

Della Fratta, Camillo

*Padua (1515-19), then settled at
e as physician to the Bishop Angelo
is career with two polemicals against
eronianus, the *Pro M. T. Cicerone con-*
Erasmus orationes duo (1621). He
commentaries on works of *Aristotle,
Historia animalium and the *De plantis*,
polemic against *Cardano (1557). He
ection of poems in Latin, some epis-
important tract on language, *De causis*
(1540), in which he attempted a
sition of the rules of Latin grammar.
k was *Poetices libri septem* (1561), a
published treatise on Aristotelian
which he surveys and analyses, often
c intent, writers and works, genres,
and styles, giving precise rules for
(see also LITERARY THEORY, 2]. The
d an immense influence on French
[PBert]

IO DELLA FRATTA, CAMIL-

HIERI, ADRIANO.

GIOVITA (1791-1843). Patriot
eters, who spent much of his adult life
near Brescia, he studied at *Bologna
ore moving to *Milan. He was influ-
colo, and had peripheral connections
ca italiana, *Il *Conciliatore*, and the
**Antologia*. In 1822 he fled Italy as a
al, ending up in England, where he
il 1827. He was then in Paris until
lly became a tutor with the Arconati
esbeek in Belgium, until he was
838.

ences as a political exile play a
his liberal-patriotic poetry, notably in
begun in 1824) and *Ultimo carne*.
ny of his papers were destroyed at
vish after his death by his literary
ccolò *Tommaseo, he has come
to be appreciated as a critic and a
s 1829 essay on *Manzoni, comparing
s, is one of the most perceptive of
the then modish topic of the *his-
His translation of *Faust*, part I
een admired even by so exacting a
lator of Goethe as Franco *Fortini.

[MPC]

LA, DOMENICO, see COSMOLOGY.

Scapigliatura. Collective name given to a loose-
knit, numerically fluctuating group of writers,
*journalists, and artists who lived and worked
in *Milan in the years immediately following the
*Unification of Italy in 1860, with an offshoot
developing a little later in *Turin. They were the
first Italian avant-garde movement, and a product
of the ideological disquiet that came in the wake of
Unification and was felt particularly acutely in now
rapidly expanding entrepreneurial Milan.

The term, deriving from *scapigliato* meaning
'dishevelled' or 'unkempt', first appeared in Cletto
*Arrighi's heavily censored novel *Gli ultimi corian-*
doli (1857). It is in the introduction to his next
novel, *La scapigliatura e il sei febbraio* (1862), that
there is a first delineation of the group—young
patriots between 20 and 35 years old, independent
in thought and lifestyle, restless, living in a city from
which they feel excluded but of which they form
the avant-garde. In this novel they participate in the
unsuccessful *Mazzinian insurrection against the
*Austrians that took place in Milan on 6 February
1853. Historically the *Scapigliatura* was the Italian
counterpart to the French *bohème*, and similarly
combined patriotism with hostility towards the
bourgeoisie and the status quo, making a cult of dis-
order, improvidence, flamboyance, and dandyism
which at least some of them were willing to live
out to the extreme. The short-lived journal *Lo*
Scapigliato, founded by Cesare *Tronconi under
the pseudonym Dottor Etico on 17 December
1866, emphasized the group's anti-conformism
and intellectual independence, but it was only in
1865 in the journal *Cronaca grigia* that Arrighi, in a
letter accompanying Arrigo *Boito's poem *Ballatella*,
referred for the first time to the *Scapigliatura* as an
artistic movement.

Members included the writers Iginio Ugo
*Tarchetti, Antonio *Ghislanzoni, and Carlo
*Dossi, the painter Tranquillo Cremona, the com-
poser Giuseppe Grandi, and the composer and
conductor Franco Faccio, as well as others active in
more than one artistic field, such as Emilio *Praga
and Giovanni Camerata, who were poets and
painters, Arrigo Boito, who was a poet, composer,
and *librettist for *Verdi, and his older brother,
Camillo Boito, who was an architect, art historian,
and writer. When the movement established itself
in *Piedmont, it attracted the writers Roberto *Sac-
chetti, Giovanni *Faldella, and Achille Giovanni
Cagna, all of whom shared the literary and ideol-
ogical aspirations of the Milanese *Scapigliati*. The
mentor of the whole movement was felt to be the

author of the five-volume *historical novel *Cento*
anni, Giuseppe *Rovani, whose open-air 'lessons'
in aesthetics held at an inn in Milan entered into the
mythology of the group.

What united them aesthetically were aspirations
rather than artistic practices, but they shared a
common desire to de-provincialize Italian culture,
which was furthered by their creative receptivity to
literatures from abroad. Tarchetti and Camillo
Boito, influenced by Mary Shelley, Radcliffe,
Hoffmann, and Poe, were the first Italian writers to
publish tales of the *fantastic, while in poetry
Arrigo Boito and Emilio Praga turned to Heine and
Baudelaire to forge a new poetics mixing *realism
and the macabre. Influenced by Sue and Dickens
among others, the social novel, often published in
instalments and marked by a strong humanitarian-
ism, evolved through Tarchetti into *Valera's
works of social investigation. A separate line of
linguistic experimentalism is also visible in the
Lombard Dossi and the Piedmontese Faldella and
Cagna. [AHC]

See G. Mariani, *Storia della Scapigliatura*
(1967); G. Rosa, *La narrativa degli Scapigliati*
(1997).

SCAPPI, BARTOLOMEO, see COOKERY
BOOKS.

SCARFOGLIO, EDOARDO (1860-1917).
Writer and newspaper editor. In *Rome he wrote for
**Cronaca bizantina* (1881-4) and edited *Il Corriere*
di Roma (1885-7). In 1887 he moved to *Naples
and in 1892 founded and edited *Il Mattino*, to
which his wife, Matilde *Serao, contributed until
their separation in 1902. He at first backed *Giolitti
but then embraced the *nationalist Right and put
Il Mattino's weight behind Italy's *colonialist war
in Libya (1911-12). In *World War I he urged
support for Germany and Austria (which gave him
financial backing) to counter British maritime
supremacy and further Italy's Balkan and Mediter-
ranean influence. [DF]

SCARPETTA, EDUARDO (1853-1925).
Highly successful *Neapolitan actor-dramatist,
who departed from traditional Neapolitan *theatre
by using scripts and by portraying the petite bour-
geoisie rather than the contrast between rich and
poor and between city and country. Though criti-
cized by Salvatore *Di Giacomo, his reforms led
directly to the work of Eduardo *De Filippo.

[PBarn]

SCATAGLINI, F
poet from Ancona
(1950), was a *he
treats events from
interestingly *psych
in the autobiograph
But the poems
(*Anconan Rhymes
the *Roman de la ro*
striking for distanc
spoken dialect, as i
inventing the archai
has links with other
*Saba, *Penna, *N
with the prose expe

Scepticism is the
questions our abil
claiming that the co
no necessary relatio
the direct antithesi
that correctly acqu
hends objective tru
normally divided in
and modern. Sourc
scepticism, which l
2nd c. AD, are the
particularly his *Ou*
Diogenes Laertius'
Philosophers (3rd c
deorum (1st c. BC).

Although not u
scepticism was no
Modern scepticism
*Renaissance in co
and scientific ther
*Pico was the first
ments of Sextus E
vanità della scienza
cristiana (1520), in
tions into which
defend the appeal
belief. Generally,
hostile to Catholic
enment, sceptics w
ists, *libertines, a
Church, even by e
as *Muratori. Duri
writings of Desca
when the major ph
foundations of kno
the epistemologica
and 20th-c. philo