

ABSTRACTS

STEFANO GIOVANNUZZI, *Campana e i fiorentini*

An unbiased re-examination of documents – most of all, of the correspondence between Campana and members of the Florentine literary establishment (*Lacerba*, Papini and especially Soffici) – reveals that their relationship cannot be defined solely in terms of hostility and prejudice with respect to the poet. In fact, *Il più lungo giorno* was in part conceived as an homage to Soffici, one that was renewed in the *Canti Orfici*. Moreover, Campana was welcomed by *Lacerba* as one of the young poets backed by the literary review. Despite some extremely critical moments in 1915 and 1916, Campana maintained a close bond with Soffici up until the end of 1917. It is thus in this context that the genesis of *Il più lungo giorno* (and of the *Canti Orfici* as well) should be considered, with an analysis that takes more closely into account the intellectual crossroads that Campana looked to in these years.

LUCIANO PARISI, *Il dolore e la tradizione religiosa nell'opera di Moravia*

The theme of suffering is crucial in Alberto Moravia's work. His main characters are generally adolescents overwhelmed by a bleak familial context which they are unable to escape. The writer asks recurrent questions about the meaning (if any) of their suffering. Moravia's thoughts on this topic partly overlap with his sometimes hostile, sometimes sympathetic consideration of the Christian religious tradition, as it was understood in 20th-century Italy. This article studies Moravia's thoughts taking into account his most meaningful essays and those novels and short stories of his which deal with wars, disease and, above all, the difficulties of adolescence.

MAIKO FAVARO, *Un discepolo di Giulio Camillo tra il Friuli e Treviso: Leonardo Mauro (1500-1549)*

This article presents the philological edition of a letter written in Latin couplets to Giulio Camillo by Leonardo Mauro (1500-1549), together with translation and commentary. Mauro was a poet and humanist from San Daniele del Friuli who moved to Treviso in 1526/27 and has always remained a background figure in studies on Camillo. The philological text is preceded by an introductory profile, which provides primarily biographical information regarding Mauro, together with new details and further insight into the literary circles of San Daniele and Treviso in the early 16th century and information on some codices housed in Treviso, Verona, Venice and

Udine, which are particularly interesting for what they offer on the history and culture of Treviso and the Friuli. In the second part of the introduction, Mauro's text is analyzed, and special attention is given to Camillo's influence, particularly with regard to the models and practice of *imitatio* and the application of the *ars memoriae* in poetry.

CIRO PERNA, *Un madrigalista inedito del secondo Cinquecento*

Evoking Petrarchan atmospheres as well as Tasso's mannerist style, the 48 madrigals by Romano Alberti (c.1540-c.1600) – art essayist and member of the *Accademia di San Luca* – are organized around four themes, all of which are in perfect harmony with the occasional madrigal tradition that was so highly popular in the 16th century. They include works on love set in bucolic or mythological contexts; celebratory madrigals; exercises in translation from Latin (and possibly Greek) epigrams; and poetic *divertissements* intended as pure literary caprice. Preserved in Codex XIII d 54 at the Vittorio Emanuele III National Library of Naples, Alberti's madrigals represent a key example of Baroque "*piacevolezza*", in which phonics and rhythm take on a determining role.

FRANCESCO VENTURI, *Bernardino Baldi e la tradizione dell'egloga nel Cinquecento*

Following a structural and thematic analysis of the *Egloghe miste* by Bernardino Baldi, there emerges a tightly woven link between the texts themselves and an experimental approach based on a bold game of combinations and various degrees of contamination of the genres of the pastoral and piscatory eclogue. This article retraces the antecedents and possible influences that lay behind Baldi's work, shedding light on its significance and originality within the tradition of the 16th-century eclogue.

REMO L. GUIDI, *Un inedito di Carlo Betocchi*

The architect *fratel* Costanzo Daudet of the Institute of the Brothers of the Christian Schools (*Scuole Cristiane*) (1877-1963) spent his life as a technical drawing teacher in one of the most prestigious schools in Rome, the Collegio S. Giuseppe-Istituto de Merode in Piazza di Spagna. As an architect, he built and remodelled schools, gymnasiums, theatres and churches in central and southern Italy. In the Fifties *fratel* Costanzo was in the Apuan Alps restoring a small church on the premises of the Romanina, the coastal villa belonging to the Collegio s. Giuseppe. It was here – and perhaps by chance – that he met the poet Carlo Betocchi. Sharing the same interests, they took an instant liking to each other, and this soon grew into mutual esteem and friendship, as can be seen in the two short texts published here for the first time.