



MATERIALISM AND HEDONISM IN ENEA SILVIO PICCOLOMINI'S *CHRYSIS*. LINGUISTIC ANALYSIS WITH INTRA- AND INTERTEXTUAL REFERENCES AND SCENIC-THEATRICAL ASPECTS

PhD student: Gianluca Gioè
Tutor: prof. Armando Bisanti

Abstract

The project draws on epistemological principles that aim to highlight the distinctive language and style employed in the *Chrysis*, for an analysis of the writing habits of the Sienese humanist Enea Silvio Piccolomini, with particular reference to his language rich in metaphors, references, and allusions to the spheres of hedonism and materialism. The project aims to develop a linguistic approach that, starting from textual and semantic references, also identifies spaces for inter- and intra-textual comparison. Reference will be made to the author's works (the novella *Historia de duobus amantibus*, the elegiac *Cinthyia*, and *De remedio amoris*) as well as other fifteenth-century texts, adopting an approach that is not exclusively linguistic but also cultural, raising a series of interlinguistic and intercultural questions. The aim is to integrate and apply linguistic approaches to the study of literary texts in order to explore a specific field of analysis, intertwining literary, linguistic, and cultural elements. The project fits within the lines of research outlined above and, once developed, will contribute to a line of studies on the resulting linguistic and semantic implications. The close connection between content and form related to hedonistic materialism tout court will be the focus of the research, along with an examination of the author's style.

Project

The panorama of studies on the *Chrysis* is quite varied. As far as the manuscript tradition is concerned, the only surviving copy of the text is contained in codex 462 of the Lobkowitz Library, now belonging to the University Library of Prague. As V. Gelsomino observes, it presents many philological questions. The manuscript was first brought to the



attention of scholars by the scholar G. Voigt in 1862, but it was Professor Hans Lambel who in 1894 authorized the transcription of the *Chrysis* on behalf of the Italian scholar F. Novati. A further transcription is due to Zdeněk Nejedlý, who provided a copy to Ireneo Sanesi in 1905. The codex was also examined, described, and transcribed in 1909 by R. Wolkan, former editor of the Piccolominian correspondence. A. Boutemy, a Belgian philologist, was the first editor of the comedy in 1939 in Brussels. The comedy was published in Italy by Ireneo Sanesi in 1941: scholars of the calibre of Massimo Lenchantin de Gubernatis and Giuseppe Bernetti worked with the Italian scholar. Another, more recent edition is that of Enzo Cecchini (1968), the last one is by J. L. Charlet (Paris, 2006). We will begin with the title "Chrysis" found in the aforementioned codex 462. However, in Sanesi's text, the lemma *Chrysis* occurs, and in a single instance *Chrysidis* in v. 641. Restoring the y-form therefore means more clearly emphasizing the close derivation from the Greek term χρυσός "gold," which is the only true interest of the courtesan from whom the work takes its name. Although her presence on the stage is not pervasive, the fact that the author chooses her to represent his work, conferring upon her the dignity of the title, clearly demonstrates *Chrysis's* Epicurean structure: money is the only true driving force of the courtesan's actions. She appreciates every new lover who "*auro gravem porrigit manum*," in which the key word "*auro*" clearly recalls *Chryseis's* philosophy in a perfect fusion of *nomen/omen*. The project envisions the construction of a corpus of crystallized paradigms rooted in a consolidated tradition: through linguistic analysis, it will be possible to arrive at a theoretical generalization. The expected outcome of this methodological activity (historical, analytical, and theoretical) will be the drafting of a monograph on language and style in Piccolomini's literary text. The project aims to develop a linguistic path in which, starting from textual and semantic references, it is possible to find spaces for intratextual comparison (with particular reference to the works of the same author: the novella *Historia de duobus amantibus*, the elegiac work *Cinthya*, and *De remedio amoris*) and intertextual comparison (through the examination of other fifteenth-century comic texts) in order to identify connections and distances between similar literary works. Specifically, the goal is to integrate and apply linguistic approaches to the study of literary texts, thus fostering the dialogue between language and literature that, though complex, is essential for fruitful research in this field. The analysis could serve as a bridge between literature and linguistics, attempting to fill a gap in the lack of a specific reference text in studies on *Chrysis*. The project's general approach will be closely linked to the universe of meanings that form the backbone of *Chrysis* and the literary genre in which it is set (comedy). After a careful examination of Latin sources (both classical and humanistic), it will be possible to compare them and identify common and consistent traces of cliché in erotic-hedonistic literature over



time. The objective will be to identify a specific language adopted and/or innovated by Piccolomini according to the needs of the genre and his personal tastes, and to trace imitations and distortions of the reference texts. Through a careful and in-depth reading of *Chrysis*, we will seek to highlight the text's formal characteristics and provide a new interpretation of the author and the method he employed in constructing the work. The research will be conducted in various ways and phases. The first phase will be dedicated to the analysis and study of Roman sources: a careful reading of the texts of Plautus and Terence and other authors such as Ovid, Propertius, and Tibullus, with both a theoretical-epistemological and historical-cultural interpretation. It will be important to follow the Latin sources and then move on to the works of the author himself and the main comedies of the humanistic era, which are particularly rich in insights and useful for conducting a linguistic analysis of Piccolomini's text and comparisons with comedies and farces composed before the *Chrysis*, including: *Historia Eiusie* by Giovanni Conversini da Ravenna, *Paulus* by P.P. Vergerio, *Cauteriararia* by A. Barzizza, *Hermaphroditus* by A. Beccadelli, *Angelinetum* by Giovanni Marrasio, *Janus sacerdos* by Anonymous, *Corallaria* by Tito Livio Frulovisi, *Philogenia* by U. Pisani, *Poliscena* by Leonardo Della Serrata, *Repetitio magistri Zanini coqui* by U. Pisani, *Philoxodus* by Leon Battista Alberti, *De Falso hypocrita* by Mercurio Ranzo, *Andrieta* by Anonymous. Having completed the examination of the sources and texts explicitly and implicitly referring to *Chrysis*, taking into account Piccolomini's linguistic choices in order to highlight the different reception of the languages relating to the hedonistic-amorous theme, we will move on to the scenic-theatrical aspects of *Chrysis*. Although it not was written, like almost all comedies written in the first half of the fifteenth century, to be actually performed before a large audience, it does present elements useful for defining an attempt at performability.

References

- Alberti, L.B., *Philodoxeos Fabula*, ed. by L. Cesarini Martinelli, in «Rinascimento», s. II, 17, 1977, pp. 111-234.
- Anonymous, *Andrieta* - M. Ranzo, *De falso hypocrita*, ed. by P. Rosso, in the «Teatro Umanistico» series, Sismel, Edizioni del Galluzzo, Florence 2011.
- Apollonio, M., *History of Italian Theater*, Sansoni, Florence 1981.
- Artese, E. - Pandolfi, V., *Goliardic Theater of Humanism*, Lerici, Milan 1965.
- Avesani, R., *Published and Unpublished Latin Poems by Enea Silvio Piccolomini*, in AA. VV., *Miscellanea Augusto Campana*, I, Antenore, Padua 1981.
- Bernetti G., *Enea Silvio Piccolomini and His Comedy "Chrysis"*, in «Rinascita» VI, 1943, pp. 37-65.
- Bianco M.M., *Plautus and the Old Men of Comedy*, Flaccovio, Palermo 2003.
- Bigi E., «*The History of the Two Lovers*», in «Pius II and the Culture of His Time». Proceedings of the First International Conference, 1989, ed. by L. Rotondi Secchi Tarugi, Guerini e Associati, Milan 1991, pp. 163-174.
- Bisanti, A., *Tito Livio Frulovisi, Corallaria*, in the «Teatro Umanistico» series, critical edition and



commentary ed. by A. Bisanti, Sismel, Edizioni del Galluzzo, 2021.

Cecchini, E., *Enea Silvio Piccolomini, Chrysis*, Introduction and Critical Text, in «Teatro latino del the Rinascimento», 2, Sansoni, Florence 1968, pp. 25-44.

Charlet, J.-L., *Translation and Critical Edition of Enea Silvio Piccolomini's Chrysis*, in the collection «Textes de La Renaissance» n. 102, Honoré Champion, Paris 2006.

Cocco, C., *Monologue (and Dialogue) in Humanistic Comedy*, in «Archive Mentis». Studies in Philology and Humanistic Literature, 3, Olschki, Florence 2014.

Conca F., *The Motif of the Old Man in Love in Menander, Plautus and Terence*, in «Acme» 22, 1970, pp. 81-90.

D'Amico S., *History of Dramatic Theatre*, Rizzoli & C. Editori, Milan 1940.

Dall'Oco S., *On Enea Silvio Piccolomini's Chrysis*, in «Teatro, scena, rappresentazione dal Quattrocento al Settecento»: Proceedings of the International Conference (Lecce, May 15-17, 1997), ed. by P. Andrioli, G.A. Camerino, G. Rizzo, P. Viti, Congedo, Galatina 2000, pp. 67-72.

Doglio F., *History of Theatre. From the Roman Empire to Humanism*, Garzanti, Milan 1990.

Firpo L., *Enea Silvio, Pontiff and "Poet"*, essay prefaced to Enea Silvio Piccolomini, *Story of Two Lovers and Love's Remedy*, translated and introduced by M.L. Doglio, UTET, Turin 1973, pp. IX-XXXIII.

Gelsomino V., *For a New Edition of the Chrysis by Enea Silvio Piccolomini*, in «Giornale Italiano di filologia» XVII, 1964, pp. 162-175.

Gelsomino V., *More on the Text of the Chrysis by Enea Silvio Piccolomini*, in «Giornale Italiano di filologia» XVIII, 1965, pp. 337-352.

Lenchantin M., *Enea Silvio Piccolomini, Chrysis*, in «Atheneum» 19, 1941, pp. 193-196.

Lindsay W., *T. Macci Plauti Comoediae*, Legare Street Press, 2022.

Mariotti S., *On the Text and Comic Sources of the Chrysis by Enea Silvio Piccolomini*, in «Annali della Scuola Normale Superiore di Pisa», series II, vol. 15, 1946, pp. 118-130, then in «Scritti medievali e umanistici», Rome 1976, pp. 137-152.

Nonni G., *Contributions to the Study of Humanistic Comedy: the "Poliscena"*, «Atti e Memorie dell'Arcadia» VI, 1975-1976, pp. 393-451 (text on pp. 427-451).

Pandolfi V. - Artese E., *Goliardic Theater of Humanism*, Lerici, Milan, 1965.

Paparelli G., *Enea Silvio Piccolomini, Humanism on the Throne of Peter*, Longo, Ravenna 1978.

Perosa A., *Humanistic Theater*, Nuova Accademia, Milan 1965.

Perosa A., «*Humanistic Texts 2. The Chrysis of Enea Silvio Piccolomini*» in «Annali della Scuola Normale Superiore di Pisa», Series II, Vol. 19, 1950, pp. 63-67.

Piccolomini E.S., *Story of Two Lovers and Remedy of Love*, translation and introduction by M.L. Doglio, UTET, Turin 1973.

Pittaluga S. - Viti P., *Comic and Tragic in Humanistic Theater*, ed. by Pittaluga S. - Viti P., Department of Antiquities, Philosophy and History, Ledizioni, Genoa 2016.

Pittaluga S., «*Enea Silvio Piccolomini's Cinthia. Reading Notes*» in «Cahiers d'études italiennes» 13, 2011, pp. 37-44.

Pittaluga S., *The Interdicted Scene. Theater and Literature between the Middle Ages and Humanism* in «Nuovo Medioevo» 61, Liguori, Naples 2002.

Pittaluga S., *Reflections of Society in Latin Comic Theater of the Middle Ages and Humanism*, in «Studi Umanistici Piceni» 37, 2017.

Pullini G., *Jokes and Facezie of the 15th Century*, Nistri-Lischi, Pisa 1958.

Rosso P., *Textual Tradition and Areas of Diffusion of Antonio Barzizza's "Cauteriarina"*, in «Humanistica Lovaniensia» 53, 2004, pp. 1-92.

Rotondi Secchi Tarugi L., *Pius II and the Culture of His Time*, Guerini e Associati, Milan 1991, pp. 349-356.

Ruggio Luca, *Bibliographical Repertory of Humanistic Theater*, in «Teatro Umanistico» Series, Sismel, Edizioni del Galluzzo, Florence 2011, pp. 3-72.



Sabbadini R., *The Discoveries of Latin and Greek Codices in the Fourteenth and Fifteenth Centuries*, New Research with a Philological Summary of the Two Volumes, Le Lettere, Florence 1996.

Stäuble A., *Humanistic Comedy in the Fifteenth Century*, Istituto Nazionale di Studi sul Rinascimento, Florence 1968.

Stäuble A., *A Learned Literary Exercise: The Comedy "Chrysis" by Enea Silvio Piccolomini in the Context of Fifteenth-Century Humanistic Theater*, in «Giornale storico della letteratura italiana», CXLII, 1965, pp. 351-367.

Verdone M., *A Goliardic Comedy by Enea Silvio Piccolomini*, Palatino, third series, 9, 1965, pp. 86-89.

Viti P., *Two Humanistic Comedies from Pavia. Ianus Sacerdos. Repetitio Magistri Zanini Coqui*, Antenore, Padua 1982, pp. 85-172.

Viti P., *Images and Imaginations of Reality. Research on Humanistic Comedy*, Le Lettere, Florence 1999.

Viti P., *Structure and Sources of Ugolino Pisani's "Philogenia"*, in «Teatro, scena, rappresentazione dal Quattrocento al Settecento». Proceedings of the International Conference, Lecce 2000, pp. 57-65.

Viti P., *"Valete et plaudite": Models and Figures of Humanistic Comedy* in «Collezione di Studi e Testi», 2, Milella, Lecce 2018.