

Republic is the only form of government for the people, voices his opposition to the existing enlarged Grand Council of the Venetian government. In 1497, Lorenzo VI on political and religious grounds (The Triumph of the Cross) in the future, the Signoria brought him to trial on prophesy, and he was condemned to be executed in the square before the Palazzo. This was not thereby effaced. His religious writings, were to remember his vision of the future, and his revolt against the Medici in 1527. (The Life of Girolamo Savonarola circa il reggimento e governo della Signoria di Firenze, 1965); Renée Neu Watkins, ed. and trans. (The Life of Girolamo Savonarola from Fifteenth-Century Florence); The Triumph of the Cross, trans. by Renée Neu Watkins (The Life of Girolamo Savonarola Florentine Preacher and Statesman, 1965); The Life of Girolamo Savonarola: Florentine Preacher and Statesman, University Press, 1976); Donald E. Dooley, ed. (The Life of Girolamo Savonarola and Patriotism in the Renaissance

Sbarbaro was born in Santa which included a taste for botanics), which appeared just after and soon he began collaborating with *Lacerba*, contributing both to its *Pianissimo* (Very Softly), and throughout his lifetime. It contains Sbarbaro's "anima stanca di godere" ("Be weary, poet, give voice to his pessimism in the war, he met Montale* [i.e., *Montale*] to him). During the time of Sbarbaro's botanical expertise, it enabled him to support himself. It was published in 1955 under the title of *La vita* (The Life) which he rendered into Italian as *La vita*, Flaubert, and Zola. In 1948, he published his prose writings from 1914

...ardo Sanguineti, 2 vols. (Turin: *Italy and Selected Prose of Camillo*; Carla Angeleri and Giampiero Milan: Pesce d'Oro, 1986); Giorgio (1971); Gina Lagorio, *Sbarbaro*

controcorrente (Parma: Guanda, 1973); Lorenzo Polato, *Sbarbaro* (Florence: La Nuova Italia, 1969).

SCALIGERO, GIULIO CESARE (1484–1558), scholar and critic. After participating in the battle of Ravenna in 1512 and studying at the University of Bologna, Scaligero went to Agen in France to serve as personal physician to Bishop Angelo Della Rovere. Scaligero's literary career commenced in 1531 with an oration in Latin attacking a satire of Erasmus written in the Ciceronian style; he published a second polemical oration in 1536. He engaged in literary arguments with other distinguished writers, including François Rabelais, Jerome Cardan, and Étienne Dolet. His Latin works, both those that remain and those that have been lost, are varied and numerous, but his reputation rests primarily on his *Poetices libri septem* (1561, *Poetics*), one of the most extensive works on the nature of poetry to appear during the Renaissance.* Typically, Scaligero does not hesitate to take issue with Aristotle over the very nature of poetry itself. Rejecting the concept that poetry is imitation (*mimesis*), he accentuates the moral, pedagogical function of poetry and assigns to *mimesis* an intermediary end directed toward a higher moral goal. In practical criticism, Scaligero elevated Virgil above Homer as a poet of the well-ordered aristocratic society he admired. He also maintained a rigid separation of genres based on subject matter, which was to be reflected in the neoclassical movements all over Europe. *See* **CASTELVETRO**, Ludovico; **MINTURNO**, Antonio; **ROBORTELLO**, Francesco.

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SCAPIGLIATURA, the Italian counterpart to the French *bohème*, from *scapigliato*, meaning “disheveled” or “unkempt.” This name is given to a group of literary artists (some of them also painters and composers), active mostly in Milan during the 1860s, who radically opposed bourgeois manners, habits, and aesthetic ideals. Carlo Righetti (1830–74, pseudonym Cletto Arrighi) was the first to use the term. In his novel *Scapigliatura e il 6 febbraio* (1862, Scapigliatura and February 6), he describes the *scapigliatura* as a kind of mystical consortium uniting a cross-class assemblage of existential companions, each marked by genius, restlessness, eccentricity, and a keen sensitivity to social issues.

The major exponents of the *scapigliatura* were the poet-painters Emilio

Praga* and Giovanni Camerana (1845–1905); the poet-composer Arrigo Boito*; Igino Ugo Tarchetti (1830–69); Righetti himself; and Carlo Dossi (1849–1910), who was famous for his refined linguistic experimentalism. The group's mentor was Giuseppe Rovani (1818–74), the author of *I cento anni* (1859–64, *One Hundred Years*), a historical novel depicting Lombard society in the eighteenth century. Rovani is also known for his synaesthetic theories, which he expounded—as an example of the *scapigliatura*'s antiacademism—at the table of an inn. Outside of Milan, analogous literary and moral attitudes were found in the Piedmontese Giovanni Faldella (1846–1928), Achille Giovanni Cagna (1841–1904), and Roberto Sacchetti (1847–81). Alberto Cantoni (1841–1904), from Mantua, a humorist whom Pirandello* considered his forerunner, and the Neapolitan Vittorio Imbriani (1840–85) can also be said to have belonged to the *scapigliatura*, but in a more general way.

Living in a society characterized by the deflation of the Risorgimento's ideals and expectations, the *scapigliati* as a group are characterized by a feeling of displacement and isolation, which for them meant the loss of true human uniqueness and potential for creativity in mass society. As a response to being cut off from the structures of organized culture (the degradation of their role as artists in society), the *scapigliatura* contemptuously attacked institutionalized morality and the "normality" of middle-class life, mocking the church and religion, to which it opposed the virtues of sexual perversion, alcoholism, and drug addiction. Proof of the authenticity of the *scapigliatura* revolt is the real poverty and degeneracy of its adherents, as well as the fact that Camerana committed suicide and Praga and Tarchetti died prematurely from the effects of the excessive consumption of alcohol and disease.

In contesting the dominance of bourgeois social and economic norms, the *scapigliati* either directly inveighed against the wealth and privileges of high society, heralding its demise, desecrated its idols and ideals, or elaborated, as an alternative to alienation, a romantic nostalgia for primitiveness and mystical communion with nature, conceived as a mysterious unity embracing all forms of life. The group's poetry focuses mainly on penetrating the secret of life, uncontaminated by human reason, which was seen to be manifested in the natural processes of evolution and transformation of matter. What in fact distinguishes the *scapigliati* from other Italian romantics is their sensitivity to process; their literature of "maggots" and "coffins" shows an excessive, nearly religious, preoccupation with the mysteries of corrosion and decomposition. For example, in the *scapigliati*, the traditional romantic love-death motif takes on an aura of sacrilegious morbidity in their obsession with the correspondences between the signs of beauty and pleasure and those of decay, as in Tarchetti's "Memento" in *Disjecta* (1879, *Dispersions*), where the poet conjoins the pleasures of carnal intimacy with the terrifying images of his lover's skeleton.

The *scapigliati*'s aesthetic ideal was to create a nonfinite, open art, as opposed to the fixed reality of mimetic representation. They rejected canonized literary models and the classification of the arts as separate and autonomous in favor of

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a mixture of the technical procedures common to poetry, music, and painting, and the contamination of genres and styles. Praga's poetry, in fact, is noted for its attempt to capture impression and "verbal color," while Boito, in *Re Orso* (1902, King Bear); Dossi, in *Desinenza in A* (1878, Ending in A); *Ritratti umani* (1883, Human Portraits); and *Note azzurre* (1912, Blue Notes); and Faldella in *Figurine* (1875, Figurines) begin a tradition of the *pastiche*, which culminates in the works of Carlo Emilio Gadda.*

Notwithstanding its explicit ridicule of the spiritualism and sentimentalism typical of poets such as Giovanni Prati* and Aleardo Aleardi,* the art of the *scapigliati* does not go beyond being much more than an extreme form of romantic sensibility. For in spite of its unconventional subject matter, meant to challenge the propriety of traditional poetic topics, the manner in which the *scapigliato* poet organizes his experience is not substantially different from past romantic visions. Its terms are the negativity of the present world and the authenticity of a new, projected totality. In poetry, the *scapigliati* portray the breakthrough into "Life" of the now displaced artist and objectified art. Boito's poem "A una mummia" (To a Mummy) from *Il libro dei versi* (1877, The Book of Verses), dramatizes this experience in a nearly paradigmatic way: "Ma un dì verrà, novissimo, / Che in una cupa valle / cadrem tremanti, pallidi, / Coi i nostri errori a spalle, / E senterem la tromba / Che spezzerà ogni tomba. / Mummia, quella mattina / Romperai la vetrina" (A most glorious day will come, / When in a gloomy valley / Trembling and pale, we will fall, / Our mistakes behind us, / We will hear the trumpet's sound / shattering every tomb. / Mummy, in that morning / You will break through the glass).

Being unable to propose a real alternative to the social and cultural institutions from which they were estranged, the *scapigliati* envisaged only modes of reintegration into a future society sensitive to creative genius. Nevertheless, the movement's importance lies in the literary and cultural attitudes it originated; its iconoclasm, contempt for bourgeois rationality, and quest for mystical or mythical totalities presaged more distinguished forms of Italian literary modernism, in particular futurism.* Recently, Tarchetti's novel *Fosca* (1869, *Passion*), an excellent example of *scapigliatura* style, was adapted for the cinema by Ettore Scola in 1981, which in turn became the basis of a Broadway musical by Stephen Sondheim in 1994. See also DECADENTISMO; ROMANTICISM. *Bibliography:* I. U. Tarchetti, *Passion: A Novel*, trans. Lawrence Venuti (San Francisco: Mercury House, 1994); Filippo Bettini, ed., *La critica e gli scapigliati* (Bologna: Cappelli, 1976); G. B. Carsaniga, "Scapigliatura," in F. W. J. Hemmings, ed., *The Age of Realism* (Baltimore: Penguin, 1974); Giorgio Cusatelli, "La poesia dagli scapigliati ai decadenti," in E. Cecchi and N. Sapegno, ed., *Storia della letteratura italiana*, vol. 8 (Milan: Garzanti, 1968); Dante Isella, "La Scapigliatura letteraria lombarda: un nome, una definizione," in *Catalogo della Mostra della Scapigliatura* (Milan: Palazzo della Permanente, May–June 1966); Jørn Moestrup, *La Scapigliatura, Un capitolo della storia del Risorgimento* (Copenhagen: Analecta Romana Instituti Danici, III, Supplementum, 1963); Carlo Pagetti, ed., *Nel tempo del sogno: le forme della narrativa fantastica*

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SCHMITZ, ETTORE. See SVEVO, Italo.

SCIASCIA, LEONARDO (1921-1989), journalist, playwright, essayist, and novelist, generally regarded by critics to be one of Sicily's finest writers. A native of Recalmuto (Agrigento), Sciascia enjoyed a number of excellent teachers, including Vitaliano Brancati,* from whom he acquired his hatred of arbitrary power (either that of the fascists or the mafia) and corruption. His early, formative reading included the French *philosophes*, Manzoni,* Casanova,* and a number of American novelists (Dos Passos, Caldwell, and Steinbeck). In 1949, he started teaching at the elementary school level. He began his literary career as a poet with *Favole della dittatura* (1950, Fables of the Dictatorship) and *La Sicilia, il suo cuore* (1952, Sicily, Its Heart), but his first work of note was fiction, *Le parrocchie di Regalpetra* (1956, *Salt in the Wound*), which contained the Sicilian settings and themes that were to characterize all his writings. Later, in his preface to the 1967 edition of *Le parrocchie di Regalpetra*, Sciascia admitted that his works form a unified whole: "All my books taken together form one: a Sicilian book which probes the wounds of past and present and develops as the history of the continuous defeat of reason and of those who have been personally overcome and annihilated in that defeat."

Il giorno della civetta (1961, *Mafia Vendetta*) created Sciascia's critical and popular reputation as a novelist of the Mafia. (The Italian title, literally meaning "day of the owl," refers to a line in Shakespeare's *Henry VI*). It is a detective novel dealing with a mafia execution and the subsequent investigation of the crime by a policeman named Bellodi, a young man from Parma and an ex-partisan who strongly believes in the ideals of democracy and justice. Bellodi's inability to bring the guilty party, Don Mariano Arena, to justice exposes the mafia's corruption of Sicily's political and legal institutions. Sciascia's next novel, *Il consiglio d'Egitto* (1963, *The Council of Egypt*), abandons the detective genre and takes up that of the historical novel, only to parody some of its conventions. The work is set in eighteenth-century Palermo and describes the invention of a fraudulent Arabic codex by an abbot named Giuseppe Vella, treating the Arabic conquest of Sicily. The "discovery" of Vella's forged document makes him a wealthy celebrity, since the inhabitants of the city hope that the document will prove that their ancestors were granted prestigious positions and benefices by the Arabs. This subplot is intertwined with a political subplot concerning the life of Francesco Paolo Di Blasi, a lawyer who led an unsuccessful Jacobin revolution against the very feudal privileges that Vella's forgery has affected. Eventually both Vella and Di Blasi are destroyed by the authorities.

The same kind of historical reconstruction within a fictional plot occurs in