

ABSTRACTS

LAURA BANELLA, *Dante, la nascita dell'Italia e della letteratura italiana: il racconto delle origini nelle storie della letteratura risorgimentali*

When examining the origins of Italian literature, historians have to carefully consider the role played by the South and the Mediterranean during its emergence, while at the same time acknowledging the concerns connected to the formation of a national identity, given that Italy was still a country in the making. In the various reconstructions of this literary period that appeared both in anthologies and especially in histories of Italian literature dating from the 19th century, the roots of the tradition tended to be represented either as predominantly Mediterranean or Germanic in nature. In this context, Dante, who during the Romantic period was crowned the father of Italian literature and culture, took on a singular role, due in part to the fact that he was the first to produce a systematic history of literature from its origins. However, it was especially in Francesco De Sanctis' *Storia della letteratura italiana* that he was presented as an aesthetic model for contemporary writers to mirror; by aspiring to Dante, perceived here as a kind of foreigner, the Italian tradition would then be able to reconnect itself with the most important forms of European literature of the period, the latter having successfully followed in the path paved by Dante.

STEFANO CARRAI, *Montale impressionista: Barche sulla Marna*

This article analyses the extent to which Montale was influenced by Impressionist painting in his poem, *Barche sulla Marna*, following a sojourn in Paris. It also pinpoints the Sunday setting of the poem to July 1933, while at the same time providing insight into the second person 'tu' evoked in the final lines. Lastly, the article reveals for the first time how the *incipit* echoes an image which Renoir used to exemplify his theories on painting, i.e. that he would surrender to his artistic inspiration like a small cork carried away by the current.

CORRADO VIOLA, *Leopardi inedito. Due lettere a Giacomo Mosconi*

This article examines two previously unpublished letters written by Leopardi and preserved in the as yet unexplored Mosconi-Negri Archive in Sandrà di Castelnuovo del Garda (Verona). Both are addressed to the young Veronese count and scholar Giacomo Mosconi, who had visited the poet in Florence in September 1830 and had frequented the places and people close

to Leopardi (i.e. the Gabinetto Vieusseux and the Lenzone salon). The letters were written the following year, one dated 26 May from Florence and the other 29 December from Rome, instructing the recipient to search for autograph copies by illustrious figures from Verona for an unnamed Florentine collector; the latter is described as a “beautiful and kind woman” [“Signora [...] bella e gentile”] and can easily be traced to Fanny Targioni Tozzetti, who served as inspiration for Aspasia in five of Leopardi’s timeless cantos. Of particular interest is the reference made in the second letter to the Piatti edition and the constraints of censorship which it had to endure.

MARIA LUISA RUSSO, *Frammenti inediti di epistolario carducciano: Domenico Gnoli, Giorgio Mariotti e un dedicatario ignoto*

This article presents three documents by Giosuè Carducci housed at the Biblioteca di Storia e Cultura del Piemonte “Giuseppe Grosso” [Giuseppe Grosso Library of Piedmontese History and Culture] in Turin. The first is a dedication page bearing the date 1868 but no recipient; the second is a letter sent to Domenico Gnoli in 1884, and the third document is the final page of a letter most likely addressed to Giorgio Mariotti and written in 1856, though both the date and the addressee are missing. These last two documents represent two distinct time periods and spheres in which Carducci operated. While the letter to Gnoli bears witness to Carducci’s formal role within the Ministry of Education, the letter to Mariotti highlights the creative phase as Carducci worked on his *Saggi di un canto alle Muse ovvero della poesia greca*, offering some food for thought on Carducci’s poetics and on his views concerning poetry of the ancient and recent past.

GUIDO LUCCHINI, *Il cantiere delle Origini: spigolature dal Fondo Novati*

This article publishes the letters exchanged between Francesco Novati and the Vallardi publishing house regarding the troubled story surrounding the *Origini*, all of which are contained in the Novati fonds at the Società Storica Lombarda [Lombard Historical Society] in Milan. Due to the author’s premature death, the work remained unfinished until the 1920s, when it was finally brought to completion by Novati’s pupil, Angelo Monteverdi. The initial plan had intended for the work to extend from the origins to the 13th century. In a letter dated 1892, at a time when Novati was about to be named full professor and had just taken on the role of chief editor for the new edition of the *Storia letteraria d’Italia* produced by the Society of Vallardi Professors in pamphlet form, he promised to deliver the work in a short time. However, his numerous duties and commitments, together with his desire to produce a work that was not merely a compilation but instead rigorously scientific, encompassing the entire mediaeval Latin period as well, produced great delays in publication. In the end, realising that he would be unable to complete the volume and cornered by his publisher, who was threatening to take legal action, Novati decided to assign the 13th century to Giulio Bertoni, a scholar recommended to him by the jurist Alfredo Ascoli.