

## ABSTRACTS

**GIORGIO INGLESE**, *La revisione testuale del 'Purgatorio'*

This article presents an extensive analysis of the textual preferences chosen for the edition of Dante's *Purgatorio* published by Carocci in 2011. The first part re-examines the relationships between witnesses which led the author to theorize a bipartite stemma, with a (the *vetustiores* Ash La Triv and related codices) and (Urb) originating from a common archetype. On this basis, the textual revision combines both probability and exegetical criteria in the selection of variants. In the second part, a sample of this procedure (Canto 1) is presented, with a detailed analysis of the differences between the new text and that of the Petrocchi edition.

**RAOUL BRUNI**, *Il leopardismo filosofico di Giuseppe Renzi*

This article considers the position held by Leopardi in the philosophical thinking of Giuseppe Renzi (1871-1941). At a time when literary criticism was dominated by Crocean interpretation and refused to acknowledge any philosophical value in Leopardi's work, Renzi held the author of *L'infinito* to be one of the greatest modern thinkers. The first document to confirm Renzi's opinion of Leopardi as a philosopher is a previously ignored article published in 1906 in «L'Azione». In his subsequent writings, Renzi continued to reflect on Leopardi, proposing interpretations that anticipated various important critical theories of the second half of the 20<sup>th</sup> century.

**ARNALDO DI BENEDETTO**, *Sergio Solmi, un protagonista della cultura italiana del Novecento*

The publication of the *Scritti sull'arte (Writings on Art)* of Sergio Solmi (Milan, Adelphi, 2011) completed the edition of the complete works of one who has been among the major Italian literary figures of the twentieth century. Poet, literary critic, and essayist on civil engagement Solmi was also a highly distinguished art critic. In Turin, from his youth (as also later in Milan), he moved in the company of artists and great art critics. Solmi placed Impressionism at the source of modern painting; in spite of the scientific principles on which these artists wished to base themselves, with them began the «farewell to reality» that characterizes modern art. There follow results of the highest order, such as for example, those of a Morandi or of a Jacques Villon. Also from this perspective emerges Solmi's coldness in the face of Futurism, the latter in his opinion, a form of 'integral realism' However

Solmi did not follow the shared general orientation to its final consequences: geometric and “music invoking” abstractionism and its informal result. On a theoretic level the ‘Crocean’ beginnings of Solmi were enriched by the ideology of Alain and that of Bernard Bereson.

**ENRICA YVONNE DILK**, «Comunque vada, l’opera di Alfieri si stamperà». *Friedrich Buchholz e il «Del principe e delle lettere»*

Though research that focuses on the interest afforded Alfieri in Germany in the first years of the 19<sup>th</sup> century is still lacking, there emerges within this context the figure of Friedrich Buchholz (1768-1843), a journalist from Berlin with strong Napoleonic sympathies. Between the years 1800-1805, he wrote various essays on Alfieri’s political views, along with an unsigned novel entitled *Bekenntnisse einer schönen Seele* (1806), in which Alfieri figures as one of its characters. He also translated *Del principe e delle lettere*, the manuscript of which (*Der Fürst und die Wissenschaften*) has only recently been published (2011). Through an analysis of the correspondence between Buchholz and his publisher Cotta, this article reconstructs the origins and development of the manuscript and examines why it remained unpublished. Moreover, new findings regarding the role played by Ph. J. Rehfuës in support of Alfieri provide further evidence showing that Buchholz was indeed the author of the novel.

**ROBERTA TURCHI**, *Paride Zajotti e i circoli culturali milanesi*

During the Restoration period in Milan, Vincenzo Monti and Alessandro Manzoni represented the two most influential figures; intellectuals would gather around them, all the while maintaining non-exclusive relationships. Paride Zajotti, who was closely tied to Monti and his literary salon, entered the Milanese intellectual sphere at a time when numerous men of letters had failed to come to terms with the Austrian regime. He was also in contact with the salon in Via del Morone, and after writing a review of *Adelchi* sought to establish a direct relationship with Manzoni. However, Zajotti met with strong resistance from the writer, who, pleading the case of the Romantics of the *Conciliatore*, rejected all accusations of their being “a modern sect” that was harmful “to serious study”.