

ABSTRACTS

SEBASTIAN NEUMEISTER, *Potere sovrano e servizio d'amore: le poesie degli Svevi (Enrico VI, Federico II, Re Enzo)*

The poems composed in the tradition of the Sicilian School by the three Hohenstaufen emperors Henry VI, Frederick II and King Enzo are to be evaluated differently in terms of production and aesthetics from their subjects' poetry. In their poems, in fact, the emperors must balance the tension between the false intimacy of courtly love and the actual detachment of the ruler, as well as that between the lover as servant and the position of power held by the ruler. The staged subjectivity of the *poésie formelle* (Robert Guette/Paul Zumthor), which also characterises the Sicilian School, here enters into conflict with the actual historical and biographical context.

ELISABETTA GRAZIOSI, *Pascoli goliardo sovversivo*

The biography *Lungo la vita di Giovanni Pascoli* is lacking with regard to the poet's early years in Bologna from 1873 to 1882; his reasons for choosing this university are not clearly stated, nor is mention made of the people with whom he associated, and many of his writings from that period are scattered in marginal publications. Those who, like C. Garboli, have followed the same path forged by Pascoli's sister Mariù are left with the same limitations and similar interpretations. This article documents the poet's political involvement during these years and the life he led as a student with his fellow companions, who were at odds with Carducci and in contact with the socialist Andrea Costa. His return to university in pursuit of a degree is analysed within the context of the shift in the social anarchists' position on parliamentary participation. From this complex series of episodes there emerges an image of Pascoli which is quite different from that with which we are so familiar. Far removed from his cult of the family 'nest' and the commemoration of his deceased loved ones, Pascoli instead here appears well-established in the Bohemian political context of his time.

CLAUDIO LAGOMARSINI, *Paganino da Serzana, un rimatore 'siciliano' nella Lunigiana del sec. XIII.*

It is only recently that some biographical information has surfaced regarding Paganino da Serzana, the author of a 'Sicilian' *canzone* contained in all three *Canzonieri delle Origini* (as well as in a recently rediscovered Lombard fragment). This essay examines some newly acquired documents (some of which have not yet been published) from the 12th-century notarial register

housed within the archives of the Sarzana Cathedral (*Codice Pelavicino*). The references linked to the *notarius* Paganino Torselli, who in his role as *syndicus* of Sarzana was involved in various important disputes, coincide with Frederick II's visit to the Lunigiana region in 1239 and thus advance the possibility that the notary from Sarzana and the poet were one and the same person. In the second part of the essay, arguments are presented regarding the existence of Paganino's hidden 'signature' in the *canzone* (v. 76), and it is proposed that he be collocated amongst other poets of the pre-Dantesque period. As Provençal poetry waned in the 13th century, in Lunigiana Paganino da Serzana emerged as one of the first northern members of the newly-founded Sicilian School.

CLAUDIA BERRA, *Una corrispondenza "a tre": Della Casa, Gualteruzzi, Bembo (e tre stanze piacevoli di Della Casa)*

From September 1544 to January 1547, Giovanni Della Casa (who was "nunzio apostolico" in Venice) and Pietro Bembo (then Cardinal in Rome) held a peculiar correspondence through Carlo Gualteruzzi. They exchanged thoughts, greetings, pleasantries, facetiae and rumors, in addition to some famous poems. Given the almost total absence of correspondence between the two great authors, this is an important document. The issue thoroughly follows this "threesome" correspondence, disclosing historical and literary informations and lesser-known but fascinating features of the two characters: in particular, the tendency to facetiae and mockeries. Furthermore, it proves Della Casa's authorship of three "stanze piacevoli", so far considered as spurious.