

ABSTRACTS

ENRICO MATTIODA, *Etica del lavoro e identità regionale negli scrittori piemontesi del secondo Novecento*

In 1949 Piero Calamandrei's periodical, «Il Ponte», dedicated a double issue to Piedmont. The question that was being raised at the time concerned the need to create a new identity for the region following the demise of the House of Savoy. The issue opened with a brief yet articulate article by Luigi Einaudi, but it was the piece by Augusto Monti, entitled *Piemonte*, that characterised the Piedmontese identity as lying within the dialectic of its mountains and plains, i.e. *brich* and *piana*, and as being marked by its traditional proverbs and sayings, in particular those associated with work. The essay evoked a new vision of Piedmont tied to traditional rural labour, an interpretation that was picked up by Norberto Bobbio, who created a dualism between the *categorical imperative* of work and the refusal to accept change. The same line of reasoning has recently been adopted by Enzo Bianchi. However, Monti's article sparked yet another interpretation, that of *a job well done*, embraced first by Cesare Pavese and then by Primo Levi. In each case, the Piedmontese identity was tied to the rural environment and did not give rise to any sort of *industrial literature*; rather, this call to the *categorical imperative* of doing one's duty until death led to a devaluation of factory work with respect to agriculture.

LUCA ZIPOLI, «*A lei scrivo volentieri*». *Lettere di Umberto Saba ad Amos Chiabov*

This article provides an annotated critical edition of fifteen previously unpublished letters written by Umberto Saba between July and December 1950. They are all addressed to Amos Chiabov (Trieste, 2 November 1904-Trieste, 18 June 1951), a psychiatrist whom he had met through his friend Bruno Pincherle. The letters are part of Nicoletta Goldschmidt's private archive in Milan and are of great interest to Saba scholars because they shed light on the poet's final years, providing further biographical details regarding his life and some previously undocumented personal reflections.

ENEA PEZZINI, *Le lingue di Orlando. Storia e rifunzionalizzazione del topos del poliglottismo di Orlando dall'«Entrée d'Espagne» all'«Orlando Furioso»*

This article addresses issues related to interethnic communication and linguistic identity in epic poems (in particular in the *chansons de geste*), pro-

posing some considerations on the figure of Roland (Orlando in Italian), Charlemagne's paladin, and his knowledge of foreign languages. The first part of the study retraces the topos concerning Roland's polyglotism as it evolves in some of the most important French and Italian epic poems (i.e. *Chanson de Roland*, *Entrée d'Espagne*, *Spagna in rima*, *Morgante*, *Inamoramento de Orlando* and *Orlando Furioso*). The second part considers Ludovico Ariosto's ironic reinterpretation of the topos in *Orlando Furioso* (in particular, in canto XXIII) and the ties that emerge between Orlando's language skills and his madness.

STEFANO FORTIN, *Alcune note filologiche intorno alla riscoperta di un possibile autografo delle 'Considerazioni morali sull'Ortis' di Giovita Scalvini*

It is quite clear that a critical edition of Scalvini's works is fraught with complications, due in part to the author's own recalcitrance, which led him to publish such a scant number of his works, as well as to the controversial editions later edited by Niccolò Tommaseo, the friend to whom Scalvini had willed his manuscripts. File III of the "Salghetti-Drioli" collection contains a likely autograph of the short text *Considerazioni morali sull'Ortis*, and thus represents a significant philological tool in furthering studies on Scalvini. The discovery makes it possible not only to produce a new critical edition of the text, but also – through a comparison with the only other edition available today (edited in 1871 as a Preface to Foscolo's *Jacopo Ortis*) – to shed light on the methods adopted by Tommaseo when publishing Scalvini's writings.