

## ABSTRACTS

**FEDERICO CASARI**, *Storia, erudizione, poesia. I primi studi ariostei di Giosuè Carducci (1872-1875)*

This article investigates both the theoretical and the historical framework that constitute the background of Giosuè Carducci's monograph entitled *La gioventù di Ludovico Ariosto e la poesia latina in Ferrara* (first published in 1875), in which a methodology aimed at the survey of the work of a poet within the cultural background of a single city is for the first time adopted. Grounded on the legacy of eighteenth-century Italian literary scholarship (Tiraboschi in particular), Carducci's operation provided the basis for the establishment of a fruitful path in Italian literary history research, based on a strong link between history and geography. The article also deals with the impact that the latin poetry of Ariosto had on the birth of the *Odi barbare* in 1877.

**TOBIAS LEUKER**, *Giochi onomastici nelle Rime del Tasso*

Though name play is fairly frequent in Tasso's poetry, it has never been studied systematically, and this article seeks to bridge this gap. It begins by examining considerations made by eminent Tasso scholars (i.e. Croce, Getto, Friedrich and Di Benedetto) on the use of such devices and then categorizes them by type. There follows an analysis of poems containing forms of name play which have not yet been cited or fully examined. In some cases, they are surprisingly complex, the most evident example being a sonnet addressed to the Neapolitan gentleman Ferrante Afflitto. In this poem, Tasso makes sophisticated allusions to mythological figures while imitating the poetry which Petrarch dedicated to Laura's name, and there may even be references as well to two other literary figures, Virgil's Amaryllis and Dante's Beatrice, further heightening the density of Tasso's sonnet.

**CHIARA CEDRATI**, *Alfieri e il magistero dantesco*

This article proposes an in-depth analysis of the various ways in which Vittorio Alfieri responded to the works and figure of Dante. Through an examination of Alfieri's autograph manuscripts and writings, which retrace the poet's life-long acquaintance with Dante's works, this article will show how Alfieri, in contrast to the ongoing trends of his time, did not look to Dante merely as a means by which to develop his own personal poetic voice. Instead, Alfieri found that the two shared various biographical and literary affinities and detected an intimate spiritual and ideological common ground

with the ancient master, referring to him in *Del Principe e delle Lettere* as the perfect example of the 'unprotected' poet.

**ARNALDO DI BENEDETTO**, *Due lettere di Montale*

The two brief letters from Eugenio Montale published here are dated 4 November 1978 and 15 May 1979 and are addressed to the author of this article. In the first, after an affectionate reference to Mario Fubini, the poet considers the writer and great cultural mediator from New York, Henry Furst, with whom he was well acquainted. The second letter concerns the error contained in the line of verse by the great Spanish Romantic poet, Gustavo Adolfo Bécquer, which he had used as an epigraph for the 'Mottetti' section of his *Occasioni*: «Sobre el bolcán la flor». Arnaldo Di Benedetto had previously noticed the mistake ('bolcán' instead of the correct 'volcán'), which had been transmitted from one edition to another of Montale's book, and had spoken of it with him. Some months later Di Benedetto again raised the question. The Genoese poet's reply to the query was hesitant and deliberately inconclusive. Nevertheless in 1980 the quotation from Bécquer appeared correctly in the edition of Montale's poetry, *L'opera in versi*, edited by Rosanna Bettarini and Gianfranco Contini. Finally Montale refers to the anecdote told by the Venerable Bede, in his *Historia ecclesiastica gentis Anglorum*, which was famous for the pun – attributed to Pope Gregory the Great – on 'Angli' and 'Angeli'. It is possible, indeed, that Montale had first come across it when translating Herman Melville's *Billy Budd* for Elio Vittorini's important anthology, *Americana*.