

ABSTRACTS

MARIO MARTI, *Emilio Bigi, un "compagno d'arme"*

In this article, the author looks back on his 75-year-long friendship with the scholar Emilio Bigi (1916-2009), from the years spent at the Scuola Normale di Pisa to their time together as editors of the «Giornale Storico della Letteratura Italiana». The steady hand behind this portrait of Bigi belongs not so much to a fellow traveller as to a “compagno d’arme”.

ARNALDO DI BENEDETTO, *Bigi lettore della «Vita» di Alfieri*

Emilio Bigi was one of the principal Italian critics of the Twentieth Century, and one of the principal exponents of European stylistic criticism. He was also, amongst other things, one of the greatest experts in the field of eighteenth-century Italian culture. The opportunity of approaching Alfieri presented itself in the form of the revised edition of the autobiography of the poet (the first volume having contained many inaccuracies), published in 1951 by L. Fassò. Bigi reviewed the work in 1952 and in 1954 published the essay *The Two Editions of Alfieri's "Vita"*. As the title itself suggests, the study on the variations of the work is one of extraordinary refinement and debt. This assured Bigi a position amongst the most authoritative exponents of “critical variations” that critical genre inaugurated in Italy by Contini (now returning to us from France with the term “genetic criticism”). In 1985 the study entitled *Giudizio e passione nello stile della "Vita" alfieriana (Judgement and Passion in the Style of Alfieri's "Vita")* was published: a synchronic approach, it analyses, in the most recent edition of the work, the ambivalent attitude of the poet with regard to his subject: rational and detached; sometimes even self-mocking, but passionate and occasionally smug.

LUCIANO GARGAN, *Dante e Giovanni del Virgilio: le «Egloghe»*

At the end of the year 1319, while Dante was being hosted by Guido Novello da Polenta in Ravenna, he received an *epistola metrica* from Bologna written in Latin by the young but already renowned Latin scholar Giovanni del Virgilio. In it, the professor offered Dante the opportunity of being crowned poet in the famous university where he taught should Dante compose an epic poem in Latin about one of the military battles of their time. In his reply, Dante refused the offer, stating that he did indeed deserve the poetic crown, but for the *Commedia* alone. However, he composed his answer in the form of an eclogue, thus resuscitating the bucolic genre after centuries of oblivion. Giovanni del Virgilio in turn answered with an eclogue, and this was followed up by a second eclogue from Dante. Dante's *Eclogues* were preserved thanks primarily to Giovanni Boccaccio, and it was most likely their adherence to the Virgilian model that earned them such high regard even during the Humanistic period.

FEDERICO ABOAF, *Lodovico Antonio Muratori nella "repubblica delle lettere" del Deutscher Sprachraum: tra Benedettini e giurisdizionalisti*

This article seeks to underline the relations that kept the Modenese scholar Lodovico Antonio Muratori closely linked to the foremost intellectuals of the Ger-

man-speaking world (in particular, with the Benedictines) in Europe between the late seventeenth and early eighteenth centuries. By analyzing the lives of these Austrian and German scholars and comparing their respective fields of research and universities, it is possible to shed light on the factors responsible for the development and advancement of culture, the circulation of knowledge and the struggle against superstition. Particular attention will be dedicated to the question of historical scholarship, theology (in reference to the debate on the spread of Jansenism) and jurisdictionalism.

JOHN LINDON, *Versi inediti di Ugo Foscolo*

The article transcribes and discusses an incomplete and hitherto unpublished *canzone* strophe composed by Ugo Foscolo, the autograph ms. of which is preserved at Liverpool among the papers of William Roscoe, celebrated biographer of Lorenzo de' Medici and Pope Leo X. Invoking Apollo and the Muses, the poet addresses a paean of praise to Roscoe and his research assistant William Clark. The lines, which contain echoes of Foscolo's early verse, would appear to have been improvised on 18th June 1822 when Roscoe (who was already the proud addressee of a *canzone* in Italian by Thomas James Mathias) entertained the poet to supper at his Liverpool home.

MARIA ANTONIETTA TERZOLI, *Minima leopardiana: un biglietto inedito di Giacomo Leopardi*

A very short letter written by Giacomo Leopardi – undated and with no mention of place or recipient – is housed at the Universitätsbibliothek of Basilea. It is rare that such an ephemeral and fragile document as this letter of apology would be preserved, but it allows us to capture a glimpse of the poet's daily life and thus add one more tile to the intricate mosaic of Leopardi's correspondence. Using a clue-finding approach, this article aims to identify the recipient and collocate the letter in a possible time framework.

ALBERTO LUCIANO, *In margine a In mare di Olindo Guerrini*

This article provides an interpretation of *In mare* by Olindo Guerrini and analyzes the ways in which the poet reinterprets the Petrarchan topos of *navigatio*, with clear influences from Horatio and Carducci. It is a radically 'polyphonic' work, a crossroads of various literary traditions and a rich intertextual melting pot, in which the Petrarchan nautical metaphor – here declined in the modern variant of the *naufragio* – appears sharply redefined. Guerrini offers a major reworking of the topos, its morphology, its symbolic and conceptual meanings and its axiological coordinates, thus conforming it to the innovations and developments in modern "nautical" literature.

PAOLO DIVIZIA, *I manoscritti 'in lingua italiana' della Moravská zemská knihovna di Brno*

This paper provides an inventory of the manuscripts written 'in the Italian language' preserved at *Moravská zemská knihovna* (Moravian Regional Library) in Brno. They include manuscripts which contain pre-Bembo vernacular works, texts written in proper Italian and works written in a marked regional variety of Italian, such as some codices from the Republic of Venice.