

ABSTRACTS

ARNALDO DI BENEDETTO, *Culture and action: variations on Gianfranco Contini*

This article was prompted by two collections of correspondence: that between Gianfranco Contini and Antonio Pizzuto (published and studied by Gualberto Alvino), and that between Contini and Guglielmo Alberti (studied and in part published by Domenico Scarpa). The first novel of Pizzuto to be read by Contini was *Ravenna* (1962). It had been recommended to him by Cesare Brandi. The Sicilian writer had been a cult author for several years for a small number of readers. Contini's response was enthusiastic, and from then on he applied his authority as literary critic to the championing of the novelist's publications. He believed Pizzuto to be the greatest Italian writer after Carlo Emilio Gadda; in his opinion, Pizzuto put into practice with great imagination what Marinetti had fancifully preached: the prose of his late work seems to move away from the Indo-European languages to approximate to Chinese and Tibetan forms. However the prestige of Contini's criticism was not sufficient to provoke an acceptance by general consensus of what in time seemed to be an overestimation of Pizzuto's work. The friendship between Contini and Alberti began in 1943 at Freiburg in Switzerland. Contini was teaching at the University and the antifascist Alberti had fled there from Italy after the formation of the 'Repubblica Sociale' of Salò. The years of their closest friendship coincided with those of the scholar's greatest political engagement: he was an "azionista", a federalist, and a participant in the ephemeral, but memorable, events of the 'Repubblica dell'Ossola' and in those of the immediate postwar period. His political commitment began to wane after the disbanding of the 'Partito d'Azione'.

STEFANO CARRAI, *Calvino e le interviste*

This article focuses on the corpus of interviews with Calvino recently edited by Luca Baranelli, highlighting the variety of topics discussed, including his personal relationship with Vittorini and his ties with the United States, the *Sessantotto* and literary traditions. Special attention is dedicated at the end of the article to Calvino's own comments on his works which emerged in various interviews.

GIORDANO RODDA, *I maccheroni di Anton Francesco Doni*

This article aims to clarify the influence held by Teofilo Folengo – both in terms of textual references and poetic convergence – on another renowned

eccentric of the Cinquecento, the multi-faceted Florentine writer Anton Francesco Doni. An examination is made of the events leading up to the elusive translation of the *Macaronee*, mentioned by Doni in a letter to Francesco Revelate, in light of new studies regarding the identity of the author of the translation, Basilio Berta Rossa. Then, taking into account previous critical studies, an analysis is presented of the 'gabbione' ('big cage') episode in the *Zucca*, the entry dedicated to Niccolò Liburnio in *Libreria* and the cryptic citations contained in the *Ragionamento della stampa* of *I Marmi*.

PATRIZIA PELLIZZARI – *Soglie: le epigrafi latine nelle opere di Alfieri*

This article presents the first systematic study of the epigraphs which Vittorio Alfieri included in his works, focusing in particular on those in Latin. The choice of epigraphs never resulted from impromptu decisions (as evidenced by the excerpts he copied and his heavily-annotated classical editions); rather, they were selected by the author with extreme care and represent a diverse corpus, not only for the form they took and the way they were inserted in a given work, but also for Alfieri's translations and the variants present. In terms of paratext, the Latin epigraphs utilised and studied by Alfieri in no way serve a merely ornamental function; instead, they enter within the very fabric of his political and moral writings, offering a key to unlock their meaning with concise precision. At the same time, however, in addition to undergoing a shift in meaning which is both predictable and to be expected given their new context, some epigraphs were actually modified by Alfieri and manipulated in such a way as to meet his own vision of the world and of history.

SABINE VERHULST, *Brancati e l'«Omnibus» di Longanesi: «parliamo di tutte le sciocchezze di questo mondo»*

This article analyses the contributions made by Vitaliano Brancati (1907-1954) to «Omnibus», the 'weekly newsmagazine on politics and literature' founded in 1937 by the illustrator and future editor Leo Longanesi, whose imaginative journalistic career developed under the auspices of the Fascist regime. The article begins with an examination of the political and ideological stance of this newsmagazine, which was shut down in 1939, concentrating on the question of a presumed Fascist 'faction' at work within «Omnibus» and shedding light on the weekly's antifeminist and anti-Semitic tendencies. The focus then shifts to Brancati's *Letters to the Editor*, with special attention dedicated to the Sicilian author's posture and to the way in which his column, composed of short articles on news events and trends, philosophical essays and human interest stories, interacted with the editorial line of the magazine and reacted to some of the regime's diktat.