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Images for the music: drawings and secular cantatas

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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.

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 Dardanella

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

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 Curatii. 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.

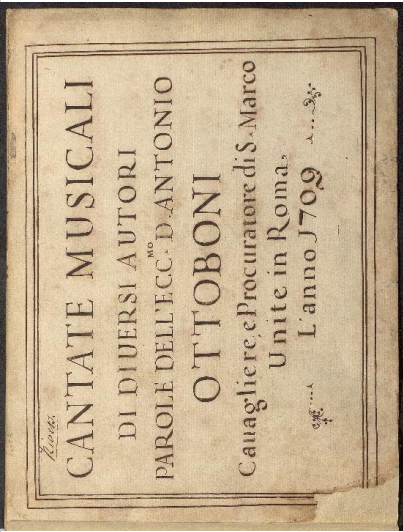
2. CATALOGUE

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 Spiegghi, se geli o s'ardi. E con quel, ch'hai sul labro Amoroso cinabro, Quall'or sprigiona un riso, Chiami con dolce invito affetti e baci. Oh, che facondia arguta, Loquace insieme e muta Con cui fa, 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	<i>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.</i> <i>And with the amorous cinnabar That colors your lips, Whenever you release a smile, You sweetly invite affections and kisses.</i> <i>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.</i> <i>My heart understands you— Glances, cheeks, lips— But tell me, do you speak the truth?</i> <i>With the words I long to hear, I would have you eloquent, So I might know whether my sighs Move you to pity.</i>

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 comando tuo più si distingue 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.
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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.

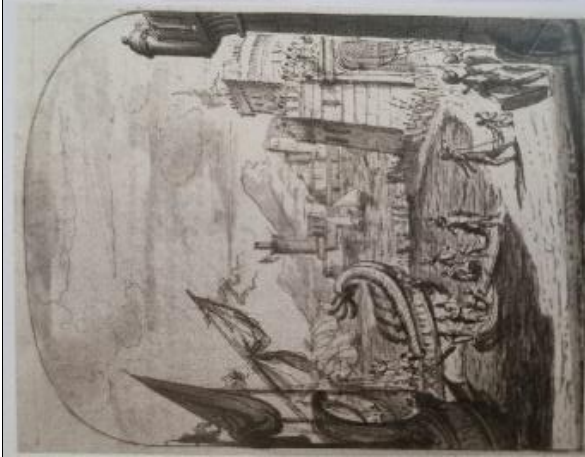
**2.02b**

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

Cesar 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 davvero 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.

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

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

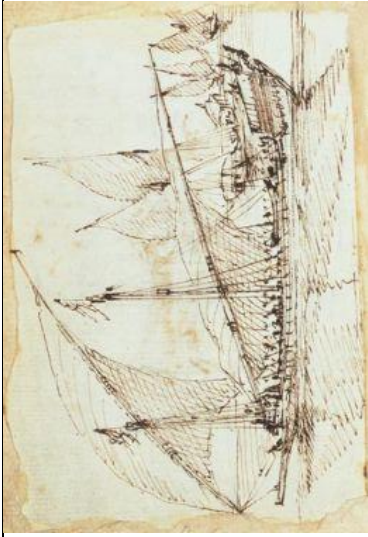
Thus, foolishly, I lost Phyllis
and my peace—
I am far away, I am in love, and
I am jealous.

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, Iv, 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 ag'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,

2.04a

Globe, theatrical machine for *Il Ciro* [1712] VAM 8426:1 TO 127, 7v; Manfredi 2010, fig. 499, p. 358.



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.

2.04b

Globe, theatrical machine for the *Giulio Cesare nell'Egitto* [1713], l-VbGR 61r, published in Manfredi 2010, fig. 626, p. 411.



2.04c

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



cat.	Inventory nr; references; descriptions	images	text	translation
2.05	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,

2.05a

Study for support [s.d.]: I-Tn,
Ris. 59.20, f. 38r, 37; Porticelli
2021, p. 251.



Ne cesserò già mai,
Sin che non mi dirai,
Và Tirsi e mori.

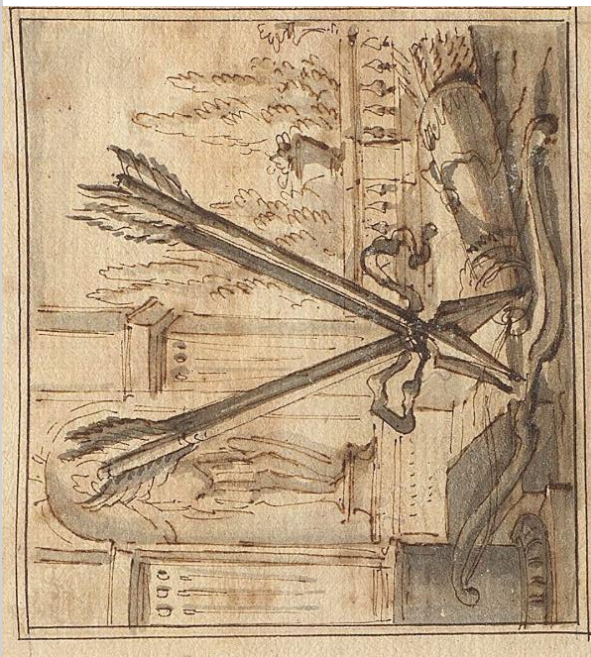
Until you say to me,
"Go, Thyrsis, and die."

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 scegli D'esser ver tè col merto Pietosa ò pur crudel. Prendi il crin della sorte, oggi sei 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.
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cat.	Inventory nr.; references; descriptions	images	text	translation
2.07	GB-Lbl MS Add. 34056.06 Alessandro Scarlatti, "Vi comanda un cenno solo" [229]. 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, sì canti e del canuto Mio crin non tema il gelo, Amor bambino. L'amoroso destino, Se nel Plettro si ferma, lo 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.
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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 qualor (?) 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.	<i>The thought that flies swiftly More than wind, lightning, and arrow; It revolves around you alone Night and day, oh my beloved Phyllis.</i> <i>If in peaceful quiet you close your eyes And rest among my amorous dreams, I too form chimeras Now sad, now joyful, Industiously 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> <i>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.</i>

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



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.

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

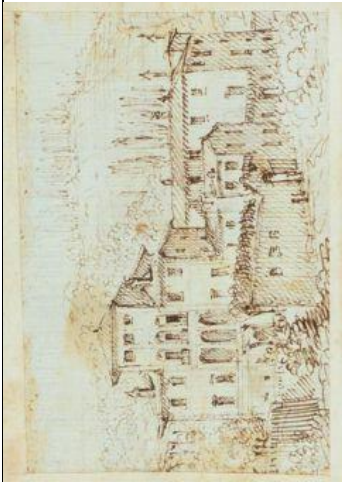


2.08c

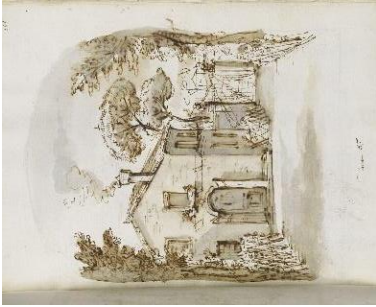
Villa Ludovisi in Frascati [1708]

I-Tn Res.59.4, 52v, 1; Porticelli

2021, pp. 95, 97.



cat.	Inventory nr; references; descriptions	images	text	translation
2.09	GB-Lb I 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. Vedi l'Inferno aperto E vedi aperto il ciel. La mente tua si svegli, Indi 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.	yourself with merit Merciful or cruel. Take the hair of fate, today you are saved, But if you wait until tomorrow, fate is bald.
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2.09a Scena 5 – Fifth scene [1708-1712]; GB-LVA 8426:129.

2.09b

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

**2.09c**

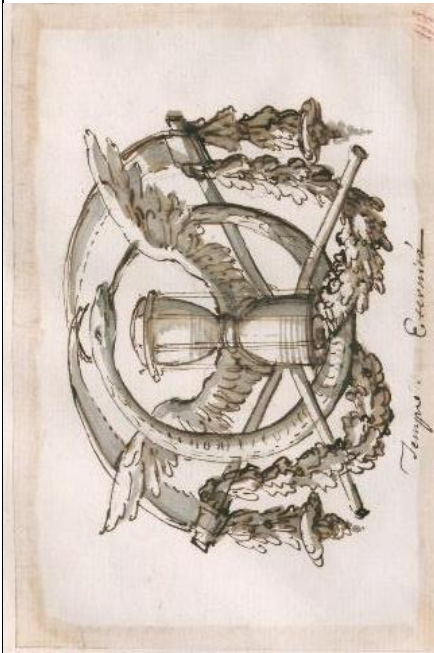
In I-RVat.Lat.13295 fol. 101r,
scene with the same trees and
figure walking with a stick
beside a river.

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 <i>Ouroboros</i> 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.			
2.11a	<i>Furore</i> [1706-1735], I-TPM 2334/DS.		
		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.	<i>you will change and that I will waver too.</i> <i>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.</i> <i>Who loves well near, loves in distance; The proof of true Love is constancy.</i>

2.11b

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



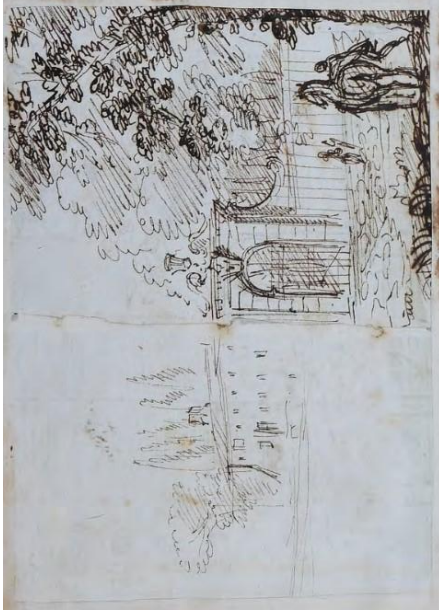
2.11c

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 rosore 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 vibrare. 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.



Senza dover morir,

L'Amor sarà invisibile,

Ne vi sarà, che dir.

Ma poi se fatto tifico

Mancar mi sentirò,

Il male à più d'un Fisico

Per forza io scoprirò.

In short, I want to serve your spirit, I
want to love you and be silent, but
not die.

In somma al genio vostro io vuò
servire,

Voglio amarvi e tacer, ma non
morire.

2b

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



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 "A" white. created 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 Fili, Un vizzo, 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'awezzo", [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, 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.
Tropo è strano costume,
Che disgiunto si trove
Qui il simulacro e l'Idolatra altrove.

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.

Per te vive e per te more
Il mio spirito innamorato,
O 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 farà.

For you I live and for you I die
My loving spirit, my beautiful Deity,
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.

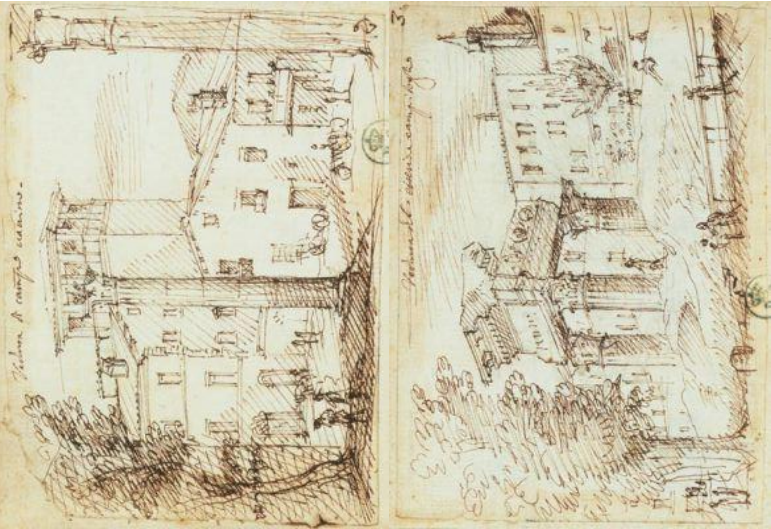
cat.	Inventory nr; references; descriptions	images	text	translation
2.16	GB-Lbl MS Add. 34056.15 Alessandro Scarlatti, "Spero ch'avrò la pace", [2300]. Vignette with hidden zoomorphic initial; redundant initial; Technique: Pen and brown ink, wash in grey, heightening or corrections in white; traces of 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 fuggi. 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>I hope that one day I will have peace From my thoughts; If with fleeting age, Love flees from me.</i> <i>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.</i> <i>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.</i> <i>Insidious morality, Unwelcome truth, I know I sing to you, oh beautiful women, and yet I do not present you with chimeras or dark sphinxes.</i>

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.	<i>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.</i> <i>In the common disaster let everyone reflect, If everyone can die, let all be old.</i>
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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'ì 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.	<i>In short, she is good and chaste today, I see her According to her mood, but I do not believe her.</i>
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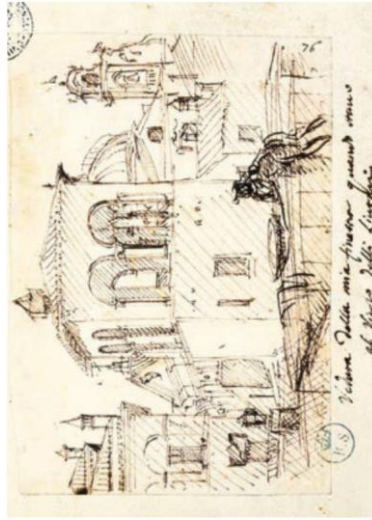
cat.	Inventory nr; references; descriptions	images	text	translation
2.18	GB-Lbl MS Add. 34056.17 Alessandro Scarlatti, "Mal sicuro è il fior del prato" [2302]. Vignette with hidden anthropomorphic initial; redundant initial. Technique: Pen and brown ink, wash in grey, and heightening or corrections in 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'espota al comun guardo In periglio è la beltà. Stà in poter d'ogni pastore Quel bel fiore E un bel viso abbandonato Non esige alcun riguardo Dall'altrui rapacità. Ò voi, ch'il fior di femminil 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 <i>View of the Campidoglio</i> [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.	myself, I beautify myself, Yet I never rejuvenate And I hear beautiful and ugly ones Who want youth.
2.18b <i>View of the Campidoglio</i> [1708-1709]; I-Tn, Ris, 59.4, f. 3, 2; Porticelli 2021, pp. 41, 45.		Coprasì 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.	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.
		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 pratico Bifolco Trarrà canuto ancor Pietà, se non amor	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 experience, let everyone reflect, We are forced to buy love when we are old.

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	Always provokes either laughter or disdain.
Mitiga tanto duolo,	Yet in this great misfortune, one thought alone
Che le grazie d'Amor vengon concesse	Softens such grief:
All'affetto ugualmente e all'interesse.	Love's favors are granted equally To affection and to interest.
Un pratico Bifolco	An experienced plowman
Trarrà canuto ancor	May still, even in old age,
Pietà, se non amor	Evoke pity, if not love,
Del sen di femina.	From a woman's heart.
Ma non darà quel solco	But that furrow
Mai frutti a suo favor,	Will never bear fruit in his favor,
Se con sementa d'or	Unless he sows it
Ei non lo semina.	With seeds of gold.
	Let all see in my misfortune their own reflection:
Nel svantaggio, ch'io provo, ogn'un si specchi,	We must buy love when we grow old.
Forz'e comprar l'amor, quando siam vecchi.	.

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]: <i>Composition with ribbons, oak branch, eagle head</i> [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 affitta 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.

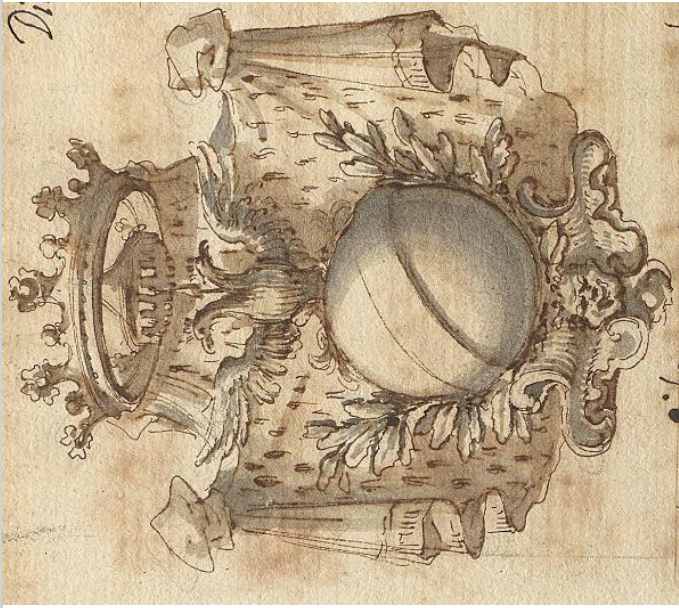
Mà nò, sò qual nascesti, e un tal
Amante,
Se costanza giurò, sempre è
costante.

*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.*

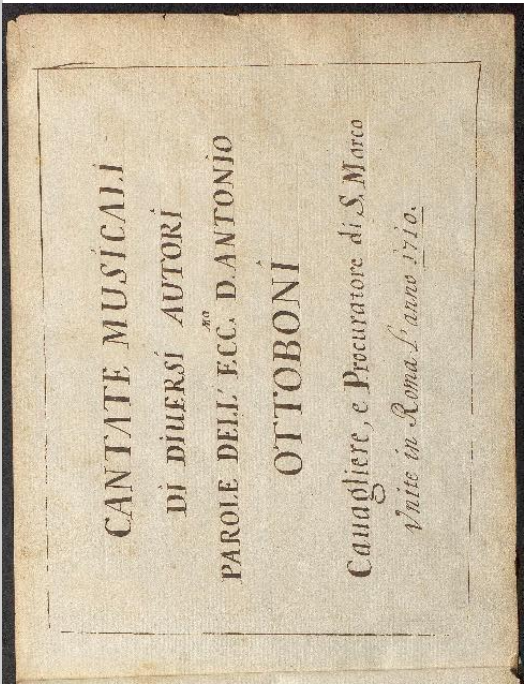
cat.	Inventory nr; references; descriptions	images	text	translation
2.21	GB-Lbl MS Add. 34056.20 Alessandro Scarlatti, "La face d'Amore" [2305]. Allusive vignette, with hidden initial; redundant initial. Technique: Pen and brown ink, wash in grey, and heightening or corrections in white; traces of preparatory 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.	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 Elezione [1706-1735], I-TPM 2339/DS.		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.	

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'ora 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 sovranò 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		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.
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]. <i>Proprium Sanctorum</i>, 1710. 54 x 82 mm. central nucleus, then cross in 2.22a added in the background.			

GB-Lbl MS Add. 34056.22-26	
Antonio Caldara, <i>Elpino innamorato</i> , cc. 183 o 182, senza decorazione. [2307]	No illustrations
Attilio Ariosti (1666-1729), <i>Augelletto garruletto</i> , cc. (201v o 200v), senza decorazione. [2308]	
Attilio Ariosti, <i>Ardo, né so per chi</i> , cc. 206 o 205, senza decorazione. [2309]	
Attilio Ariosti, <i>Or vantatevi, o pupille</i> , cc. (209v o 208v), senza decorazione. [2310]	
Francesco Gasperini (1661-1727), <i>Tu mi credi geloso e son sdegnato</i> , cc. (213v o 212v), senza decorazione. [2311]	

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 Pollaro, "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.	<i>Dear Phyllis, I left you, Because Fate forced me And I do not know when I will return to see you again.</i> <i>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.</i> <i>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.</i> <i>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.</i> <i>If I wanted to be unfaithful to you I could not, But I would rather Tear my heart to pieces. And I also trust</i>

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.	in you, That constant Faithful lover You will preserve a true love.
2.24b View on a harbour with cartouche [1709-1713]: I-Tn Ris. 59.4, f. 104r, 3; Porticelli 2021, pp. 149, 151.		Wait, for I hasten my return. Oh happy instant, oh fortunate day! Aspetta, ch'io l'affretto, il mio ritorno. Ò lieto instante, ò fortunato giorno!	

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 spizicate Non aggrava e può nutrir.	<i>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> <i>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.</i> <i>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.</i> <i>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.</i> <i>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.</i>

Si mantien la sanità Tra le ciancie e le risate E tal'hor si può gioir.	Love is blind and I know well how to lead it; If I gather, I gather, and if I do not gather, I jest.
Amor è cieco et io so ben condurlo; Se colgo, colgo, e se non colgo, burlo.	

cat.	Inventory nr; references; descriptions	images	text	translation
2.26	GB-Lbl MS Add. 34057.03 Carlo Francesco Pollaro, "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 così 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 <i>Giunio Bruto</i> [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 così. 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.
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cat.	Inventory nr; references; descriptions	images	text	translation
2.27	GB-Lbl MS Add. 34057.04 Carlo Francesco Pollaro, "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 affitto mi iagno 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 vizzo, 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 l-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.



*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.*

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.

See 2.06a

cat.	Inventory nr; references; descriptions	images	text	translation
2.29	GB-Lbl MS Add. 34057.06 Carlo Francesco Pollaro, "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>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.</i> <i>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.</i> <i>Unfaithful one, where did The sworn fidelity go? So it was forgotten, Both the commitment and the honesty.</i> <i>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>

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'ora,

Ch'il soglio delle sfere
Custodiscono l'ombre al Re
degli'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 disegnar 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.	<i>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.</i> <i>That dreams are false, I also concede, But in this love it speaks to me and I believe it.</i>
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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 di 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 sdegnerei, 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.
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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.		All'or, ch'avverso fato Mi divide 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 lontanò, ma sono fedele, Che sorte crudele Mutar non mi può. Ma l'idea del tuo volto divino Lontanò 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 rìa 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 improvviso 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 sì amici, In fieri nemici Qual fato cangiò? In pochi momenti Quell'aria sì 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 <i>Chandelier</i> [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.
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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 Liberò 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 sciolsi? 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.	 A detailed drawing of a Baroque sepulcher. It features a central urn with a face, flanked by two figures. The base is ornate with scrolls and floral motifs. The entire structure is set against a dark background.	Amanti, non credete Di giunger à goder, Sin che tacete. Rinchiuso nel pensier Amor, che vuol volar, Vi farà ogn'or penar Se non sciogliete. which wants to fly, Will always make you suffer If you do not release it.
2.34b Diana Efesia, Disegni di <i>Prospettiva Ideale</i> [1732] Dresda, SKD, KK, inv. Ca 66, f. 19, detail	 A detail from a perspective drawing showing a classical architectural scene. It features a large column, a statue of a woman (Diana Efesia) holding a bow and arrow, and other figures in a grand setting.	

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'avverso fato Mi divide 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 <i>Digestione</i> [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 rìa distanza Tanta costanza Vuol tormentar? Nò, volto amabile, La sorte instabile Sì 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.
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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 sembante Con lieto ritorno D'un misero amante Ristori il tormento. Così cigno languente all'hor, ch'io moro,	<i>If you restore, my beautiful hope, My distant, sorrowful love, You rekindle constancy in my heart And give strength to my languishing heart.</i> <i>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.</i> <i>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.</i> <i>Thus, like a languishing swan, when I die, From hope and song, I find my solace.</i>

Dalla speme e dal canto ho il mio
ristoro.



2.36a Zoomorphic capital [1707-1708];]
I-Tn Ris. 59.21, f. 3v, 6; Porticelli
2021, pp. 42, 45.



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 G'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. Invidia 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 doverò 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 uni 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?
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Del mio geloso amor G'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.
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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'atterrò. Hor colpito da doverò 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 uni E divider potesti il sol del di. 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.	