

ABSTRACTS

GIULIA RAVERA, *Il ciclo del guanto. Riuso di un'immagine trobadorica nel canzoniere di Petrarca*

Petrarch borrows the image of the glove from troubadour poetry, using it as the focal point for his *fragmenta* 199-201. An analysis of such a meaningful image in the three sonnets demonstrates how Petrarch looked in particular to the Occitan poetic tradition when composing his *Canzoniere*, both embracing it as a model and yet at the same time deeply altering it. In fact, Petrarch takes the symbolic meaning associated with the glove and transforms what was a mere rhetorical emblem of gallantry into an expressive means capable of conveying the painful condition of an enamoured subject in a renewed and modern light that is so characteristic of his collection. By comparing Petrarch's works to various poems from the troubadour tradition, the most important of which include the canzones by Giraut de Bornelh and Castelloza, it is thus possible to gain a deeper understanding of the creative process involved in the construction of Petrarch's *Canzoniere*.

ARNALDO DI BENEDETTO, *Goethe e il primo Romanticismo italiano*

Goethe's interest in Italian literature extended as far as contemporary forms. It included not only the writers of the second half of the eighteenth century and the Neo-Classical period, but also the arguments of the 'Milanese' Romantics, begun in 1816, and the poetic, dramatic, and narrative work of Alessandro Manzoni. Given the growing reputation that the German author enjoyed also in Italy, his articles – and that of a literary figure of Goethe's circle: A.F.C. Streckfuß, on the *Promessi sposi* – soon attracted the interest of Italian literary figures. For his part, Manzoni, although consistently appreciative, and as a result of his criticism, pressed to revise some of his poetic compositions, he kept a certain distance from the theoretic positions of Goethe.

PIER VINCENZO MENGALDO, *Osservazioni su una poesia di Saba*

This article examines a famous poem by Saba entitled 'Città vecchia'. The poem is first contextualised within the *topos* of the sentimental journey through a city, a theme that was dear to European literature in the early 20th century. There follows a detailed philological, metrical and stylistic analysis of the poem, revealing many of the references and allusions introduced by Saba.

TIZIANO ZANATO, *L'autografo ritrovato del Corinto di Lorenzo de' Medici*

The recently uncovered Lorenzo de' Medici autograph in question contains the beginning of the *Corinto* and occupies a single sheet in the 'Family archive of the Habsburgs of Tuscany' at the National Archive in Prague. This unusual location, which also preserves three other autographed copies of Lorenzo il Magnifico's poems, is home to the private records of the grand duke of Tuscany, Leopoldo II, who in his endeavour to have a complete edition of Lorenzo de' Medici's works published had searched the Florentine archives for all available autographs. In fact, four of these ended up among the grand duke's documents, and following the end of the grand duchy, they left Italy together with other possessions belonging to the sovereign. This article provides the first description of the file in its entirety, including all of the Lorenzo de' Medici autographs and other material as well, and then provides both a diplomatic and a critical edition of the first thirty lines of the *Corinto*, together with a concise linguistic analysis which confirms the dating of the work to be 1464.

RICCARDO CASTELLANA, *Sulla traduzione settecentesca delle Fables di John Gay*

The *Fables* by John Gay (author of the *Beggar's Opera*) have only been translated twice into Italian. This article examines the first translation, done by the abbot Gianfrancesco Giorgetti in 1767 in Venice, and reconstructs a biography of the abbot as both a writer and translator based on what little evidence is available. Though some have defined Giorgetti's translation a 'rewriting', this is not accurate, for the changes he introduced are justified by his need to transpose the original to a completely different metrical, stylistic and – in a broader sense – cultural framework; in fact, he remains essentially faithful to the original, only veering away when he introduces his own epimyth in prose. Gay's anxious moralism and his satirical spirit thus emerge quite clearly in the Italian version, and while it may be true that Giorgetti's metrical solutions to some extent presaged the forms adopted by the verse fable a few decades later (e.g. in Passeroni), it is easy to understand why 18th-century Italian culture all but ignored a work that was so mercilessly critical and caustic with regard to the political power and the cultural atmosphere of the time.

DANIELE MARIA PEGORARI, *Nicola Zingarelli dantista: la Commedia e il soccorso di "mamma Eneide"*

N. Zingarelli was adeptly capable of bridging two spheres, that of scholarly research (in particular thanks to his contributions in the field of linguistics) and that of making knowledge accessible to a broader audience, and in so doing he set forth the premises for the development of an anti-idealistic approach to Dante criticism in the 20th century. His essay from 1931 dedicated to understanding the main hypotext of the Divine Comedy, i.e. Virgil's masterpiece, is still today of vital importance, and in it he identifies the Latin poet as an iconic figure of kinship with marked maternal connotations.

LORENZO TOMMASINI, *La collaborazione di Slataper al «Giornalino della Domenica»*

This article seeks to provide a chronology of the main events characterising the collaboration between the Triestine writer Scipio Slataper and Vamba's *Giornalino della Domenica* between 1908 and 1910. Such a topic has never before been dealt with in detail by critics and is particularly worthwhile in understanding Slataper's intellectual development in the years spent in Florence prior to the publication of *Mio Carso*. Slataper felt great affinity with the editorial line adopted by the periodical, and it is here that for the first time he found a place – even before the *Voce* – that mirrored his own views and allowed him to confront himself with his peers and attempt to gain affirmation as a writer. Even despite the problems that he would have to face and his subsequent departure from the periodical, this experience would have important consequences on his works and thinking.

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