by motion, flesh, and marine invention.		Sopra tutte l'altre belle Voi più bella e vaga sete, Nel bel volto il sole havete, Gl'occhi sembrano due stelle. Ma vi s'opone in voi solo una cosa: Che più che bella sete assai ritrosa. La bellezza senza amore Mai nel sen gioie produce Ella è un sol, che non ha luce, Ella è un alma senza core. Così appunto, ben mio, in voi succede: Poco amor, gran beltà e senza fede. Troppo barbara empietà Mai deporre i suoi rigori Trionfar dell'alme e i cori Far morir con la beltà. Siate crudele pur, che fate assai: Far penar gl'altri e voi non gioir mai.	*Above all other beauties fair,* *You shine with charm beyond compare;* *Within your face the sun does glow,* *Your eyes like stars in night do show.* *But still, in you one flaw remains:* *More than your beauty—your disdain.* *Beauty without love brings no delight,* *It stirs no joy within the heart;* *It is a sun that lacks all light,* *A soul from which love stands apart.* *And so, my dear, in you I find:* *Much beauty, little love, no heart inclined.* *Too cruel is such barbarity—* *To never yield your stern control,* *To conquer hearts in vanity,* *And with beauty, break the soul.* *Then be as cruel as you will—* *You make all others suffer, yet feel no thrill.*

Image link:
https://collections.ashmolean.org/object/73630
Provenance/cat. nr: D-Hs ND VI 2263,1.02
Bibliography:
Related work(s):

3.07a	**Title**: *Divers embarquements.* **Attribution:** Stefano Della Bella, publisher: Giovanni Giacomo de Rossi **Date:** 1620-64 **Technique and support**: etching on paper **Size**: 62 x 163 mm **Provenance/cat. nr:** NL-Arrl RP-P-1904-1258 (detail) **Bibiography:** De Vesme 805		

cat.	Inventory nr; references; descriptions	images	text	*translation*
3.08	**GB-Oam WA1942.49.8**			
	Alessandro Stradella, "Fermatevi, o bei lumi." **Former attribution(s)**: Stefano della Bella **Date**: 1690 **Technique and support**: pen and brown ink on paper **Size**: 72 x 91 mm **Description/Remarks**: Hidden, anthropomorphic A rustic building, with a group of figures at its base and a single man holding a horizontal staff across his shoulders. This posture, combined with the upright stance of the figure, creates the outline of a capital "F", clearly legible and positioned near the right edge of the composition. The initial is not constructed through invention, but through strategic selection and framing: the original print contains this element, but only in the reworked drawing does it acquire typographic function. While the image bears no symbolic relation to the cantata's themes of emotional torment, defiance, and ecstatic reversal, it provides a graphic anchor for the incipit. The use of an existing human gesture as a		Fermatevi, ò bei lumi, Non mi guardate più. Fatto esangue Per voi langue Il mio core, Che d'Amore È ridotto in servitù. Fuggitemi, ò bei lumi, Non mi guardate, nò. Se mirate, M'impiagate, Ch'ogni sguardo Fassi un dardo, Ond'ogn'or trafitto io vò. È d'un cor sventurato Troppo misera sorte, Onde gl'altri han la vita, io n'ho la morte. Filli, che ne begl'occhi Tutti del cielo ha trasportato i rai, Sa di tutto l'Inferno In un sol guardo epilogare i rai, Onde s'avvien, che poi O per ire, o per vezzo ella mi miri, Mi costa un guardo sol mille martiri. Tal lieto di mie pene	*Hold, oh lovely lights,* *Look on me no more.* *Already bloodless,* *For you languishes* *My heart—* *Made a slave* *To Love's burning lore.* *Flee from me, oh lovely lights,* *No more your gaze bestow.* *If you glance,* *You wound—* *Each look becomes a dart,* *And pierced at every moment I must go.* *Such is the fate, too cruel,* *Of an unlucky heart:* *Where others find life, I find only death in part.* *Phyllis, in whose eyes* *All the rays of heaven shine bright,* *Knows how to gather* *All of Hell's torments in a single sight.* *Thus, if she gazes at me—* *Be it anger or sweet play—* *One glance alone* *Costs me a thousand pains in a day.*

letterform, rather than designing one, reflects a minimalist and economical strategy of visual paratext. **Image link**: https://collections.ashmolean.org/object/73631 **Provenance/cat. nr**: GB-Lbl Add.24311.03 **Bibliography**: **Related work(s)**:	Con tirannico riso hor gode Amore, Che con le gioie ancor s'affligge un core. Lungi dal mio seno Tuo veleno, ò nudo Arciero. Se scherzi, tu sferzi, Se alletti, saetti, Se ridi, m'uccidi, E se Amico ti fai, sei più severo. Fugga dal mio core Tuo rigore, ò cieco Infante. Del vago lo m'appago, Ma presto funesto Io sento un tormento, Che all'instabil piacer cangia sembiante. Ma folle, e che vaneggio? D'Amor così discorro Misero e non m'aveggio In quai deliri, in qual error trascorro? Amor, deh', mi perdona! Errai, ma dell'error fu mio l'affanno, Io me stesso condanno, Che per Filli il mio bene Mi son dolci i dolor, care le pene. Crescano pur a mille a mille i guai, Che s'unito ad un guardo	*Now Love, delighted* *With my endless sorrow,* *Laughs tyrannically,* *Finding joy in my borrowed morrow.* *Far from my breast,* *Your venom fly, oh naked Archer!* *If you jest, you lash;* *If you charm, you strike;* *If you smile, you slay;* *And if you feign friendship, you are crueler still today.* *Flee from my heart,* *Your harshness, oh blind Boy!* *In beauty I find delight—* *Yet swiftly, too swiftly,* *Torment arises* *And changes pleasure into fleeting fright.* *But—foolish me!—what madness is this?* *To speak thus against Love,* *Wretched and unaware* *Of the delirium, the error I move within!* *Love, ah, forgive me!* *I strayed—but the sorrow was all mine,* *And I blame myself alone,*

Balenerammi un riso,
Sarà tosto il mio Inferno un
Paradiso.

Luci vezzose,
Non mi fuggite!
Sia di morte terribile il gelo,
Ch'il mio Amore temerlo non sa,
E darà propitio il cielo,
Se con voci sol m'uccide
Omicide, a me gradite.

Non mi fuggite,
Luci vezzose!
Se d'Amore propitia la sorte
Per voi sole morire mi fa,
Mi sarà vital' la morte,
Che per causa così bella
La mia stella a me dispose.

For because of Phyllis, my sweet treasure,
Even pain is dear, and wounds are pleasure.

Let sorrow multiply by thousands more—
For if with a glance
She should grant me a smile,
My Hell would turn at once into Paradise.

Charming eyes,
Do not flee!
Though death's terrible chill
Might seize me still,
My Love shall not fear,
And Heaven shall bless the kill—
If with voices alone
You murder me, so sweetly known.

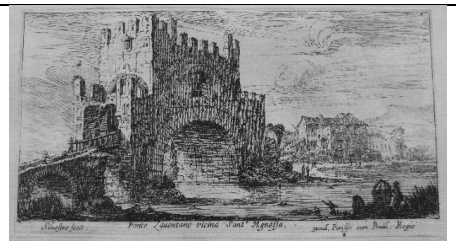
Do not flee,
Charming eyes!
If by Love's favor
You alone bring me death,
Then death shall be life anew—
For so lovely a cause,
My star has destined me to you.

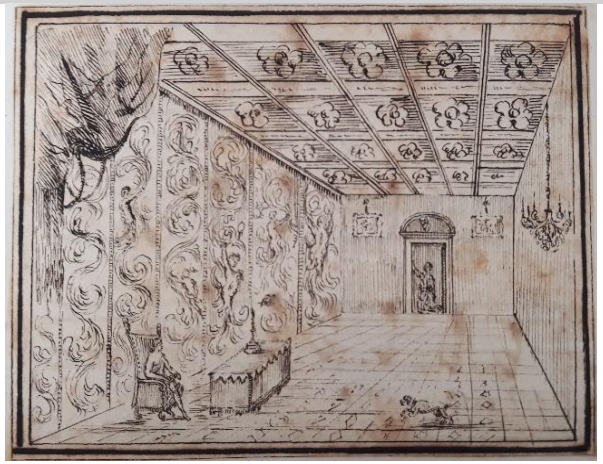
3.08a **Title**: "La derniere planche gravée par deffunt Callot, a laquelle l'eau forte n'a esté donée quapres sa mort."
Attribution: Jacques Callot
Date: 1636

Technique and support: etching on paper
Size: 80 x 165 mm
Provenance/cat. Nr: US-Wnga 57.650.322
Bibiography: Lieure 1428
Size: 80 x 165 mm

cat.	Inventory nr; references; descriptions	images	text	*translation*
3.09	**GB-Oam WA1942.49.9**			
	Anonymous [RISM: Alessandro Scarlatti], "Tra l'ombre più secrete" [5309]. **Former attribution(s)**: Stefano della Bella **Date**: 1690 **Technique and support**: pen and brown ink on paper **Size**: 77 x 101 mm **Description/Remarks**: Hidden allusive initial A pastoral riverside scene, densely populated and rendered with a delicate atmospheric tone. Compared to the print, the drawing features several added elements: more bathers scattered across the foreground and a particularly notable figure on the left who, half-submerged, points toward the river. On the far left, a thick cluster of bushes and vegetation casts a deep shadow, creating a visual pocket of secrecy the "ombra più secreta" [=most secret shadow] evoked in the cantata's opening line. This setting, though seemingly tranquil, becomes charged with meaning when read alongside the text. The speaker describes how, in the most private, shadowed moments, amorous desire reawakens, stirred by memory and		Tra l'ombre più secrete, Quando l'alma già stanca Ogni fascio mortal depone in Lete L'amoroso desio, che in me non dorme, Riconduce al pensier l'amiche forme. Ma quel fugace rio, Che le fiorite sponde Lava ed al corso intanto affretta l'onde del ben, per cui mi struggo, L'oggetto imaginato adoro e fuggo. Son pur belle d'un aspe le spoglie, Quando al sole fa pompa del seno. Ma raffreni lo sguardo le voglie, Che quell'oro È un tesoro, In cui splende più ricco il veleno. Perché grato è il piacer, ti danna a morte, E se il cor n'ha tormento, La gloria in quel dolor trova alimento; Là nell'indica sabbia Prenda l'onda bramata entro il cimiero	*In the deepest shade of night,* *When the weary soul at last* *Lays down all mortal weight in Lethe's stream,* *The longing born of love—* *unchained by sleep—* *Leads back into my thoughts* *those forms I cherish deep.* *But that fleeting stream,* *Which laves the flowery shore* *And hastens every wave along its gleam,* *Of the good I crave and pine for,* *Shows me the imagined form—I worship, and I flee it evermore.* *Even the serpent's skin appears so fair,* *When it bares its breast to the glowing sun.* *Yet let not gazes run unware,* *For that gold—* *Though bright to behold—* *Holds poison richer than any won.* *For though pleasure be sweet, it condemns you to die,* *And if the heart is wracked with pain,* *In that very grief, glory feeds again.*

imagination. The river, here central both visually and thematically, functions as a metaphor for time, longing, and the impossibility of possession. The vegetation on the left forms a hidden "T" shape, possibly alluding to the cantata's opening word, though the letter is not explicitly drawn. The erotic gaze is thematised and then subverted in the poetic text. What begins as sensual attraction is reframed through moral caution and classical exempla: a parched warrior, a poisonous treasure, a deceptive celestial vapour. The bather who points, a gesture seemingly innocent, may thus be read as a warning figure, or an embodiment of that desio d'Amor [=desire of Love] which "rides and plays" but ultimately "kills its mother." **Image link**: https://collections.ashmolean.org/object/73632 **Provenance/cat. nr**: D-Hs ND VI 2263,1.07 **Bibliography**: **Related work(s)**: 3.15		Sitibondo guerriero, Ma n'asperga l'arene e non le labbia, Poi che all'esempio di virtù sì rara Mille schiere più liete Nell'arsura di lui spengon la sete. Mira il prato, il suo vapore Farsi stella in ciel sereno. Ma quel raggio, che l'alletta, Con adultero splendore Poi dal ciel torna saetta Per ferire il patrio seno. Figlio d'alma gentile È quel desio d'Amor, che scherza e ride, Ma se poi vuol goder, la madre uccide.	*There, on Indian sands,* *May the wave so long desired strike the crest* *Of a parched warrior's helm in his quest—* *Yet wet only the dust, not his lips,* *For through such rare and virtuous thirst,* *A thousand joyful ranks* *Shall quench their own by his example first.* *See the meadow—its breath,* *Rising like stars in the calm of the skies.* *But that very beam which tempts with golden grace,* *With adulterous light returns* *To wound its native place.* *A child of noble soul* *Is that love-born desire which plays and laughs in glee,* *But when it seeks to feast—* *It slays its mother mercilessly.*

3.09a	**Title**: "Ponte Lauentano vicina Sant'Agnessa," *Antiche. E. Moderne. Vedute. Di. Roma. E. Contorno. Fate. Da. Israel. Silvestro. cum priuile Regis excudit Parisiis.* **Attribution:** Israël Silvestre **Date:** 1645-48 **Technique and support**: etching on paper **Size**: 70 x 150 mm **Provenance/cat. Nr:** I-RIcg S-FC67065 **Bibiography:** Faucheux 3.8	

cat.	Inventory nr; references; descriptions	images	text	*translation*
3.10	**GB-Oam WA1942.49.10**			
	Giovanni Lorenzo Lulier, "Intorno à picciol lume," [4132] **Former attribution(s)**: Stefano della Bella **Date**: 1690 **Technique and support**: pen and brown ink on paper **Size**: 75 x 95 mm **Description/Remarks**: Allusive vignette This vignette breaks from the landscape norm by presenting a richly furnished interior scene, a long coffered hall decorated with grotesque motifs, chandeliers, and a perspective that leads the viewer's eye towards a door at the back. To the left, in the foreground, a small moth hovers near a candle placed on a table. A dog runs from right to left, in the direction of the seated figure behind the table. Unlike other vignettes in the album, this image does not derive from a known print, but it is heavily theatrical in composition and inspired by the content of the cantata's text. The visual grammar, forced perspective, axial symmetry, decoration of walls and ceiling, strongly evokes 17th-century stage design, particularly the kinds of illusionistic scenes created in		Intorno a picciol lume, Ch'emulava l'ardor de miei sospiri, Con audaci deliri Farfalletta gentil battea le piume. E mentre accesa amante Col suo volo costante Tesseva in faccia all'adorato incendio Amorose carole, Parea Clitia volante in faccia al sole. Ma non contenta a pieno, Di contemplar col ciglio Del vicin foco il lucido periglio Notturna fenicetta Nel rogo amato a incenerir s'affretta. E pria d'arder in grembo al suo bel foco Con sussurro già roco, Ch'in ossequio d'Amor sul labro ordì, Rimproverò le mie follie così: Bella fiamma, che pur sei Calamita del mio volo, Se ti miro, ogn'hor consolo Cò tuoi lampi i lumi miei. Sì, sì, fiamme mie belle,	*Around a little flame,* *That rivaled the heat of my sighs,* *With bold and frenzied flight* *A gentle butterfly beat her wings in game.* *And as, in burning love,* *With tireless arcs she wove* *In front of her adored and blazing pyre* *A dance of love in air,* *She seemed a flying Clytie before the sun's fire.* *But not content to gaze* *Upon the gleaming danger* *Of the flame's nearness with enchanted eyes,* *The night's small phoenix, bright and tender,* *Hurried to burn in the fire she did prize.* *And just before she vanished* *In her beloved fire's embrace,* *With voice already faint—* *In honor of Love, her final breath* *Reproached my folly thus in death:* *"Lovely flame, you are to me* *The magnet of my flight,* *And when I see you, your light*

Bologna and Rome. The closest visual affinity is a stage design by Carlo Antonio Buffagnotti (1660-1717), whose sets often depicted long ceremonial halls, palaces, or salons, composed with scenographic depth and decorative exaggeration.
This setting is perfectly matched to the cantata it introduces, a lyrical meditation on desire and self-destruction, voiced through the allegory of a moth [=farfalletta] fatally drawn to a flame. The moth, drawn to the "bel foco" of beauty, dances, idolises, and finally burns itself to ash. The cantata stages a moralised erotic trajectory, from desire, through delight, to excess and annihilation. And the vignette answers this trajectory by dramatizing the space of seduction and combustion.
Here, the candle is literal and symbolic. It is placed at the centre of a courtly room. The coffered ceiling might allude to nobility or elevation, while the grotesques that climb the walls allude to the creeping, entangling nature of desire. The perspective pulls the viewer into the scene, mimicking the moth's fatal approach.
This allusive vignette thus becomes a miniature stage for the drama of erotic ruin.

Pur v'amo e vi desio
Benché siete facelle al morir mio.
Ah', che dirò morendo
De vostri ardori
Idolatrando il lume?
Purche ne godan gli occhi, ardon le piume.

La farfalla così,
Che al rogo al fin volò
Nella fiamma, ch'amò, s'incenerì.

Fuggi amante, deh fuggi
Quel lampo di beltà, che t'innamora.

Muor nel periglio, chi il periglio adora.

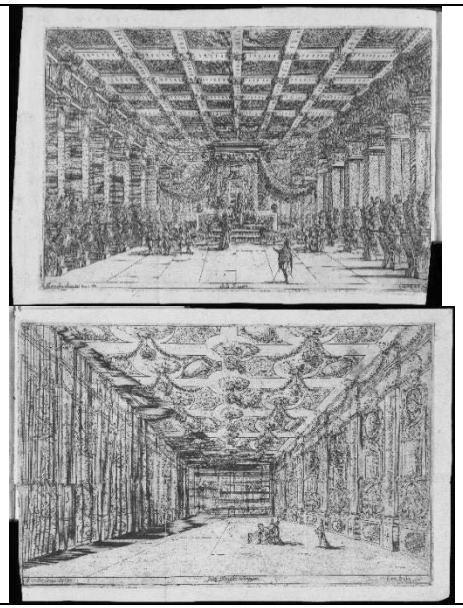
Brings comfort to my sight.

Yes, yes—my beautiful flames,
I love you and desire you,
Though you are the torches of my funeral too.
Ah, what shall I say while dying
Of your devouring blaze,
As I worship your light until the end of days?
So long as my eyes may take their fill,
Let my wings burn—I'll love you still."

Thus the butterfly,
Who flew at last into the flame,
Was turned to ash by the fire she claimed.

Flee, lover—ah, flee!
That beam of beauty that inflames thy core—
He dies in danger
Who worships danger evermore.

Image link:
https://collections.ashmolean.org/object/73119
Provenance/cat. nr: GB-Lbl Add.24311.04
Bibliography:
Related work(s):

3.10a	**Title**: (above) "Sala Reggia" (below) "Stanza d'Anagilde in Campagnia." *La forza della virtù: drama per musica da rappresentrarsi nel Teatro Malvezzi l'anno M.DC.XCIV. / di Domenico David; dedicato all'eminentissimo, e reverendissimo sig. cardinale Marcello Durazzo legato di Bologna.* **Attribution:** Carlo Antonio Buffagnotti **Date:** 1694 **Technique and support**: etching on paper **Size**: ?? **Provenance/cat. Nr:** US-NH 2021210 **Bibiography:** Sartori 1991 10875	

cat.	Inventory nr; references; descriptions	images	text	*translation*
3.11	**GB-Oam WA1942.49.11**			
	Alessandro Stradella, "Ferma il corso e torna al Lido" «L'Arianna» **Former attribution(s)**: Stefano della Bella **Date**: 1690 **Technique and support**: pen and brown ink on paper **Size**: 73 x 92 mm **Description/Remarks**: Hidden, anthropomorphic This drawing derives from a formal French garden scene originally published in a print by Moncornet but focuses only on the central portion of the composition, isolating a group of figures near the path. A man holding an open parasol gestures with his right arm, which forms a clean diagonal against the vertical axis of his body and accessory. Together, the pose and object produce a distinct capital "F", legible by its alignment and silhouetting. The result is not a concealed or symbolic initial, but one embedded through figural configuration: a moment of gesture caught and fixed into letterform. While the garden layout and fountain hold no narrative relationship to the cantata's intensely emotional tone, centred on betrayal, vengeance, and		Ferma il corso e torna al lido, né fuggir più dal mio seno; se mirar non puoi l'aspetto con diletto, il mio duolo ascolta almeno, che fra cifre d'argento leggerai nel mio pianto il tuo contento. Al mio costante amore, alla mia fedeltà, perfido traditore, questo premio si dà? Così la fede osservi al giorno d'Imeneo? E tant'odio conservi contro Arianna tua, crudo Teseo, che, sprezzata, tradita, vilipesa, schernita, abbandonata in solitaria riva, lasci l'anima mia d'anima priva? In questa sponda infida, esule dal suo regno, senza cor, senza guida, esposta all'altrui sdegno, lasci colei che libertà ti diè e con furtivo piè, del mio rapito onor porti il tesoro entro i frutti del mar toro?	*Halt your course and return to the shore;* *flee no more from my breast.* *If you cannot gaze with delight upon my face,* *then at least listen to my sorrow,* *for within my tears, woven in silver,* *you shall read your own joy.* *To my steadfast love,* *to my loyalty—* *faithless betrayer—* *is this the reward you give?* *Is this how you honor your vow on the day of Hymen?* *And do you preserve such hatred against your Ariadne, cruel Theseus,* *that, scorned, betrayed, dishonored, mocked,* *you abandon me on this lonely shore,* *leaving my soul bereft of soul?* *On this treacherous strand,* *an exile from her kingdom,* *without heart, without guide,* *exposed to others' wrath,* *you leave the one who gave you liberty,*

	eventual clemency, the image serves as graphic anchor, marking the incipit with a visual rhythm. The rigid geometry of the parterre contrasts with the inner disorder voiced in the text, creating a quiet dissonance between order and emotional implosion. **Image link**: https://collections.ashmolean.org/object/73633 **Provenance/cat. nr**: Olim D-Hs ND VI 2263,II.03 **Bibliography**: **Related work(s)**:	La mia vita immersa resta, e con flebile tempesta fa naufragio funebre il mio decoro, ed io, tra tanti affanni ogn'or più involta, di Dio non fo, dell'Idol mio, altra giostra. E invendicata in questo suol m'assido: ferma il cor e torna al lido. Vincerò di tua fierezza l'implacabile rigor, e soggetta al mio furor d'un crudel sarà l'asprezza. E così, con egual sorte, mentre cerchi, o fellon, darmi la morte, del mio sdegno mortal fra' lacci avvinto, lo scempio pagherai d'un core estinto. In grembo all'Erebo, con face stigia, t'aggirerò dal petto barbaro, con forza orribile strage farò. Ah no! Sì fieri oltraggi contro il mio amato sol tolgan le stelle,	*and with stealthy steps* *stole the treasure of my stolen honor* *from the fruits of the sea-born bull.* *My life remains submerged,* *and with a feeble storm* *my honor shipwrecks in a funeral wreck;* *and amid so many anguishes,* *ever deeper enmeshed,* *I dare not accuse God,* *but only my idol.* *And unavenged upon this shore I sit:* *halt your heart and return to the shore.* *I shall conquer the implacable rigor* *of your pride,* *and subjected to my fury* *shall be the harshness of a cruel soul.* *Thus, with equal fate,* *while you, O traitor, seek to bring me death,* *caught within the mortal snares of my scorn,* *you shall pay for it* *with the ruin of your extinguished heart.*

né mie brame ribelle
offendan mai della tua luce i
raggi.

Basterà dell'error per giusta
emenda
che a me, pentito, o traditor, ti
renda.
In un mar d'immensa gioia
condurrai felice l'alma,
e fugata ogni aspra noia
godrò perpetua calma.

Ma, s'alle mie querele,
ai miei tormenti,
la dovuta pietà nieghi, spietato,
e con abete alato
solchi dell'empio Egeo le spume
algenti,
perch'io fra le pene ardenti
cada sventata in questa arena
infesta
di predator, lascio Ostia funesta?

Esangue, insepulto,
esposto al volere di rigide fiere,
sia l'empio tuo volto
e lo scheletro immondo
del cadavere tuo corrompa il
mondo!

No,
frena le note, mia lingua troppo
audace;

Into Erebus's womb,
with a Stygian torch,
I shall hurl you;
from your barbarous breast,
with dreadful force,
I shall wreak bloody havoc.

Ah no!
May the stars, with pity,
keep such fierce outrage
from harming my beloved sun,
nor may my rebellious desires
ever tarnish the rays of your light.

It shall suffice, as penance for
your wrongs,
that you, repentant, return to me,
traitor.
You shall lead my soul
to an ocean of boundless joy,
and, all bitter sorrows fled,
I shall enjoy eternal peace.

But if to my laments,
to my torments,
you deny the pity you owe,
ruthless one,
and with your winged bark
you cut across the frothing, bitter
Egean waves,
so that, amid burning pains,
I may fall senseless upon this
treacherous shore,

cangia la guerra in pace,
che dar morte al mio cor l'alma
non puote.
T'adorerò, mio ben, negletta
amante,
e se vissi fedel, morrò costante.

abandoned among predators,
O wretched harbor!

Unburied, exposed,
at the mercy of wild beasts,
may your vile face,
your monstrous corpse,
be corrupted before the world.

No—
restrain your bold tongue, my
soul!
Turn war into peace,
for to kill the one it loves
is beyond the heart's power.

I shall adore you still,
neglected lover;
and if I lived faithful,
faithful I shall die.

3.11a **Title**: *Livre nouveau de fleurs tres util pour là art dà orfeureire, et autres.*
Attribution: Baltazar Montcornet, after Nicolas Cochin
Date: 1645
Technique and support: etching on paper
Size: 86 x 126 mm
Provenance/cat. Nr: Wien, MAK – Museum für angewandte Kunst, Wien, Bibliothek und Kunstblättersammlung, inv. KI 2714
Bibiography:

cat.	Inventory nr; references; descriptions	images	text	*translation*
3.12	**GB-Oam WA1942.49.12**			
	Alessandro Scarlatti, "Mentre un Zeffiro arguto," [5314]. **Former attribution(s)**: Stefano della Bella **Date**: 1690 **Technique and support**: pen and brown ink on paper **Size**: 80 x 89 mm **Description/Remarks**: Hidden, use of the composition This drawing shows a rustic compound composed of a stable, an outbuilding. The foreground is occupied by figures tending to a field, and the composition opens diagonally from left to right, guiding the viewer's gaze across the architectural cluster. The main buildings overlap to form a visible capital "M", suggested by the steep pitch of two roofs and a central upright volume. The letter is not delineated but emerges from spatial alignment and the triangular rhythm of the structure. The result is a compositional initial, more "read" than "seen." There is no narrative connection between the pastoral setting and the cantata's content.		Mentre un Zeffiro arguto Con la sferza dell'ali Castigava l'ardor de lampi estivi, Del mar presso alle sponde, Cui baciavan l'arene i salsi argenti, Mesto e solingo un dì D'Amor mi dolsi e favellai così: Non più lacci, non più strali, Son legato, son ferito, Hai vinto Amor, hai vinto! D'un tremulo crine La bionda procella Ritorta in anella, Intesse fatali Catene al mio cor. Non più lacci, non più strali, Son legato, son ferito, Hai vinto Amor, hai vinto! Pupilla, che splende, Co' i sguardi m'accende, Ma l'alma infelice Qual nuova Fenice Ritrova i natali D'un ciglio all'ardor. Vuol Cupido, ch'io mora E la mia fè negletta Di severa beltà l'orgoglio adora.	*While a clever Zephyr,* *With the whip of its wings,* *Chastised the heat of summer's lightning blaze,* *By the sea, near the shore,* *Where the briny silver kissed the sand,* *Sad and alone one day* *Of Love I grieved, and thus began to say:* *No more snares, no more darts,* *I am bound, I am wounded—* *You've conquered, Love, you've conquered!* *From trembling locks,* *A golden tempest,* *Twisting in curls,* *Weaves fatal chains* *That bind my heart.* *No more snares, no more darts,* *I am bound, I am wounded—* *You've conquered, Love, you've conquered!* *An eye that glows* *Ignites me with its gaze,* *But this sorrowful soul—* *Like a new-born Phoenix—* *Finds life again* *In the fire of a glance.*

Image link:
https://collections.ashmolean.org/object/73634
Provenance/cat. nr: D-Hs ND VI 2263,1.12
Bibliography:
Related work(s):

Così genio fatale
Mi costringe ad amar con duolo eterno
Sotto angeliche spoglie alma d'inferno.

Sirena, ch'alletti
Con vezzi homicidi,
Dolcezze prometti,
Ma, perfida, uccidi.

Co' i cenni furtivi
Di lieta sembianza
Le ceneri avvivi
Di morta speranza.

Stelle, barbare stelle,
Ch'il mio voler forzate,
L'inumano rigore
Nel cor di Filli ò la mia fè cangiate.

Navigar l'Egeo d'amore
Contro vento è gran sventura.
Nell'onda torbida, che rauca freme,
Si perde l'ancora d'amica speme,
Che d'un ciglio lo splendore
Degl'amanti è cinosura.

Mio cor, se di Fortuna
Spira un aura nemica,
Per non restar tra le tempeste absorto

Cupid wills that I must die,
And my neglected faith
Now bows to proud and pitiless beauty.
Thus a fatal spirit
Forces me to love in endless sorrow—
An angelic form concealing a heart of shadow.

Siren, who enchants
With murderous grace,
You promise sweetness,
But, treacherous, bring death in its place.

With secret signs
And joyful show,
You rekindle the ashes
Of a hope laid low.

Stars—cruel stars!
That twist my will with force,
You've changed my faith
Into Phyllis' heartless course.

To sail love's Aegean
Against the wind is bitter fate.
In murky waves that roar and groan,
The anchor of all hopeful dreams is thrown—
For from a single glance

			Chiudi le sparse antenne e riedi al porto.	*Lovers take their guidance and their chance.* *My heart, if Fortune's breath* *Blows in hostile strain,* *To not be lost among these storms at sea,* *Draw in your scattered sails—* *return to port, be free.*
3.12a	**Title**: "Le Jardin," *Les quatre paisages*. **Attribution:** Jacques Callot **Date:** 1618-24 **Technique and support**: etching on paper **Size**: 84 x 210 mm			

Provenance/cat. Nr: F-Pn IFN-8495873
Bibiography: Lieure 264

cat.	Inventory nr; references; descriptions	images	text	*translation*
3.13	**GB-Oam WA1942.49.13**			
	Giovanni Lorenzo Lulier, "Non vantar tanta bellezza," [4137]. **Former attribution(s)**: Stefano della Bella **Date**: 1690 **Technique and support**: pen and brown ink on paper **Size**: 80 x 104 mm **Description/Remarks**: Hidden, anthropomorphic. Set in a sunlit piazza framed by classical ruins, this vignette presents a stage-like composition, where everyday activity unfolds in the shadow of monumental architecture. At the centre of the foreground, two elegantly posed female figures stand slightly apart, joined by a stick and some fabric that arc between them. Together, their stances trace the vertical shafts and diagonal stroke of a capital "N", creating a figurative initial formed entirely through bodily alignment. The effect is theatrical yet restrained: the initial is embedded within a moment of poised interaction. The symmetry is enhanced by the surrounding emptiness, which isolates the figures and draws the eye to their relational geometry.		Non vantar tanta bellezza Filli mia che caderà Non sei sola ad'esser bella E soggiace alla tua stella Anco il fasto che ha vaghezza Di donarti verde età Non vantar tanta bellezza Filli mia che caderà. Vedesti mai su nei stellati giri Vapor tratto dal suolo Che in veste d'oro il suo mortal coprì? A pena a mezzo ciel l'ali scoprì Che a terra egli cadé Io giuro su l'honor della mia fé Filli, tal sorte a te succederà. Non vantar tanta bellezza Filli mia che caderà. Dirai che i fior d'un viso Han più lunga stagion siati concesso Ma il tempo che consuma il marmo istesso Pensa tu se vorrà Lasciar te sola al mondo Per tormento de cori e per mercede	*Boast not so of your beauty,* *Phyllis, my dear—it too shall fall.* *You are not the only one fair,* *And even your star must one day yield.* *The pride that grants you* *The bloom of youth and grace* *Is also bound to time's cruel call.* *Boast not so of your beauty,* *Phyllis, my dear—it too shall fall.* *Have you ever seen,* *High among the stars,* *A vapor drawn from earth* *That dressed its mortal self in golden glow?* *No sooner had it reached mid-sky in flight* *Than back to earth it fell below.* *I swear upon the honor of my truth— / Phyllis, such fate awaits your youth. // Boast not so of your beauty,* *Phyllis, my dear—it too shall fall. //* *You may claim that the flowers of your face* *Shall bloom a little longer—grace be granted.* *But time, which even marble does erase, / Think—will it spare you, /* *Leave you alone in all the world,*

Unlike other vignettes in this group, there is no clear iconographic or metaphorical link to the cantata's moralising message on beauty, transience, and pride.

Image link: https://collections.ashmolean.org/object/73635
Provenance/cat. nr: GB-Lbl Add.24311.09
Bibliography:
Related work(s):

Ciò che nacque col tempo al tempo cede.

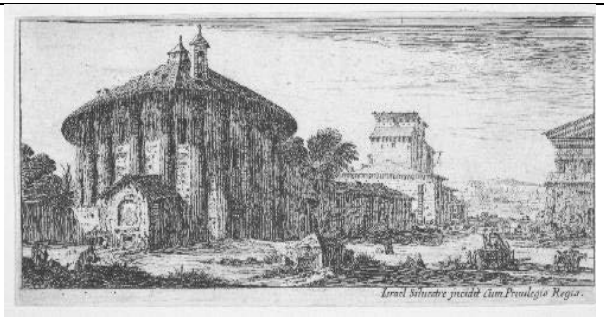
Poiché il ciel ti dié nel ciglio
Il poter d'un guardo invitto
Nel destar l'altrui periglio
Ben tu dei haver memoria
Onde nacque la tua gloria
Far del merito un delitto
Saria troppa crudeltà.

Non vantar tanta bellezza
Filli mia che caderà.

To torment hearts without reprieve, / And as reward, let beauty never leave?
What's born with time must to time give way—
That is the law all must obey. // Since heaven placed within your eyes / A gaze so potent, never missed—
If in rousing peril,
You find your glory and delight,
Then you should also keep in sight / That to make virtue seem a crime / Would be too cruel a twist. / Boast not so of your beauty, / Phyllis, my dear—it too shall fall.

3.13a

Title: "Tempio del Sole." *Antiche. E. Moderne. Vedute. Di. Roma. E. Contorno. Fate. Da. Israel. Silvestro. cum priuile Regis excudit Parisiis.*
Attribution: Israël Silvestre
Date: 1645-48
Technique and support: etching on paper
Size: 69 x 159 mm
Provenance/cat. Nr: US-NYmm 2012.136.240
Bibiography: Faucheux 3.9



cat.	Inventory nr; references; descriptions	images	text	*translation*
3.14	**GB-Oam WA1942.49.14**			
	Alessandro Stradella, "Come in ciel dell'aureo crine," [4133]. **Former attribution(s)**: Stefano della Bella **Date**: 1690 **Technique and support**: pen and brown ink on paper **Size**: 82 x 101 mm **Description/Remarks**: Allusive vignette This vignette reproduces the Basilica of Maxentius (or "Temple of Peace"). The structure, a long façade of collapsing arches, dotted with foliage and framed by classical fragments, is rendered with less foreground than in the original, and with significantly more sky above, where a flock of birds is carefully drawn in flight. This seemingly minor modification is, in fact, highly meaningful when read against the cantata text. The cantata opens with a serene, almost Arcadian description of atmospheric calm, light, wind, clarity, and hope, but soon shifts into a dramatic storm. The visual emphasis on the open sky, and the presence of birds in flight, may thus anticipate the sudden meteorological violence described in the second stanza. The image is not a		Come in Ciel dell'aureo crine Spiega il sol tranquilli i rai Qual dall'indiche marine Più bel dì nacque gia mai. Ovunque il guardo io giro Smalta di Giuno i campi Un ridente zaffiro E perché l'ali in feste Non rivolgan curiosi A svegliar nembi a seminar tempeste Entro all'ebrio claustro Preme accerba catena Africo et Austro. Sol placido fiato D'auretta gioconda Hor nuota su l'onda Hor scherza nel prato E porge all'altrui ciglio avia sì pura Di costante seren speme si cura. Ma qual mentre vagheggio Pompe si belle in un momento alzarsi Dall'Occidente oscura nube io veggio? Come spedito il volo Muove per l'aere e sego	*As in the sky the golden-haired sun* *Spreads its tranquil rays,* *What day was ever born* *More fair from Indian bays?* *Wherever I cast my gaze,* *Juno's meadows shine with light,* *Like laughing sapphire skies.* *And lest the wings of roving winds* *Should rise in revelry* *To stir dark clouds or sow tempestuous cries,* *Within their drunken prison* *Fierce chains now bind* *The South and Afric wind.* *Only the gentle breath* *Of a playful breeze* *Now dances on the seas,* *Now teases through the grass beneath—* *And to others' eyes it brings* *A purest hope of calm, of constant peace in things.* *But ah! While I delight* *In such sweet pomp and grace,* *Suddenly I see arise* *A dark cloud from the western skies.*

narrative illustration but a spatial and emotional analogue, a visual mood-board calibrated to evoke the cantata's affective arc: from placid euphoria to catastrophic reversal.
Unlike other vignettes in the album, this drawing does not appear to hide an initial within its structure. Rather, it plays on a more atmospheric register, where the contrast between stone and air, ruin and open space, echoes the fragility of contentment and the unpredictability of fortune.

Image link:
https://collections.ashmolean.org/object/73636
Provenance/cat. nr: GB-Lbl Add.24311.05
Bibliography:
Related work(s):

Ha di nembi seguaci immenso stuolo?
Ohimè già reso è cieco
Da fosco orrore il sol già d'ogn'intorno
Toglie notte improvvisa
Con ombra micidial la vita al giorno.

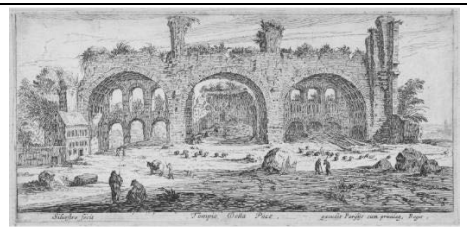
Già di Noto i crudi sibili
Turban l'aria il suol combattono
Piogge irate e lampi orribili
Frangon rupi e selve abbattono.

E dove oh Dio spariro
Quelle che qui pur dianzi hebbero Impero
Calme tanto tranquille
Ahi che quaggiù non splende
Serenità che non s'aggiaccia a mille
Repentine vicende
Serba per pochi istanti
Variabil fortuna ugual tenore
Quindi impara o mio core
A non sperar già mai stabil contento
Cangia in pena ogni gioia un sol momento.

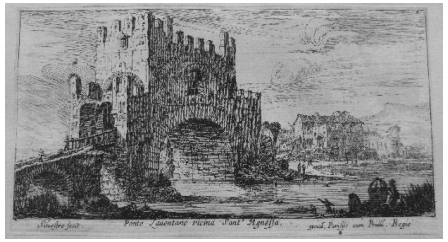
How swift its flight!
It rushes through the air,
And draws behind it
Storming hosts beyond compare.
Alas! The sun, now veiled
In gloom and shadow deep,
Has turned to blindness—
And sudden night
Steals from the day its life,
And slays it with its shade.

Now Notus howls and shrieks,
He shakes the earth and rends the skies—
Furious rain, and lightning bleak
Strike the cliffs and fell the trees that rise.

Oh God—where have they fled,
Those powers that reigned but moments past?
Such peace, so still, so mild…
Ah, here below, no light endures—
No serenity but what is pierced
By a thousand sudden changes,
And Fortune, fickle,
Grants to calm but fleeting time.
So learn, my heart,
Never to hope for joy that lasts sublime—
For a single moment
Can turn all bliss to pain and darkened torment.

3.14a	**Title**: "Tempio della Pace," *Antiche. E. Moderne. Vedute. Di. Roma. E. Contorno. Fate. Da. Israel. Silvestro. cum priuile Regis excudit Parisiis.* **Attribution:** Israël Silvestre **Date:** 1645-48 **Technique and support**: etching on paper **Size**: 72 x 157 mm **Provenance/cat. Nr:** Princeton University Art Museum, inv. x1938-143 **Bibiography:** Faucheux 3.5	

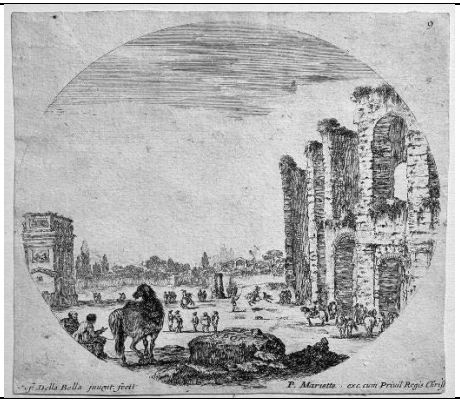
cat.	Inventory nr; references; descriptions	images	text	*translation*
3.15	**GB-Oam WA1942.49.15**			
	Anonymous, "Come o bella disciogli," [4130]. **Former attribution(s)**: Stefano della Bella **Date**: 1690 **Technique and support**: pen and brown ink on paper **Size**: 79 x 97 mm **Description/Remarks**: Hidden, anthropomorphic The ruined bridge dominates the central portion of the scene, while a collapsed walkway connects the left riverbank to the main structure. In the right foreground stands a male figure with grotesque features, possibly a satyr, shown in a bent pose with his back arched. To his right, a tall river plant or reed curves upward. Together, the figure and the vegetal element form a clear capital "C", constructed not through transformation but through compositional adjacency. There is no direct iconographic link to the cantata text, but the spatial logic reveals an intentional use of figural and natural elements to generate a readable yet understated ornamental initial.		Come, ò bella, disciogli Con armonico fiato Contro del Nume alato Sì dolorsi accenti, Se con dolci portenti Tu negl'occhi e nel labro Tutte d'Amor l'insidie sue raccoglie, Mentre con rio tenore Col canto alletti e poi trafiggi il core. De tuoi lumi vaghi arcieri Per far guerra a un petto amante Sol dà sguardi lusinghieri Prende l'armi il Dio volante. Se del labro il dolce canto Lusingando un core allette, Fatto Arciero di vendette Di piagare ogn'alma hà vanto. Così dunque, ò crudele, Sol per scherno d'Amanti Lusinghiera, infedele Clori, tal'or tu canti Contro l'infido Amor Battaglie e morte. Ma con più lieta sorte, Lasso, ben io comprendo, Dal tuo mentito core.	*How is it, O beauty, that you let fall* *with harmonious breath* *such sorrowful accents* *against the wingèd god,* *if in your eyes and on your lips* *you gather all the snares* *that Love has ever devised—* *while, with cruel intent,* *your singing charms and then* *pierces the heart?* *From your eyes, fair archers,* *to wage war on a loving heart,* *you launch only alluring glances—* *and the wingèd god takes up arms.* *If the sweetness of your song* *seduces a heart with flattery,* *then, turned avenger-archer,* *he boasts of wounding every soul.* *Thus it is, O cruel one,* *that only to mock your lovers* *you sing, charming yet unfaithful Clori,* *of battles and death* *against treacherous Love.* *But with clearer fate—* *alas, I see it plainly—* *from your lying heart,*

	Image link: https://collections.ashmolean.org/object/71720 **Provenance/cat. nr**: GB-Lbl Add.24311.02 **Bibliography**: **Related work(s)**: 3.09		Che d'Amore hai comune E inganni e Regno.	*that in love you share* *both his deceptions and his dominion.*
3.15a	**Title**: "Ponte Lauentano vicina Sant'Agnessa," *Antiche. E. Moderne. Vedute. Di. Roma. E. Contorno. Fate. Da. Israel. Silvestro. cum priuile Regis excudit Parisiis.* **Attribution:** Israël Silvestre **Date:** 1645-48			

Technique and support: etching on paper
Size: 70 x 150 mm
Provenance/cat. Nr: I-RIcg S-FC67065
Bibiography: Faucheux 3.8

cat.	Inventory nr; references; descriptions	images	text	*translation*
3.16	**GB-Oam WA1942.49.16**			
	Alessandro Stradella, "Tante perle non versa l'Aurora," [4136]. **Former attribution(s)**: Stefano della Bella **Date**: 1690 **Technique and support**: pen and brown ink on paper **Size**: 79 x 99 mm **Description/Remarks**: Vignette, no initial Scene featuring monumental ruins, an arch in the distance, and various groups of figures moving across a broad esplanade. The architecture is detailed but not exaggerated, and the human presence remains evenly dispersed. Despite careful analysis, no discernible initial appears to be embedded within the composition. Neither the architectural structures, nor the figures in foreground or background, trace the outline of a letter. The image seems to function entirely as a view, setting the stage but not intervening graphically in the cantata's structure. There is also no evident thematic or atmospheric link between the drawing and the cantata's tone, which is intensely introspective and mournful.		Tante perle non versa l'Aurora Quante cadon da gl'occhi di clori E del volto le Rose, E i candori rugiadose Si mirano ogn'ora. Tante in cielo non splendono stelle Tante Arene non sono nel mare Quante scorrono lagrime amare Da due luci del sole più belle. Tu piangi amato bene, Et io piango, e sospiro E sono le tue pene La dolente cagion de miei tormenti E vuol astro fatale Per rendere il mio duol Sempre immortale, Che questo cor che il tuo bel volto adora Giunga alla morte e per penar non mora. È inseperabile, ahime il dolor Se regna stabile nell'Alme Amor. Chi provò sdegnoso il fato adirato Non pietà crudeltà sperar poi lice Che à un infelice Sorde sono le stelle, E cieco Amore.	*Not so many pearls does Aurora shed* *As those that fall from Clori's eyes instead—* *And on her face, the roses* *And pale hues kissed by dew* *Are mirrored ever anew.* *Not so many stars shine in the skies,* *Nor grains of sand fill ocean's wide floor,* *As bitter tears that endlessly pour* *From two bright suns, her weeping eyes.* *You weep, beloved soul—* *And I weep, and sigh with you.* *Your pain makes up the whole* *Of what torments my spirit too.* *And some cruel star above,* *To make my sorrow* *Forever echo love,* *Decrees this heart, which adores your lovely face,* *Shall reach to death—yet never leave this place.* *For pain, alas, is inescapable,* *When Love remains, unshakably stable.*

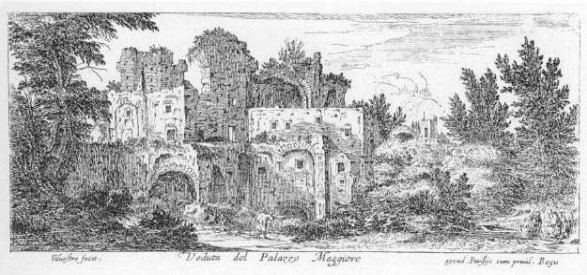
	The grand ruins offer no symbolic echo of grief or solitude; they provide instead a monumental, almost indifferent frame—a scene drawn for the eye, not for the voice. **Image link**: https://collections.ashmolean.org/object/71721 **Provenance/cat. nr**: GB-Lbl Add.24311.08 **Bibliography**: **Related work(s)**:	Perche mora al gioir, viva al dolore.	*Whoever met a wrathful fate with pride* *Should not expect, nor beg, for mercy's grace.* *To one cast low and cast aside,* *The stars are deaf,* *And Love is blind.* *So let him die to joy—* *And live only in pain, resigned.*

3.16a	**Title**: *Paysages et ruines de Rome.* **Attribution:** Stefano della Bella, publisher Pierre Mariette **Date:** 1655 **Technique and support**: etching on paper **Size**: 128 x 128 mm **Provenance/cat. Nr:** Private collection, The Netherlands **Bibiography:** De Vesme 827		

cat.	Inventory nr; references; descriptions	images	text	*translation*
3.17	**GB-Oam WA1942.49.17**			
	Alessandro Scarlatti, "La Fortuna di Roma," [4134]. **Former attribution(s)**: Stefano della Bella **Date**: 1690 **Technique and support**: pen and brown ink on paper **Size**: 78 x 103 mm **Description/Remarks**: Hidden, anthropomorphic A single standing figure, not present in the source print, occupies the centre of the foreground. The man, dressed in rustic clothes, leans on a long scythe, with his body upright and the tool held at an angle. Together, torso and blade form a capital "L", stylised but legible, and clearly constructed as a graphic intervention rather than a naturalistic detail. This invented figure provides a visual incipit to the cantata, though without narrative or symbolic relation to its subject — the tragic patriotism of Coriolanus, his mother Veturia, and wife Volumnia. The letter operates in visual isolation: it is neither camouflaged nor exaggerated, but inserted quietly into the scene, demanding a certain calligraphic attentiveness from the		La fortuna di Roma A debil filo appesa A momenti attendea l'ultima offesa Coriolano irritato Dall' infelice e forse ingiusto esiglio In vendetta cangiato Havea l'amor di cittadin di figlio De Volsci unito al bellicoso ardire Dalle tende nemiche Sovra il Tebro stendea l'ombre guerriere Venian gl'amici a schiere Per frenar del suo Cor l'ardire insano I più famosi eroi Chiedevano pietà ma tutto invano Che il giovane superbo Al suo campo seguace un guardo gira E rispondon per lui fortuna ed' ira. Miei compagni e che s'aspetta La fortuna è un sol momento Sia virtude o tradimento Vuò far bella una vendetta. Amici ecco di Roma il fin bramato	*Rome's fortune,* *Hung by a slender thread,* *Awaited, moment by moment, its final blow.* *Coriolanus, enraged* *By his unjust and bitter exile,* *Had turned from love* *Of citizen and son—* *To vengeance wild and dire. //* *Joined with the Volsci* *In their warlike fire,* *From enemy tents* *He cast a warrior's shadow over the Tiber.* *Friends came in droves* *To check the madness in his heart, / The noblest heroes* *Pleaded for mercy—but all in vain. / The proud young man,* *Turned to his loyal host with steely gaze—* *And for him, Fortune and Wrath replied in praise. // My comrades—what do we wait for? // Fortune is but one brief hour. / Be it virtue or betrayal,* *I'll make vengeance my finest power. / Friends—behold the fall of Rome you sought!* *I swear upon the honor of your souls:*

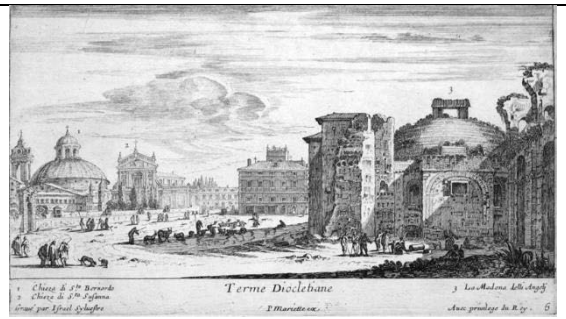
viewer. As with other figurative initials in this group, the image does not comment on the text but asks to be read through it, as part of a silent contract between letter and landscape. **Image link**: https://collections.ashmolean.org/object/71722 **Provenance/cat. nr**: GB-Lbl Add.24311.06 **Bibliography**: **Related work(s)**:		Io giuro su l'honor delle vostr' alme Che dal nostro valor pende un gran fato Volea più dir ma gli sospese il labro Un numeroso stuolo Di nobili donzelle A cui facean la scorta Volunnia bella a Coriolan consorte Veturia Genitrice Così con doppia face Amor ribatte Dell' ira i moti e in nobil cor combatte. Caro figlio io so ch'hai vanto D'atterrar ogni valore Ma per vincere il tuo core Vengo a vincere col pianto. Sposo amato un vero ardire Vuò destar alla tua gloria Ma una fiama di memoria Destar voglio e poi morire. Di marito e di filgio al dolce nome Doppo breve pensier cedè ma poi Fù da i seguaci il traditor tradito A si funesto avviso Uscir dolenti le romane donzelle In nero amanto E dove il sangue sparse	*Upon our valor hangs a mighty fate.* *He would have spoken more—* *But his lips were stayed* *By a noble host of women,* *Led by Volumnia,* *His fair and faithful wife,* *And Veturia, his mother—* *Two torches of love* *That burned through rage* *And fought the storm within his noble heart.* *Dearest son, I know your pride* *Lays every valor low—* *But to conquer your own heart,* *I come, with tears that flow.* *Beloved husband—true courage* *Wins glory through might,* *But I would light a flame of memory, / Then perish from your sight. // At the sweet name of husband—of son,* *He yielded, after but a fleeting thought.* *Yet in that hour,* *His own were turned against him.* *Betrayed by those he led,* *He fell, and mournful Roman maidens* *Clad in mourning black* *Departed from the blood-stained ground,*

	Il Giovane infelice Amarissima corse onda di pianto Fui poi d'urna invece S'alzò Teatro al feminil valore Chi vive per tradir tradito muore.	*Where the young man—unhappy—* *Had spilled his wrath. // A bitter tide of tears* *Flowed in place of urns.* *A theater was raised there instead,* *To honor women's valor.* *He who lives to betray* *Shall by betrayal be struck down, and dead.*

3.17a	**Title**: "Veduta del Palazzo Maggiore." *Antiche. E. Moderne. Vedute. Di. Roma. E. Contorno. Fate. Da. Israel. Silvestro. cum priuile Regis excudit Parisiis*. **Attribution:** Israël Silvestre **Date:** 1645-48 **Technique and support**: etching on paper **Size**: 115 x 224 mm **Provenance/cat. Nr:** art market **Bibiography:** Faucheux 3.3	

cat.	Inventory nr; references; descriptions	images	text	*translation*
3.18	**GB-Oam WA1942.49.18**			
	Anonymous, "Ligio di due pupille belle" **Former attribution(s)**: Stefano della Bella **Date**: 1690 **Technique and support**: pen and brown ink on paper **Size**: 77 x 100 mm **Description/Remarks**: Hidden, anthropomorphic (use of the composition) This vignette depicts a monumental ruin, probably inspired by Roman baths or theatres, set within a vast open square. A massive arched structure dominates the right side of the composition, while other fortified buildings stretch toward the left. The space is animated by scattered figures, both seated and standing. Two figures in the middle ground, placed just before the central arched wall, create the shape of a capital "L". One stands upright, holding a staff or spear, while the other crouches or kneels beside them, forming a short horizontal line. The juxtaposition of these bodies and their shadow projected on the ground, draws the eye into the geometry of the page, insinuating the initial through human alignment.		Ligio di due pupille belle si ma crudeli un cor costante, fatto saldo ad amante del nudo Arciero, a mille colpi e mille, nell'Idolo spietato un dì s'affisse, sciolse un sospir, ruppe il silentio e disse: Armati pur d'orgoglio, negami pur pietà, sarò di fede un scoglio nel mar di tua fierezza: trofeo di rigidezza, l'alma t'adorerà. Congiurati a' miei danni, girino, empio destino, astri tiranni: far non potranno ch'io non t'adori, e sia vittima al tuo rigor l'anima mia. T'amerò, crudel, sì sì, t'amerò senza speme di mercé. Stancherà fors'anche di tua durezza la mia fè; fors'anche un dì la tua durezza la mia fè stancherà. E s'è scritto nel ciel ch'io stia penando, penerò, morirò, ma sempre	*Devoted to two lovely eyes* *(though cruel they may be), a faithful heart,* *made firm in love* *for the naked Archer,* *stood fast through a thousand wounds,* *and on that ruthless idol one day it fixed—* *then loosed a sigh, broke silence, and said:* *Arm yourself with pride,* *deny me pity still,* *I'll be a rock of faith* *in the sea of your disdain;* *a trophy to your harshness—* *yet still, my soul will worship you.* *Let all conspire against me—* *cruel fate, tyrant stars—* *they shall not make me cease to adore you,* *nor spare my soul from being a victim to your cruelty.* *I will love you, yes, cruel one,* *I will love you without hope of mercy.* *Perhaps, even your harshness* *may one day tire of my steadfast love;* *perhaps, one day,*

	There is no evident connection between the architectural setting and the content of the cantata. **Image link**: https://collections.ashmolean.org/object/71723 **Provenance/cat. nr**: D-Hs ND VI 2263,III.13 **Bibliography**: **Related work(s)**: 3.28	amando; ma sempre amando, penerò.	*my faith may wear your harshness down.* *And if it's written in the stars* *that I must suffer,* *then suffer I shall, and die—* *but ever loving,* *ever loving, I shall suffer.*

3.18a	**Title**: "Terme Diocletiane." *Vues de Rome et de Venise* **Attribution:** Israël Silvestre **Date:** 1621 **Technique and support**: etching on paper **Size**: 114 x 200 mm **Provenance/cat. Nr:** GB-Lwl 22477i **Bibiography:** Faucheux 4.6	

cat.	Inventory nr; references; descriptions	images	text	*translation*
3.19	**GB-Oam WA1942.49.19**			
	Alessandro Stradella, "Giá languia la notte." **Former attribution(s)**: Stefano della Bella **Date**: 1690 **Technique and support**: pen and brown ink on paper **Size**: 73 x 91 mm **Description/Remarks**: Vignette, no (?) initial, Allusive This vignette is a reduced reinterpretation of Silvestre's etching. The drawing retains the general structure and perspective of the original but omits several architectural elements, most notably the left bell tower, designed by Gian Lorenzo Bernini (1598-1680) and later dismantled due to structural issues. The foreground introduces human figures and small boats navigating the Tiber, which now acts as a symbolic and literal threshold between the viewer and the ecclesiastical complex. The figures on the left sit or crouch among reeds, watching the river or each other. The broad sweep of the water occupies nearly a third of the image, turning the river into an almost theatrical proscenium in front of the dome.		Già languia la notte, e i zeffiretti alati, con aliti adorati, scorreano a ravvivar sui campi i fiori. Già i pargoletti Amori sorgean dal Gange a colorir le sponde, e già tremole l'onde attendeano inquiete goder fra molli argenti dell'adorato Sol i rai nascenti. Quando Medea tradita, al pallido splendor del dì bambino, scoprì del reo Giasone la fuga ardita. Allor del suo destino, palesando il tenore, contro il suo traditore, che già l'onde solcava invan, s'accinse a provocar i venti, col far noti in tal guisa i suoi lamenti: Cielo, oh Dio, cielo che tardi? Desta, omai, desta lo sdegno! Per ferir forse l'indegno l'arco tuo non ha più dardi? Nume, o tu Nume d'Averno,	*The night was already fading,* *and little winged Zephyrs,* *with perfumed breaths,* *were gliding to revive the flowers of the fields.* *Already the little Loves* *rose from the Ganges to paint the shores,* *and the trembling waves, restless,* */ awaited / to bathe in the tender silver* *of the newborn rays of the adored Sun.* *When Medea, betrayed,* *at the pale splendor of the newborn day, / saw revealed the bold escape of wicked Jason. /* *Then, revealing the fate set before her,* *against her traitor,* *who already was sailing the waves, / she roused the winds* *and gave voice to her grief in this manner: //* *Heaven, O God, heaven, why do you delay?* *Awake now, awake your wrath!* *To strike the vile one,* *have your bows no arrows left? //* *O god, you spirit of Hell,*

The cantata that follows is a dramatic monologue of betrayal, vengeance, and ambivalent love: Medea, abandoned by Jason, first calls down divine punishment, then hesitates, then urges his death again, only to retract once more. This emotional oscillation is staged as a stormy confrontation between passion and justice, and water recurs as both setting and symbol.
In this light, the presence of the Tiber in the vignette takes on new meaning: it becomes the arena of both escape and retribution, the liquid territory in which the drama unfolds.
Unlike other vignettes, there is no evident initial hidden in the composition. The image functions more as a panoramic tableau, preparing the reader for a cantata of operatic breadth and tragic intensity. The view is both real and emblematic: a Rome that watches, unmoved, while Medea rages between fury and surrender.
Image link: https://collections.ashmolean.org/object/71724
Provenance/cat. nr: Olim D-Hs ND VI 2263,II.02
Bibliography:
Related work(s):

s'a punir t'elesse il fato
l'infedele, l'empio, l'ingrato,
perché non danni a strazio
eterno?

Nei sentieri dell'onda vorace,
Dio delle acque, sommergi
l'infido,
e nel mar, pria che giunga sul
lido,
di sua vita s'estingua la face.

Fiamme ultrici, tua destra
tonante
vibri, o gran Nume del Polo!
E a trafigger quel seno incostante
i tuoi fulmini affrettino il volo.

Ah no! fermate, o Numi,
lasciate pur in vita
lo spergiuro, l'ingrato,
l'infedele adorato;
ché, s'egli è la mia vita, egli è il
mio core,
viver già non poss'io, s'egli sen
more.

Ma tu, crudel, non vedi,
e forse intanto un lusinghiero
inganno
ti minaccia la morte.
Ahi! se armata a tuo danno
l'onda t'assale e ti contrasta il
lido,

if fate has chosen you to punish /
the faithless, the wicked, the
ungrateful,
why do you not condemn him to
eternal torment? //
On the paths of the devouring
wave,
god of the waters, drown the
traitor, / and before he reaches
the shore, / extinguish the flame
of his life.

Let avenging flames, / from your
thundering hand, / strike swiftly, O
great God of the Pole,
and pierce that inconstant heart /
with your furious bolts. // Ah no!
Stop, O gods—
let him live still,
the perjurer, the ungrateful one, /
the adored traitor;
for if he is my life, he is my heart
too,
and I cannot live if he should die.

But you, cruel one, do not see,
and perhaps even now,
some treacherous deceit
threatens your death.
Ah! if, armed against you,
the waves assault and battle you
at the shore,
before you sink,

pria di restar assorto, corri al mio seno e ti ricovra in porto.	*run to my breast and find shelter* *in my arms.*
Torna, o caro! E se crudele niega Zefiro i respiri, daranno fiato alle tue vele più che l'aure i miei sospiri. S'orgogliosa onda incostante si fa sorda al tuo desio, darà calma al pino errante più che l'onda il pianto mio. Torna, o caro, torna, oh Dio!	*Return, oh beloved!* *And if cruel Zephyr* *denies you his breath,* *my sighs shall fill your sails more* *than the breezes.* *If the proud, capricious wave* *refuses your desire,* *my tears shall calm your ship* *better than the sea itself.* *Return, oh beloved, return, O God!*
Ma già che sordi il Ciel, la Terra, il Mare, l'Inferno, e tu, più crudo e più sordo, sei alle strida, alle pene, ai pianti miei, a che più spargo le mie voci indarno, se l'offesa son io, s'a me s'aspetta far del barbaro indegno l'aspra vendetta?	*But since the heavens, the earth, the sea,* *and hell itself—and you, more cruel and deaf than all—* *do not hear my cries, my suffering, my tears,* *why do I waste my voice in vain?* *If I am the one wronged,* *then to me belongs* *the fierce vengeance against the wicked barbarian!*
Con armate falangi l'Oceano varcherò, e nei confini dell'abisso stesso anco ti giungerò. Amici, a che tardate? Su veloci accorrete,	*With armed legions* *I shall cross the Ocean,* *and even in the very depths of the abyss* *I shall pursue you.*

volando il mar fendete,
uccidete, sbranate!

Già parmi, io già m'avviso,
il di lui teschio calpestar reciso.

No, no, non più dimora:
mora l'infido, mora!
Forse, in mirar
core sì perfido
reso cadavere,
esangue e lacero,
dell'ira i stimoli
potrò chetar.

E di cangiar
degli astri torbidi
gl'influssi rigidi
in raggi prosperi
con simil vittima
potrò sperar.

Prendetelo, sì! Ma, oh Dio,
non l'uccidete, no, ch'è l'idolo mio.

Sì, sì, per maggior pena,
cinto d'aspra catena,
conducetelo a me.
E se veggio il superbo,
con un duolo più acerbo,
chieder umil perdono chino al
mio piè,
così l'audace avvinto

Friends, why do you delay?
Swiftly fly,
cut through the sea,
strike him down, tear him apart!

Already I see,
already I imagine,
his severed skull beneath my foot.

No, no more delay:
let the traitor die!
Perhaps in seeing
his perfidious heart,
cold, bloodless, and torn,
the fury in my soul
will find its peace.

And maybe then,
the dark stars above
will turn their harsh influences
into rays of fortune,
with such a sacrifice to fulfill my
hope.

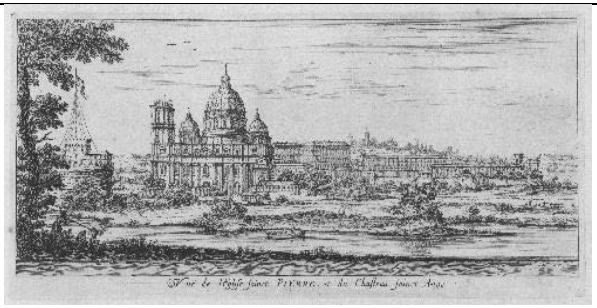
Take him, yes! But oh God—
do not kill him, no! For he is still
my idol.

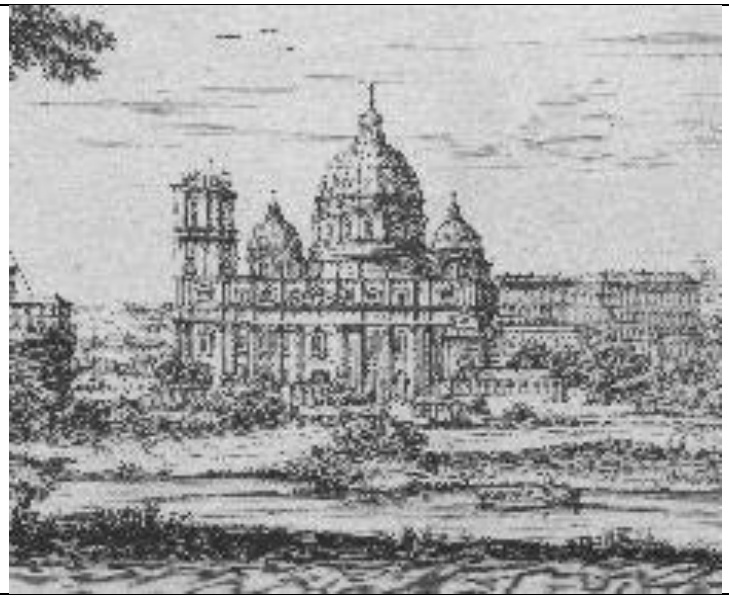
Yes, yes, for greater punishment,
bound in harsh chains,
bring him back to me!
And if I see the proud one,
broken with sorrow,

	vedrò supplice prima, e poi estinto. Onde, cangiato in fiume delle lacrime mie sarà mio vanto far che venga il crudele a naufragar degli occhi miei nel pianto. E al fin, tradito il traditore istesso, saprò ben io ardere, e incenerirlo col foco mio. Alme che tenere seguite Amor, or che sentite il mio dolor, deh, compatite l'afflitto cor. Figlio di Venere, che fai nel ciel? Dai tuoi alti culmini scaglia il tuo tel, vibra i tuoi fulmini contro il crudel.	*humbly beg forgiveness at my feet, / thus shall I see him, once bold, / now humbled and destroyed. // And making a river of all my tears, it will be my triumph to see the cruel one shipwrecked in the flood of my weeping.* *And at last, betrayed, the traitor himself I shall know how to burn and reduce to ashes with my own fire.* *Souls who tenderly follow Love, now that you hear my grief, ah, pity this afflicted heart!* *Son of Venus, what do you still in heaven? From your lofty heights, hurl your bow, send your thunderbolts against the cruel one!*

3.19a

Title: "Vue de l'Église Sainct Pierre et du Chasteau Sainct Ange," *Vues de Rome et des environs*.
Attribution: Israël Silvestre
Date: ca. 1650
Technique and support: etching on paper
Size: 211 x 330 mm
Provenance/cat. Nr: US-Wnga 1981.69.12.226
Bibiography: Faucheux 11.1





cat.	Inventory nr; references; descriptions	images	text	*translation*
3.20	**GB-Oam WA1942.49.20**			
	Anonymous, "Il ciel che non è stanco" **Former attribution(s)**: Stefano della Bella **Date**: 1690 **Technique and support**: pen and brown ink on paper **Size**: 72 x 92 mm **Description/Remarks**: Hidden, anthropomorphic (use of the composition) The buildings including the tower of the church of Santi Luca e Martina are rendered with architectural clarity, while the figures in the foreground are reduced to a few small groups and individuals. A single upright figure, standing near the lower left quadrant of the image, draws the viewer's attention. Holding what may be a cloth or a staff, and framed by empty space, this figure provides the basis for a capital "I", subtly but effectively integrated into the structure of the scene. There is no apparent narrative link between the drawing and the cantata, which opens with a farewell ("Il ciel… vuol ch'io parta…"), but the placement of this still, solitary form adds a note of distance and vertical tension, in line with the speaker's emotional parting.		Il Ciel, che non è stanco di vibrar contro me fulmini, o Filli, vuol ch'io parta e ti lasci. Deggio partir? Deggio lasciarti? Ahi lasso, non so se amante, o convertito in sasso. Già che vita il ciel mi toglie col privarmi del mio bene, non andrò di selve amene a goder l'ombrose foglie, a goder l'ombrose foglie. In un antro che minaccia al mio duol tempesta eguale, io seguir saprò la traccia della morte più funesta. Morte, tu sola puoi torre agli affanni un disperato core, se la vita è martire a chi, volendo, ancor non può morire. Non pretendo che consoli, cara pace, il mio dolor. Vuo' che i miei pensieri soli sian le furie del mio cor.	*Heaven, never weary* *of hurling bolts at me, O Phyllis,* *now wills that I must leave you,* *that I must part from you.* *Must I go?* *Must I leave you?* *Alas!* *I do not know if I am still a lover* *or turned already into stone.* *Since Heaven steals my life* *by robbing me of my joy,* *I shall not roam the pleasant woods* *to delight in shady leaves,* *to delight in shady leaves.* *In a cavern that threatens* *a tempest equal to my grief,* *I shall follow the dark path* *of the most dreadful death.* *O Death, you alone can* *take sorrow from a desperate heart,* *if life is but torment* *for one who,* *even wishing it,* *cannot die.* *I ask not, gentle peace,*

The result is a quiet instance of compositional lettering, one that initiates the reading without revealing itself immediately.

Image link: https://collections.ashmolean.org/object/71725
Provenance/cat. nr: D-Hs ND VI 2263,III.12
Bibliography:
Related work(s):

In dura lontananza
m'accingo a lagrimar.
Piangerò tanto
ch'il destino rio
tempri rigori suoi col pianto mio.

Occhi dolenti, formate un mare,
naufragate in quell'onde pietose
i miei tormenti.

E se tarda la morte,
e se sordo l'inferno
si mostra a danni miei
col più strano rigore,
morte ad inferno avrò
nel mio dolore.

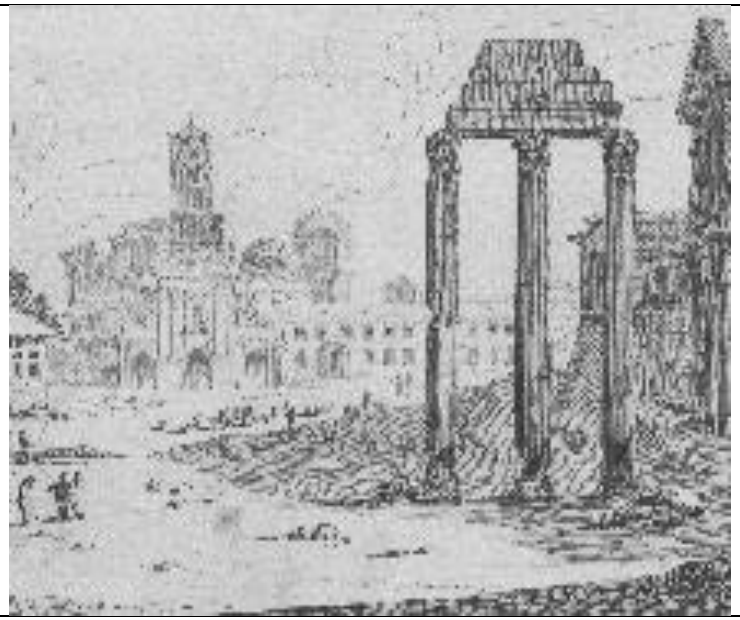
that you soothe my pain.
I want my thoughts alone
to be the furies of my heart.

In cruel separation
I prepare to weep.
I shall weep so long
that cruel fate
may soften its harshness
with my tears.

Weeping eyes, form a sea,
let my torments
wreck upon those pitiful waves.

And if death delays,
and Hell turns deaf
to my despair
with the strangest cruelty—
then death and Hell
will be found within my sorrow.

3.20a **Title**: "Veduta di Campo Vaccina." *Vues de Rome*.
Attribution: Israël Silvestre
Date: ca. 1650
Technique and support: etching on paper
Size: 211 x 330 mm
Provenance/cat. Nr: US-Wnga 1981.69.12.202
Bibiography: Faucheux 8.8

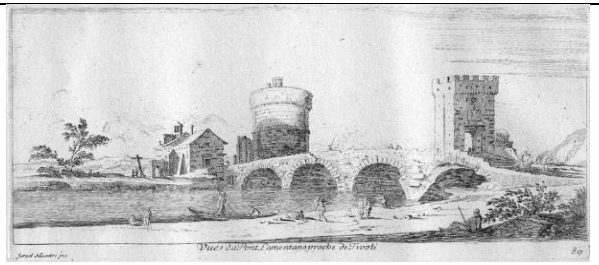
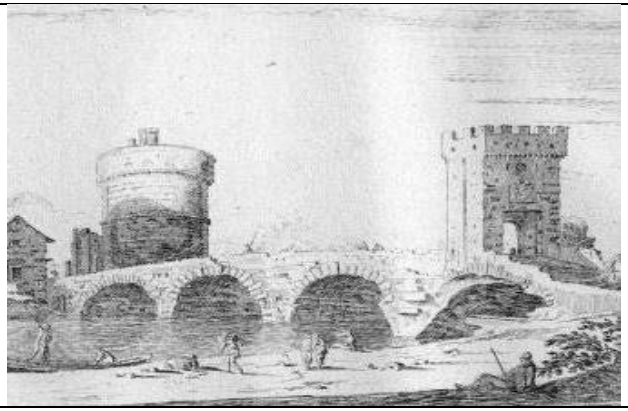


cat.	Inventory nr; references; descriptions	images	text	*translation*
3.21	**GB-Oam WA1942.49.21**			
	Anonymous, "Colei che porta in fronte" **Former attribution(s)**: Stefano della Bella **Date**: 1690 **Technique and support**: pen and brown ink on paper **Size**: 75 x 87 mm **Description/Remarks**: Vignette This vignette depicts a fortified bridge over a wide river, flanked by a cylindrical and a square tower. Several boats glide across the water, while distant figures and buildings animate the background. A group of plants and seated figures in the foreground provide spatial framing, but no central focus. Despite detailed rendering, no initial can be discerned within the composition. Neither the arrangement of architectural elements, nor the positioning of human or natural features suggests a typographic shape. The drawing appears to function entirely as a framing landscape, offering no visual link to the incipit or theme of the cantata.		Colei che porta in fronte L'incendio del cor mio, Su la sponda d'un rio, Di bel ire sferzando Il candor di mia fede Perché geloso sono Poco amante mi crede. Io per placar quell'alma Tumidete a disdegno a miei tormenti Sciolgo così gl'innamorati accenti. Cara bella, tutta mia, S'io t'adoro, amor lo sa. Ma se provo gelosia Non offendo tua beltà Finché spirto in seno avrò, Sangue in vene e cor in petto, Tu sarai mio sol diletto. Sempre fido t'amerò Né potrà fortuna ria Ritornarmi in libertà. Troppo bella e troppo vaga È la fiamma ch'ardi il cor. Se gelosa è la mia piaga T'un incolpa il dio d'amor, Fin che l'alma in vita sta, Idolatro fido amante Questo sen sarà costante Nel servire tua beltà.	*She who bears upon her brow* *The fire that burns within my heart,* *By the banks of a stream,* *Scorning my pure devotion* *With a beauty full of wrath,* *Because I am jealous,* *She deems me but a tepid lover.* *To soothe that soul,* *So swollen with disdain for my torment,* *I now loosen the passionate tones of love:* *Dearest beauty, wholly mine,* *If I adore you, Love knows it well.* *But if I feel jealousy,* *It is no insult to your grace.* *So long as breath fills my chest,* *Blood runs in my veins,* *And my heart beats in my breast,* *You shall be my only delight.* *Ever faithful, I shall love you,* *Nor shall cruel fate* *Return me to liberty.* *Too fair, too bright,* *Is the flame that burns my heart.* *If my wound is born of jealousy,* *Blame not the god of Love.* *So long as my soul lives on,* *As a devoted, faithful worshipper,* *This heart shall remain steadfast*

Image link:
https://collections.ashmolean.org/object/73637
Provenance/cat. nr: D-Hs ND VI 2263,III.11
Bibliography:
Related work(s):

Né sarà destin crudele
Ch'io non peni al tuo splendor.

In service of your beauty.
Nor shall cruel destiny
Keep me from suffering in your splendor.

3.21a	**Title**: "Vue du pont Lamentano proche de Tivoli." *Vues de différents lieux.* **Attribution:** Israël Silvestre **Date:** ca. 1650 **Technique and support**: etching on paper **Size**: 116 x 249 mm **Provenance/cat. Nr:** GB-lbm X,9.190 **Bibiography:** Faucheux 21.1		

cat.	Inventory nr; references; descriptions	images	text	*translation*
3.22	**GB-Oam WA1942.49.22**			
	Anonymous, "Regea dell'orbe etrusco" [5311]. **Former attribution(s)**: Stefano della Bella **Date**: 1690 **Technique and support**: pen and brown ink on paper **Size**: 75 x 102 mm **Description/Remarks**: Hidden, anthropomorphic This vignette depicts a rural scene showing a congregation outside a church. The drawing reproduces only the left portion of the original composition, omitting the crowd on the right and instead isolating a single soldier in the left foreground. This marching figure, viewed in three-quarter profile and carrying a heavy satchel or pack, is carefully placed and shaped to suggest a capital "R". His forward-leaning posture and bent right arm form a curved diagonal, while the torso and pack trace a rounded shoulder and vertical line. There is no direct narrative correspondence between the vignette and the cantata's tragic monologue on the failed assassination of Porsenna by Muzio Scevola.		Regea dell'orbe etrusco Ad inondar del Quirinale grembo Carco di ferro hostil Porsenna un nembo, Quando dal Tebro fusco Mutio mirollo e a vendicar l'offese Della patria fedel così s'accese: Dunque del gran Tarpeo l'aquile auguste Han da giacere al pondo Di barbaro Titan, di rege immondo? Dunque per un Tifeo Vedovo ha da restare il Campidoglio Di palme, di trofei, corone e soglio? Ah, che solo il pensier l'alma m'accora, O Porsenna perisca o Mutio mora. Ferro, tu non sei mio, Se non l'uccidi hor. Se non appresti a bevere Tutto il mio sangue al Tevere Svenato dal mio cor. Chi ha sprito nel petto, Di Marte al dispetto D'incontro di morte Timore non ha.	*He ruled the Etruscan world—* *And to flood the Quirinal's womb* *With storms of hostile steel,* *Came Porsenna, heavy with war's gloom.* *But from the dusky Tiber* *Mucius arose, ablaze to avenge* *His homeland's wounds, with fiery resolve did he engage:* *Must, then, the august eagles* *Of great Tarpeian heights* *Bow beneath the weight* *Of a barbarian Titan—of a foul king's might?* *Shall one Typhoeus make the Capitol* *Bereft of palms, of trophies, crowns, and all?* *Ah—this very thought* *Pierces my soul with dread!* *Let Porsenna perish—* *Or let Mucius fall instead!* *Steel, you are not mine* *Unless you strike him now—* *Unless you offer up my blood* *To the Tiber in a crimson flood* *Drawn from this loyal heart.* *He who bears a soul within his breast,* *Fears not death,* *Though Mars himself contest.*

Image link:
https://collections.ashmolean.org/object/73638
Provenance/cat. nr: D-Hs ND VI 2263,1.09
Bibliography:
Related work(s):

A che dunque, pensier, tu pensi ancora?	*Why, then, thought—do you still delay?*
O Porsenna perisca o Mutio mora.	*Let Porsenna perish—*
	Or let Mucius die this day.
Son l'offese eterne trombe	*Offense is an eternal trumpet*
Che sin dalla tombe	*That calls forth valor from the tomb—*
Risvegliano a vendetta ogni valor.	*To vengeance it awakes*
	The noble soul in gloom.
Così Mutio dicea	*So spoke Mucius—and*
El ferro micidial tutto nel petto	*Drove the deadly blade into his chest,*
Gli profondò, ma con contrario effetto,	*Yet fate betrayed his noble quest.*
Poiché, quando credeva	*For when he thought*
Atterrato al suo piè l'hoste protervo	*He'd cast the tyrant at his feet,*
In vece di Porsenna uccise il servo. //	*He found he'd slain the servant, not the king in seat.*
Crudi numi, astri severi,	*Cruel gods, stern stars—*
Deh, movetevi a pietà.	*Move now to pity, I implore!*
Ecco Mutio tradito	*Behold Mucius—betrayed*
Dal suo braccio inavvertito,	*By his own hand's unthinking blade,*
Fatto scopo d'empietà.	*A victim of this war.*
Ma che pietà? merti pietade indegno?	*But what pity? Does he merit such grace?*
Non merta premio, chi non colpisce al segno.	*Who misses the mark*
	Deserves no praise, no honored place.
Dunque la mano rea	*So let this guilty hand*
Si castighi col foco, e se ferio,	*Be judged by fire.*
Chi non doveva, hora ne paghi il fio.	*If I struck the wrong man,*
	Let now my flesh atone entire.
Bragie, bragie,	*Embers—embers,*
	That devour my arm in flame,

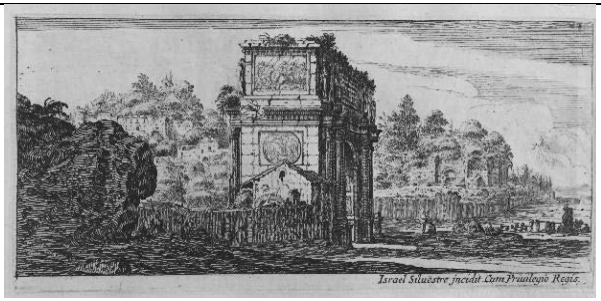
	Che il mio braccio colmate d'ardori, Non scemate già punto il mio honor. Siete rose fodrate d'allori, Che formate corone al mio error. // Così manco di man di braccio estinto, Se da Mutio perdei, Scevola ho vinto.	*You do not dim my honor's name.* *You are roses lined with laurel bright,* *That crown my fault* *In glory's light.* *So, though I lost my hand—my arm consumed in flame,* *If Mucius failed—then Scaevola is my name. /*

3.22a	**Title**: *Le miséries et les malheurs de la guerre.* **Attribution:** Jacques Callot **Date:** 1633 **Technique and support**: etching on paper **Size**: 85 x 187 mm **Provenance/cat. Nr:** F-PI L 44 LR/547 Recto **Bibiography:** Lieure 1345		

cat.	Inventory nr; references; descriptions	images	text	*translation*
3.23	**GB-Oam WA1942.49.23**			
	Anonymous, "Per stentato cammino asperso," [5300]. **Former attribution(s)**: Stefano della Bella **Date**: 1690 **Technique and support**: pen and brown ink on paper **Size**: 76 x 104 mm **Description/Remarks**: Vignette The drawing presents the Constantine arch standing alone in a rural clearing, flanked by vegetation and low walls. A few figures walk or converse near the base, but none of them dominate the scene or engage the viewer's attention directly. No visual or structural element appears to form an initial, nor does the composition suggest any graphic cue at the level of letterform. The overall layout is symmetrical, calm, and scenographic — a faithful rendering of a classical monument with minor adjustments in scale and proportion. The cantata's tone of suffering and interior conflict finds no direct echo in the image, which appears to have been chosen (or retained) for its decorative clarity rather than symbolic or rhetorical relevance. It thus belongs		Per stentato cammino Asperso ogn'or di pianti Mi conduce e mi spinge il mio destino E se pur veggio avanti Due begl'occhi ridenti, Cinosure amorose al mio desio Pur tragger non poss'io Da quel riso d'Amor se non tormenti. Veggio risplendere Luci sì care, Ne so cessare Di lacrimar! Più sento accedere Fiamme nel core, Più sveglio ardore Nel sospirar. Lumi, che splendono Da sì bei rai, Non lascian mai Di tormentar! E qual'or scendono Tra quei bei giri, Nuovi sospiri Fan risvegliar.	*Along a path so steep and slow,* *Forever bathed in tears I go,* *Driven onward by my fate,* *Though I see before me, late,* *Two lovely eyes that softly shine,* *Love's beacons bright, desire's design,* *Yet from that smile Love grants to me,* *I draw no joy—only misery.* *I see those radiant eyes appear,* *So dear, so dear—* *Yet still I weep, nor find relief.* *The more I feel love's flame arise,* *The more my soul ignites with grief.* *Eyes that shine with such fair light,* *Their beams so bright,* *Bring not delight,* *But ceaseless pain.* *And when they fall, those lashes low,* *In gentle arcs that sweetly flow,* *They stir anew my sighs again.*

among the vignettes drawn for the view: images that frame and enrich the page without actively engaging the text.

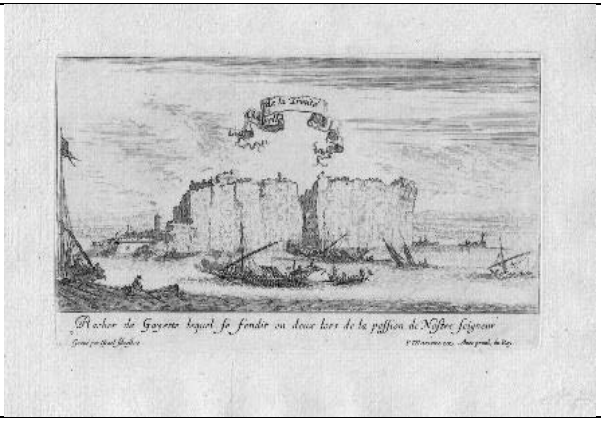
Image link: https://collections.ashmolean.org/object/73639
Provenance/cat. nr: D-Hs ND VI 2263,1.01
Bibliography:
Related work(s):

3.23a	**Title**: "Arco di Costantino", *Antiche. E. Moderne. Vedute. Di. Roma. E. Contorno. Fate. Da. Israel. Silvestro. cum priuile Regis excudit Parisiis.* **Attribution:** Israël Silvestre **Date:** 1645/48 **Technique and support**: etching on paper **Size**: 68 x 153 mm **Provenance/cat. Nr:** art market **Bibiography:** Faucheux 3.10	

cat.	Inventory nr; references; descriptions	images	text	*translation*
3.24	**GB-Oam WA1942.49.24**			
	Alessandro Stradella, "Aure voi che spirate." **Former attribution(s)**: Stefano della Bella **Date**: 1690 **Technique and support**: pen and brown ink on paper **Size**: 74 x 103 mm **Description/Remarks**: Hidden, allusive This vignette presents a fortified coastal landscape, with two sailing ships navigating choppy waters in the foreground. The vessel on the left, shown in three-quarter view, features a prominently curved sail and a vertical mast which together trace the outline of a wide, open capital "A." The fortress behind is monumental but generalized, acting more as backdrop than narrative setting. The drawing subtly reworks a known seascape model, but with adjustments in framing and detail to enhance the legibility of the letter. The initial is not integrated into a figure or disguised in natural elements; rather, it emerges compositionally from the silhouette of rigging and canvas. Its function is not decorative but symbolic and atmospheric.		Aure voi che spirate Di Partenope ai lidi E voi navigli fidi Che quell'onde solcate Solo vi chieggio che per mio ristoro A me rendiate Erminda o ch'io mi moro. Pini voi che le miniere Dell'indiche maremme impoverite Per compiacer l'avide menti umane Del mare all'onde insane Vi consegnate e alle procelle in seno Frangervi non curate E doppo aver solcato Sin dall'occaso all'orto La vostr'ancora alfin abbraccia il porto. Or se con longo e fatticoso giro Salve portate altrui merce gradita Discaro non vi sia Da Partenope a me recarsi la vita. Vesti o cielo azzurro amanto E respira aura soave Usignuol non ti sia frale Festeggiar con il tuo canto Or ch'a me riede il mio ben, Rio velen di gelosia	*Winds, you who blow* *Over the shores of Parthenope,* *And you, faithful ships,* *That plow through those waves—* *I ask only this:* *For my comfort,* *Either return Erminda to me,* *Or let me die. //* *Pines, you who strip* *The mines of the Indian seas* *To satisfy the greedy minds of men,* *You who surrender yourselves* *To the mad waves of the sea* *And do not fear to break amid the storms—* *After having sailed* *From the setting to the rising sun,* *At last your anchor embraces the shore.* *Thus, if after such a long and arduous voyage* *You bear to others precious goods,* *Let it not seem a burden to you* *To bring back my life from* *Parthenope. // Sky, dress yourself* *In a blue cloak,* *And breathe forth a gentle breeze.* *Nightingale, may your fragile voice* *Celebrate with joyful song,*

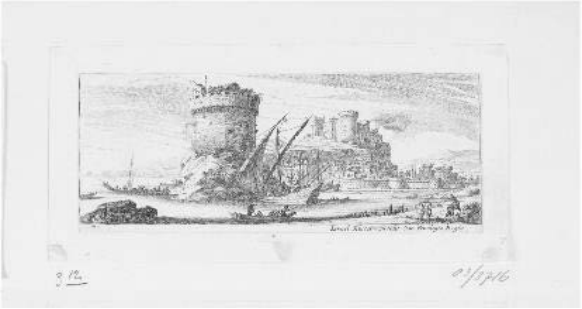
	The cantata, which opens with an apostrophe to the winds and sea, centers on themes of maritime longing, return, and emotional navigation. The ship becomes a metaphor for the speaker's hope and distress, echoing classical and baroque tropes of seaborne love and absence. The "A" thus works both as a literal incipit and as a figural condensation of the poem's emotional coordinates. Rather than illustrating the narrative, the image establishes a tone, a sense of movement, distance, and elemental invocation that prepares the eye and mind for the cantata's rhetorical unfolding. **Image link**: https://collections.ashmolean.org/object/73640 **Provenance/cat. nr**: Olim D-Hs ND VI 2263,II.04 **Bibliography**: **Related work(s)**:	L'alma mia tormentata fu a bastanza Dal rigor di tiranna lontananza. Scherzi in mar placida l'onda E si vesta il suol de fiori Voi del rio garruli umori Festeggiate in verde sponda Or ch'a me riede il mio cor Caro amor fa piaga eguale Col tuo strale O al mio sen spegni l'ardore O cangia alla crudel sembianza o' core. Godi o' Tebro or che riede Dalle partenopee spiagge vicine La bella Erminda tua E lì dove passar deve il ben piede Smalta quel suol d'inargentate brine. Su su sparite Pensieri vili Di servitù Non più, non più. No che non voglio amar Ma sol voglio adorar Della mia libertà l'ore gradite Su su sparite. No non fuggite Affetti miei Meco vi vò	*Now that my beloved returns to me.* *Cruel venom of jealousy* *Has already tormented enough* *This soul of mine,* *Under the tyranny of distant absence. //* *Let the sea play gently,* *Let the earth be clothed in flowers.* *You, streams of merry murmurs,* *Celebrate upon the green banks, /* *Now that my heart returns to me.* *// Dear Love, strike me again /* *With your sweet dart—* *Either quench the fire in my breast,* *Or change the cruel heart of my beloved. // Rejoice, O Tiber,* *Now that she returns* *From the shores of Parthenope,* *The beautiful Erminda—* *And where her dear foot shall tread,* *Cover the ground with silvered dew. // Up, up—disappear,* *Vile thoughts of slavery!* *No more, no more.* *Not that I refuse to love—* *But I wish only to adore* *The blessed hours of my liberty.* *Up, up—disappear! //* *No, do not flee,* *My tender affections!*

Fin che vivrò. Sì voglio adorar E sempre sospirar Già che così per me stelle influite No non fuggite.	*Remain with me,* *As long as I shall live. / Yes, I shall adore,* *And forever sigh—* *Since such is the decree* *The stars have written for me.* *No, do not flee!*

3.24a	**Title**: "Rocher de Gayette lequel se fendit en deux lors de la passion de Nostre Seigneur." *Vues d'Italie*. **Attribution:** Israël Silvestre **Date:** c. 1640 **Technique and support**: etching on paper **Size**: 80 x 165 mm **Provenance/cat. Nr:** art market **Bibiography:** Faucheux 5.9		

cat.	Inventory nr; references; descriptions	images	text	*translation*
3.25	**GB-Oam WA1942.49.25**			
	Giovanni Lorenzo Lulier, *Stan soggetti alla Fortuna*, [4135]. **Former attribution(s)**: Stefano della Bella **Date**: 1690 **Technique and support**: pen and brown ink on paper **Size**: 75 x 104 mm **Description/Remarks**: Hidden, anthropomorphic/zoomorphic The composition features a round coastal tower rising from rocky outcrops, with a fortified settlement in the background and various boats animating the harbour. In the foreground, a coiled sea creature emerges from the water, its tail curving back over its head to form a clear, decorative capital "S". The figure is placed in isolation at the bottom centre of the scene, drawing attention to the initial without integrating it into the surrounding narrative. As in other examples within the manuscript, the "S" is generated through the twisting pose of a hybrid or marine body, in a mode that recalls earlier grotesque. While there is no direct link between the cantata text and the subject of the vignette, the theme of fickle beauty		Stan soggetti alla Fortuna Anco i fiori di beltà. Nel giardin, ch'un volto accoglie, Questa diva il piè discioglie E con man, ch'insidie aduna, Gigli e rose a coglier va. Stan soggetti alla fortuna Anco i fiori di beltà. Ne di rosa o di giglio La matura vaghezza Scerner puote già mai, se cieco ha il ciglio. Così della bellezza Manca la primavera Sotto un cieco gestin l'alba o la sera. Filli mia, se va svanita La beltà, ch'hoggi è fiorita, N'è cagion sorte importuna Congiurata con l'età. Stan soggetti alla fortuna. Anco i fiori di beltà.	*Even the flowers of beauty* *Are subject to Fortune's sway.* *In the garden that is a face,* *This goddess sets her steps in grace,* *And with a hand that hides deceit,* *She moves to pluck the rose and lily sweet.* *Even the flowers of beauty* *Are subject to Fortune's sway.* *Nor rose nor lily,* *In ripened bloom,* *May ever truly show its grace—* *If the gaze is blind to what it sees.* *So too does beauty's springtime fade,* *When blind command* *Turns dawn to dusk, and light to shade.* *Phyllis, my love,* *If beauty fades, though bright today,* *It is misfortune's fault—* *Conspiring with the years to steal away.* *Even the flowers of beauty* *Are subject to Fortune's sway.*

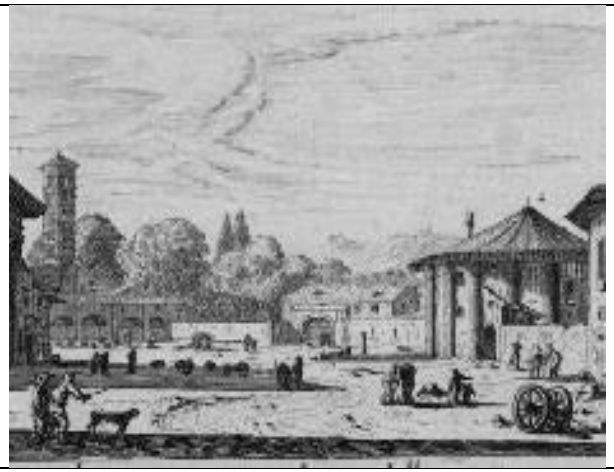
and ephemeral fortune may subtly echo the instability of the creature's form and placement. The sea creature appears ornamental, almost incidental, yet it anchors the composition's function as a textual threshold. Its calligraphic loop enacts a literal flourish, a visual prologue to a poem about the fragility of youth and charm.
Image link: https://collections.ashmolean.org/object/73641
Provenance/cat. nr: GB-Lbl Add.24311.07
Bibliography:
Related work(s):

3.25a	**Title**: "Porto Vecchio." *Antiche. E. Moderne. Vedute. Di. Roma. E. Contorno. Fate. Da. Israel. Silvestro. cum priuile Regis excudit Parisiis* **Attribution:** Israël Silvestre **Date:** 1650 **Technique and support**: etching on paper **Size**: 94 x 176 mm **Provenance/cat. Nr:** D-BKh 1903/3716 **Bibiography:** Faucheux 3.12	

cat.	Inventory nr; references; descriptions	images	text	*translation*
3.26	**GB-Oam WA1942.49.26**			
	Severo de Luca, "Lungi dal patrio suolo" **Former attribution(s)**: Stefano della Bella **Date**: 1690 **Technique and support**: pen and brown ink on paper **Size**: 88 x 88 mm **Description/Remarks**: Hidden, anthropomorphic The drawing presents the square of the *Bocca della Verita'*, with a loggia on the left, rustic buildings on the right, and scattered figures engaged in various activities. A man stands at the very center of the composition, casting a clear shadow diagonally behind him. The visual alignment between standing figure and shadow produces a subtle but legible capital "L", tilted on its axis. This letter is not constructed through posture or architecture, but rather emerges from the play of light, making it one of the most discreet and effective examples of compositional lettering in the album. **Image link**: https://collections.ashmolean.org/object/73642 **Provenance/cat. nr**: D-Hs ND VI 2263,III.05 **Bibliography**:		Lungi dal patrio suolo Eurillo, innamorato d'una beltà crudele, per isfogare un dì l'aspro suo duolo, in solitarie piante i suoi tormenti così narrava ai fiori, all'onde, ai venti: Aure, fiori, onde, voi siete del mio duol la vera imago. Voi, aurette, sospirate, vaghe rose, sempre arsite, e con flebil mormorio, mesto rio, sol di piangere sei vago. Dunque, per non mirare sì lagrimosi oggetti, volgi al cielo le luci! Ah! che lagrime ogn'or mia sorte vuole— che se rimiro il ciel, veggo il mio sole. Chiudi dunque nel sen le dolenti pupille, già che mirar non ponno questo misero cor fra tante pene. Ah! di spietata Irene gli occhi che ti mirarono— vuoi che paghino il fio di tanto errore?	*Far from his native land,* *Eurillo, in love with a cruel beauty,* *to ease, one day, his bitter sorrow,* *among silent groves told his torment* *to the flowers, the waves, and the winds:* *Breezes, flowers, waves,* *you are the true image of my pain.* *You, soft breezes, sigh;* *roses, ever scorched;* *and with a mournful murmur,* *you, sad stream, long only to weep.* *So, to avoid beholding* *such tearful things,* *I lift my eyes to Heaven.* *Ah! But tears fall still—* *for when I gaze at the sky, I see my sun.* *Close, then, within my breast,* *these grieving eyes,* *since they can no longer bear* *this heart, so torn by pain.* *Ah! for Irene's pitiless eyes—* *must they pay the price for such a sin?*

Related work(s):	Ch'è ben folle chi crede al tuo splendore. Dormi pure, dormi pure, e il cieco Dio versi al core onde di Lete, che l'Amore al petto mio vibra ogn'or fiamme amorose. Onde care, deh pietose, il mio foco un dì estinguete! Appena avea lo sventurato Eurillo chiuse le luci al sonno, che spaventose forme lo tormentano ogn'or mentre esso dorme. Mira la bella Irene al suo dolor più fiera, più sorda alle sue pene, d'ogni pietade ignuda, nei pianti di lui farsi più cruda. Destossi, e disperato di ritrovar mai posa al suo tormento, in sì pietoso grido pianse il suo mal— ma non s'udì Cupido. O sorte crudelissima, se tormentar mi vuoi, insegnami a soffrir! A danni miei si cangiano le ombre in tiranni orribili, per farmi ogn'or languir. Ma sordo il Nume infante non udì le querele dell'infelice amante,	*He is a fool who trusts your brightness.* *Sleep, then, sleep,* *and may blind Love pour into my heart* *the waves of Lethe, while he strikes* *my breast with ever-burning flames.* *Gentle waves, oh merciful ones,* *quench this fire one day!* *But no sooner had the wretched Eurillo* *closed his eyes in sleep,* *than fearful visions* *haunted him still as he dreamed.* *He sees fair Irene,* *even fiercer in his grief,* *deafer to his pain,* *stripped of all pity,* *growing more cruel at his tears. /* *He woke, and in despair, /* *believing he'd find no rest from torment, / he cried aloud in pitiful lament— / but Cupid did not hear.* *//* *O most cruel fate,* *if you would torment me,* *teach me how to suffer!* *My very shadows turn* *to horrible tyrants* *to make me languish evermore. //*

che a se stesso crudele, per terminar mille tormenti e mille, pungentissimo strale immerse in quel bel seno. E l'alma, sciolta dall'infelice carcere di pene, fuggia… e ver'… fuggia… ma pur chiamava Irene.	*But deaf was the infant god,* *who heard not the complaints* *of the unhappy lover,* *who, cruel to himself,* *to end a thousand torments,* *plunged a sharpest dart* *into that fair breast. / And the* *soul, freed / from its unhappy* *prison of pain,* *fled… fled—but still* *called out Irene's name.*

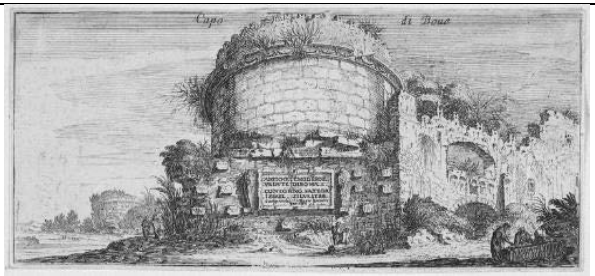
3.26a	**Title**: "Scola greca overo bocca della verita." *Vues de Rome et de Venise.* **Attribution:** Israël Silvestre **Date:** 1621 **Technique and support**: etching on paper **Size**: 114 x 200 mm **Provenance/cat. Nr:** US-RISD Museum 81.201 **Bibiography:** Faucheux 4.4		

cat.	Inventory nr; references; descriptions	images	text	*translation*
3.27	**GB-Oam WA1942.49.27**			
	Alessandro Stradella, *Arresta, arresta il piè*, f.49r-62v, [5308] **Former attribution(s)**: Stefano della Bella **Date**: 1690 **Technique and support**: pen and brown ink on paper **Size**: 75 x 100 mm **Description/Remarks**: Hidden, anthropomorphic This vignette shows the Mausoleum of Cecilia Metella on the Via Appia. The circular tomb dominates the background, while to the right the remains of the adjoining fortification are sketched in lighter contour. n the foreground, a female figure is shown in a dynamic stance, with legs apart and arms raised, forming a clear capital "A". Her right foot rests on a spade, suggesting a moment of digging or marking the ground. The initial emerges from a functional gesture, rather than a theatrical display. This deliberate combination of bodily movement and letterform reinforces the cantata's themes of pursuit, resistance, and emotional resolve. The tomb in the background, a monument to loss and permanence, contrasts with the immediacy of the figure's		Arresta, arresta il piè, Fugace mentitor, crudo tiranno, Ch'il tuo furtivo inganno Sdegnato Amor vendicherà per me. Al mio servir costante Tal guiderdon si dà? E con barbara empietà Tormentata così lasci un'amante? Ah perfido inhumano, Tradimenti sì fieri a me prepari; E con stile profano Solo a mentir, solo a tradire impari? E fra sospiri amari Me sola esponi in queste dure selve Scherno di predator, pasto di belve? Ed io lassa pur resto Invendicata ancora E senza far dimora L'armi hostil non appresto? E con archi e saette Non fò, di chi m'offese, aspre vendette. Nell'aringo del furore, Fra le squadre de i martiri Il mio cor spiega l'insegna E s'ingegna	*Halt, halt your step,* *Fleeting liar, cruel tyrant,* *Your stealthy deception* *Shall be avenged by scorned Love for me.* *Is this the reward* *For my faithful service?* *With barbarous cruelty* *You leave your lover thus tormented?* *Ah, treacherous, inhuman man,* *Such fierce betrayals you prepare for me;* *And with profane intent* *You learn only to lie, only to deceive?* *And amid bitter sighs* *You leave me alone in these harsh woods* *Mocked by predators, prey to beasts?* *And I, alas, still remain* *Unavenged,* *And without delay* *I do not ready my hostile arms?* *And with bows and arrows* *I do not bring harsh revenge on the one who wronged me?* *In the arena of fury,* *Amid the squadrons of torment,*

action. Together, the elements construct a visual threshold where gesture, letter, and landscape intersect—the "A" standing as both opening and omen. **Image link**: https://collections.ashmolean.org/object/73643 **Provenance/cat. nr**: D-Hs ND VI 2263,1.06 **Bibliography**: **Related work(s)**:	Con falangi di sospiri D'espugnare il tuo rigore E s'Amore Del mio pensier non smarrirà la traccia, Prigionier ti farò nelle mie braccia. Del tuo corso spedito L'aure tumultuose L'amato suol non varcaran sì presto, Che del mio sen tradito L'onde caliginose Non facciano al tuo piè geloso arresto E con ben degno oltraggio Nelle lacrime mie provi il naufraggio? Ah no, sì crudo scempio Bramar contro il suo cor l'alma non sà. Basterà sol, che l'empio Del mio grave languir senta pietà, E che pentito al meno De tradimenti suoi torni al mio seno. Fra catene di contenti Stringerà l'ore amorose E con forme più pietose Darà fine a miei tormenti. Ah, che la doglia acerba	*My heart unfurls its banner* *And strives* *With legions of sighs* *To overcome your hardness.* *And if Love* *Does not lose the path of my thought,* *I shall make you prisoner within my arms.* *Your swift course* *The tumultuous winds* *Will not cross the beloved shore so soon* *That the shadowy waves* *Of my betrayed heart* *Do not bring your jealous foot to a halt* *And with rightful outrage* *Make you shipwreck in my tears?* *Ah no, such cruel destruction* *My soul does not know how to desire against the heart it loves.* *It will be enough that the cruel one* *Feels pity for my deep languishing,* *And that repentant at last* *He returns to my breast from his betrayals. //* *In chains of contentment* *He will bind the loving hours* *And with gentler forms* *He will put an end to my torments. //* *Ah, how bitter grief*

Corrompe ogni dolcezza E con tacita asprezza Solo al penar il viver mio riserba. Soffio d'aura superba, Gonfia della speranza il debil lino. Ma nel mar del dolor naufraga il pino. // Voi del cielo dorate fiammelle, Che infondete a mortali gl'ardori, Fate fede co i vostri splendori, Se s'asconde il mio sol fra le stelle.	*Corrupts all sweetness* *And with silent harshness* *Leaves my life to suffering alone.* *A breath of haughty air* *Swells the fragile sail with hope.* *But in the sea of sorrow, the ship is wrecked. //* *You golden flames of heaven,* *Who pour passion into mortals,* *Bear witness with your shining* *If my sun hides among the stars.*
Ma se per l'onde insane Di tumido Anfitrite Con l'ali dell'ardir varca le spume E alle sponde inumane Del portentoso Dite Tributario del duol piega le piume.	*But if through the mad waves* *Of swelling Amphitrite* *He crosses the foam with wings of boldness* *And to the inhuman shores* *Of monstrous Dis* *He bends his wings as tribute to grief,*
Fra le turbe degli estinti I più chiusi laberinti Tentarò. E nel regno delle pene Il mio bene Seguirò.	*Among the crowds of the dead* *Through the deepest labyrinths* *I shall go.* *And in the realm of sorrows* *My beloved* *I shall follow.*
Sì, sì, voglio seguire, Chi m'abbandona e fugge, Sì, sì, voglio servire, Chi mi consuma e strugge E con funesta sorte	*Yes, yes, I want to follow* *The one who abandons and flees from me,* *Yes, yes, I want to serve* *The one who consumes and destroys me*

	Morirò per cercar, chi mi dà morte.	*And with a fatal fate* *I shall die in search of the one who brings me death.*

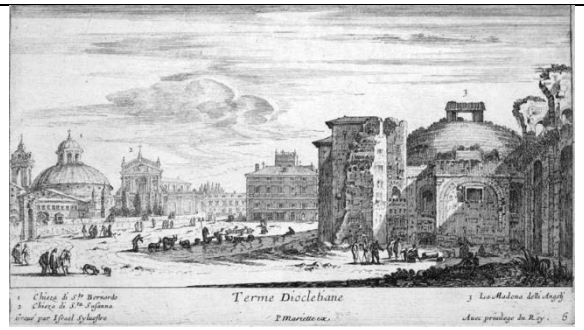
3.27a	**Title**: "Tomb of Cecilia Metella", *Antiche. E. Moderne. Vedute. Di. Roma. E. Contorno. Fate. Da. Israel. Silvestro. cum priuile Regis excudit Parisiis.* **Attribution:** Israël Silvestre **Date:** 1654 **Technique and support**: etching on paper **Size**: 68 x 155 mm **Provenance/cat. Nr:** F-PI 31176 LR/ Recto **Bibiography:** Faucheux 3.1	

cat.	Inventory nr; references; descriptions	images	text	*translation*
3.28	**GB-Oam WA1942.49.28**			
	Severo de Luca, *Voi volete ch'io canti canterò* [t. Francesco Maria Paglia] **Former attribution(s)**: Stefano della Bella **Date**: 1690 **Technique and support**: pen and brown ink on paper **Size**: 78 x 100 **Description/Remarks**: Hidden, anthropomorphic This vignette depicts a wide, empty square surrounded by monumental architecture, including a domed church, a baroque portal, and a palazzo with a long cornice. The view is loosely inspired by composite Roman piazzas, though not directly traceable to a single topographic source. At the centre of the square, two small human figures stand facing slightly outward, forming a shallow "V" shape through the angle of their bodies. There is no other prominent motif in the foreground; the eye is drawn to their placement and symmetry, which together define the initial. Unlike the more complex anthropomorphic or zoomorphic initials elsewhere in the manuscripts, this "V" is entirely generated by orientation and negative space.		Voi volete ch'io canti? Canterò, ma il dolor mio Chiamerà sugli occhi il pianto Piangerò se il cieco Dio Fra le labra uccide il canto. Voi volete ch'io canti. Canterò ma piangeranno Le mie voci e i miei sospiri Piangerò del cor l'affanno Canterò crudi martiri. Dirò che il mio pensiero Come libero nacque La libertà godea Ma perché poi dispiacque La mia pace alle sfere La libertà perdé restando alfine L'infelice pensiero Schiavo della prigion d'un crin ch'è nero. È nero quel crine, Che a tante ruine Condanna il mio cor: E' nero quel laccio Per cui son di giaccio Nel mezzo all'ardor. È nero il legame Che l'arse mie brame	*Do you wish me to sing?* *I shall sing—but my sorrow* *will summon tears to my eyes.* *I shall weep, if blind Love* *kills the song upon my lips.* *You wish me to sing.* *I shall sing, but my voice and sighs* *shall weep together.* *I shall lament the heart's deep anguish,* *I shall sing of cruel torments.* *I shall tell how my thought,* *born free,* *once rejoiced in liberty;* *but because my peace displeased* *the spinning spheres of fate,* *my thought, alas, lost its freedom,* *and now remains a prisoner* *of a single lock of black hair.* *That hair is black—* *that condemns my heart* *to so much ruin.* *That dark tress,* *by which I freeze in ice* *even amid the flames of passion.* *Black is the bond* *that compels my burning desires*

There is no clear iconographic correspondence between the vignette and the cantata text, which is dense with metaphors of darkness, bondage, and infernal imagery. However, the stark emptiness of the piazza may subtly mirror the emotional void described in the poem's conclusion. The quiet geometry of the two figures, isolated in a vast architectural field, becomes a visual metaphor for a song caught between performance and lament.
Image link: https://collections.ashmolean.org/object/73644
Provenance/cat. nr: D-Hs ND VI 2263,III.04
Bibliography:
Related work(s): 3.18

Costringe a penar	*to suffer in pain.*
È nero il mio nodo	*Black is the knot I adore,*
L'adoro e non godo	*and though I find no joy,*
Mi basta l'amar.	*it is enough for me to love.*
Vanti pur biondo crine	*Let the fair-haired locks boast*
D'ingelosir l'arene	*of outshining the golden sands*
Del Pattolo e Arimaspe	*of Pactolus and Arimaspus,*
Del Tago ed Eritreo	*of Tagus and Eritrean shores,*
Del Gange e Idaspe;	*of Ganges and Hydaspes;*
Che amor per darmi pene	*but Love, in forging my pains,*
Già sul crin del mio bene	*tempered my beloved's hair*
Distemprò Flegetonte	*with Phlegethon,*
Lete, Stige, Cocito ed Acheronte.	*Lethe, Styx, Cocytus, and Acheron.*
Con l'onde torbide	*From the murky waves*
Del nero inferno	*of black Inferno*
L'arcier terribile	*the dreadful Archer*
Quel crin formò	*wove that hair,*
Per far dell'anima	*to forge a cruel scourge*
Crudo flagello	*for the soul:*
Fece quel crin ch'è nero sì, ma bello.	*a hair black as night—and yet so beautiful.*
Dall'empie tenebre	*From the impious darkness*
Dei ciechi abissi	*of blind abysses,*
Il nume barbaro	*the savage god*
Quel crin rubbò	*stole that hair,*
Nascose i fulmini	*hiding the thunderbolts*
Con la sua face	*beneath that flame:*
Sotto quel crin, ch'è nero sì, ma piace.	*black hair—so dark, yet so sweet.*
	And still I cannot fathom
E non intendo ancora	*how, for my ruin,*

Come per mie ruine Il bell'idolo mio ch'ha l'alba in fronte Porta negl'occhi il sol, la notte al crine. Dunque convien ch'io mi distrugga in pianti, E volete ch'io canti?	*my lovely idol, whose brow holds the dawn,* *can bear the sun in her eyes,* *but the night in her hair.* *Thus, I must drown myself in weeping—* *and still you wish me to sing?*

3.28a	**Title**: "Terme Diocletiane." *Vues de Rome et de Venise* **Attribution:** Israël Silvestre **Date:** 1621 **Technique and support**: etching on paper **Size**: 114 x 200 mm **Provenance/cat. Nr:** GB-Lwl 22477i **Bibiography:** Faucheux 4.6		

cat.	Inventory nr; references; descriptions	images	text	*translation*
3.29	**GB-Oam WA1942.49.29**			
	Alessandro Stradella, *Pensi olà che si bada* [5315] **Former attribution(s)**: Stefano della Bella **Date**: 1690 **Technique and support**: pen and brown ink on paper **Size**: 78 x 93 mm **Description/Remarks**: Hidden, anthropomorphic Set in front of a ruined architectural backdrop, this vignette presents a central female figure in dramatic isolation, facing the viewer. She holds a sword in one hand. Her body and drape together form a clear, stylised capital "P", placed at the forefront of the scene. The figure can be identified as Armida, invoked directly in the cantata. Her posture conveys both rage and restraint, matching the tone of the text, in which the heroine oscillates between murderous fury and desperate love. The letter is not hidden, but incarnated in action: the "P" is both an initial and a gesture of vengeance. Unlike other initials in the manuscript that rely on disguise or subtle integration, this one asserts itself		Pensi olà, che si bada? Sù, sù, venga il destriero, Mi si cinga la spada, Ch'al rimbombo guerriero De martiali carmi Il tradito mio cor già corre all'armi! Scherno del mio furor, Bersaglio del mio sdegno Sia d'un barbaro infido il capo indegno. Che pera il traditore, Che Rinaldo s'uccida, Così comanda alle sue furie Armida. Con valore insuperabile L'invincibile Suo poter saprò combattere Ed abbattere D'un perfido sleal l'ira implacabile, Che del mio brando horribile Il mortifero assalto Il suo sen frangerà benché di smalto. Ah no, frenate il volo, Homicidi miei sensi, E negl'abbissi immensi	*Do you think, oh there, that I will wait?* *Up, up—bring forth the steed,* *Let the sword gird my side,* *For at the echoing beat* *Of martial hymns and cries,* *My betrayed heart already to arms does rise!* *Let him be mockery of my wrath,* *Target of my scorn—* *That vile barbarian's unworthy head be torn.* *Let the traitor perish,* *Let Rinaldo be struck down,* *So commands Armida, wild with fury, and renown.* *With a courage unconquerable,* *I shall know how to fight* *And to defeat* *The invincible force* *Of a perfidious, faithless blight.* *Let my dreadful blade descend,* *With deathly force defend—* *Let it shatter his steel-strong breast,* *That unrepenting wretch, no longer blessed.* *Ah no—restrain the flight,* *My senses steeped in murder!* *And in the deep abyss*

	through gesture, weapon, and dramatic stance. It marks the page not just as an entrance to the text, but as a visual prologue to the emotional and rhetorical charge of the cantata. **Image link**: https://collections.ashmolean.org/object/73645 **Provenance/cat. nr**: D-Hs ND VI 2263,1.13 **Bibliography**: **Related work(s)**:	Di smemorato oblio chiudete il duolo, Che sol l'imaginar lacero al suolo Volto così gradito, È tormento infinito Ed è troppo martire Pensar l'amato estinto e non morire. No, no, cada il superbo, Distruttor del mio honore e di mia fede, E se al mio duolo acerbo L'iniquo mentitor negò mercede, Sia degna ricompensa Della barbarie sua la mia inclemenza. Crude idee d'aspre ferite, Che quest'alma trafiggete, Per pietà, deh, ritenete Le mie furie in grembo a Dite. Ah sì, mora l'ingrato E dal petto spietato L'iniquo spirto il mio furor distingua, Nè pietà lusinghiera il cor mi punga! Faccian turbe voraci Delle viscere sue l'ultimo scempio E a gl'amanti mendaci La strage d'un crudel serva d'esempio.	*Of forgotten oblivion hide this blight.* *For even to imagine that face, once kissed,* *Fallen, torn in pain,* *Is torment without end—* *Too cruel a suffering* *To think my beloved slain and still be living.* *No, no—let the proud one fall,* *Destroyer of my honor and my trust.* *And if my bitter grief* *He dares repay with silence and with gall,* *Let my own cruelty* *Be the just reward for his barbarity.* *Cruel thoughts of savage wounds,* *That pierce this soul so deep,* *Have mercy now and keep* *My fury bound in Pluto's tomb.* *Ah yes—let the ingrate die,* *And from that pitiless breast* *Let his wicked spirit be torn by my unrest.* *Let no sweet pity soften me again!* *Let ravening hordes* *Make his entrails their final feast—* *And let the ruin of one cruel deceiver*

Vendicata al fin sarò, Ne potrò La mia sorte più incolpar, Se penar l'odio mi fè, Per mercè del mio rigor Giust'Amor farà sentir Dolce effetto del gioir.	*Be a lesson to all false-hearted lovers.* *At last I shall be avenged,* *And no more* *Shall I blame fate or moan,* *If hatred made me suffer.* *For as reward for my harsh rigor,* *Just Love shall grant me* *The sweet fruit of joy delivered.*
Ah, che troppo discorda La lingua del desio E troppo mal s'accorda Il dar morte, a chi regge il viver mio.	*Ah—but how discordant still* *Is the tongue of desire—* *And how poorly aligns* *The thought of death, for him who gives me life entire.*
Sì, sì, pera il tiranno, E se a punire il suo lascivo inganno L'armi fatali mie non son bastanti, Sappia la lingua sussurar gl'incanti.	*Yes, yes—let the tyrant fall!* *And if my fatal arms prove too small* *To punish his licentious crime,* *Let my tongue enchant with spells in time.*
Alme ree del nero Tartaro, Scatenate i fieri cardini Della stigia crudeltà E dal vostro horrendo baratro Per sommergere un sacrilego Vomitate ogn'empietà.	*O damned souls of gloomy Tartarus,* *Unleash the cruel hinges* *Of Styx's iron gates,* *And from your horrid gulfs below,* *Spew forth all blasphemies* *To drown a sacrilegious foe.*
Le nubi squarcino Tempeste o fulmini, L'onde sconvolghino Procelle e turbini,	*Let clouds be torn with thunder,* *With lightning and wild hail—*

Il suol disserrino Rupi e voragini, Gemiti, fremiti Il mondo assordino E dall'etherea mole Per dar tomba a un fellon ruini il sole.	*Let waves churn up in fury,* *And winds in madness wail—* *Let the earth crack open wide,* *With rocks and gulfs untamed,* *Let groans and roars resound* *And deafen all creation—* *Let the sun crash from heaven's height* *To become the traitor's tomb beneath its light.*

3.29a	**Title**: "Baths of Diocletian." *Paysages et ruines de Rome* **Attribution:** Stefano della Bella, publisher : François Langlois, il Ciartres **Date:** 1646 **Technique and support**: etching on paper **Size**: 131 x 136 mm **Provenance/cat. Nr:** GB-Lbma 1871,0513.732 **Bibiography:** De Vesme 830	

cat.	Inventory nr; references; descriptions	images	text	*translation*
3.30	**GB-Oam WA1942.49.30**			
	Alessandro Stradella, *Il piu' tenero affetto* [4129]. **Former attribution(s)**: Stefano della Bella **Date**: 1690 **Technique and support**: pen and brown ink on paper **Size**: 81 x 100 **Description/Remarks**: Hidden, anthropomorphic (use of the composition) The composition is divided between a massive arched ruin on the left and a complex of multi-storey dwellings with chimneys and balconies on the right. Figures are scattered throughout, but the standing figure in the left foreground, holding a long staff or walking stick, commands visual attention. The posture and placement of this figure, upright, slightly off-centre, and isolated, form a capital "I", coinciding with the incipit of the cantata. The gesture is subtle but deliberate: the figure is not ornamental, but structurally integrated, acting as the vertical axis that introduces the page. There is no direct iconographic relationship between the image and the cantata, which takes the form of an extended emotional monologue by Idraspe, torn between departure and longing. Yet the solitude of the figure, placed at the visual and narrative threshold, resonates quietly with		Il più tenero affetto, Che mai destasse Amore In nobil petto Di costante Amatore, Questi à ciascun fuor che à tè sola ascosi Mi detta idolo mio sensi amorosi. Già di Sirio cocente Fugge Apollo i latrati E con tepidi fiati Più soavi respiri il ciel consente. Ma la cruda mia sorte Vuol, che queste vicende Porghino altrui la vita, a me la morte. Sappi dunque, mio bene, Che partir mi conviene, Pochi giri di sole Restano a me di vita, Se vita si può dire Il pensare a partire anzi a morire. Partirò. Dura legge, Benché sia di natura, a ciò m'induce, Senza l'amata luce Proveran gl'occhi miei continua sera, Breve sì, ma severa fia la stanza	*The tenderest affection* *That ever Love awoke* *In a noble breast* *Of a faithful lover,* *To all but you, my idol,* *It stays concealed—* *Yet bids me sing with love-inspired zeal.* *Already from Sirius' blaze* *Apollo flees the howls,* *And with tepid breath* *He grants the sky more soothing airs.* *But my cruel fate* *Decrees that these transitions* *Bring life to others—and to me, death.* *Know then, my dearest,* *That I must take my leave.* *Only a few turns of the sun* *Are left to me in life,* *If "life" it be to name* *This constant thought of parting—nay, of dying.* *I shall depart.* *A harsh decree,* *Though born of nature, urges me to go.* *Without your loving light,* *My eyes shall dwell in endless dusk.* *Brief, yet cruel shall be my stay*

the poem's affective stance: a solitary speaker preparing for exile. The result is a restrained but effective instance of initial suggestion through spatial design, emblematic of the manuscript's broader interplay between landscape, figure, and letterform.

Image link: https://collections.ashmolean.org/object/73646
Provenance/cat. nr: GB-Lbl Add.24311.01
Bibliography:
Related work(s):

Per me nel patrio albergo, E pria, ch'a te ritorni, Anni, l'ore, saran secoli i giorni. Partirò.	*Within my native home,* *And ere I return to you,* *The days will feel like centuries—* *each hour a year.* *I shall depart.*
Così vuole Il mio fato, il mio sangue, E benché io resti esangue Di gelosi pensieri onusto ed ebro, Volgo all'Arbia le piante, il core al Tebro.	*So commands* *My fate, my blood,* *And though I stand drained,* *Drunk on jealous thoughts,* *I turn my steps toward Arbia, my heart to the Tiber.*
Non lascio omai le piume, Ne mai veggio lucente Nascer dall'oriente il Rè del lume, Ch'io non pensi a quell'Alba, Che porta a gl'occhi miei si lunga notte,	*I no longer find rest on downy plumes,* *Nor see the King of light* *Rise in the East* *Without thinking of that Alba* *That brings such endless night unto my eyes.*
La mia quiete, i miei sonni Son vigilie interrotte, Procellosa tempesta Prova l'anima mia pensando solo, A chi parte, a chi resta, e solca intanto Golfi di gelosia, flutti di pianto.	*My quiet, my sleep,* *Are sleepless vigils torn by storm.* *My soul, in torment, drifts alone,* *Dwelling on who leaves, who stays—* *And sails through seas of jealousy, waves of tears.*
Dovrei, lumi beati, Più continuo mirarvi, Dovrei, labbri adorati, Più frequente ascoltarvi, Ma poiché delle stelle Obbedir mi conviene, A gl'influssi protervi Meglio fia, che per tempo Avvezzi queste luci a non vedervi.	*O blessed eyes,* *I should behold you evermore,* *O lips adored,* *I should hear your voice more often.* *But since I must obey* *The stars above,* *And their harsh influences,*

	It is better that these eyes
Sì, sì, misero Idraspe,	*Grow used to not beholding you.*
Impara a poco a poco	*Yes, yes—wretched Idraspe,*
A star lungi dal foco,	*Learn slowly, step by step,*
Et arder sempre	*To stay far from the flame,*
Forma di salde tempre	*And yet forever burn.*
All'Alma tua l'Usbergo e pensa homai	*Form a breastplate of steadfast metal*
Come viver potrai	*To shield your soul, and learn now*
Lontan da questo suolo	*How you shall live*
Povero d'ogni ben, ricco di duolo.	*Far from this beloved soil—*
	Poor in joy, rich only in sorrow.
Oh' Dio, che farò?	*Oh God, what shall I do?*
Mi dice la spene,	*Hope tells me*
Che Dori il mio bene	*That Dori, my beloved,*
Costanza giurò.	*Swore to be constant.*
Ma ria Gelosia	*But cruel Jealousy*
All'Anima mia	*Whispers to my soul:*
Soggiunge di nò.	*"No, she did not."*
O ciel, che sarà?	*O Heaven, what now?*
Il cor, che delira	*My heart, mistaken, sighs*
A torto sospira/si duole	*In vain for your fidelity.*
Di tua fedeltà.	*Yet around my sun*
Ma intorno al mio sole	*There looms a shadow*
Qualch'ombra s'aggira,	*That brings me death.*
Che morte mi dà.	*Among such doubting thoughts*
	I shall waste away,
Fra sì dubbi pensieri	*Languishing in Etruria's woods,*
Consumerò languendo	*through days and hours.*
Nelle selve d'Etruria i giorni, e l'ore.	*Led by grief,*
	I'll tread those desolate paths,
Guidato dal dolore	*Spending my life*
Per quegl'ermi sentieri	*With no company*
Passerò la mia vita	*But your memory, sweet Dori.*

	Senz'altra compagnia, Che la memoria tua Dori gradita. Studierò per quei Boschi Filosofo d'amore Le cagioni e gl'affetti Del gelo e dell'ardore, Speculerò la forza Di quel genio fatal, che l'Alma uccide? Tu sola in quel soggiorno Ad'ogni linea mia centro sarai, Ma non sò, s'al ritorno Ritrovar ti potrò, qual ti lasciai. Ripensarò sovente Alle noie, che porto, Alle gioie, che lascio, Stringerò in un sol fascio La mestitia, il contento, Le speranze e i timori, I miei felici, i miei gelosi Amori. L'Acque, le Belve, i venti Farò de miei pensieri Messaggieri frequenti? S'avvien ch'aura vagante D'intorno a te s'aggiri, Saranno i miei sospiri, Il mormorio dell'onda Ti narrerà il dolor, ch'in sen m'abbonda, De gl'augelli i concenti Diranno i miei lamenti, E se tal'ora di vedermi hai desio, L'ombra, che segue te, quella son io.	*Through those woods, I shall study,* *A philosopher of love,* *The causes and effects* *Of coldness and of ardor.* *I'll ponder the strength* *Of that fatal spirit which slays the soul.* *And there, in that retreat,* *You alone shall be the center of my every line—* *But I know not if, upon returning,* *I shall find you as I left you.* *I will often recall* *The troubles I now carry,* *The joys I now forsake—* *Binding all into one sheaf:* *My sadness, my delight,* *My hopes and fears,* *My blissful and my jealous loves.* *The waters, the beasts, the winds* *Shall become messengers* *Of my wandering thoughts.* *If a wandering breeze* *Circles near you,* *It shall be my sighs.* *The murmuring waves* *Shall tell of the sorrow overflowing in my breast.* *The songs of birds* *Shall speak of my lament,* *And if at any moment you wish to see me—*

Ma vola il tempo e benché acerbo e grave
Riesca al labro mio
Di proferir partendo il tuo bel nome,
Studio per dirti a dio,
Ma non sò come?
O quale al mio partire
Di ribellanti affetti
Battaglia in me si serra,
Che mi sconvolge e tace!
Io parto in guerra e tu rimanti in pace.

The shadow that follows you—that is me.
Yet time flies, and though bitter and harsh
It is to my lips
To utter your sweet name while parting,
Still I try to say farewell—
But I know not how.
O what a war of passions
Wages within me at this hour,
It shakes and silences me!
I depart in war—
And you remain in peace.

3.30a **Title**: "Antiche. E. Moderne. Vedute. Di. Roma. E. Contorno. Fate. Da. Israel. Silvestro. cum priuile Regis excudit Parisiis."
Attribution: Israël Silvestre
Date: 1645-48
Technique and support: etching on paper
Size: 67 x 154 mm
Provenance/cat. Nr: Fitcher Kunsthandel, sale 10.12.2022, lot 1075
Bibiography: Faucheux 3.4

cat.	Inventory nr; references; descriptions	images	text	*translation*
3.31	**GB-Oam WA1942.49.31**			
	Alessandro Stradella, *Anima incenerita* [5312]. **Former attribution(s)**: Stefano della Bella **Date**: 1690 **Technique and support**: pen and brown ink on paper **Size**: 80 x 101 mm **Description/Remarks**: Hidden, Antropomorphic In this vignette, two figures occupy the foreground, positioned in a symmetrical and unnatural pose. Their hands and feet are clasped together, forming a triangular structure that clearly describes a capital "A". The gesture is both artificial and theatrical, calling attention to its function as an initial. All meaning is condensed into the human letter-gesture, which dominates the composition and introduces the cantata with visual intensity. The body, bent into a letter, becomes both ornament and symbol, caught between display and distortion. **Image link**: https://collections.ashmolean.org/object/73647		Anima incenerita A i rai del mio bel sole Fulminata si duole, Nè ritrova all'ardor scampo, nè aita, Che Lauro difensore Non han gl'amanti al fulminar d'Amore. Qual nel lido acheronteo Mesto Orfeo, Preda d'Amor Fò canoro il pianto mio E pietà dal cieco dio Non impetra La mia cetra Flaggellata dal dolor. Con severa tirannia L'alma mia Ciglio crudel Fa bersaglio alle saette E un momento non permette, Ch'io respiri Tra martiri Crudo fato, avverso ciel. Ma qual vil codardia le glorie oscura Alla mia fè costante?	*A soul turned to ashes* *By the rays of my bright sun,* *Struck by thunder, mourns alone,* *And finds no escape from the burning flame, no aid—* *For laurel does not shield* *Lovers from Love's fierce blade.* *As on Acheron's shore* *Sorrowful Orpheus* *In Love's cruel snare,* *So do I make my weeping sing,* *And from the blind god* *No pity can I bring—* *My lyre,* *Lashed by sorrow's hand,* *Knows no other command.* *By a cruel tyranny,* *My soul is pierced* *By a merciless eye* *That turns its glance to target true,* *And not one moment does it grant me breath—* *Only martyrdom anew* *By cruel fate, by heaven's wrath.* *But what cowardice would darken glory* *Born of steadfast faith?*

Provenance/cat. nr: D-Hs ND VI 2263,1.10
Bibliography:
Related work(s):

Mi sgomentan l'arsure e sono amante?
No, vero non fia,
Che mal nato timor l'alma debelli.
Sì, luci adorate,
Ferite, saettate,
Piovete sul mio seno i mongibelli,
Grandinate ver me strali d'ardore,
Che a un diluvio di fiamme offro il mio core.

Il sagittario
Figlio di Venere
Strali ardentissimi
Vibri al mio sen?
Che fia mio svario
Converso in cenere
Tra incendij asprissimi
Di venir men.

2.a
Ciglio implacabile
Piaga insoffribile
M'apra nell'anima
Senza pietà.
Che caro e amabile
È il duol terribile,
Che mi disanima
Per sua beltà.

Ma chi sa, se gradite
A duo begl'occhi alteri
Siano le fiamme ambite
E riportin mercè stratij sì fieri?

Shall flames frighten me, and I yet love?
No—never shall it be
That low-born fear defeats the soul in me.
Yes, beloved lights,
Wound me, strike me,
Rain your Etna-fires upon my breast!
Let burning darts fall fast upon my frame—
I offer up my heart to flame.

The Archer,
Son of Venus,
Let him hurl his fiercest bolts
At my breast—
Should I fall, consumed in fire,
Turned to ash in blazing pyres,
Let it be my fate confessed.

An implacable gaze
Opens an unbearable wound
Within my soul—
No pity offered there.
Yet how sweet, how dear,
Is this terrible pain
That leaves me lifeless
For the beauty I bear.

But who can say, if perhaps,
To those proud, shining eyes,
These flames I bear

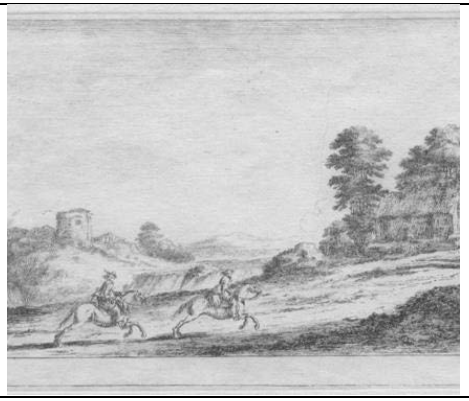
Farsi vittima al rigor
Senza speme di goder
È un delirio del pensier
E dell'alma un folle error.

2.a
Farsi scopo all'empietà
Senza speme di mercè.
Ma, che dico, è viltà
Di lingua troppo avara
Chieder mercè per servitù sì cara.
Di spontaneo servaggio
È trionfo il soffrir, premio
l'oltraggio.

Might win reward, though I agonize?

To make oneself a victim of such scorn,
With no hope of delight,
Is madness of the mind,
And folly of the soul's own right.

To be the target of cruelty
With no hope for grace...
But—what say I? It is cowardice
Of a tongue too greedy
To ask for mercy for a servitude so dear.
To suffer for such willing bondage
Is triumph in pain, and in outrage—a prize sincere.

3.31a	**Title**: "Divers Paysages." **Attribution:** Stefano della Bella, publisher: Henriet Israël **Date:** 1643 **Technique and support**: etching on paper **Size**: 80 x 165 mm **Provenance/cat. Nr:** US-Wnga 1973.34.16 **Bibiography:** De Vesme 765		

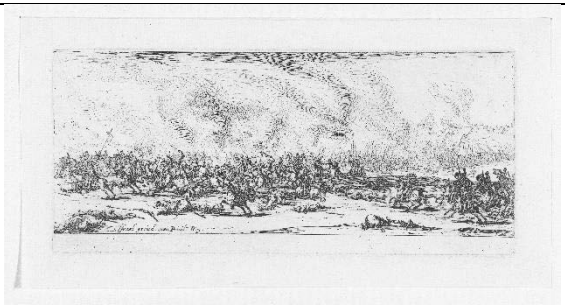
cat.	Inventory nr; references; descriptions	images	text	*translation*
3.32	**GB-Oam WA1942.49.32**			
	Anonymous, "Sono in armi Bellezza e Virtu'" [4139]. **Former attribution(s)**: Stefano della Bella **Date**: 1690 **Technique and support**: pen and brown ink on paper **Size**: 85 x 108 mm **Description/Remarks**: Allusive This vignette depicts a chaotic mêlée of mounted soldiers, some charging, others retreating, many strewn across the field. Smoke rises in the background, and a distant army appears in vague formation at the upper right. In its original context, this image would likely have been read as a depiction of real or imagined warfare. But in the manuscript, paired with its cantata, it takes on an unmistakably allegorical role. The poem stages an inner conflict between two principles: Beauty and Virtue, both "armed," both demanding allegiance. The speaker is caught in a storm of indecision, drawn by desire and called by reason, seduced by delight yet compelled by honour. The battle becomes emblematic of this inner strife: not a clash of armies, but of values. The horses rear and fall as metaphors for		Sono in armi Bellezza e virtù Ma non so chi di lor vincerà Mi fa grata l'Amor la servitù Mi fa bella l'Amor la libertà. Dove acerbi pensieri Rivolgerete i giovanili spiriti Fra diversi sentieri Una Piaggia offre i Lavri, Un'altra i Mirti. Se in bel Prato di fiori cupido Tra e l'affetti legati da un crine La virtude inimica à i riposi Vuol che lasci le Rose di Gnido E che cerchi il piacer nelle spine. Se il rigore condanna il diletto Che fa imbelle la gloria d'un Alma Il diletto poi sgrida al rigore Perché troppo sia crudo ad un petto Ne mai lasci che goda la calma. Così mentre m'aggiro Nelle mie voglie in certe Un dolor nutre l'altro, ond'io sospiro, Che se il valor prevale Tosto un bel guardo il suo caraggio assale.	*Beauty and virtue now take up arms—* *But I know not which shall win.* *Love makes my servitude feel sweet,* *And Love makes liberty* *A joy within.* *When bitter thoughts arise,* *Where will you lead, youthful spirits bold?* *Among diverging paths,* *One slope offers laurels,* *Another myrtle's hold.* *If in a fair field of flowers I'm drawn,* *With affections bound by a single strand,* *Virtue, foe to repose,* *Bids me leave the roses of Cnidus,* *And seek out pleasure where thorns command.* *If strictness condemns delight,* *And dims the soul's bright flame,* *Then pleasure, in turn, reproaches harshness,* *For being cruel to a heart* *That never knows calm nor gentle aim.*

the instability of the soul; the smoke and dust cloud the field as doubt clouds judgment. The field of honour is here also the field of affect. Unlike more delicate or picturesque vignettes in the album, this one employs a raw and compressed graphic language, full of diagonals, centrifugal movement, and overlapping gestures.
Image link: https://collections.ashmolean.org/object/73648
Provenance/cat. nr: GB-Lbl Add.24311.11
Bibliography:
Related work(s):

À fiera battaglia s'accinga l'ardir
Chi vince prevaglia
Ch'io non posso due scorte seguir.

And so I wander,
Torn in my desires, unsure—
One sorrow feeds another, and I sigh.
For if valor gains the upper hand,
A single glance may strike its courage down again.

To fierce battle let boldness rise!
Let one prevail,
For I cannot follow both guides.

3.32a	**Title**: "La Bataille." *Le miséries et les malheurs de la guerre* **Attribution:** Jacques Callot **Date:** 1633 **Technique and support**: etching on paper **Size**: 83 x 187 mm **Provenance/cat. Nr:** US- NYmm 22.68.6 **Bibiography:** Lieure 1341		

4. THE MUSICAL GIFTS OF CARLO ANTONIO BUFFAGNOTTI[167]

4.1 INTRODUCTION

In the previous chapters we have seen how Stefano Della Bella's visual language, admired for its apparent ease and thematic inventiveness, often served as a model, so much so that collectors and connoisseurs of the 18th-century saw his hand everywhere. In what follows, I turn to a drawing (cat. 4.01) that still echoes that legacy yet does so within a different logic of visual-musical exchange. Indeed, this last chapter examines a drawing currently attributed to the Florentine artist.[168] The present analysis challenges this attribution, revealing discrepancies in the depicted musical composition and the stylistic elements.[169] The drawings features excerpts from a cantata by Giovanni Battista Bassani (ca. 1650-1716), published two decades after della Bella's death, a detail raising doubts about the current attribution.[170] Furthermore, a closer examination of the artwork's iconographic elements suggests a closer alignment with the style of Carlo Antonio Buffagnotti (1660-c. 1717), an eclectic artist and composer from Bologna.[171]

Moreover, as in this chapter I will highlight, during a close inspection of the drawing I discovered that the artist's signature was deliberately cut out from the bottom left corner: the tips of the "ff" when compared to those in other drawings are the only traces of that signature. Photographic material documenting the drawing before the inspection (not earlier than 1996) shows the sheet in the same condition. This revelation adds an intriguing dimension to the discussion, suggesting possible motives for the previous misattribution to Stefano della Bella.[172]

Buffagnotti, recognized for his diverse talents in engraving, painting, music performances, composition, and publishing, played a significant role in the Bolognese artistic milieu of the late-17th century.[173] His early etchings, mostly featuring musical compositions, reflect his

[167] This chapter is dedicated to the memory of Erik Loeffler (1968–2016), a cherished friend and mentor. His generosity of spirit and unwavering encouragement shaped many aspects of my work, particularly in the field of musical iconography. It was he who first drew my attention to this drawing, intuitively perceiving its relevance beyond questions of attribution. With characteristic insight, he may have foreseen the significance it would eventually acquire within the scope of this research. His gift of vision and guidance remains with me.

[168] The Appendix to this chapter gathers a selection of catalogue entries, transcriptions, and archival documents related to the drawing discussed in this chapter. It includes historical sale descriptions (Appendix 4.A), poetic and musical texts associated with the image (4.B), and biographical records concerning Carlo Antonio Buffagnotti and his professional activity (4.C). Together, these materials offer insight into the drawing's attributional history, its musical connections, and Buffagnotti's broader cultural context. I am particularly grateful to Stephen Ongpin for having shown me the drawing in person several times and for generously sharing his thoughts about it.

[169] The drawing had already been attributed to Carlo Antonio Buffagnotti in Bernard Quaritch, *Catalogue 1230: Art and Architecture* (London, 1996). In later publications, however, it was erroneously assigned to Stefano della Bella. The present study provides conclusive evidence in favour of Buffagnotti's authorship (see Appendix 4.A).

[170] "Ardea di due begl'occhi", in Bassani, Giovanni Battista. *Affetti Canori Cantate, et Ariette del Signore Gio. Battista Bassani Maestro dell'Illustrissima Accademia della Morte di Ferrara, & Accademico Filarmonico di Bologna, Op. VI*, Giacomo Monti, 1684, I-Bc V.255, pp. 41-57. See transcription and translation in Appendix B.1.

[171] See Appendix A.1.

[172] According to a personal exchange with Prof. Jan van de Maere, he attributed the sketch to Della Bella after acquiring the drawing in the early 2000s.

[173] Borroni 1972; Giovani 2019; the manuscripts of Marcello Oretti in Appendix.

artistic inclinations and demonstrate his professional connections, particularly with Bolognese composers.[174]
Historical records indicate Buffagnotti's acquaintance with the composers whose works he published, further emphasizing his involvement in the local artistic community.

By examining the drawing reattributed here, this chapter sheds light on Buffagnotti's creative ingenuity and his efforts to establish himself within his cultural environment. Buffagnotti aimed to impress his contemporaries and secure patronage through meticulously crafted designs incorporating musical compositions.[175] These compositions served as "artistic offerings" and strategic endeavors to gain recognition and further opportunities within the art world.[176] In some cases these "offerings" were in fact remunerated, as evidenced by the correspondence of intermediaries between the artist and the patron (in this case Francesco II d'Este) in September–October 1689: the book Buffagnotti intended to 'present' was followed within weeks by a documented payment.

Unlike the printed dedications of the period, which followed a set of codified rules, Buffagnotti's manuscript presentations operated through a different logic: they were conceived as unique, richly decorated artefacts offered as gifts but with the clear expectation of financial compensation. As will be explained, such transactions relied heavily on the mediation of cultural brokers, such as Giovanni Paolo Colonna in the case of Francesco II d'Este, who secured access to princely patrons otherwise unattainable to artists of Buffagnotti's social standing.[177]

4.2 BIBLIOGRAPHIC ELEMENTS

Biographical information regarding Carlo Antonio Buffagnotti is somewhat limited, compounded by the absence of dates and signatures on his works, making it challenging to establish a precise chronology of his oeuvre. What is known is that Buffagnotti was born in Bologna in 1660 and apprenticed in the workshop of Domenico Santi, also called il Mengazzino (1621-1694), a renowned artist known for his expertise in printmaking and *quadratura* painting.[178] Under Santi's guidance, Buffagnotti acquired proficiency in ornamental designs, including escutcheons [=shields employed in coat of arms especially] and cartouches, and in creating illusionistic architectural landscapes.[179] These artistic motifs became recurrent themes throughout Buffagnotti's work, spanning drawings, prints, and musical editions.[180]

The only official record of Buffagnotti's musical training dates back to his enrolment in the Accademia Filarmonica in 1695, where he appears as a "copper engraver" and a student of the esteemed cellist Giuseppe Maria Jacchini (1667-1727).[181] Moreover, historical accounts indicate his participation in sacred and secular musical performances as a cellist and violone player.[182] Additionally, Buffagnotti demonstrated his compositional skills by publishing a collection titled *Menuetti, Sarabande, et varij Caprici*, showcasing his original compositions.[183]
Buffagnotti's cultural influence extended beyond his artistic endeavors; he had close contact with the cultural elite in Bologna, reportedly serving as a drawing teacher in noble households.[184] This engagement with the aristocracy underscores

[174] De Lucca 2001; Churnside 2009; ead. 1994; Badiarov 2007; Barnett 2008; id. 1997; Crowther 1999; Schnoebelen 1966; Vanscheeuwijck 2003.
[175] Churnside 1994, and 2009.
[176] In the Appendix can be found the transcriptions and the translations of documents related to Buffagnotti.
[177] Paoli 2009, cited in Giovani 2017, pp. 22-23.
[178] Davoli 2010; Piazzi 2012.
[179] Piazzi 2014.
[180] Ibid.; De Lucca 2001; Curnside 2009.
[181] See Appendix.
[182] Barnett 2008; Vanscheeuwijck 2003.
[183] I-Bc X176.
[184] See Appendix, the Oretti manuscripts transcription and translation.

Buffagnotti's esteemed position within Bologna's artistic and intellectual circles.[185]

At the end of the 17th century, however, Buffagnotti's career took a decisive turn towards theatrical pursuits, as he aligned himself with the tradition of scenic design pioneered by Ferdinando Galli Bibiena (1657-1743).[186] Notable contributions include his involvement in designing stage scenes for theatrical productions and elaborate apparatuses for the annual *Festa della Porchetta* in Bologna.[187] His collaboration with Bibiena extended to various theatrical projects across Northern Italy, culminating in the joint publication of scenic designs in ca. 1717.[188]

Notably, in 1699, Buffagnotti played a pivotal role in staging Pirro Capacelli Albergati's (1663-1735) dramma per musica *Gli Amici*.[189] His involvement in this production extended well beyond scene painting to encompass diverse responsibilities, exemplifying his versatility and expertise. Buffagnotti was commissioned to realize not only the design of the frontispiece of the libretto of *Gli Amici* but also the creation of an advertisement poster and admission tickets.[190]

This multifaceted engagement underscores Buffagnotti's significant contributions to the theatrical arts, demonstrating his proficiency in various aspects of production, from visual design to printmaking. Collaborating closely with Bibiena, Buffagnotti's efforts contributed to the overall success of G*li Amici* and solidified his reputation as a versatile and sought-after artist within the theatrical community.

Although records of Buffagnotti's activities ceased after 1717, it is generally presumed that he passed away around that time, leaving behind a legacy of artistic innovation and collaboration across various disciplines.

4.3 THE DRAWING: A *TROMPE L'OEIL*

The drawing, currently entitled "Elaborate Vase Decorated with Nymphs, Snakes, a Swan and a Musical Score," is executed in pen and brown ink on hand-laid paper, measuring 195 x 130 mm. Discernible traces of preparatory graphite drawing are evident, particularly around the base of the vase.

[185] Another example of Buffagnotti's involvement with noble private commission is evidenced by the print *Apparato fattosi dal Sig:re Marchese Francesco Maria Monti Bendini nel Cortile interiore della di lui nobile Abitazione in Bologna, all´occasione d´esser egli Principe dell´Accademia dei Sig:ri Gelati, per la publica funzione Accademica ivi havutasi il di 26 Agost 1700 con intervento dell Em.mo legato Illu.mi Sig:ri Vicelegato, Confaloniere, Eccelsi Sig:ri Amiani e Nobiltá tutta*, 1700, Bologna, Biblioteca Comunale Archiginnasio, inv. Goz.2 066/2. Remarkably, a set of sonatas studied by Valeria de Lucca in 2001 was dedicated to the same marquis Monti Bendini. I have discussed this unique and unpublished etching, I-Bc cass 1 6.11, on various occasions: "Aggiornamenti e precisazioni sull'opera grafica per musica di Carlo Antonio Buffagnotti", XXVI Convegno Annuale della Società Italiana di Musicologia (SIdM), Matera, 18-20 October 2019; "Giuseppe Torelli e Carlo Antonio Buffagnotti: oltre le lastre rozzamente intagliate", Giuseppe Torelli e la Musica del suo Tempo a Bologna, Congresso Internazionale, Bologna, 28-30 September 2023.

[186] Buffagnotti appears to have been involved in the following productions: *La forza della virtù*, Teatro Malvezzi, Bologna 1694; *Nerone fatto Cesare*, Teatro Malvezzi, Bologna 1695 (scenes by Marc'Antonio Chiarini, etched by Buffagnotti); *Gli Amici*, Teatro Malvezzi, Bologna 1699; *La caccia in Etolia*, 1715 (frontispiece by his design); *Esione*, Teatro Regio, Torino 1699 (in *Varie Opere di Prospettiva*, 1717), *La Griselda*, Bologna 1711.

[187] Buffagnotti is either mentioned as scenographer and/or plate maker in editions from the following years: 1690, 1696 [?], 1699 [?], 1702, 1703 [?], 1705, 1706, 1707, 1710, 1715, 1716. See the illustrated plates in Leotti 2010; Bianconi 2005; Vallieri 2022.

[188] *Varie opere di Prospettiva / inventate da Ferdinando Galli (...) raccolte da Pietro Abbati, et intagliate da Carlo Antonio Buffagnotti / Le diede in luce e stampò Giacomo Camillo Mercati / in Bologna l'anno 1701.* [1717], Milano, Museo Teatrale alla Scala, inv. 00200174.

[189] Van der Linden 2018.

[190] See I-Bc Lo.37 for the libretto with the decorated frontispiece. No printed copy of the entrance tickets, however, has yet been identified.

Although not immediately apparent, the artist conceived the composition of the drawing as a trompe l'oeil, using visual illusion to simulate three-dimensionality.[191] In the bottom foreground of the drawing, the artist depicts an open booklet resting on a drawn sheet where the vase is illustrated. Subtle shadowing and the visible lower edge of the booklet further enhance the illusion. The vase, positioned within the frame, occupies its spatial domain delineated by a ground line, with parallel hatching suggesting a background wall.

The depicted space is organized concentrically, with the vase occupying the furthest layer and the booklet resting on a higher plane. However, observers can only perceive the trompe l'oeil effect from their vantage point. This means that the illusion is fully effective only when the drawing is viewed directly, from above, as if the viewer were holding the actual sheet in their hands. The perspectival construction is calibrated to simulate the physical presence of the open booklet lying on the same plane as the sheet itself. From this privileged, 'embodied' viewpoint, the drawn booklet appears to cast shadows and rest atop the page, enhancing the illusion that it is a real object placed over the depicted vase.

The resemblance of the page layout of the sheet hanging from the vase to that of a cantata manuscript is of particular interest.[192] Multiple staves are featured on the sheet, accommodating both vocal text and musical accompaniment. This arrangement mirrors the customary format of cantata manuscripts, where decorative elements often adorn the upper left corner of the initial page. In this drawing, the calligraphic initial "D" within a rectangular frame intertwined with a serpent or ribbon motif suggests a completed first page of a cantata.[193] Conversely, the foreground booklet appears incomplete, lacking its relative decorative embellishments.

The evident influence of a set of various vases by Della Bella, published by Ciartres-Jean François Langlois (1589-1647) in Paris in 1646, underscores Buffagnotti's penchant for drawing inspiration from established artistic sources.[194] Notably, Buffagnotti's drawing appears to draw directly from the fifth plate of the set, wherein two nymphs are seated back-to-back, with the pitcher's neck positioned between them. While the general motif is retained, notable divergences emerge in Buffagnotti's rendition. The vase's neck in the drawing deviates from della Bella's design, which is characterized by three columns culminating in geometric capitals, with the bodies of the nymphs terminating in opposing volutes. Moreover, the spatial arrangement of the volutes is adjusted in Buffagnotti's interpretation to accommodate the central placement of the musical cartouche. Additionally, the inclusion of a swan and snakes atop the base of the composition echoes motifs found in several plates of Della Bella's set, further exemplifying Buffagnotti's engagement with established visual tropes within his artistic milieu.

The base of the vase is a clever reinterpretation by Buffagnotti, resembling a foreshortened violin placed on its back, with the neck of the instrument concealed behind the vessel.[195] Notably, the visible 'button' at the end of the violin, known as the 'end button,' plays a crucial structural role in the instrument. The end button ensures the proper tension of the strings while anchoring the tailpiece. The strings attached to the pegs and threaded through the nut pass over the bridge and are secured to the tailpiece, where they are fastened with knots. Ultimately, the tailpiece is connected to the end button via a loop made from a sturdy string,

[191] Alberti 2015; Melion 2023.
[192] Jeanneret 2009; ead. 2015.
[193] See Introduction.
[194] *Raccolta di Vasi diversi di Stefano de la Bella Fiorentino*, Paris, 1646. Vesme, de, Alexandre. Stefano Della Bella. Collectors Edition, 1971, cat. 158.1045.i.
[195] Already recognized by Quaritch in 1996, see Appendix.

completing the instrument's structural integrity.[196] Buffagnotti, himself a trained cellist, would have been intimately familiar with the mechanics of bowed string instruments, and this precise detail underscores his dual expertise as both draughtsman and musician.

4.4 THE DEPICTED CANTATA

The depicted cantata, which is known by two titles, "Ardea di due begl'occhi," derived from its opening line, and "Amante non creduto," reflecting its thematic content, forms the focal point of the drawing.[197]

Secular cantatas commonly explore the multifaceted theme of love, encompassing idealization, sensuality, and the contrasting emotions of fulfilment and despair. "Amante non creduto" centers on the lamentations of a lover whose affection remains unreciprocated.[198]

The protagonist's monologue unfolds as a poignant introspection, marked by an interaction with Fortune (or Destiny) and a confession of love to the beloved.[199] Despite Fortune's bleak prophecy, the lover persists, only to face rejection and ridicule from the object of his affection. The cantata culminates in a poignant reflection on enduring love amidst adversity.

A nuanced exploration of illusion and disillusionment pervades the narrative. From the initial hope of Fortune's favor to the eventual disillusionment of unrequited love, the lover's journey embodies the perennial struggle between desire and reality.

This cantata is part of a collection of similar pieces by Giovanni Battista Bassani, published in Bologna by Monti in 1684, likely at the composer's own expense.[200] These editions represented a significant financial investment, typically indicating a milestone or advancement in the career of composers undertaking such endeavors. *Affetti Canori* marks a pivotal moment in Bassani's career. As stated on the title page of the edition, by this time he had assumed the role of chapel master of the Illustrissima Accademia della Morte in Ferrara (1683), a position that provided a stable and even potentially lucrative income.[201] Consequently, towards the end of 1684, Bassani relocated from Bologna to Ferrara with his family.

4.5 GIFT FOR THE COMPOSER OF THE CANTATA

Buffagnotti meticulously selects two excerpts from Giovanni Battista Bassani's cantata, "Ardea di due begl'occhi" or "Amante non creduto," as fundamental components in constructing his drawing. These chosen segments serve to infuse the artwork with profound meaning and intentionality. However, the intricate visual composition may present challenges to viewers lacking familiarity with the contents of the cantata.

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[196] Boyden 2001.

[197] It must be noted that there are two documented manuscript copies of the cantata "Ardea di due begl'occhi" included in two different collections of miscellanea pieces by various authors. They were both copied after the Bolognese edition appeared. One is at the Santini Library in Münster (D-MÜs SANT Hs 853 (5)) and the other in Naples at the Conservatory Library (I-Nc 33.4.10). Both manuscripts cannot be compared to the cantata in the drawing because they show some differences in the text, namely in the aria "Dimmi Fortuna", where the diphthong "di" is added between "dici no". Both the drawing and the 1684 edition lack this detail.

[198] See Introduction.

[199] See Appendix.

[200] Giovani 2017, p. 21.

[201] "[...] From 1667 he was associated with the Accademia della Morte, Ferrara, where he acted as organist and composed his first oratorios. (...) At the end of 1683, probably his most productive year as a composer, he was elected maestro di cappella of the Accademia della Morte, Ferrara, succeeding G.F. Tosi. In 1686 he was appointed maestro di cappella of Ferrara Cathedral; because of his contribution to the musical life of that city he became known as 'Bassani of Ferrara' [...]" Smith - Vanscheeuwijck 2018; Besutti 2017.

Notably, the construction of the drawing aims to convey a cautionary message, as evidenced by the placement of the open booklet in the foreground. This positioning directs attention to a passage within the cantata where the protagonist reminisces about a time devoid of love's afflictions.[202] Conversely, the deeper section of the drawing, featuring a vase and a sheet with an entirely written-out cantata page, portrays the protagonist's profound emotional turmoil as he implores fate to disclose his future. Such nuanced representations underscore Buffagnotti's intricate engagement with Bassani's musical narrative.

The drawn depiction of the cantata would likely only be immediately recognizable to Bassani despite its fragmented nature. Furthermore, including a foreshortened violin as the base of the vase suggests a deliberate homage to Bassani's virtuosity as a violinist, potentially reflecting Buffagnotti's reverence for the composer's musical prowess.[203] Additionally, a swan with opened wings in the drawing holds symbolic significance, alluding to Bassani's earlier collection of cantatas titled *Il Cigno Canoro* [= *The Singing Swan*].[204] Through these carefully chosen symbolic elements, Buffagnotti pays homage to Bassani's musical legacy and underscores the composer's personal identity within the context of the drawing.

Moreover, the cantata's representation within the drawing is characterized by its deliberate incompleteness, suggesting a suspended state that the composer could resume at any moment. This portrayal illuminates Bassani's creative process and serves as a poignant tribute to his ongoing artistic endeavors as a composer.

Buffagnotti's gift to Bassani reflects the tradition of presenting drawings as meaningful tokens, dating back to the sixteenth century. These drawings, considered autonomous works of art, offer a direct link to the artist's creative process.[205] Buffagnotti's meticulous incorporation of Bassani's cantata excerpts into the drawing mirrors this tradition, infusing the artwork with profound meaning: through deliberate symbolism and fragmented representation, he pays homage to the composer's musical legacy while engaging in a nuanced dialogue between visual and musical expression.

4.6 BUFFAGNOTTI'S GIFTS TO PEERS

In addition to his gift to Bassani, Buffagnotti's artistic generosity extends to other notable figures within Bologna's cultural milieu. An unpublished etching dedicated to the Venetian singer Piera Ghei (fl. 1693-1694) (I-Bc 22419) exemplifies Buffagnotti's penchant for using musical notation as decorative, personalized elements in his gifts.

This etching (cat. 4.02), displayed at the Civico Museo della Musica in Bologna, showcases arias sung by Ghei in Giacomo Antonio Perti's (1661-1756) dramma per musica *Il Furio Camillo*, which was staged in Bologna in 1693.[206]

[202] The copied text reads: "Eri pur felice, ó [core | quando stavi in libertá] [...]" which translates to: "You used to be happy, o [heart], when you were free]. [...]".

[203] "[...] During his lifetime he was celebrated as a violinist. Some even considered his playing superior to Corelli's. [...]." Vanscheeuwijck-Smith 2001; Cavicchi 1965.

[204] Bassani, Giovanni Battista. *Il Cigno Canoro Cantate Amorose dedicate a gl'Illustrissimi Signori il Sig. Senatore Co. Ercole e Sig. Co. Cornelio Pepoli da Gio. Battista Bassani Accademico Filarmonico. Libro Secondo. Opera Terza. - In Bologna, per Giacomo Monti 1682*, I-Bc V249.

[205] Hoare 2018.

[206] *Il Furio Camillo drama del sig. Matteo Noris da recitarsi nel teatro Maluezzi l'anno 1693*. Bologna, Giulio Borzaghi, 1693. Libretto by Matteo Noris (1640-1714), I-Bc Lo.04128. The Malvezzi operatic seasons of 1693-1695 saw the dominant presence of drammi per musica by Perti, who secured his success on the one hand by enrolling famous performers and, on the

Buffagnotti captures the essence of Ghei's performances through meticulous attention to detail, even with the censored lyrical text purposely adapted to the Bolognese stage. It is possible to relate Buffagnotti's print to the 1693 performance because of a detail in the text of one of the arias he included on the plate, which occurs only in the Bolognese libretto and not in any other edition, nor any manuscript copy of the music.[207] The aria in question concludes the sixth scene of the first act when Cloridea aims to reconquer the heart of her loved one, Arideo, who is about to enter the scene. In the Venetian libretto of 1692 and all other editions after Bologna, the aria begins with "Darò amplessi e farò vezzi" instead of "Darò sguardi, e farò vezzi," making the intentions of Cloridea more physical. The expression "amplessi" ("amplesso" in its singular form) also means sexual intercourse. Perhaps this line of text was deemed to be too offensive or rude, as the author later modified the passage and adopted a milder sentence. For Perti, as for many other composers and writers, changing words or entire portions of the libretto was a common practice, making each performance more suitable for diverse occasions.

Buffagnotti's intricate dedication to Ghei in the form of a manuscript letter and a sonnet reflects his deep admiration for the singer's talents.[208]

To have his etching ready on time for the performance, the artist must have had the score at his disposal from which to copy the music. Therefore, although there is no direct evidence of Buffagnotti's involvement in the production of *Il Furio Camillo*, either as a performer or stage designer and painter, the plate is evidence of his proximity to its staging. On one hand, the artist includes arias that the addressee performed on stage, and these were pieces that only the singer would have recognized; on the other hand, Buffagnotti refers to the woman as "Pier-ina," a diminutive of Piera, thus revealing a familiarity between the two, possibly derived from a working relationship.

These elaborate poetic accolades underscore Buffagnotti's commitment to celebrating his peers within the artistic community. Buffagnotti's personalised gifts to Bassani and Ghei establish a meaningful dialogue, showcasing his artistic skill and desire for lasting connections within Bologna's cultural sphere – gestures that could cultivate professional relationships and lead to future collaborations and opportunities.[209]

Furthermore, the etching for Piera Ghei is generously inspired by the work of Stefano della Bella, mainly his *Raccolta di Varii Cappricii et nove inuentioni* published by Ciartres in Paris in 1646. Buffagnotti's unpublished etching "Capriccio Musicale" at the Museo della Musica in Bologna mirrors Della Bella's style and composition. In front of a hilly landscape, above a highly decorated fountain, couples of putti hold cartouches displaying various vocal pieces. Buffagnotti closely emulates della Bella's composition, adapting the cartouches to the

other hand, by entrusting great stage designers with the decoration of the scenes. It is worth mentioning that the librettos of two of Perti's operas were decorated with plates by Buffagnotti after the actual scenes designed by Marc'Antonio Chiarini (1652-1730). These were: *La Forza della Virtú*, 1694, I-Bc Lo.06461, and *Il Nerone fatto Cesare*, 1695, I-Bc Lo.06806.

[207] Copies of the aria are in: I-MOe 70.E.30 (3), p. 22; F-Pn Rés Vmf Ms 17, pp. 269-280, in V-CVbav Barb. Lat. 4169, ff. 13r-16v, in I-Rc MS 2473, pp. 19r-24v, GB-Lam MS 128, pp. 189-190 and I-URBc Ubaldini VI.2.16.1, pp. 119-124v. Calore 1994. See Appendix.

[208] Praised for her singing, Piera Ghei performed also in yet another dramma per musica with a libretto by Noris and music by Perti, Il re Infante, in 1694. Ricci 1888. See Appendix with the transcription and the translation of the dedication and sonnet.

[209] Opera served as a key setting for aristocratic gift exchange, where acts of generosity helped sustain social hierarchies and relationships. Van der Linden 2018. Komter 2007; Palou Espinosa 2017; Privitera 2014; Warwick 1997.

shape and position of the putti's bodies, akin to Della Bella's technique.

The overall inspiration of Della Bella may indicate that Buffagnotti was in the formative stages of his career and relied on the example of such a renowned master. Buffagnotti's teacher, Domenico Santi, a pupil of Agostino Mitelli the Elder, likely facilitated this influence, as there was a frequent exchange of designs for prints between Mitelli and Della Bella.[210] Buffagnotti's *Menuetti, Sarabande, et varij Caprici*, published in the last decade of the century, further reflects this influence, echoing the grotesque character and playful composition of Della Bella's renowned sets.[211]

Through these works, Buffagnotti pays homage to his artistic predecessors and establishes himself as a skilled artist capable of innovatively adapting their techniques and styles to his creations.

4.7 AN UNPUBLISHED SELF-PORTRAIT

Recently, another intriguing musical drawing attributed to Buffagnotti has come to my attention (cat. 4.03). Unfortunately, only a black and white photograph of it could be retrieved from the Fototeca Volpe housed in the Visual Arts department of the University of Bologna.[212] The photograph depicts what appears to be a self-portrait featuring unmistakable references to Buffagnotti's diverse talents as a young artist, engraver, musician, and composer.

Prominently displayed on the central background of the drawing is a large cello or violone, its body adorned not with the typical four strings but with two staves densely packed with musical notes, albeit scarcely discernible in the image. This depiction of the instrument and musical notation serves as an overt nod to Buffagnotti's musical training. Although the notation is illegible, it is conceivable that it represents a score for a solo stringed bass instrument. Notably, if the piece were intended as a solo with accompaniment, the staves on the lower line would conclude just beneath the higher voice depicted on the upper staff. In this instance, however, the notes on the lower staff abruptly end with the word "Fine" followed by a curl.

The figure of a young man, wearing a large hat and leaning against a flourishing tree on the

[210] Piazzi 2013; ead. 2017.

[211] This set consists of twelve miniature landscapes inhabited by strange creatures, monsters, animals, dwarfs, and scary and funny personages. Not only did Buffagnotti etch the small plates, but he also composed short pieces of music featuring the designs. As can be gathered from its title, the collection echoes the renowned sets by Della Bella and Jacques Callot (1592-1635). The grotesque character of these masters' disfigured characters evolves in Buffagnotti's plates. Rather than caricatures of reality, his creatures move and perform in dream-like landscapes; instead of water, music - staves and notes - springs from fountains or appears on flags or other supports. Finally, the playfulness of this set lies in its title, Capriccio, a word commonly used in music. "[...] According to Furetière (1690), "Capriccios are pieces of music, poetry or painting wherein the force of imagination has better success than observation of the rules of art." 'Capriccio' does not signify a specific musical technique or structure, but rather a general disposition towards the exceptional, the whimsical, the fantastic and the apparently arbitrary [...]." Schwandt 2001. For an overview on printed Capricci sets, see White 2009.

[212] Neg: 97/n2. The Fototeca Volpe, with over 32,000 phototypes, was acquired by the Istituto per i Beni Culturali della Regione Emilia-Romagna (Institute for Cultural Heritage of the Emilia-Romagna Region) in 1988. It retains its original archival unity, reflecting the organisational structure established by its founder, Carlo Volpe (1926-1984). Volpe, a professor at the University of Bologna, meticulously collected photographs for scholarly research, focusing on topics such as fourteenth-century painting, Caravaggio, and still lives. Additionally, he advised collectors and auction houses, resulting in a collection of photographic reproductions of privately owned artworks. While the collection has been partially catalogued, individual phototypes have not been registered extensively, and only a portion of the images has been digitized and made available online through the OPAC IMAGO.

left side of the drawing, is the artist himself. He is depicted not only sketching the final composition visible in the drawing—a wooded landscape with a man—but also engraving the same scene in reverse onto a plate. The figure of a young man, wearing a large hat and leaning against a flourishing tree on the left side of the drawing, is the artist himself. He is depicted not only sketching the final composition visible in the drawing—a wooded landscape with a man—but also engraving the same scene in reverse onto a plate. This duplication is evident in the distinctive foliage of the tree depicted on the left side of the sheet held on the artist's lap, which appears mirrored on the plate.

Currently, no additional information is available regarding this particular work, which was presumably drafted on vellum. Nonetheless, it bears similarities to the drawing studied here for Bassani. Once again, Buffagnotti demonstrates his penchant for creating intricate compositions that invite close examination, leaving the viewer amused by this self-portrait within a *mise en abyme*.

4.8 MUSICAL GIFTS TO PATRONS

Recent investigations have uncovered two volumes of cantatas and drawings, preserved respectively in Modena and London, as gifts intended by Buffagnotti for Francesco II d'Este (1660-1694) and a member of the Medici family.[213] While more detailed information is available for the former, research regarding the latter remains ongoing. Scholars speculate that it may have been crafted for either Cosimo III (1642-1723) or the Great Prince Ferdinand (1663-1713), although definitive evidence supporting these hypotheses is currently lacking.[214] Nonetheless, the notable similarities in their construction suggest that the London volume likely served similar purposes to its Modenese counterpart.

The term 'gift' needs to be nuanced: Buffagnotti's 'presentation' to Francesco II d'Este was followed within weeks by a documented payment, showing that such offerings were often intended to secure remuneration.[215]

Buffagnotti's presentation of his works to influential figures followed a meticulous protocol, aiming to secure prestigious princely commissions or other forms of recognition. Buffagnotti lacked direct access to individuals such as Francesco II d'Este, given his relatively modest social status. As such, he relied on intermediaries, individuals possessing greater power and visibility, to advocate on his behalf at court. The selection of Giovanni Paolo Colonna (1637-1695) for this task was not deliberate; Colonna, a prominent music authority in Bologna, held sway as the chapel master in Saint Petronio from 1674 to 1695. Buffagnotti worked alongside Colonna as a musician, designated as "soprannumerario," whenever a larger ensemble was required.[216] Additionally, Colonna's involvement in founding the Accademia Filarmonica and his regular interactions with the court further solidified his suitability for the role. Notably, Colonna's compositional contributions to the volumes for Francesco II d'Este underscore his vested interest in ensuring their delivery to the appropriate recipients.[217]

In order to introduce Buffagnotti's manuscript to the court, Colonna composed a letter addressed to Giovanni Battista Giardini (1650-?), the duke's private secretary responsible for vetting Francesco's correspondence and organising his schedule. Colonna's correspondence with Giardini regarding organs

[213] I-MOe MUS C 312 and GB-Lbl Add. ms 27931; Churnside 2009.
[214] Churnside 2009, p. 144.
[215] The wording 'desiderarebbe presentare' in Colonna's letter (25 September 1689) does not imply a gratuitous gift, but rather Buffagnotti's attempt to gain recognition and remuneration. Indeed, on 31 October 1689 he received a payment of 396 lire for the book of music and drawings (Archivio di Stato di Modena, Camera, Borsa segreta, n. 298, c. 112sx).
[216] Vanscheeuwijck 2003.
[217] Churnside 1994, and 2009.

built for the ducal court in 1687 indicates a preexisting professional relationship. Thus, the path of Buffagnotti's "gift" can be traced from the artist to the composer, then to the secretary, and finally to the duke himself. Colonna's intermediary role was pivotal, requiring an intimate understanding of the tastes, preferences, and political dynamics at play among the involved parties.

While Colonna's introductory letter provides insight into Buffagnotti's gifting process, the dedication letter within the volume allows Buffagnotti to justify the creation of the present to the duke. Colonna highlights the musical compositions within the gift, followed by a detailed description of its visual content:

Ill[ustrissi]mo Sig[nor]e mio <?Padrone?> Col[endissi]mo / Il Sig[no]re Carlo Bufagnotti nostro di Bologna desiderarebbe pre/sentare al Sereniss[i]mo Sig[no]re Duca un libro di varie compositioni / musicali, ma con certi paesi, prospettive, e altro da lui / fatte a penna, che veramente sono belissime, e degne d'amira/tione, e p[er]ché sa la servitù che professo io a V[ostra] S[ignoria] Ill[ustrissi]ma, mi ha / pregato acciò l'accompagni con questa a Lei medesima p[er] / supplicarla come faccio ad assisterlo, e favorirlo p[er] facilitarle / l'udienza a S[ua] A[ltezza] Ser[enissi]ma. Compatischi V[ostra] S[ignoria] Ill[ustrissi]ma li continui / incomodi e mi honori de suoi stimatiss[i]mi comandi acciò non / le viva servit[o]re infrutuoso, e le faccio hum[ilissi]ma riverenza. Di V[ostra] S[ignoria] Ill[ustrissi]ma Bolog[n]a li 25. sett[embre] 1689 Devot[issi]mo et Oblig[atissi]mo Ser[vito]re Vero Gio[vanni] Paolo Colonna.[218]

Interestingly, Buffagnotti's dedication letter takes the opposite approach, explicitly referencing his drawings while omitting direct mention of the music.

ALTEZZA SERENISSIMA / Questi tratti della mia Penna che umil- / mente consacro all'incomparabil Merito / di V. A.S. van mendicando il lustro che / lor manca, per qualificare il fosco / che li adombra. Il raggio clementissimo / d'un grazioso guardo di V.A. che / risplende vero sole del Cielo della / gloria, puó render luminoso il loro / nero. Di tanto supplico io / veramente la generositá dell'A.V. / e con profondissima riverenza ardisco / vantarmi / Di V.A. Sereniss.: / Hum. Div.mo obl. Ser. Re / Carlo Buffagnotti.[219]

However, despite this apparent discrepancy, the inclusion of cantatas within Buffagnotti's visual compositions underscores their significance, effectively drawing attention to both the pieces and their composers. Thus,

[218] "Most Illustrious and Honorable Sir, Signor Carlo Buffagnotti, our fellow citizen of Bologna, would like to present to His Most Serene Highness the Duke a book of various musical compositions, accompanied by certain landscapes, perspectives, and other drawings made in pen by his own hand, which are truly beautiful and worthy of admiration. And since he is aware of the service I profess to Your Most Illustrious Lordship, he has asked me to accompany this letter to you, in order to humbly ask that you assist and support him in securing an audience with His Most Serene Highness. May Your Most Illustrious Lordship pardon my continual intrusions, and do me the honor of commanding me, so that I may not remain your unprofitable servant. I humbly offer you my respectful greetings. From Your Most Illustrious Lordship's Most devoted and obliged true servant, Giovanni Paolo Colonna, Bologna, 25 September 1689 [...]" in Churnside 2009, pp. 129-130, translation by the author with edits by Graham Flett. The original document is found in Archivio di Stato di Modena, Archivi per materie, Musica e musicisti, busta [= folder] 1.

[219] "GREAT HIGHNESS / I humbly consecrate these lines I drew / With my Pen, to the unparalleled Eminence of Your Highness. / These drawings seek the prestige / They are lacking, in order to dissipate the / Fog that is now veiling them. The indulgent ray / Shed by your graceful eyes, Your Highness, shining like / A glorious Sun, can brighten their / Darkness. I beg You for this, / For the generosity of Your Highness, / And with deep reverence I would like to / Boast, / To one day be the humble servant / Of Your Highness, / Carlo Buffagnotti". I-Moe mus.c.312, fol 4, translation by the author with edits by Graham Flett.

while Buffagnotti's dedication may prioritize his drawings, the integration of music within his artistic vision celebrates and elevates the works of the composers featured therein.

The cantata manuscripts produced by Buffagnotti stand out remarkably from others that are known, mainly due to their size and ornate decoration.[220]

Each manuscript commences with a full-page drawing showcasing the coat of arms of the intended recipient set against an outdoor backdrop. In the Modenese volume—one of two sets of cantatas and drawings prepared by Buffagnotti as gifts, respectively for Francesco d'Este and a Medici family member—the Estense escutcheon is depicted as being held by putti soaring over a river landscape, while the Medici arms appear as a pillar amid architectural elements and foliage. Following the dedication page, each manuscript alternates between written-out cantatas and accompanying drawings featuring a mise en abyme of the musical compositions. The cantata texts are presented alongside visual elements such as flags, cartouches, and marble slabs integrated into various landscapes and seascapes. Although there appears to be minimal thematic connection between the cantata texts and their accompanying drawings, the visual compositions engage the viewer, encouraging interaction and exploration.

For instance, the dedication page for Francesco II features intricate pen and ink details referenced in the dedication letter, including the depiction of "fog" covering the drawings, symbolizing the regent's ability to perceive the artist's intentions. Buffagnotti's artistic approach invites viewers to engage with the illustrations, prompting them to search for connections between the visual elements and the cantatas while navigating through the pages. This interactive dynamic underscores Buffagnotti's intention to create multifaceted and engaging gifts, fostering a sense of discovery and appreciation for his artistic endeavors.[221]

Finally, an unpublished note of payment dated 31 October 1689 from Francesco II d'Este to the artist for a book of music and drawings provides concrete evidence of Buffagnotti's professional interactions with influential patrons.[222]

The payment note establishes a direct link between Buffagnotti's artistic endeavors and his patronage network, shedding light on his meticulous protocol in presenting his works to prestigious individuals. This newly uncovered document corroborates speculation regarding the purpose and recipients of Buffagnotti's gifts, strengthening the narrative surrounding his efforts to secure princely commissions and recognition through his artistic creations.

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[220] The dimensions of these manuscripts are notable, measuring 362 by 303 mm for the Modenese volume and 535 by 430 mm for the London counterpart. While the cover of the Modenese volume may appear less elaborate than that of the Medici volume, both are crafted from refined materials, and feature vellum pages. In contrast to traditional cantata volumes, which typically employ oblong quarto format paper, measuring between approximately 100 by 270 mm and 200 by 270 mm, Buffagnotti's collections are undeniably exceptional in size and presentation.

[221] Some in depth analysis on gift-giving mechanisms can be found in Von Bernstorff 2013.

[222] I am deeply grateful to Dr. Matteo Giannelli for this information. In a personal exchange, he adds that this register was compiled by the ducal treasurer Pietro Zerbini (??-1693) and records the expenses incurred by the Ducal Secret Treasury from 1681 to 1693 (the year of the treasurer's death). The volume is numbered "open book" and contains expenses for various ambassadors or Este residents, for the stable, commissions, "known expenses," travel, donations, and so. The note in question is found among the expenses for "library." In terms of silver content, 396 lire in 1689 corresponds to approximately €1,700 today. However, their historical purchasing power was significantly higher—roughly equivalent to 20–30 months of a manual laborer's wages—suggesting a present-day value in the range of €30,000 to €40,000.

4.9 CONCLUSIONS

This chapter contributes to broader inquiries into the informative potential of decorations in cantata manuscripts by offering a nuanced exploration of Carlo Antonio Buffagnotti's artistic practices and the symbolic significance embedded within his visual compositions. Through a meticulous examination of Buffagnotti's reattributed artwork, in comparison with other objects like other cantata manuscripts, this study elucidates the intricate interplay between musical and visual elements, shedding light on the communicative strategies employed by composers and artists in conveying thematic nuances and engaging their audiences.

By scrutinising Buffagnotti's incorporation of decorative motifs, thematic resonances, and symbolic gestures with and within his cantata manuscripts, this chapter provides valuable insights into the multifaceted layers of meaning embedded within these artistic artefacts. Moreover, examining Buffagnotti's collaborative endeavors and strategic patronage initiatives underscores the interconnectedness of artistic production and social dynamics within Bologna's cultural milieu.

In alignment with the overarching research question of this thesis, this chapter underscores the importance of considering decorative elements as ornamental embellishments and integral components of a larger communicative framework. Through an interdisciplinary approach that bridges musicology, art history, and cultural studies, this study seeks to elucidate the rich tapestry of meanings encoded within cantata manuscripts, thereby advancing our understanding of the informative potential of visual and musical expressions in early modern cultural contexts.

Ultimately, by situating Buffagnotti's artistic output within the broader discourse on cantata manuscripts and decorative practices, this chapter offers a compelling case study that enriches our appreciation of the symbiotic relationship between music, visual art, and cultural expression in 17th-century Italy.

4. APPENDIX

This appendix gathers historical descriptions, sale catalogue entries, and archival documents relevant to the *Elaborate vase* drawing that forms the focus of Chapter 4. It aims to reconstruct the reception, attribution history, and commercial trajectory of the sheet, along with other visual-musical objects produced or associated with Carlo Antonio Buffagnotti. Section 4.A includes a selection of catalogue descriptions, ranging from the 1996 Quaritch listing—where the drawing was attributed to Buffagnotti—to later attributions to Stefano della Bella, often influenced by stylistic affinities with his *Raccolta di vasi diversi.* Section 4.B provides transcriptions and translations of related poetic and musical texts, drawn from contemporary cantata sources and libretti. Section 4.C compiles documentary references to Buffagnotti's professional activities as artist, engraver, and music copyist, offering insight into his context and reputation.

Sale Catalogue descriptions

4.A.1 [1996] Bernard Quaritch: *Catalogue 1230; Art and Architecture* [cover illustration]

7 BUFFAGNOTTI, Carlo Antonio. *Design for a fantastic vase with nereids, a column and capitals with an antropomorphic base resting on a foreshortened violin, bearing a plaque with music*. [Bologna, c. 1690] Pounds 1500 | 8vo. drawing in pen and brown ink, 190 x 130mm. | A remarkable drawing by the gifted Bolognese artist, theater designer, engraver and musician, C.A. Buffagnotti, a pupil of Domenico Santi and much later, of Ferdinando Bibiena with whom he collaborated on stage sets in the early 1700s. This drawing dates from the period 1690-98 when he was involved in the production of a number of rare volumes of engraved music where the music itself is displayed in curious vignettes. A good example is illustrated in Sotheby's sale of Baron Landau's music (18th October 1949, lot 402), *Sonate per camera a violino é violoncello* [? Bologna, 1690]. Robert Spencer kindly inform us, in private correspondence, that the aria illustrated in our drawing, 'Dammi Fortuna', beginning 'Parla me al core, piaga d'amore' is for voice and harpsichord (unfigured bass) in the style of Alessandro Stradella (1644-82) or Alessandro Scarlatti (1660-1725)'. See our cover illustration. [pp. 5-6]

4.A.2 [2003] *Old Master Drawings*, Sotheby's, 9th July 2003. [?]

According to information provided by Prof. Jean de Maere, the drawing attributed to Buffagnotti was not acquired at the main Corsham Court sale held at Sotheby's Bond Street, but at a smaller, earlier auction at Sotheby's Olympia. This event included drawings considered of lesser importance and therefore excluded from the principal sale, as well as works from other anonymous provenances, grouped and sold in lots. It is likely that the Buffagnotti drawing originated from the Corsham collection but was part of this preliminary dispersal.[223]

4.A.3 [2004] Paul Prouté S.A. *Dessins - Estampes, Catalogue della Bella,* 2004 [cover illustration]

Stefano della BELLA (Florence 1610-1664) 7 *Vase monumental orné d'une partition musicale* | Plume et encre brune | 195 x 130 | Filigrane: agneau pascal? (fragment) | Ce dessin d'ornement très fouillé trouve son originalité dans la présence, en son centre, d'un extrait musical, composition anonyme, dont la partition

[223] I am grateful to Prof. de Maere for his insight in the matter.

lisible pourrait être jouée et chantée. | Il semble difficile de rattacher cette feuille aux études connues pour la souite gravée *Raccolta di vasi diversi* exécutées par della Bella pendant son séjour parisien entre 1639 et 1649; nombre de ces dessins conservés au Département des Arts Graphiques du Musée du Louvre sont de facture plus libre, mais néanmoins présentent des éléments de comparaison avec les figures de nymphes ou les volutes des anses du vase ici reproduit. | (Cf. Inventaire Général des Dessins Italiens du Musée du Louvre, Dessins de Stefano della Bella, par F. Viatte, Paris, n. 144, 145 et suivants, reproduits). [pp. 16-17]

4.A.4 [20-26 November 2014] Sammlung Monica Streiff; *Stefano della Bella*

99 Bella Stefano della (Italien, 1610-1664). *Vase, reich skulptiert mit Frauenfiguren, Schlangen, Schwan und Notenblättern*. Feder in Braun, braun laviert auf Bütten. Wasserzeichen: Stern im Boppelkreis (beschnitten). 19,4:13,1 cm. | Herzstück dieser aussergewöhnlich schönen, sehr fein und differenziert ausgeführten Zeichnung – eine monumentale, reich skulptierte und ornamentierte Vase darstellend – ist ein grosses, minutiös beschriftetes Notenblatt. Das Werk lässt sich nicht ohne weiteres ins OEuvre des Künstlers einordnen. Zwar finden sich verwandte Elemente auf Skizzenblättern zu der Folge «Raccolta di vasi diversi», die während della Bellas Pariser Aufenthalt (1639–1649) entstandenen sind – etwa die Figuren der beiden Nymphen, der Schwan oder die Gestaltung der volutenförmigen Henkel – viele dieser Skizzen zeigen aber einen freieren Duktus und sind weit weniger ausgearbeitet als die vorliegende Zeichnung (vgl.: Inventaire Général des Dessins Italiens du Musée du Louvre, Dessins de Stephano della Bella, par F. Viatte, Paris, 1974, Nr. 144, 145 ff.). | Über den Sinngehalt der prominent platzierten Musiknoten mag man philosophieren, doch könnte es sich um ein Bilderrätsel handeln, eine Bildform, die sich im 17. Jahrhundert in höfischen Kreisen grösster Beliebtheit erfreute. Es ist anzunehmen, dass della Bella dieser Spielkultur sowohl während seiner Pariser Jahre als auch später in Florenz begegnet ist. Von seiner Hand sind mehrere Zeichnungen und zwei Radierungen (de Vesme/Massar, 688–689) dieses Typus bekannt. Die hier vorliegende rätselhafte Zeichnung deutet auf eine, dem Rebus verwandte Form des Bilderrätsels, die «cifre in musica» hin, bei der die Zeichen und Chiffren in der Notenschrift versteckt sind. | Gerahmt. | Provenienz: Galerie Paul Prouté, Paris. [p. 104, illustration p. 105].

4.A.5 [2015] Renaissance to Futurism: a selection of Italian Drawings, 1500-1920. Stephen Ongpin Fine Arts, London, 2015

27 | STEFANO DELLA BELLA | Florence 1610-1664 Florence | A*n Elaborate Vase Decorated with Nymphs, Snakes, a Swan and a Musical Score* | Pen and brown ink and brown wash. Extensively inscribed in brown ink on the musical scores at the center and at the lower left. | 195 x 130 mm. (7 5/8 x 5 1/8 in.) | Watermark: Paschal lamb in a double circle [partial] (Similar to Briquet 58-61; Rome 1531-1535, Naples 1548, 1570 and 1584). | PROVENANCE: Hill-Stone Inc. New York; Galerie Paul Prouté, Paris, in 2004; Monica Streiff, Switzerland. [illustrated also on p.4, opposite title-page].

Only a very few paintings by Stefano della Bella (several of which are painted on colored stone, or pietra paesina) survive to this day, and it is as a graphic artist that he is best known. A hugely talented and prolific printmaker and draughtsman, he produced works of considerable energy and inventiveness, wish an oeuvre numbering over a thousand etchings, and many times more drawings and studies. Significant groups of drawings by the artist are today in the Uffizi, the Louvre, the Istituto Nazionale per la Grafica in Rome and the Royal Collection at Windsor Castle.

This remarkable drawing is an unusual addition to the corpus of drawings by Stefano della Bella. It does not relate to any known print by the artis, and may have been intended as a design for the frontispiece of a book or musical manuscript, or perhaps as an autonomous work in its own right. The drawing may

nevertheless be associated with a number of the ornament prints that were commissioned from the artist by Parisian publishers. The motif of the seated nymphs and the form of the vase itself are akin to those found in a suite of six etchings of several different designs for vases, published as Raccolta di vasi diversi in c. 1646 [1] The nymphs in the present sheet are particularly close to those flanking one of the vases in one of the Raccolta di vasi dicersi etchings [2], as well as in a preparatory drawing for the print in the Louvre [3]. As Phyllis Dearborn Massar has noted of the Raccolta di vasi diversi etchings, 'Fantastic vases, often based on antique bronzes, were perennially favourite subjects with printmakers. Stefano outfantasised all of them, both in the vases themselves and their exuberant contents.'[4].

The words on the sheet music which forms the central motif of this drawing seems to be a sonnet of sorts. Although the text is fragmentary, it can be read as 'in mi fortuna / parlami al Core piaga d'Amore li ridaró / cieca importuna tu dici nó nó cieca impor- / tuna tu dici cosí(?) nó nó', while the text continues at the bottom of the sheet with the words 'si pur felice'[5].

NOTES:

[1] Alexandre de Vesme and Phyllis Dearborn Massar, Stefano della Bella: Catalogue Raisonné, New York, 1971, Vol. I, pp. 158-159, nos. 1045-1050; Vol. II, pp. 229-230, figs. 1045-1050. The motif of the seated nymphs also find parallels in some examples from a set of decorative etchings of the same date; the Raccolta di varii cappriccii et nove invention di cartelle et ornamenti, published in Paris in 1646 (de Vesme and Massar, op. cit., Vol. I, pp. 156-158, nos. 1027-1044; Vol. II, pp. 224-228, figs. 1027-1044).

[2] se Vesme and Massar, op.cit., Vol. I, p. 159, nos. 1049; Vol. II, p. 230, fig. 1049.

[3] Inv. 405-I; Françoise Viatte, Musée du Louvre: Cabinet des dessins, Inventaire général des dessins italiens II: Dessins de Stefano della Bella, Paris, 1974, pp. 104-105, no. 145, fig. 145, a detail illustrated on p. 15.

[4] Phyllis Dearborn Massar, Presenting Stefano della Bella: Seventeenth-century Printmaker, New York, 1971, p. 71.

[5] A very rough translation of this text would be:'My fortune, speak to my heart, sore with love, I will give them back, blind persistence you say no, no, blind persistence you only sau no, no... be happy in any case." I am grateful to Amanda Hilliam for her assistance in transcribing and translating the text.

4.A.6 [2018] Emanuel von Baeyer, online platform, 2018

A Design for an Elaborately Decorated Vase | Stefano della Bella * 1610 in Florence † 1664 in Florence | Pen and brown ink and brown wash. Size of sheet: 19.5 x 13 cm. | An Elaborate Vase Decorated with Nymphs, Snakes, a Swan and a Musical Score. Extensively inscribed on the musical scores at the centre and at the lower left. Watermark: Paschal lamb in a double circle [partial] (similar to Briquet 58-61; Rome 1531-1535, Naples 1548, 1570 and 1584). | Literature: London, Bernard Quaritch Ltd, Catalogue 1230: Art & Architecture, 1996, pp.5-6, no.7 (as Buffagnotti); 'The Salon du Dessin, Palais de la Bourse, Paris, 17th-22nd March 2004', The Burlington Magazine, March 2004, p.VI [advertisement]; Paris, Paul Prouté S.A., Catalogue della Bella, 2004, pp.16-17, no.7. | Provenance: Bernard Quaritch Ltd., London, in 1996 (as Carlo Antonio Buffagnotti). Acquired from them by the Cattaneo collection. Hill-Stone Inc., New York. Galerie Paul Prouté, Paris, in 2004. Monica Streiff, Switzerland. | This remarkable drawing is an unusual addition to the corpus of drawings by Stefano della Bella. It does not relate to any known print by the artist and may have been intended as a design for the frontispiece of a musical or theatrical book or manuscript, or perhaps as an autonomous work in its own right. The drawing may nevertheless be associated with a number of the many ornament prints that were commissioned from Stefano della Bella by Parisian publishers. The motif of the seated nymphs finds parallels in some examples from a set of decorative etchings by della Bella, the *Raccolta di varii cappriccii et*

nove inventioni di cartelle et ornamenti, published in Paris in 1646 (1), while the nymphs and the form of the vase itself are akin to those found in a suite of six etchings of several different designs for vases, published as Raccolta di vasi diversi in c.1646 (2). | The nymphs in the present sheet are particularly close to those flanking one of the vases in one of the Raccolta di vasi diversi etchings (3), as well as a preparatory drawing for the etching in the Louvre (4). As Phyllis Dearborn Massar has noted of the Raccolta di vasi diversi etchings, 'Fantastic vases, often based on antique bronzes, were perenially favorite subjects with printmakers. Stefano outfantasied all of them, both in the vases themselves and their exuberant contents.' (5) The words of the sheet music which forms the central motif of this drawing seems to be a sonnet of sorts. Although the text is fragmentary, it can be read as 'Dammi fortuna / parlami al Core piaga d'Amore li ridarò / cieca importuna tu dici nò nò cieca impor- / tuna tu dici cosi(?) nò nò', while the text continues at the bottom of the sheet with the words' si pur felice' (6). | Notes | 1. Alexandre de Vesme and Phyllis Dearborn Massar, Stefano della Bella: Catalogue Raisonné, New York, 1971, Vol. I, pp.156-158, nos.1027-1044; Vol. II, pp.224-228, figs.1027-1044. See, in particular, nos.1033 and 1036. | 2. Ibid., Vol. I, pp.158-159, nos.1045-1050; Vol. II, pp.229-230, figs.1045-1050. | 3. de Vesme and Massar, op.cit., Vol. I, p.159, nos.1049; Vol.II, p.230, fig.1049. | 4. Inv. 405-1; Françoise Viatte, Musée du Louvre: Cabinet des dessins. Inventaire général des dessins italiens II: Dessins de Stefano della Bella, Paris, 1974, pp.104-105, no.145, fig.145, a detail illustrated on p.15. | 5. Phyllis Dearborn Massar, Presenting Stefano della Bella: Seventeenth-century Printmaker, New York, 1971, p.71. | 6. A very rough translation of this text would be: 'My fortune, speak to my heart, sore with love, I will give them back, blind persistence you say no, no, blind persistence you only say no, no…be happy in any case.' In a note to a previous owner, Robert Spencer (1932-1997) suggested that the music of the aria illustrated in this drawing is 'for voice and harpsichord (unfigured bass) in the style of Alessandro Stradella (1644-82) or Alessandro Scarlatti (1660-1725)', although at the time the drawing was thought to be the work of a later artist; the Bolognese theatre designer, engraver and musician Carlo Antonio Buffagnotti (b.1660).

Text transcriptions and translations.

Translations by the author, edited by Graham Flett.

4.B.1 "Ardea di due begl'occhi" ("Amante non creduto"), in Affetti Canori, Bologna, Monti, 1684 "Poesia dell'Ecc. Sig. Dottore Gio. Battista Neri," pp. 41-57 [I-Bc V.255] [**cat. 4.01**]

Giovanni Battista Bassani (ca. 1650-1716), music
Giovanni Battista Neri (1660-1726), text

Ardea di due begl'occhi
Al vivo lampo un alma innamorata
Tutta ardor tutta fiamma e tutta foco
Ardea ma non ardia
Palesar le sue doglie onde rinchiusa
Talor con quell'amor ch' in sentenza
Fra le lagrime sue così dicea:
«**Dimmi Fortuna**
Parlami al core
Piaga d'amore
Si risanò.

A man's loving soul
was burning for a woman
burning in flames and fire,
the soul was burning but it was not longing
to reveal its sorrows, so locked up
in itself seemed sometimes to talk
to that love, while in tears:
*"**Tell me, Fortune,***
Talk to my heart
It feels like the wound of love
Has healed.

Cieca importuna
Tu dici no.
Rigide stelle
Ditemi all'alma
Priva di calma
Vivrò così
Fiere rubelle
Voi dite sì.
Dunque senza speranza
Dovrò sol fra singhiozzi e fra sospiri
Soffocar le mie pene
Tiranniche catene
Tanto più dure quanto più secrete
E non vi sciogliete o crude forme
D'amorosa ferità.
Eri pur felice o core
Quando stavi in libertà.
Or legato da un bel crine
Vai provando le ruine
Senza nota di pietà.
Eri pur felice o core
Quando stavi in libertà
Ma s'io scopro il mio foco
S'io parlo all'idol mio
E gli spiego il tenor della mia fede
Esso che non mi crede
Pensa ch'io scherzi seco e se ne ride
Se incostante e infide
Chiamo le sue pupille
Egli ben tosto giura
Che così fingo onde m'avveggio
Che il dirlo è male ed il tacerlo è peggio.
Che mi giova dir che v'adoro
Luci care se nol credete
Non scherzo fra pene
Non fingo catene
Ma bensì moro
E voi si crude siete;
Che mi giova dir che v'adoro
Luci care se nol credete.
Se con altro linguaggio
Che con quello de labbri
Si favella in amore
Insegnatelo amanti a questo core
Poiché se non i sguardi io parlo seco
Non m'intende cogl'occhi amor ch'è cieco
E se col cor favello
Egli che tiene un cor privo di fede
E gl'occhi, al labbro, al core unqua non crede.
Credemi o non mi credere
Voglio adorarti sì

You, the annoying Blind,
You disagree.
Oh you, grim stars,
Speak to my soul,
So restless,
Will I live like this?
Proud ruby
You all agree.
So, hopeless
I will have to drown in my sorrows,
Alone, sobbing and weeping,
Those oppressive chains,
are hard and concealed,
They don't dissolve, harsh things,
Made of feral love.
You used to be happy, oh *my heart,*
When you were free.
Since you are now bound to beautiful hair
You are experiencing ruin
Without a note of pity.
You used to be happy, oh my heart,
When you were free.
If I uncover my fire
If I talk to my love
And I explain her the nature of my faith
She, who does not believe me
She thinks I am making fun of her and she laughs
If I say that her eyes
are faithless
She immediately swears
That I am pretending; so I realise
That confessing is bad, but keeping it quiet is even worse.
What do I gain in telling you that I adore you,
Thou lovely eyes disbelieve me
I am not joking in between sorrows
I am not pretending to be in love
In fact I am dying
And you are being cruel,
What do I gain in telling you I adore you,
My lovely eyes, if you don't believe me.
If one can talk with other things
than lips in love
Oh lovers,
please teach this heart
Because if I speak with my eyes,
My blind love, cannot perceive me,
And even if I speak with the heart
She, who has a faithless heart,
won't believe either thine eyes, lips or heart.
Believe me or not,

Sprezzami quanto vuoi	*I want to adore you,*
Fuggimi quanto sai	*Despise me as much as you want,*
Non che non puoi no no	*Run away as much as you know,*
Nol farai ch'io non ti corra a stringere	*You do that,*
Fra queste braccia un dì:	*you will never allow*
Credimi o non mi credere	*These arms to embrace you one day:*
Voglio adorarti sì».	*Believe me or not,*
	I want to adore you."

4.B.2 *Capriccio Musicale* [I-Bc 22419] [**cat. 4.02**]

Carlo Antonio Buffagnotti (?) (1660- post 1717), manuscript text

Per la parte di Cloridea	*For the part of Cloridea*
Egregiam.e rappresentata dalla Sig.ra Pierina	*Masterfully performed by Ms Pierina*
Ghei Venetiana.	*Ghei from Venice.*
Vieni Amore a vedere i tuoi gran vanti,	*Come Love, come and behold your deeds,*
Vedi come risplende il tuo bel foco	*See how your beautiful fire shines*
Entro quegl'occhi, e come à poco à poco	*Into those eyes, and how little by little,*
Passa né nostri cori à farli amanti.	*Penetrates our hearts and make them fall in love.*
Odi con quei canori, e dolci incanti	*Hear how she amuses herself with sweet*
Scherza, e lega costei, e quasi poco	*And charming singing, she ties us with chains*
Sian le catene, ella si prende gioco	*And she makes fun of us while we die,*
Del morir nostro, e ride à nostri pianti.	*And she laughs at our cries.*
Con fortuna contende e in un col fato,	*She is as powerful as fate and fortune,*
Ma le sorti che finge accesa in noi	*She pretends to have feelings for us,*
Cui dal suo volere un fier destino è dato	*Yet she determines our destiny*
La vedi, e l'odi Amor poscia se puoi	*You see and hear her, Love,*
Fa' maggior prove, ah che tu pur piagato	*as your wounds will prove it to you,*
Farai prova crudel degl'occhi suoi.	*the evil that her eyes can do.*

4.B.3 Arias from *Il Furio Camillo. Drama da recitarsi nel teatro Malvezzi l'anno 1693;* Giulio Borzaghi, Bologna 1693; staged on 17th January. [I-Moe 70.e.05 (5)]

Giacomo Perti (1661-1756) music
Matteo Noris (1640-1714) text

1. "Darò Sguardi" [Cloridea, *Il Furio Camillo*, Atto Primo, scena VI, p. 18]

Darò sguardi, e farò vezzi,	*I will give looks and give favours,*
Perché infido non mi disprezzi	*So that he, faithless, won't despise me*
Che rapimmi ingannator.	*He is the charmer who stole me.*
Scelto Maggio il crin m'infiori:	*He gives me fresh flowers in May:*
Mà, non credo, che i freschi fiori	*But I don't believe that fresh flowers*
Accender possano fiamme d'amor.	*Can liven my love.*
Darò, &c.	*I will give...*

2. ["Col Sole in volto"] [Cloridea, disguised as Orindo, *Il Furio Camillo*, Atto Primo, scena XVII, p. 33]

[Col Sole in volto,	*[With the sun shining on the face,*
A l'alba figlia è un Sole.]	*Son of the dawn is the Sun.]*
Siam traditi o Dio dà amore,	*We've been betrayed, oh God of love,*
Vuol vendetta nostro honore	*Our honor seeks revenge.*
Il tuo strale, ed il mio core	*Your arrow and my heart*
Ambi offese un traditore.	*Were both offended by the traitor.*
Siam traditi, &c.	*We've been betrayed, etc.*

3. "Sulla palla mi tien Fortuna" [Cloridea, *Il Furio Camillo*, Atto Secondo, scena VII, p. 44][224]

Sulla palla mi tien Fortuna,	*Fortune keeps me on a ball,*
E di me gioco si fà:	*And moks me:*
Nembi oscuri per me radduna;	*It gathers dark clouds for me;*
E al mio duol niega pietà.	*And it denies mercy to my pain.*

4. "Più non so intendere" [Cloridea, *Il Furio Camillo*, Atto Secondo, scena XII, p. 51][225]

Più non so intendere	*I cannot understand*
Del mio destino	*What my destiny*
Ciò che farà;	*Has in store;*
La sorte varia	*Fate varies,*
Si cangierà.	*It shall change.*
Più etc.	

5. "Povero Amante" [Cloridea, *Il Furio Camillo*, Atto Secondo, fine scena XIX, p. 59][226]

Povero amante; mà: sei fuori di speme.	*Oh poor lover, you are hopeless.*
Tu vuoi far piangere?	*Would you like me to cry?*
Or piangi tù.	*Now you cry,*
Vilipesa servitù	*Your dishonored servant*
Ti condanna a pene estreme.	*Makes you suffer extremely.*
Povero &c.	*Oh, Poor Lover...*

6. "Snodi il suon" [Cloridea, *Il Furio Camillo*, Atto Terzo, scena XIV, p. 83]

Snodi il suon Toscana Cetra,	*Untie the sound, oh Tuscan Cittern,*
E festeggi à un sì bel dì.	*And celebrate such a beautiful day!.*

7. "Frà le labra" [Cloridea, *Il Furio Camillo*, Atto Terzo, scena XIV, p. 83]

Snodi il suon Toscana Cetra,	*Untie the sound, oh Tuscan Cittern,*
E festeggi à un sì bel dì.	*And celebrate such a beautiful day!.*

[224] This aria appears also in V-CVbav Barb. Lat. 4169, ff. 59r-63v.
[225] This aria appears also in F-Pn Rés Vmf Ms 27, pp. 149-156.
[226] This aria appears also in V-CVbav Barb. Lat. 4169, ff. 83r-86r.

4.B.3.1 (Uncensored) aria from *Furio Camillo. Drama per Musica da recitarsi nel Teatro Vendramino di S. Salvatore, l'Anno 1692*; Nicolino, Venice 1692; staged on 2nd February. [I-MOe 70.E.30 (3)]

Giacomo Perti (1661-1756) music
Matteo Noris (1640-1714) text

"Darò Amplessi" [Cloridea, *Il Furio Camillo*, Atto Primo, scena VI, p. 22][227]

Darò amplessi, e farò vezzi, Perché infido non mi disprezzi Che rapimmi ingannator. Scelto Maggio il crin m'infiori: Mà, non credo, che i freschi fiori Accender possano fiamme d'amor. Darò, &c.	*I will embrace him closely and give favours,* *So that he, faithless, won't despise me* *He is the charmer who stole me.* *He gives me fresh flowers in May:* *But I don't believe that fresh flowers* *Can liven my love.* *I will give...*

Documents concerning Buffagnotti

4.C.1 Record of payment for cantatas manuscript to Francesco II d'Este[228]

Archivio di Stato di Modena, Archivio estense, Camera, Borsa segreta, n. 298, c. 112sx.

1689 [...] 31 ott. A Carlo Buffagnotti p[er] ricognitione di un libro di musica con disegni L. 396	*1689* *[...]* *31st October. To Carlo Buffagnotti in recongintion for a book of music with drawings L. 396*

4.C.2 Register of the Accademia Filarmonica, 1695, p. 318

Aggregati in quest'anno, p. 236.

CARLO BUFFAGNOTTI | Bolognese sonatore di Violoncello | Incisore in Rame, non si mostrò debole di spina nella professione | Della musica, mentre dalla scuola di Giuseppe Jachini ne ricavò | Quel profitto, che il fecero con tali virtù restare nella nostra Acca- | Demia aggregato entro l'anno 1695. come dal libretto d[e]l Colettore entro la filza 3.11.24 appare. Incise altresi un'opera Musicale adornata di varij ra- | beschi, & intitolata...	*CARLO BUFFAGNOTTI* *Bolognese violoncello player.* *Copper engraver, he was not intimidated by playing music. Because of his good training with Giuseppe Jacchini he can perform very well, therefore he is member of our Accademia since 1695 as from the record in the register nr. 3.11.24. He engraved a musical work, decorated with various arabesques, and entitled...*

[227] This variant appears also in F-Pn Rés Vmf Ms 17, pp. 269-280, in V-CVbav Barb. Lat. 4169, ff. 13r-16v, in I-Rc MS 2473, pp. 19r-24v, GB-Lam MS 128, pp. 189-190 and I-URBc Ubaldini VI.2.16.1, pp. 119-124v.
[228] I am very grateful to Dr. Matteo Giannelli who has kindly provided this information.

4.C.3 I Manoscritti di Marcello Oretti, Bologna, Biblioteca dell'Archiginnasio: Notizie de professori del disegno cioè pittori scultori ed architetti Bolognesi e de Forestieri di sua scuola raccolte ed in più tomi divise da Marcello Oretti Bolognese. Parte Ottava. Ms. B. 130 [pp. 361-362][229]

CARLO BUFFAGNOTTI

Pittore Bolognese, e intagliatore in rame di molte opere, dipinse varie scene in Genova, e lo aiutò Gioseffo Orsoni [= Giuseppe Orsoni (1691-1755)], Intagliò in rame molte scene di Marco Antonio Chiarini, cioè quelle del Teatro Malvezzi. Vedi il Zanotti nelle Vite de' Pittori, parte II fol 254. L'Abbate Gedovin, nel Supplemento alle Vite de' più famosi Pittori, Tomo 3 fol. 50: Edizione di Parigi del 1752. Il Barotti Libro delle pitture di Ferrara fol 195 ci riferisce che dipinse nel Teatro Bonaccossi alcune scene in Ferrara, In Bologna dipinse tutto il Teatro della Fiera nel 1690 e lo intagliò in rame, Intagliò in rame tutte le Regole della Architettura Civile di Ferdinando Bibiena contenute in un libro in foglio intagliate in Parma dove furono stampate dal Libraio Paolo Monti nell'Anno 1711. Altre molte sue opere si vedono alle stampe le quali non occorrono nominare, Varij suoi disegni di penna in Prospettive di sua invenzione conserva il Causidico Minelli, ed il sr. Dottore Bartolomeo Beccari, in altre Case se ne vedono varij li quali sono tenuti tra quelli degl'ottimi Maestri per la fatica di penna, Insegnò il disegno à Nobili, e buoni Cittadini dà quali ricavava tanto dà vivere con proprietà. Il sigr: Gio: Giovi Gandellini anch'esso ne fa menzione del Buffagnotti a pag. 187, del primo Tomo delle Notizie storiche degli Intagliatori (come BUFFAGROTTI); altre opere sono le seguenti.

Vedesi alle stampe di sua mano il rame che rappresenta la festa popolare della Porchetta fatta l'Anno 1705 stampa dell'Arcivescovato di Bologna del 1705 anno sud.o

Dipinse il Sepolcro di Sa Maria Magg.e e lo intagliò in rame e fu l'anno 1691. Altro sepolcro di S. Michele de Leprosetti nell'anno 1697 e dipinse l'altro sepolcro di S. Giuliano nell'anno 1707. E lo intagliò in rame.

Nel 1690 dipinse tutto il teatro della Fiera di Bologna e lo intagliò in Rame.

Un S. Egidio Abbate in ovale con quattro

CARLO BUFFAGNOTTI

A Bolognese painter and copper engraver of numerous works, painted various scenes in Genoa, and assisted Gioseffo Orsoni. He engraved many scenes by Marco Antonio Chiarini, namely those of the Malvezzi Theater. Refer to Zanotti in "Vite de' Pittori," Part II, page 254. Abbot Gedovin, in the "Supplemento alle Vite de' più famosi Pittori," Volume 3, page 50: Paris Edition of 1752. Barotti's "Libro delle pitture di Ferrara," page 195, reports that he painted some scenes in the Bonaccossi Theater in Ferrara. In Bologna, he painted the entire Fair Theater [Festa della Porchetta] in 1690 and engraved it in copper. He engraved in copper all the "Regole della Architettura Civile" by Ferdinando Bibiena contained in a folio book engraved in Parma, printed by the publisher Paolo Monti in the Year 1711. Many other works by him are found in print, which need not be named. Various pen drawings of his own invention in perspective are preserved by the lawyer Minelli and Dr. Bartolomeo Beccari, and other houses hold several, which are considered among the best masters for the labour of pen. He taught drawing to nobles and good citizens, from whom he derived enough to live comfortably. Mr. Gio: Giovi Gandellini also mentions Buffagnotti on page 187 of the first volume of "Notizie storiche degli Intagliatori" (as BUFFAGROTTI); other works are as follows.

His hand-printed copper plate representing the popular Porchetta festival held in 1705, print from the Archbishopric of Bologna of the same year.

He painted the Sepulchre of St. Maria Maggiore and engraved it in copper in the year 1691. Another sepulchre of St. Michele de Leprosetti in the year 1697, and he painted the other sepulchre of St. Giuliano in the year 1707. And he engraved it in copper.

In 1690, he painted the entire fair theatre in Bologna and engraved it in copper.

A St. Giles Abbot in oval with four putti, half folio in size, seen in the life of said Saint published in

[229] I am thankful to Prof. Giulia Giovani for advising me to investigate the digitized manuscript of Marcello Oretti.

putti, di grandezza mezzo folio, che vedesi nella Vita di detto Santo pubblicata in Bologna dal Peri nel 1720. Dà D. Domenico Maria Mezzopiede intagliò il rame che rappresenta la coronazione di SM del Carmine di S. Martino Magg.e fatta nella piazza di Bologna li 10 Agosto 1704 come dalla Relaz.ne del P. M. Alessandro Zurli dalla stamparia Arcivescovile del 1704.

In Ferrara depinse le scene del Teatro Scroffa e ne dipinse Vincenzo Poppi e Giuseppe Zolla, no sta notato nella Storia delle Chiese di Ferrara del C?? Giuseppe Antenore Scalabrini pag. 70: edito (?) di Ferrara di Carlo Coatti 1773.

Bologna by Peri in 1720. By D. Domenico Maria Mezzopiede, he engraved the copper plate representing the coronation of SM del Carmine of St. Martino Maggiore made in the square of Bologna on 10th August, 1704, as reported by Father M. Alessandro Zurli from the Archbishop's printing house in 1704.

In Ferrara, he painted the scenes of the Scroffa Theater, and Vincenzo Poppi and Giuseppe Zolla painted them, not noted in the "Storia delle Chiese di Ferrara" by C?? Giuseppe Antenore Scalabrini, page 70: published (?) by Carlo Coatti in Ferrara in 1773.

4. CATALOGUE

This catalogue focuses on a selection of Buffagnotti's musical works that are directly relevant to the argument of this dissertation. In particular, it includes the drawing for Giovanni Battista Bassani and the print for Piera Ghei, both accompanied by their iconographic sources, with special attention to the models derived from Stefano della Bella.

Other works by Buffagnotti, both printed and manuscript, are mentioned only in passing or for contextual purposes. A comprehensive catalogue raisonné of Buffagnotti's musical output—printed, manuscript, illustrated, and non-illustrated—remains a desideratum and will be the object of a future publication.

cat.	Inventory nr; references; descriptions	images	text	*translation*
4.01	**Allegorical composition for Giovanni Battista Bassani**			
	Title: *Ardea di due begl'occhi / Amante non creduto* **Music**: Giovanni Battista Bassani **Text**: Giovanni Battista Neri **Date**: 1684 (?) **Technique & support**: Pen and brown ink on paper **Size**: 195 x 130 mm **Provenance/cat. Nr.**: London, Stephen Ongpin Fine arts **Literature**: Bernard Quaritch: Catalogue 1230, *Art and Architecture*, 1996; Paul Prouté S.A. *Dessins - Estampes, Catalogue della Bella*, 2004; Sammlung Monica Streiff; *Stefano della Bella*, 2014; Stephen Ongpin Fine Arts; *Renaissance to Futurism: a selection of Italian Drawings, 1500-1920*, London, 2015; Emanuel von Baeyer, online platform, 2018.		[...] «Dimmi Fortuna Parlami al core Piaga d'amore Si risanò. Cieca importuna Tu dici no. [...] [...] Eri pur felice, o [...].	*[...] "Tell me, Fortune,* *Talk to my heart* *It feels like the wound of love* *Has healed.* *You, the annoying Blind,* *You disagree. [...].* *[...] You used to be happy, oh [...]*

4.01a Stefano della Bella; published by François Langlois, il Ciartres
Set: *Raccolta di vasi diversi*, plate 5; Paris
Horizontal ornament panel of six vases, each filled with flowers and with ornate handles in the form of swans, sirens or children with garlands of foliage; with a further two vases sketched in very lightly, one on either side. [BM]
Date: 1646
Technique and support: Etching on paper
Size: 89 x 190 mm
Provenance cat./nr.: London, British Museum, inv. 1871,0513.353
Literature: De Vesme-Massar 1971 (1049.I)

detail

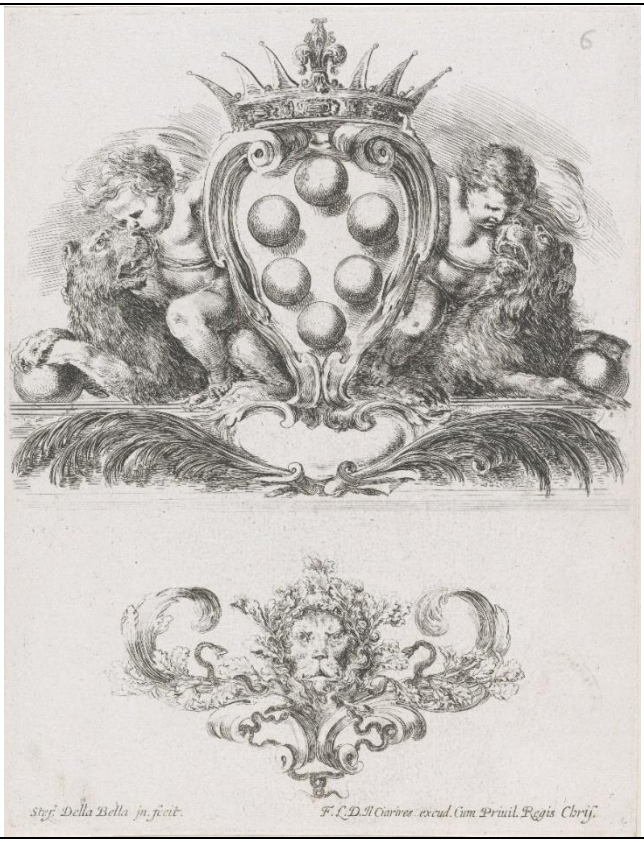
4.01b	Stefano della Bella **Date**: ca. 1646 **Technique and support**: Drawing, pen and brown ink on paper **Size:** 14 x 190 mm **Provenance cat./nr.**: Paris, Louvre, inv. INV 384.2, Recto **Literature**: -		detail

4.01c Stefano della Bella
Date: ca. 1646
Technique and support: Drawing, pen and brown ink and wash on paper
Size: 9 x 168 mm
Provenance cat./nr.: Paris, Louvre, inv. INV 405.1, Recto
Literature: -

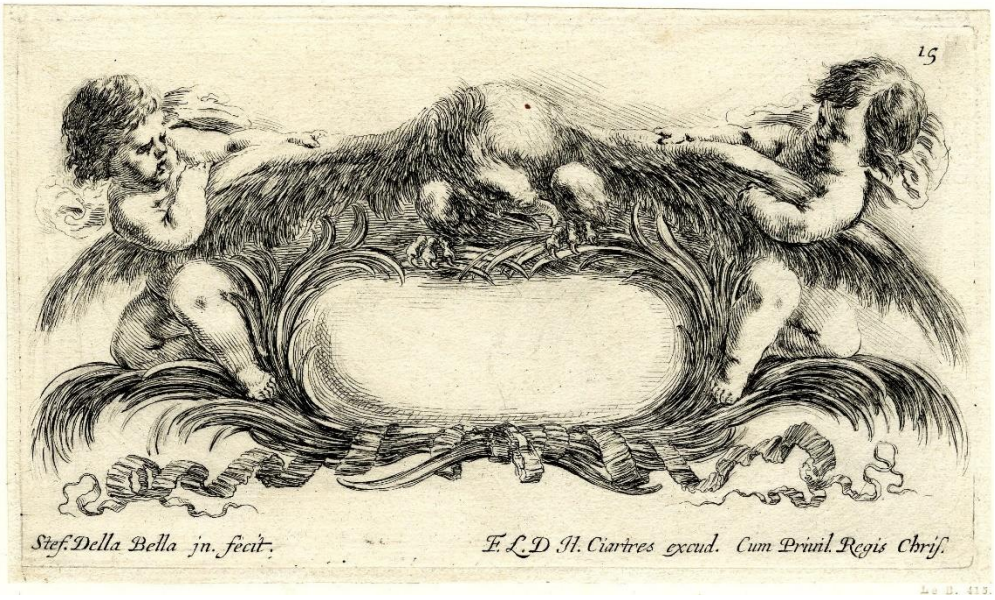
detail

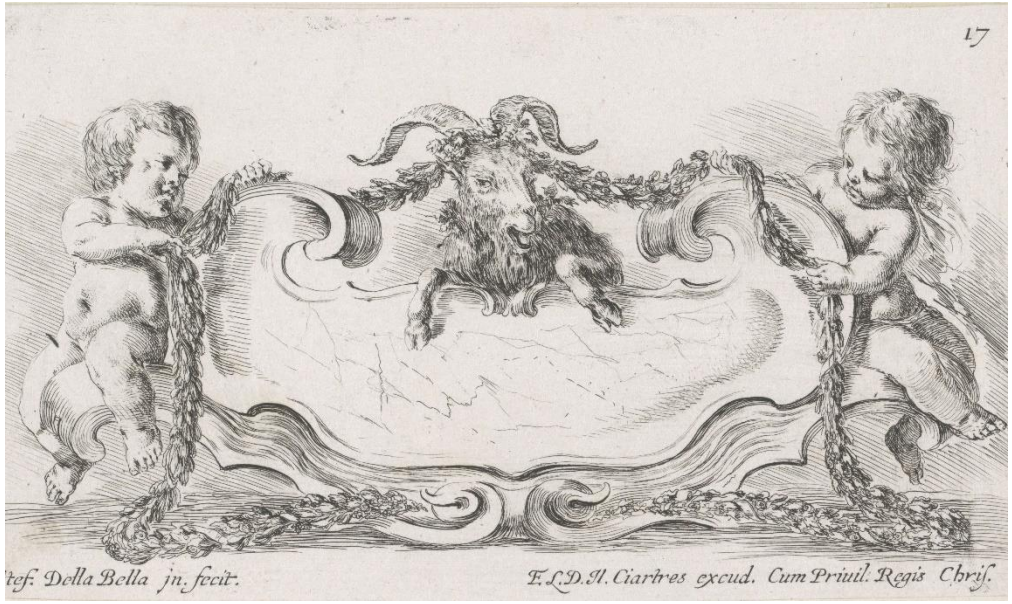
cat.	Inventory nr; references; descriptions	images	text	*translation*
4.02	**Capriccio Musicale**			
	Music: Giacomo Perti **Text**: Matteo Noris **Date**: 1693 **Technique and support**: Etching on paper **Size**: 195 x 130 mm **Provenance inv./cat. nr.**: I-Bc 22419 **Literature**: Giovani 2019		See Appendix 4.B.2	

4.02a	Stefano della Bella; published by François Langlois, il Ciartres **Set**: *Raccolta di varii cappricii* Plate 5; cartouche consisting of a blank escutcheon at center, flanked by palms and with ribbons and tassels below; surmounted by two naked children, each seated on an eagle's outstretched wings, supporting a plumed helmet above at center. [BM] **Date**: 1646 **Technique and support**: Etching on paper **Size:** 247 x 183 mm **Provenance cat./nr**.: London, British Museum, inv. 1871,0513.322 **Literature**: De Vesme-Massar 1971 (1031.II)	

4.02b	Stefano della Bella; published by François Langlois, il Ciartres **Set**: *Raccolta di varii cappricii* Plate 6; two designs on one plate; above, cartouche containing the Medici arms, surmounted by a crown and flanked on either side by a child riding on a lion's back, with palms below; below, tailpiece of foliage, with a lion's head at center. [BM] **Date**: 1646 **Technique and support**: Etching on paper **Size:** 247 x 190 mm **Provenance cat./nr.**: London, British Museum, inv. 1871,0513.323 **Literature**: De Vesme-Massar 1971 (1032.II)	

4.02c Stefano della Bella; published by François Langlois, il Ciartres
Set: *Raccolta di varii cappricii* Plate 15; cartouche containing a blank escutcheon, with palms below and a child on either side pulling on the outstretched wings of an eagle surmounting the cartouche. [BM]
Date: 1646
Technique and support: Etching on paper
Size: 99 x 173 mm
Provenance cat./nr.: London, British Museum, inv. 1871,0513.332
Literature: De Vesme-Massar 1971 (1041.II)



4.02d	Stefano della Bella; published by François Langlois, il Ciartres **Set**: *Raccolta di varii cappricii* Plate 17; an empty cartouche with a marbled effect, surmounted by the head and shoulders of a ram, and flanked on either side by a naked child holding a garland draped around the cartouche and the ram's horns. [BM] **Date**: 1646 **Technique and support**: Etching on paper **Size:** 103 x 183 mm **Provenance cat./nr.**: London, British Museum, inv. 1871,0513.335 **Literature**: De Vesme-Massar 1971 (1043.II)	

cat.	Inventory nr; references; descriptions	images	text	*translation*
4.03	**Self Portrait**			
	[s.a.; s.l.; s.n.] **Date:** ca. 1680-1690, Bologna **Technique and support** Pen and brown (?) ink on vellum (?) **Music:** Composition for solo violoncello (or violone) (?) **Provenance:** Fototeca Volpe, Dipartimento di Storia delle Arti Visive, Bologna, inv. Neg: 97/n2 **Literature**: unpublished			

CONCLUSION

This dissertation has undertaken a systematic examination of the decorative elements found in Roman secular cantata manuscripts from the 17th and 18th centuries. Through detailed case studies — including the works of the Master of the Roman Songbook from the circle of Domenico Jacovacci, the graphic experiments of Filippo Juvarra, the disassembled volumes once owned by Sir John Symmons, and the intricate visual contributions of Carlo Antonio Buffagnotti — it has illuminated a complex visual culture that has long remained peripheral in both art historical and musicological scholarship.

Central to this study is the premise that these decorations are not mere ornamental flourishes but integral components of the manuscripts. They reveal networks of artists and patrons, copyists and performers, composers and collectors, reflecting personal ambition, social exchange, institutional affiliation, iconographic preferences, and artistic aspirations. Whether created as tokens of friendship, displays of technical virtuosity, or instruments of cultural diplomacy, these drawings demand consideration as historical sources in their own right.

Methodologically, this work proposes a replicable model for approaching manuscript illustrations in the absence of traditional documentation, such as signed works or payment records. By combining visual and technical analysis, iconographic comparison, and contextual reconstruction, it is possible to formulate plausible attributions and reconstruct artistic identities, as demonstrated in the cases of the circle of Jacovacci and Juvarra. The development of the *Myntha database* further strengthens this model, offering a structured tool for cataloguing, comparing, and referencing manuscript decorations across institutions and collections.

The case studies presented share several recurring themes. Each involves a creator — whether an amateur or a professional artist — who employs visual strategies to communicate status, affiliation, or sentiment. Each centers on cantata manuscripts, a repertoire often associated with intimacy, refinement, and ephemerality. Each brings to light works that are fragmentary, overlooked, or previously misunderstood.

Moreover, across several case studies, the enduring visual legacy of Stefano della Bella emerges. Initially credited with the Ashmolean drawings, Della Bella's style — marked by clarity, fluency, and graphic richness — proves to be a foundational model for Carlo Antonio Buffagnotti's early work. Della Bella's imagery, often copied or evoked, served as a visual *lingua franca* for decorators and patrons alike. Whether the series of prints were owned by the decorator of the Symmons manuscripts or by the commissioner who requested their replication remains unresolved; their very presence, however, signals a form of visual quotation, an aesthetic of citation that reinforces the manuscripts' cultural ambitions.

These manuscripts, in their decorated state, evoke not only music but place. Their imagery resonates with the visual fabric of Rome, mirroring the city's architecture, theatricality, and symbolic vocabulary. In this sense, the cantata manuscript becomes not just a musical repository but a "Voyage pittoresque" in miniature — where ruins, allegories, and idealized views align with a learned, erudite gaze. The decorations thus operate as both reflections and reframings of Rome itself, inscribing the music into a broader topography of cultural memory.

Collectively, these studies demonstrate that manuscript decoration is not a passive embellishment but an active mode of signification. The physical page of a cantata can function as a self-promoting visitation card, a gift, a dedication, or a coded message. These artefacts offer a visual rhetoric that complements, facilitates or even complicates the sung text. To study music manuscripts without their images is to read only half the story.

The contributions of this dissertation are manifold. The present work recovers previously unknown or misattributed material; expands the known oeuvre of artists like Juvarra and Buffagnotti; introduces Jacovacci as a relevant witness to Roman musical culture; proposes a methodological toolkit for analyzing decorated cantatas; and highlights the semiotic richness of these often-dismissed artefacts. It also presents a digital infrastructure for future research. The Myntha database allows for the classification, comparison, and analysis of these images on a scale previously impossible. Comparative research across collections, supported by computational methods, could shed further light on evident visual patterns in decorations.

Naturally, many conclusions are necessarily provisional. The very nature of this material — often detached from its original context, unsigned, and undocumented — demands an interpretive approach based on circumstantial evidence, patterns of repetition, and contextual echoes. Some attributions remain open to debate. The effect of these images on performance practice, or on their reception by patrons, also remains speculative. Yet these challenges also point to future avenues of inquiry.

Among the open questions that continue to animate this research is the identity of the commissioner and the decorator of I-Rc MS 2478, as well as the motivations behind the inclusion of that heraldic emblem in the portrait of Girolamo Frescobaldi. These features point to layers of intentionality — musical homage, visual anchoring, social signaling — that await further archival and iconographic clarification.

This work has also taught me to look differently at objects, to return to them with renewed eyes over time. I now see manuscript decorations not as marginalia but as dense, intentional, and revealing. Personally, it has confirmed a belief in the value of cross-disciplinary methods and of collaborative, slow, archival research. Going forward, I hope to apply these methods to a broader corpus of manuscripts and to continue exploring the dialogues between image, music, and text in early modern Europe.

In conclusion, if manuscript decoration is a form of authorship, then these cantatas are performances in their own right — staged encounters between image and sound, identity and audience. This dissertation seeks to restore visibility to these artefacts and argue for their critical inclusion in the study of early modern music and visual culture. By bringing these neglected images to light, it contributes to a broader understanding of how drawing and cantatas, and paper and performance, were intimately entangled in the artistic life of 17th- and 18th- century Italy.

ABOUT MYNTHA

Myntha is a relational database developed in the context of the present research. The database has been designed in collaboration with Dr Chris Handy, who developed the technical infrastructure.
Myntha focuses on the visual dimension of the Italian cantata, documenting, describing, and connecting the decorative drawings found in 17th- and 18th-century cantata manuscripts.

The database allows users to trace relationships between:
- Manuscript decorations (drawings, ornaments, vignettes)
- Their literary-musical context (the cantata texts they accompany)
- Their visual sources (prints, engravings, or other models)

By linking these layers, Myntha highlights the interplay between imagery, poetry, and cultural networks in early modern Europe.

A sister to CLORI

Myntha is conceived as a sister project to CLORI. Archivio della cantata italiana - www.cantataitaliana.it, the major online database devoted to the Italian chamber cantata. CLORI aims to catalogue all extant sources of this genre, from its beginnings around 1620 to its last attestations in the early nineteenth century.
Promoted by the Società Italiana di Musicologia in collaboration with the Centro Studi sulla Cantata Italiana (Università di Roma Tor Vergata, Università di Pavia, Università di Siena), CLORI provides a descriptive repertory that supports in-depth, multidisciplinary research on the cantata.
Myntha extends this perspective to the visual record of cantata manuscripts, offering a complementary tool that makes visible the networks of texts, images, and sources.

Who was Myntha?

In Greek mythology, Myntha (or Minthe) was a nymph associated with the underworld. According to the myth, she was transformed into the mint plant (mentha) after an ill-fated love affair with Hades. Her story embodies metamorphosis, resilience, and the persistence of traces across time, much like the decorated manuscripts that inspired this project, where fragments of imagery continue to resurface, take on new meanings, and connect past with present.

Future development

For the doctoral defense, Myntha will include all the vignettes and decorations discussed in this dissertation. Given the vastness of the repertoire, the corpus will be expanded over time. Myntha will also serve as a platform for cataloguing images intended for future publications—two of which are already in progress.

Structure of the Myntha Database

The Myntha database is structured around a set of interrelated tables that reflect the multifaceted nature of visual documentation in cantata manuscripts. The following entities form the core of the data model:

- Records: These are the central entries documenting individual manuscript decorations (e.g., vignettes, ornaments, initials). Each record includes metadata about the image, its location in the manuscript, and its visual characteristics.
- Record Types: A controlled vocabulary used to classify the nature of each decoration (e.g., vignette, visual source).
- Collections: Groupings of records that belong to the same manuscript or institutional holding.
- Persons and Person Roles: These tables document individuals associated with the manuscript or decoration (e.g., composers, scribes, illustrators), along with their roles.
- Places: Geographical data related to the origin, provenance, or current location of the manuscript.
- Professions: Used to further specify the cultural or artistic roles of individuals (e.g., engraver, poet).
- Techniques: Describes the artistic or mechanical processes used to produce the decoration (e.g., engraving, pen drawing).
- Iconclasses: A classification system for the iconographic content of the images, allowing thematic indexing.
- Initials: A specialized table for decorated initials, referring to their characterization and typology, as specified in the introduction of this thesis.
- BibEntries: Bibliographic references linked to the records, supporting scholarly documentation and citation.

This relational structure enables complex queries across visual, textual, and contextual dimensions, facilitating interdisciplinary research on the Italian cantata and its visual culture.

Each record in Myntha documents a specific decorative element found in a cantata manuscript. The metadata structure is designed to capture both visual and contextual dimensions of the item. A typical record includes the following fields:

- Title: A descriptive label for the decoration, e.g., *Shepherd and his flock resting by a river*.
- Custom Name: Alternative or user-defined titles, including those used in auction catalogues or by current owners.
- Current Owner/Manager: Information about the institution or individual currently holding the item, when available.
- Format: Physical characteristics of the decoration, such as medium (e.g., oil on canvas), dimensions, and location.
- Technique: Artistic methods used in the creation of the image, including brushwork, engraving, or pen drawing.
- Main Figures: Iconographic content, including human figures, animals, and landscape elements, with detailed descriptions.
- Description: A narrative account of the scene depicted, often including compositional and stylistic observations.
- Main Concept: A thematic or iconographic identifier, potentially linked to classification systems like Iconclass.
- Notes: Additional commentary, including interpretative remarks or poetic texts associated with the image.
- CLORI: link to the relative CLORI record.

- **Cantata**: cantata text and translation.
- **Composer**: When relevant, the musical author connected to the manuscript or decoration.

Records may also include links to related items, such as similar visual motifs, thematic parallels in art history, or other manuscript decorations within the database.

SUMMARY

This dissertation explores the visual culture of 17th- and early 18th-century secular cantata manuscripts through the study of their decorated initials and vignettes. Traditionally overlooked by both art historians and musicologists, these images—often pen-and-ink drawings integrated into musical manuscripts—emerge here as complex artifacts that reflect elite taste, patronage networks, and the interplay between music and the graphic arts.

Through a series of case studies, the thesis reconstructs the artistic contributions of three key figures: Domenico Jacovacci, a Roman nobleman and patron; Filippo Juvarra, better known as an architect and scenographer; and Carlo Antonio Buffagnotti, a Bolognese composer, graphic artist, and printer. The research combines archival work, stylistic analysis, and iconographic comparison to identify previously unattributed drawings, trace their provenance, and situate them within broader cultural contexts.

Central to the study is the manuscript I-Rc MS 2478, preserved at the Biblioteca Casanatense in Rome. Its 28 vignettes are attributed here to Jacovacci and interpreted as visual reflections of his civic identity, artistic ambitions, and network of relations. Other chapters focus on cantata volumes housed in the British Library and the Ashmolean Museum, highlighting how these decorated manuscripts were often gifted, collected, and repurposed across geographical and temporal boundaries.

In shedding light on the visual dimension of cantata manuscripts, this dissertation proposes a new methodology for their analysis and calls for a reconsideration of the boundaries between text, music, and image. Far from being mere embellishments, these drawings functioned as instruments of self-fashioning, vehicles of prestige, and traces of intellectual and artistic exchange in Baroque Europe.

[256 words]

SAMENVATTING

Deze dissertatie onderzoekt de visuele cultuur van zeventiende- en vroeg-achttiende-eeuwse manuscripten van wereldlijke cantates, met bijzondere aandacht voor hun versierde initialen en vignetten. Deze beeldmotieven, vaak in pen en inkt getekend en geïntegreerd in muzikale handschriften, zijn tot nu toe grotendeels over het hoofd gezien door zowel kunsthistorici als musicologen. In dit onderzoek worden ze gepresenteerd als complexe artefacten die de smaak van de elite, patronagenetwerken en de wisselwerking tussen muziek en grafische kunsten weerspiegelen.

Aan de hand van een reeks casestudy's reconstrueert het proefschrift het artistieke aandeel van drie sleutelfiguren: Domenico Jacovacci, een Romeinse edelman en patron; Filippo Juvarra, vooral bekend als architect en scenograaf; en Carlo Antonio Buffagnotti, een Bolognese componist, graficus en drukker. Door archiefonderzoek, stilistische analyse en iconografische vergelijking worden niet-toegeschreven tekeningen geïdentificeerd, hun herkomst getraceerd en geplaatst binnen een bredere culturele context.

Centraal staat het manuscript I-Rc MS 2478, bewaard in de Biblioteca Casanatense in Rome. De 28 vignetten die dit werk rijk is, worden hier toegeschreven aan Jacovacci en geïnterpreteerd als visuele reflecties van zijn burgerlijke identiteit, artistieke ambities en sociale netwerk. Andere hoofdstukken behandelen met cantates versierde manuscripten in de British Library en het Ashmolean Museum, waarbij wordt aangetoond hoe deze handschriften als geschenken circuleerden, verzameld werden en soms opnieuw werden geïnterpreteerd over geografische en temporele grenzen heen.

Door licht te werpen op de visuele dimensie van cantatemanuscripten stelt deze studie een nieuwe analysemethode voor en nodigt zij uit tot een heroverweging van de grenzen tussen tekst, muziek en beeld. Deze tekeningen waren geen loutere versiering, maar middelen voor zelfrepresentatie, prestigeobjecten en tastbare sporen van intellectuele en artistieke uitwisseling in barok Europa.

[269 words]

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Professional Profile

Anna Bianco is a researcher and curator specializing in seventeenth- and eighteenth-century visual culture, with a focus on the intersections between music, drawing, and manuscript production. Her expertise lies in the analysis of decorated cantata manuscripts, Old Master drawings, and the material history of graphic collections.

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