

***L'immagine di Alfonso il Magnanimo tra letteratura e storia,  
tra Corona d'Aragona e Italia / La imatge d'Alfons el Magnànim  
en la literatura i la historiografia, entre la Corona d'Aragó i Itàlia,  
a cura di Fulvio Delle Donne e Jaume Torró Torrent, Florència,  
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This publication, edited by Fulvio Delle Done and Jaume Torró Torrent, constitutes the summary of the contributions presented in the congress entitled *L'immagine di Alfonso il Magnanimo tra letteratura e estoria, tra Corona d'Aragona e Italia/La imatge d'Alfons el Magnànim en la literatura i la historiografia entre la Corona d'Aragó i Itàlia*, held in Potenza the 4<sup>th</sup> and 5<sup>th</sup> December and organized by the Dipartimento di Scienze umane (Università della Basilicata), and the Institut Ramon Llull and Institut de Llengua i Cultura Catalanes (Universitat de Girona).

All the contributions are focused on the figure of Alfonso IV the Magnanimous, who conquered Naples in 1442, thus achieving the Mediterranean expansion of the Crown of Aragon. For about half a century, Alfonso transformed the Western Mediterranean in the “Catalan Sea”, and even though this was not a long period of time, it turned out to be crucial for European history. During the kingdom of Alfonso, Catalan, Italian and Latin were spoken, and his court was an important crossroads of Medieval and Humanistic culture, and a center of Late Gothic and Renaissance art. The goal of this congress was to examine the cultural and institutional relationship between both the Catalan and the Italian poles of Alfonso's reign.

In the first chapter of this volume, Lola Badia in “Alfonso d'Aragona e i grandi scrittori catalane medievali” shows that medieval literature reached a peak of quality during the reign of King Alfonso IV, especially since his becoming ruler of Naples in 1442. Badia highlights that both, Ausiàs March -the most renowned medieval Catalan poet-, and Joanot Martorell -author of chivalric romance *Tirant lo Blanc*- were Kings Alfonso's courtiers. As evidenced in the recent three volumes of the «*Història de la literatura catalana. Literatura medieval (2013-2015)*» medieval Catalan literature is characteristically tied to the kings of the Crown of Aragon, who showed preference for the lyric of the troubadours and chronicle writing.

Francesco Tateo in “Memoria e oblio di Alfonso nei secoli della letteratura italiana” explains that in spite of Alfonso the Magnanimous’s fame, his achievements and the contributions of his successors have not been sufficiently valued in the framework of the Italian Renaissance. However, in the last century, a renewal in the study of Humanism has justly reassessed the contribution of Alfonso and the early Aragonese age to the history of culture. Tateo examines the changes in several historiographical commonplaces and ideological points of view with regard to Alfonso’s legacy, until two moments that are representative of different ethical and political attitudes, such as the publication of Muratori’s *Italian Annals* and that of Giannone’s *Civil History of the Kingdom of Naples*.

Fulvio Delle Donne in “Cultura e ideologia alfonsina tra tradizione catalana e innovazione umanistica” addresses Alfonso’s conception of his kingdom as a “Catalan lake” around which the coasts of both Catalonia and southern Italy were in constant touch. Delle Donne shows that cultural life offered Alfonso the opportunity to achieve political consensus and rethink the function of literature in that milieu. Through a combination of the Catalan tradition with Italian Humanism, authors in his court presented Alfonso, in laudatory speeches and historical works, as an ancient emperor far more powerful than any modern one.

Guido Cappelli in “E tutto il resto è dottrina. Sangue e virtù nella caratterizzazione dottrinale di Alfonso” analyzes the image of Alfonso the Magnanimous in the most important Neapolitan-Aragonese political treatises of the second half of the fourteenth century. This work studies how Aragonese political thought goes beyond an idea of legitimacy based on biological, dynastic descent. In line with the general premises of political humanism, several classical and humanistic *virtutes*, such as *iustitia*, *clementia*, and the love for *litterae*, become main factors in justification of the exercise of power.

Antonietta Iacono in “L’immagine di Alonso nell’inedito *Novencarmen* di Lorenzo Valla” presents structures and contents of the unpublished work in verse by Lorenzo Valla entitled *Novencarmen*, the valuable document of the literature in Alfonso’s court before the completion of the conquest of Naples’ Kingdom. It highlights the bold experimentalism as represented by meters’ variety and *Gattungsmischung*. Furthermore, Iacono analyzes the topical formulation of Alfonso’s iconography in the speech of Angelo Monforte.

Anna Maria Oliva in “«El rey tenía inteligencia con Ursinos y Coloneses para poner alguna revuelta en Roma». Alfonso, il papato e Roma all’epoca di Eugenio IV” offers, through a re-examination of Roman municipal chronicles, papal culture, and Iberian chronicles and sources, new perspectives concerning the relationship between Alfonso and Rome. The city of Rome and its surrounding territories cannot be regarded as marginal with respect to the consolidation of Alfonso in the kingdom of Naples, since both played indirectly a political and strategic role in that process.

Joana Barreto in “La matrice valenciana della politica artistica alfonsina” explains that when Alfonso the Magnanimous settles in Naples, he does not forget his Iberian roots, and conversely, a great part of his artistic politics –as well as the politics of his heirs– is based on stylistic tastes and iconographical themes inherited from Catalonia, besides his obvious inspiration from Italian patterns. Finally, Barreto remarks that Alfonso imported techniques and iconographies from Spain to Italy, thus enhancing Italian Renaissance.

Joan Domenge Mesquida in “La imatge sumptuària d’Alfons el Magnànim: joies documentades, representades, imaginades” studies the sumptuary image of Alfonso. In this line, gold ornaments with embedded gemstones contributed to grant majesty, splendor, and dignity to Alfonso

and his court, and projected an image of the king's power. On the other hand, Domenge Mesquida shows how monetary needs, prompted by his military campaigns and expensive courtly life, often forced the king to pawn his precious goods. In the end, Alfonso redeemed some, but many others never went back to the Royal chamber. Given their dispersion, only through many documents and a few images we can now evoke the treasures that Alfonso's panegyrists glossed.

Lluís Cabré in "Ausiàs March e Alfonso il Magnanimo" reassesses the relationship between Ausiàs March and Alfonso the Magnanimous, as portrayed in six of March's poems. Some poems praise Alfonso as a new Cesar, as the conqueror of Naples and the future universal *rex*, following the steps of Alexander, Julius Cesar and Augustus, while other poems prove that March and Alfonso shared their interests in Aristotle's *Ethics* and Christian values, with particular attention to courage and magnanimity.

Francisco Javier Rodríguez Risquete in "*La nau de Lleonard de Sos de Barcelona a Nàpols*" offers an interpretation of the allegorical dream-vision entitled *La nau* ("The ship"), by Lleonard de Sos, who probably composed the poem during an embassy to Naples. *La nau* tells the story of a journey between Barcelona and Naples during the month of November 1448 and it represents both an eulogy and a moral treatise. This study also examines the French models of the poem and its political contexts.

Jaume Torró Torrent in "Il romanzo cavalleresco tra la letteratura antica e i romanzi cavallereschi e d'avventura francesi e borgognoni" identifies the features that characterize the two greatest chivalric romances written in Catalan -*Curial e Güelfa*, of unknown author, and *Tirant lo Blanc*, by Joan Martorell- within the cultural context of Alfonso the Magnanimous's court. Mostly following in the footsteps of Boccaccio, the author of *Curial e Güelfa* transformed the tradition of French chivalric romances of the late fourteenth century, and a good part of the fifteenth, into a high poetic product in imitation of both modern writers and ancient authors. Torró Torrent also underscores that Joanot Martorell, on the other hand, in correspondence with Cicero's famous definition of *historia* as *magistra vitae*, favored a conception of his writing as *opus oratorium* that turned *Tirant lo Blanc* into an exhibition of rhetoric registers and literary genres.

Rafael Beltrán in "Philippe de Bourgogne à l'aide d'Alphons de Naples: l'image du roi et l'épique de la croisade dans le roman *Les trois fils de rois*" explores the image of King Alfonso of Aragon in the fictional context of *Tirant lo Blanc* and the possibility that its author had known *Les trois fils de rois*, the anonymous French romance which features an original alliance between the kingdoms of France, England and Scotland whose princes helped the King of Naples and Sicily to fight against his Turkish enemy.

Finally, Rafael Ramos in "Primi documenti su Pedro de Corral, autore della *Crónica sarracina*" sets Pedro de Corral's *Crónica Sarracina* against the background of the true-to-life chivalric fiction which was produced in the courts of Bourgogne and Anjou, and was related to dynastic legends.

In conclusion, this volume *L'immagine di Alfonso il Magnanimo/La imatge d'Alfons el Magnànim* offers a variety of contributions by scholars of diverse origin and disciplinary focus that helps to understand the relationship between both the Catalan and the Italian poles of Alfonso's reign.

