

ABSTRACTS

STEFANO CARRAI, *Dante e il linguaggio dell'oltretomba*

This article aims to draw attention to the important position held by standard epitaphic structures in the conversations between Dante the character and the souls that he imagines meeting during his voyage in the afterlife. In some instances, the words spoken by the spirits from the underworld seem to have been inspired by specific epigraphs engraved on extant gravestones or cited in manuscripts; more often, however, the themes and stylistic features are more characteristic of the sepulchral tradition of Classical and Late Antiquity that had survived to the medieval period. This article proposes that this technique of transferring actual epitaphs into poems in a disguised form may have been inspired by classical epic poetry – in particular by Virgil – as both Virgil and Ovid introduced fictional funerary inscriptions into their poems.

ARNALDO DI BENEDETTO, «*Quasi che un Dio*». *Il poeta secondo Vittorio Alfieri*

Also Vittorio Alfieri participates in his own way in the innovative conception of poetry and the poet, characteristic of the second half of the eighteenth century in Europe. That supported by him was a creative, as opposed to a mimetic concept of poetry that, in its turn presupposed the exceptional nature of the poet, a superior and almost a divine being. Only a god or another poet can judge him, Alfieri states amongst other things. This is an original re-elaboration of the ancient writing on the sublime of the pseudo-Longino and of eighteenth-century dealings. It is doubtful that the Italian poet had knowledge of the famous *Inquiry* of E. Burke. The alfierian concept also entails the absolute independence of the creative literary figure.

MASSIMO SCALABRINI, *Comicità e vanto nella letteratura rusticale e nenciale*

The topos of the boast is a distinguishing feature of the rustic genre and the *Nencia* tradition that emerged in Tuscany and northeastern Italy in the second half of the 15th century. This topos is also present in the macaronic works and the plurilingual and dialect plays of the 16th century, which constituted major channels of expression for rustic literature and the *Nencia* tradition. Through the analysis of examples of boasting in such texts as *Nencia di Barberino*, Francesco Berni's *Catrina*, Giorgio Sommariva's sonnets in Paduan dialect, Teofilo Folengo's *Zanitonella* and Ruzante's plays, this article retraces on the one hand the literary genealogy of the figure of the boast (in the Greco-Latin pastoral and in the medieval epic and parody), and on the other highlights its magnificent comic function. Despite its manifold manifestations, the boast of the rustic genre and *Nencia* tradition emerges in these texts as a form of discourse that is typical of those residing on the hostile border that divides rustic culture and language from the urban sphere.

GIUSEPPE ALONZO, *Storiografi, diplomatici e mitografi secenteschi tra Italia e Portogallo*

This article examines the exchange that took place between Portugal and the Italian intellectual community during the 17th century from an historiographical, political and literary viewpoint. In particular, it investigates Italy's response to the asym-

metry that had traditionally characterized Portugal as peripheral nation on the one hand and empire on the other. An analysis is made of Italian historiographical works connected with the 'union' and the 'disunion' of Portugal with respect to Castile between 1580 and 1640, including the monographs of Girolamo Conestagio and Giambattista Birago Avogadro, as well as travel writings, historical and political essays (Bentivoglio, Botero, Venetian ambassadors, Laffi, Leti, Siri and Buonfiglio Costanzo) and literary works (Boccalini, Tassoni, Salvetti and Battista). Lastly, a detailed analysis is presented of the diplomatic confrontation between Fulvio Testi and F.M. de Melo, together with a look at how Sebastianism was received in Italy, focusing on the "faux Sébastien" and such renowned intellectuals as Sarpi, Pallavicino, Spontone, Torsellini and Conestagio, who wrote in verse.

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

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