

ABSTRACTS

VINCENZO VITALE, «*Poca favilla gran fiamma seconda*»: appunti sugli Argonauti di Dante

This article seeks to address the question of why Dante likens *Paradise* to the quest of the Argonauts, even though Jason is the hero who deceives Hypsipyle and Medea with false, underhanded rhetoric. After analysing the role played by the figure of Jason in *Fiore* and in *Inferno*, the article goes on to consider the relationship between Dante's Argonauts and the version that emerged in the Trojan cycle of the late Antiquities, in which Jason's expedition was viewed as an antecedent to the Trojan War. The influence of this tradition on Dante seems to be supported by a passage from the fifth epistle, in which Dante considers the Argonauts' quest as representing the historical premise for universal monarchy. Some textual clues seem to support the theory that Dante's vision of the Argonauts was taken at least to some extent from Guido delle Colonne's *Historia destructionis Troiae*. One possible solution to the question at hand is then proposed, based on the view that Dante's *Paradise* represented a means through which the author could promote an ideal Christian monarchy, just as the quest of the Argonauts had favoured the advent of Augustus' universal Empire.

MARCELLO SIMONETTA, *Le Satire di Ariosto, i Medici e Machiavelli*

Ariosto's *Satire* were inspired by a specific historical context and by the author's own personal experiences. They were written over a period spanning approximately eight years (1517-1525), though with a significant break between 1518 and 1523, and they all look back on the 20-year period during which Ariosto held diplomatic and courtly roles, as ambassador to Julius II in Rome, as attendant to Leo X and as a would-be envoy to Clement VII. Entering the 'selva oscura' of these papacies, the texts look back chronologically on the activities and events of the period, reconstructing the context aspired to by the poet. From this study, it emerges that the main target of Ariosto's criticism was the Medici family, and that possible echoes of Machiavelli's works, from the *Decennali* to *The Prince*, are to be found in Ariosto's writings. The cornerstone of this reinterpretation is the identification of Cardinal Giulio de' Medici in the figure of 'Laurin' (Sat. IV).

ANDREA CAMPANA, *Intorno al Diamerone di Valerio Marcellino: un mistero editoriale del secondo Cinquecento*

Valerio Marcellino's *Diamerone* (1564) is a work that incorporates both philosophical and theological reflections to demonstrate that in the Christian

perspective death is an exceedingly positive event. Such a position is wholly in sync with the tenets of the Counter-reformation, though at the same time the text reveals clearly Neoplatonic features. The dialogue is of great importance for literary historiography concerning Venice in the second half of the 16th century primarily because it provides a description of Domenico Venier's literary salon and of his guests, including Girolamo Molin, Giorgio Gradenigo, Bernardo Tasso, Dionigi Atanagi, Sperone Speroni, Girolamo Fenarolo and Celio Magno. Nevertheless, the deeper reasons which led to the creation and publication of the work still remain enigmatic. Alessandro Citolini, a pro-Lutheran who oversaw the work's publication and was about to flee Venice to avoid charges of heresy, writes in the preface that his reason for publishing the dialogue was to rescue it from oblivion. His explanation, however, is not convincing; instead, it is highly likely that the composition and publication of the *Diamerone* was a collaborative effort on the part of the members of the Venier salon, bent on affirming their intellectual freedom and publicly protecting their old friend Citolini, who was under fire from the Inquisition.

FRANCESCO GALATÀ, *Fermenti d'irredentismo nel milieu carducciano: Pascoli e Guglielmo Oberdan*

This article offers a critical edition of a prose draft written by Giovanni Pascoli following the announcement of the death of a young irredentist from Trieste named Guglielmo Oberdan in 1882. Wrought with bitter anti-Austrian remarks mixed with harsh opinions of the Savoy monarchy and the Italian government, this plan for a newspaper article in its final form echoed Giosuè Carducci's comments on the same topic. However, only a portion of the text was published in the 1920s, and for the most part the work has remained on the sidelines of critical debate. The critical edition is based on the autograph copy housed at the Casa Pascoli Archive and includes a reconstruction of the historical and cultural context surrounding the work, together with a detailed commentary. It also traces the place occupied by Oberdan in Pascoli's own cultural biography and reconstructs a particular case regarding the reception of Pascoli's early prose during the Fascist period.