

ABSTRACTS

PAOLO MARINI, *L'inferno in Garfagnana. Per una lettura della satira IV di Ludovico Ariosto*

In this article, the *incipit* from Ariosto's Satire IV – in which the apostrophe is overshadowed by the chronotopical position of the narrator – serves as a springboard to focus on the role of landscape as the poet's subject of choice to heighten the dramatic effect of unprecedented biographical events. The depiction of the hellish Garfagnana labyrinth, rendered to perfection thanks to Dante's hypotext, presents Ariosto's crisis as that of one damned among the damned. In this *Malebolge* setting – which could easily be extended to encompass the corruption surrounding the foremost Italian courts – poetry is inevitably condemned to silence, and the moral role of satire is reduced to protecting the basic survival instinct. What does endure in tenacious opposition to such a spread of violence is Ariosto's correspondence with the Estense court as ducal commissary. It thus emerges that Ariosto's inability to have himself relinquished from the unwanted position offered by Duke Alfonso leads him to the worst and most dreaded nightmares already evoked in the first satire, i.e. the abandonment of his literary pursuits and the freedom they afforded him, and ultimately his exile in an inhospitable land far from his loved ones in Ferrara. It is the consequent loss of an inner equilibrium on which the first-person narrator in his satires bases his own self-portrait.

MARIO POZZI, *Puccini scrittore in prosa e in verso. Una lettura del primo libro dell'Epistolario di Giacomo Puccini*

Puccini loved to play with words on every scale, be it through poetry, macaronic texts, various forms of prose or newly coined words. Thanks to the publication of the first volume of his letters, it is now possible to analyse the various features of such writings, and while they may not be of the highest quality, they are not simple pastimes either. In short, they comprise the language of a world all his own, like the one he built in Torre del Lago. The article begins with a general overview of Puccini's language, followed by a systematic analysis of his *playful* letters. Though such an endeavour may seem rather unscholarly, it is only by keeping the words closely tied to their context that we can capture the feelings and sentiments lurking behind his odd linguistic concoctions. In particular, it helps to bring to light the torments of a figure who was constantly seeking authenticity, one who loved the countryside and nature and thus found it difficult to adapt to what he considered to be the false and deceptive mores of city life.

LUCA CARLO ROSSI, *Una notte all'Opera con Gadda*

In Gadda's enthralling short story *Teatro* (1927), a first-person narrator describes a night out at the opera and the plot of the melodrama being performed. The latter is an imaginative concentration of characters and situations which, however, are based on plausible or authentic events. This article examines the fragments of historical fact that weave their way into the fictional plot in an effort to better understand the performance practice which is depicted through Gadda's distorted lens. It emerges that the primary model for his parody is Wagnerian opera, which was still at the centre of a heated artistic debate. Lastly, a quote from Baudelaire is identified, one that would over time continue to resurface in Gadda's writings.

LUIGI SILVANO, *Una pagina inedita degli Scrittori d'Italia del Mazzucchelli: la biografia dell'umanista bresciano Ubertino Posculo*

Scrittori d'Italia [Italian Writers] by Giammaria Mazzucchelli (Brescia, 1707-65) is a mammoth encyclopaedic dictionary intended by the author to include the biographies of all those writers active in Italy from the mediaeval period to his own time, with each entry including a description of the author's works and a detailed bibliography. Mazzucchelli's endeavour remains for the most part unpublished in a series of manuscripts housed at the Vatican Library. This article offers a transcription of the entry present in Vat. Lat. 9283 dedicated to Ubertino Posculo, a humanist from Brescia, the first edition of which serves as part of a more extensive study on this figure.

DONATELLA MARTINELLI, *La Chioma di Berenice e la lezione delle Iscrizioni greche triopee pubblicate e commentate da Ennio Quirino Visconti*

Foscolo's stay in Milan from 1802 to 1803 undoubtedly represented an important political and literary turning point (it being the period in which he published the second version of his *Ortis* and his *Poems*). His in-depth commentary on the *Chioma di Berenice* [The Lock of Berenice] served as a backdrop for a new exploration of the classical world, which began with the translation of Lucretius and extended rapidly to other Latin – and above all – Greek writers in their original language (not only the great classics, but also those by lesser known and rare authors). This was accompanied by an extensive analysis of scholarly and antiquarian works (which indeed would leave a profound mark on the *Sepolcri* and other works), travel diaries and treatises dedicated to astronomy, philosophy and other topics as well. The Greek scholar Luigi Lambertini certainly was a key figure in this phase, even if classicism played an important role throughout Milanese culture during these years. The article focuses in particular on the influence of Ennio Quirino Visconti's *Le iscrizioni greche triopee* [Triopian Inscriptions], one of the most instrumental references on the Antiquities driving Foscolo's new-found classicism.

CHIARA COLUCCIA, *Filologia e linguistica di Aldo Francesco Massera, editore di cronache riminesi*

This article examines various philological and linguistic features of 14th-

century chronicles written in Rimini, an area of Italy that to date has not been widely scrutinised. In the first decades of the 20th century, such works became the focus of multiple studies by Aldo F. Massèra, editor of the 14th- and 15th-century sources from Rimini in the reprint of *Rerum Italicarum Scriptores* and an expert in Malatesta humanism. While esteemed by Augusto Campana and Gianfranco Contini, nowadays this scholar has been somewhat overlooked. The study retraces his intense activity in the archives, the fruits of which provide information on historical texts that have not yet been thoroughly examined. Massèra's approach to textual criticism is also reconstructed for historical philologists, framing it within his particular cultural context and analysing it in relation to the criteria in vogue at the time in which the editions were produced.