

## ABSTRACTS

**ROBERTO GALBIATI**, *Morgana e la dimora di Fortuna: un personaggio e un luogo dell'Innamoramento de Orlando*

Morgana, the most acclaimed fairy queen in the Arthurian tradition, assumes the role of Fortune in Boiardo's epic poem. Identifying her as such enables the author to use the episodes in which she appears as an opportunity to reflect on various key themes in the medieval and Renaissance periods, e.g. the relation between man and his possessions or the contrast between Fortune and Virtue. The aim of this essay is to reconstruct the figure of Morgana in *Innamoramento de Orlando*, dedicating particular attention to the knight's well-known adventure within the realm of the fairy queen, and it is from an examination of this 'new world' that the analysis begins.

**ARNALDO DI BENEDETTO**, *Un anno sull'Altipiano di Emilio Lussu. La guerra smitizzata*

Emilio Lussu – antifascist, Socialist, federalist – played an important part in Italian politics, both nationally and in the regional context of Sardinia. But he must also be recognized as an important writer for his long story *Il cinghiale del Diavolo*, and for his memoirs *Marcia su Roma e dintorni* and *Un anno sull'Altipiano*. This last is generally considered the best Italian memoir of the First World War. Quite apart from its specific narrative genre, it is also one of the best narrative works of the early Twentieth Century in Italy. Written between 1936 and 1937 at Clavadel, near Davos in Switzerland, it was published in Paris in 1938. It tells the story of a segment of Lussu's experiences in the war: one year, as indicated in the title. The thoroughly critical picture of the arrogant behaviour and professional incompetence of the Italian officers, the description of the moments of desperation among the combatants, obliged to kill without hatred, the widespread presence of alcoholism, must not be taken to suggest that the author wished to retract his past interventionist stance. In the important dialogue contained in chapter XXV, the confrontation is between 'Ottolenghi', for whom the war in progress is unjustifiable, and 'The commanding officer of the 10<sup>th</sup> company', namely Lussu himself, who by contrast, and in spite of everything, continues to justify it. And it is to be observed that neither of the two positions prevails over the other.

**GIUSEPPE NOTO**, *Lettura di Purgatorio, xxvi*

Canto XXVI of *Purgatorio* is one of the most evident examples of cross referencing and allusions to other 'places' or points in the *Commedia*

which Dante uses to transform his poem into what Roberto Antonelli calls a “sceneggiatura di ferro”, i.e. a pre-defined and highly structured script. In fact, the canto is to be interpreted as one component in a complex system of intratextual connections which at the very *least* includes *Inf.* I, V, X and XV, *Purg.* V, XI and XXIV, as well as all those other cantos which make some mention of troubadours. Presuming that Cantos XXVI and XXVII of *Purgatorio* constitute the end of the first part of the entire poem, i.e. the journey culminating in the encounter with Beatrice, this article offers a critical interpretation of some of the key *loci* in *Purg.* XXVI. It then examines the role they play in Dante the poet’s ‘final showdown’ with his past, not only with those authors mentioned explicitly in the work but also with Guido Cavalcanti and his unwieldy yet silent presence.

**PIER VINCENZO MENGALDO**, *Noterelle montaliane*

This article begins with a detailed intertextual commentary on the poems contained in *Ossi di seppia* and *Occasioni*, from the perspective of textual criticism rather than interpretation. There follows an analysis of Montale’s use of metre, in particular his habit of laying stress on the ending through a more systematic concentration of rhyme in the final part of a given poem. The study then examines the musicality of Montale’s work, which is accomplished through alliteration. These three aspects are all present in Montale’s poetry and together create a work of incredibly heightened poetic beauty which, however, never crosses over into pure aestheticism.