

ABSTRACTS

LUCIA BATTAGLIA RICCI, *“Storia prima”, “storie seconde”*. *Contributo per una riflessione su categorie in uso negli studi sul Dante illustrato*

The first part of this essay focuses on the various types of illustrations and iconographies emerging from studies dedicated to the *Divine Comedy* and its figurative tradition. It proposes a more systematic classification that takes into consideration both the parameters for iconographic analysis set forth by Erwin Panofsky and the connection that each image or series of images holds with the text. The second part adopts a diachronic approach, recording the way in which the various iconographies were employed over time and reflecting on the impact that this had on the poem’s reception, with particular focus on the so-called ‘return to Dante’ which occurred in the second half of the 18th century.

PAOLA MORENO, *«Ozio con dignità»*. *Le carte guicciardiniane dell’esilio lucchese e romano del 1530*

This article proposes an in-depth analysis of autographs of letters and other documents contained in File AGF IX of the Francesco Guicciardini Archive. They are tied to a very difficult period in the historian’s life, when following the sack of Rome, he was forced to accept the fact that the anti-Spanish policies which he had so strongly supported had failed and face the shameful accusation of having plotted against the State of Florence. The file contains some drafts written between December 1529 and the spring of 1530, in which Guicciardini seeks to defend himself from such accusations, and these are followed by other documents which bare witness to an intensive period of reflection on the part of the author during his exile in Lucca and subsequently in Rome. These writings are not to be considered – as has been the case to date – as simply laying down the groundwork for his subsequent oeuvre *Cose fiorentine*, but rather as an attempt by the author to use his own intelligence as a shield against the adversities of history.

GIUSEPPE GULLINO, *Giovan Francesco Fortunio, giurista, poeta, grammatico, soldato. Due patrie e tre mogli*

Though much has already been written on Francesco Fortunio’s *Regole grammaticali della volgar lingua* (1516), very little has come to light about the author himself, starting with his place and date of birth, and especially the factors leading to his tragic death. After working as a jurist in Pordenone and Trieste, in 1500 Fortunio moved to Venice, and then in 1508 he joined

the Trieste Council when it became part of the Serenissima. After the battle of Agnadello, he returned to Venice, and in 1511 sought to defend Treviso with soldiers supplied by his brother Matteo da Zara, a *condottiero* who alternated between defending Venice and its enemies. Two years after being called back by the Council of Ten, all traces of him were lost, until 1516, when he re-emerged as a civil case judge in Ancona. A few months later he was assassinated.

An early widower, Fortunio eventually married a woman from Trieste named Pasuta and shortly thereafter, while still in wedlock he secretly married the Venetian Maria Lotto. The latter was the only close relative of the painter Lorenzo Lotto, and in 1511 Fortunio had defended her against charges of having murdered her first husband. This article focuses on Fortunio's life, bringing forth new features that are pertinent to literary as well as artistic and historical studies.

TANCREDI ARTICO, *La prima traduzione dei «Lusiadas» in Italia: il canto X dell'«America» di Girolamo Bartolomei (1650)*

This article raises questions regarding the first Italian translation of Luis de Camões' *Lusiadas*, casting doubt on the traditionally held view that it is Carlo Antonio Paggi's *Lusiada italiana* (1658) and instead proposing Canto X of Girolamo Bartolomei's *America* (1650). By comparing Camões' poem with that of Bartolomei, it emerges that Canto X is in fact a shortened re-writing of *Lusiadas*, one that respects the events narrated in the original text while at the same time including a number of enhancements. Bartolomei strengthens *Lusiadas* precisely where it is lacking, i.e. in the detailed description of the lands discovered by Vasco da Gama (the eastern coast of Africa and Malabar) and the customs of their inhabitants. Using the same sources as Camões (the chronicles *Asia* by João Barros, the *Historia dell'Indie orientali* by Fernão Lopes de Castanheda and the *Libro di Odoardo Barbosa*), Bartolomei succeeds in producing a text of such great descriptive power that it turns the tale of Vasco da Gama's journey from a mere conquest epic into an epic of spiritual achievement.

DANIELE PICCINI, *Un'immagine di Sereni tra Leopardi e Petrarca*

This article analyses the final line in Vittorio Sereni's poem, *Sopra un'immagine sepolcrale* [On a sepulchral image] (included in the collection *Gli strumenti umani* in the section entitled *Apparizioni o incontri*), recognising in it a possible borrowing from Leopardi and in turn from Petrarca. This example of reminiscence and its reworking by this 20th century poet paves the way for some observations on poetic memory and on the dynamics of tradition in a figure as conscious and learned as Sereni. Following an examination of its philological origins, the final line is then interpreted in relation to the poem as a whole, identifying a dialectic between annihilation and metaphysical hypothesis. Other possible sources are mentioned in order to help clarify the meaning of the line and the overall meaning of the poem, including once again Leopardi (*A se stesso* [To Himself]), Holy Scripture and the Apostles' Creed.