

‘Grida’ e mestieri itineranti nella Bologna di Adriano Banchieri e Annibale Carracci: fonti, congiunture, parallelismi tra musica e pittura

Abstract

This paper offers a comparative analysis of the realistic component within Bolognese music and painting at the turn of the seventeenth century, examining the intersection between these twin artistic expressions. Utilizing the concurrent emergence of vocal music forms based on the cries of street vendors and the pictorial representation of market scenes and urban life as a core case study, the investigation illuminates shared aesthetic underpinnings. After tracing a geographical and chronological trajectory that demonstrates the evolution and establishment of these representational modalities in Italy – stimulated by prominent transalpine prototypes – the focus shifts to the theoretical premises underlying their distinct Bolognese articulation. To this end, musical treatises and paratexts by figures such as Ercole Bottrigari and Orazio Vecchi are juxtaposed with contemporary literature on the visual arts. Finally, the essay provides a meticulous comparison between the ‘musical’ street scenes featured in the madrigal collections of Bolognese composer Adriano Banchieri (1568–1634) and those visually captured by Annibale Carracci and his workshop.