

ABSTRACTS

STEFANO JOSSA, *La trave e la pagliuzza a Corte. Il primo «Furioso» tra Orazio ed Erasmo*

The article proposes that the source of the editorial *explicit* of the 1516 *Orlando furioso* is to be found in Erasmus's *Adagia*, published by Giovanni Mazzocchi del Bondeno in 1514, and suggests that the publisher's workshop functioned as an intellectual laboratory for the elaboration of Ariosto's poem, in the name of the engagement between humanistic culture and Christian spirituality.

ANDREA SALVO ROSSI, *Quasi ad verbum: problemi di traduzione nei «Discorsi» di Machiavelli*

This article offers a case study on the translation of *Ab urbe condita* in Machiavelli's *Discorsi* [*Discourses on Livy*]. The study focuses on two syntagmata in particular – “guardia della libertà” [protector of freedom] and “legge dell'ambizione” [the law of ambition] – in order to reveal how Machiavelli's rendering of these two terms taken from Roman legal language is bent not simply on conveying the meaning of the original, but rather as an argumentative tool aimed at redirecting the historical narrative. It is proposed that Machiavelli intends Livy's words as *thought bites* which though taken from ancient times can also help to understand contemporary history (e.g. the plebeian tribune as a key to understanding some of the Gonfalonier's prerogatives). The study thus aims to show how from the first chapter of the work dedicated to a commentary on Livy's writings, the *Discorsi* establish a dynamic relationship with the source, one that is more interested in transferring some of the concepts to the current political sphere than in providing a philologically accurate rendering of them.

ARNALDO DI BENEDETTO, *L'«Italienische Reise» di Johann Caspar Goethe*

Between February and August 1740 Johann Caspar Goethe, the future father of the great poet made a journey to Italy. From Italy he then travelled to France. The fashion of taking the European Grand Tour had been in existence for several decades. Rich, large and elegant travel guides contained advice on the routes to follow and the places to see. Johann C. Goethe went as far as Naples and Paestum; it was advised to venture no further south. In 1752 Goethe the elder began writing, in Italian, *Viaggio per l'Italia*, on which he worked until 1771. The work was intended for home use, and it was known to Johann Wolfgang when he came to write his *Italienische Reise*.

To his appreciation for the natural and artistic beauties of Italy the elder Goethe added some admonishments, already included in travel guides: that the Italians subject travellers to various types of hoaxes. In addition, at the end of the XIX century, Vernon Lee wrote that, in the preceding century, English tourists were considered by the Italians «a fit prey for innkeepers and *ciceroni*».

MARIA TOSCANO, 1814-1835. *La «Biblioteca Italiana» e gli altri. Gli intellettuali italiani tra identità nazionale e controllo politico*

An analysis of the correspondence between a number of figures connected in various capacities to the «Biblioteca Italiana» shows how the vicissitudes surrounding the periodical were representative of the vast scene that witnessed the rebirth of a national identity and the attempt to relaunch Italian culture in this light. Such a process had its origins at the end of the 18th century and extended into the mid-19th century, when the cultural battle waged by the Enlightenment generation yielded to the armed struggle for Italian independence. The main key to interpreting the events is through the recognition of a vast and unified entourage of moderate liberal intellectuals educated in the final years of the 18th century who resisted the constant changes of power and remained active until the 1830s.

FABIANO BELLINA, «A Silvia». *Una nota ossianica*

Adopting both a philological and comparative approach, this article is the first to propose Cesarotti's translation of the Ossianic poems as a possible source for the opening of Leopardi's poem *A Silvia*. The analysis is divided into two parts, the first of which surveys current trends in studies dedicated to the Ossian-Leopardi connection, including a reconstruction of the historical context and an analysis of Leopardi's aesthetic and critical observations regarding the Ossianic poems. The second part focuses on the above-mentioned source of inspiration for Leopardi, demonstrating that the impact of Cesarotti's translation outweighed (or was at least of equal bearing to) that of Petrarch.

ANTONIO CORSARO, Eretici e ghibellini. *Su «Inferno X» e altro*

Though it has already received widespread attention from critics, Canto X of Dante's *Inferno* can also be interpreted in different ways that link it to other parts of the *Commedia* and to other aspects of mediaeval culture. Such is the case with Epicurus and the Epicureans, who represent the key doctrinal feature of the canto, focusing on how atheism rejects the immortality of the human soul. Farinata plays a central role in eliciting this, backed up by Frederick II, both of whom were active in the historical period of infighting and the eclipse of the Ghibellines. Countering this Ghibelline perspective, the presence of the Guelf Guido Cavalcante represents the other side of the battlefield, infused with hatred and like other atheists unable to grasp the transcendental design towering over the fratricidal conflict. Although Guido is cited in the canto, no mention is made of his Averroistic beliefs, thereby significantly excluding all the anti-Averroistic arguments that emerge in

other parts of the *Commedia*. In fact, in Dante's thinking, Avveroism is never directly tied to heresy, so while it is a topic of discussion and almost always is subject to reproof, it is not associated with moral deviance or sin.

THOMAS PERSICO, *Alberico da Rosciate e il 'genus comoediarum'*

This article focuses on the definition of *genus comoediarum* provided by Alberico da Rosciate in his commentary on Dante's *Divine Comedy*. In the introduction to the first canticle, in particular, the critic translates Iacomo della Lana's commentary into Latin and adds some interesting annotations regarding the origins of the comedy genre, based on sources both judicial (from the *Digestum* to Accursius' *Glossa*) and literary. After a detailed examination of the texts in question and a comparison with other contemporary writings from a lexical perspective as well, this article proposes an analysis of the role of the *comoedi*, those narrative poems performed by alternating singing voices which were still widespread in the mid 14th century «maxime in partibus Lombardie», i.e. especially in the Lombardy region.