

ABSTRACTS

MARIO CHIESA, *Ricordo di Mario Marti*

This article offers a profile of Mario Marti (1914-2015), the former editor of the *Giornale Storico della Letteratura Italiana*, reconstructing his formative years (with Raffaele Spongano, Luigi Russo and Alfredo Schiaffini), outlining his research methods and illustrating the major contributions he made to various fields of Italian studies.

LUCIA BATTAGLIA RICCI, *Immaginare (e rappresentare) il Limbo. A proposito di un'immagine presente nell'Officiolum di Francesco da Barberino e Inferno IV*

Francesco da Barberino's *Officiolum* is a priceless Book of Hours compiled in Padua and Treviso between c. 1305 and 1307/8 containing a series of incredibly elaborate, unconventional illustrations, many of which were created by Barberino himself, as declared in his *Documenti d'Amore*. It has been hypothesized that two of these miniatures in particular – the depiction of Limbo in the Office of Advent and that of Inferno in the Office of the Dead – were inspired by scenes from Dante's *Inferno* and thus represent the first and earliest testimony to the spread of Dante's work in the Veneto. This essay aims to demonstrate that there is indeed no specific evidence indicating that Francesco da Barberino was familiar with Dante's *Inferno* at such a point in time and that instead the two miniatures could very well stem directly from the 'scientific' knowledge and personal convictions of the artist, as they contain no specific detail to indicate an intertextual link with Dante's work.

PAOLO SENNA, *«Pascoli non ha mai perdonato»: un dibattito e uno scambio epistolare tra Augusto Guido Bianchi, Ettore Cozzani e Vittorio Cian*

This article seeks to reconstruct the critical debate surrounding Pascoli led by Augusto Guido Bianchi, journalist of the newspaper *Corriere della Sera* and close friend of the poet, and Ettore Cozzani, editor of *Eroica*, in the mid 1930s, bringing to light previously unpublished archival documents and scattered critical texts published in various lesser known newspapers and magazines. The debate – in which Maria Pascoli and Vittorio Cian also participated significantly – centred around the proposal for a reinterpretation of Pascoli's works, as many felt that critics had focused too much on the *georgical* themes and sentimentality expressed in his poetry. Bianchi and Cozzani sought instead to underline the variety and innovative nature of Pascoli's

work; nor did they limit their assessment to poetry, but rather dealt with some key points in the poet's life as well, in particular his father's death and whether or not Pascoli ever forgave his father's assassin.

FRANCESCO DIACO, *Le funzioni dell'intertestualità dantesca nella poesia di Fortini*

This article aims to study the role of Dantesque intertextuality in Franco Fortini's poetry. Though citations and specific lexical terms are identified through textual analysis, the main objective of the endeavour is not to produce an exhaustive catalogue, but rather to understand the full extent and significance of Dante's influence on the 20th century poet. Thus, it seeks to understand how and to what extent the model affected the metre, style, imagery and poetics in Fortini's work. While not neglecting diachronic aspects, the analysis focuses primarily on providing a typological classification, regrouping the various references into four main categories: 1. exile/magnanimity; 2. the use of 'closed forms'; 3. figural relationships and the dichotomy of expressionism/theophany; 4. apparitions and revenants. Lastly, the Fortini question is examined against the broader backdrop of Dante's influence in 19th and 20th century criticism, literature and art.