

## ABSTRACTS

**ROBERTO GALBIATI**, *Alle soglie dell'Orlando furioso: la letteratura cavalleresca tra Quattro e Cinquecento e il Furioso del 1516*

Boiardo's *Inamoramento de Orlando* transformed the stories of Charlemagne and his paladins into something more than mere entertainment, and he did so by instilling Orlando's adventures with a clear allegorical meaning and by introducing the figure of Rugiero to cast a contemporary light on the epic poem. Almost all of the later chivalric romances followed in Boiardo's footsteps, some more successfully than others. This essay provides an overview of the main chivalric romances written during the 15<sup>th</sup> and 16<sup>th</sup> centuries, and then focuses on the first cantos of the 1516 edition of *Orlando Furioso*, showing how the *Inamoramento de Orlando* provided the former not only with the characters and material for the canto, but also marked the path upon which Ariosto would unhesitatingly embark.

**ALESSANDRO METLICA**, *Per una nuova lettura di Adone XX 250-376*

This essay proposes a close reading of Canto XX of Giovan Battista Marino's *Adone*, focusing in particular on lines 250-376 in *ottava rima*. Here the author depicts a quintain, or Saracen joust, a test of skill in which knights must strike a pivoting wooden dummy. The episode is distinctly encomiastic in nature, for the contestants include members of the most important Roman families, as well as Pope Gregory XV's nephew, Sergio Carafa and the Piedmontese princes. The article shows how Marino surprisingly goes to great lengths in his praise to depict the precise workings of such tournaments, which were a key feature of courtly festivities. The realism that pervades the quintain scene in *Adone*, both in terms of its specific terminology and its description of tournament rules, is not ascribable to the epic canon, but instead reflects the heightened awareness of courtly events that marked the early 17<sup>th</sup> century. It can thus be inferred that the weight that Marino gives to the 'upper' realm of the panegyric and the 'lower' domain of courtly festivities is much more balanced than once believed.

**CLAUDIA VILLA**, *L'epistola di Dante ai cardinali (post 8 settembre 1314-ante 28 giugno 1316) e la Constitutio "Ubi periculum"*.

The "Ubi periculum" was a papal bull that dictated immediate excommunication for anyone corresponding with cardinals while they were united together in a conclave; thus, the decree presents a *terminus post quem* for

the dating of the epistle written by Dante to the Italian cardinals gathered together in the conclave that had been interrupted since 24 June 1314. The conclave, in which all of the Italian cardinals except Luca Fieschi participated, did not draw to an end until August 1316. Since Dante's epistle alludes to a letter from some Italian cardinals dated 8 September 1314, its dating must correspond to the long period of the conclave's interruption.

**GABRIELE BALDASSARI**, *Autocitazioni boiardesche: dall' "Innamoramento de Orlando" al sonetto proemiale degli "Amorum libri"*.

This article reflects upon the ties between the proemial sonnet in *Amorum libri* and two passages from the *Innamoramento de Orlando* which cite two lines from the sonnet at closely spaced intervals. The study takes into account the chronology proposed by Antonia Tissoni Benvenuti and confirmed to a certain extent by Tiziano Zanato, according to whom this part of the epic poem was written before the *canzoniere*. It focuses in particular on the relation between the ending of the sonnet and the words spoken by Agricane in his duel with Orlando in the epic poem, in order to show that the members of the court were well aware of this episode and all its cultural and ideological implications and thus already held the key to unlock the meaning of the proemial poem of the *Amores*. The declaration of unharnessed vitality present in the sonnet was not meant to be conclusive, but instead implied some sort of ultimate repentance as its essential complement, even if the coexistence of weapons, love and faith/knowledge that characterised the perfect knight in the epic poem comes forth in the *canzoniere* as distinctly Petrarchan in nature, expressing a struggle between young love and faith.

**GIUSEPPINA ADAMINI**, *Sul giardino della 'souffrance': per una lettura di "Zibaldone" 4174-77*

To test the validity of the thesis "*Tutto è male. Cioè tutto quello che è, è male*" [Everything is evil. I mean, all that is, is wicked], Leopardi employs his famous description of a sickly garden and concludes that the sensation of pain experienced by plants is indeed a credible possibility. This article suggests that one of the sources for this text was Mascheroni's *Invito a Lesbia Cidonia*, in particular those lines describing the botanical gardens. While there is no documentation to prove that Leopardi knew of this poem before November 1826, it cannot be categorically excluded, given Mascheroni's notoriety both in scientific circles – of which Leopardi was well aware – and in the literary sphere; in fact, echoes of the poem emerge in the canzoni *Ad Angelo Mai* and *Alla Primavera*, and other unnamed sources inspiring Leopardi's poems and *Zibaldone* have already been identified by scholars. Bearing in mind the distinct contexts and intentions of the authors, this study underlines the affinities between the two texts in terms of structure, narrative technique, lexis and themes. It highlights Mascheroni's focus on the disharmony governing the animal and plant world in the struggle for survival and on the possibility that plants may indeed have feelings. While in no way excluding the possibility that Leopardi's description may be a reference to the Garden of Eden after the fall, the article identifies the '*donzelletta*' [young woman]

and the 'gardener' as personifications of those same creative and destructive forces of Nature which are revealed to the Icelander. The article concludes by suggesting that Leopardi may have been influenced by G. G. De Rossi in his creation of these two figures.

**ALESSANDRA ZANGRANDI**, *Autografi nieviani alla Biblioteca degli Intronati a Siena: il fondo Bacci e il fondo Porri*

The files dedicated to Péleo Bacci and Giuseppe Porri housed at the Biblioteca Comunale degli Intronati in Siena contain four uncatalogued letters by Ippolito Nievo. The oldest (dated 17 August 1852) is addressed to Carlo Tenca and is bound together with the complete autograph copy of the poly-metric poem *Il Crepuscolo*, which exists in a printed edition from 1852 and in two autograph fragments housed at the Biblioteca Civica Vincenzo Joppi in Udine. There are also two letters to men to whom Nievo addressed other correspondence, one to Vincenzo De Castro (19 September 1856) and the other to Cesare Calabi (12 May 1858). The last autograph is an undated and unaddressed note of condolence written by Nievo to the son of a recently deceased marquess. Thanks to the clues emerging from the note, together with knowledge of the author's family ties and friendships, it is possible to date the note to 1855 and to identify the addressee as the *marchese* Girolamo di Colloredo, whose father (Fabio) had held ties of friendship and esteem with a very young Nievo, as attested by the letters from the elderly *marchese* housed at the Joppi Library.

#### LETTORI ESTERNI CONSULTATI PER LE ANNATE 2017 E 2018

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