

ABSTRACTS

HÉLÈNE MIESSE, *Le lettere bipartite e i discorsi politici di Francesco Guicciardini nell'anno 1525*

In 1525, while living in isolation as president of Romagna, Francesco Guicciardini had the opportunity to reflect upon the consequences borne on Italy by the victory of Charles V's troops at Pavia. His reflections emerge not only in the political discourses that he wrote at the time, but also in some public letters addressed to various figures within Pope Clement VII's entourage. While the latter have occasionally been mentioned by various scholars, an in-depth study is still lacking. This essay thus intends to offer a detailed analysis of this unusual batch of public letters written by Guicciardini after the defeat at Pavia, also focusing on the similarities in form and content between the letters and the discourses written in the privacy of his study. Such a close reading of the texts makes it possible to identify the functional differences offered by the two genres during the period of months in which they were composed, as well as the role played by the body of letters in Guicciardini's political and personal undertakings.

ANTONELLA DEL GATTO, *La bianca mano lascia la spola. Il riuso strategico di Leopardi nei finali dei Canti di Castelvecchio*

In the *Canti di Castelvecchio*, references to such canonical authors as Dante and Petrarch often find their full and dialogically constructive meaning only when viewed through a Leopardian filter, as in the case of "Poesia", in which Dante is reinterpreted through one of Leopardi's metaphors, or in "Tessitrice" [the Weaver Girl], in which the Petrarchan and Leopardian models acquire added value when they are considered in an interactive dynamic whereby Petrarch is filtered by Leopardi and reconsidered within a broader reinterpretation of the literary tradition. Pascoli views Leopardi in an unconventional light that breaks with the Romantic stereotypes, evoking him not as the poet who embraced the vague and indefinite, but rather as a theoretician of the final steps and the fall, of specific experiences, of omissions rather than continuity, of what remains unsaid rather than expressed, of that instant in which the poetic voice fades or finds its 'other' meaning. This becomes evident especially in the final lines of Pascoli's poems.

DAMIANO D'ASCENZI, *Il rapporto con l'originale nel rifacimento in ottava rima del Candido attribuito a Gaetano Marré*

During the second half of the 18th century, the reception of the nascent English novel and the French philosophical novel in the Savoy and Veneto areas manifested itself in a variety of ways, e.g. through readings in the original language (as demonstrated by paratextual documentation) and faithful translations by lesser known *litterati*, as well as through more radical adaptations (e.g. Goldoni's *Pamela*) by authors of varying levels of repute. Such was the case with Voltaire's *Candide*, which was unhappily rendered in *ottava rima* by the Ligurian jurist Gaetano Marré. This is nonetheless an interesting example of how fidelity to tradition and rhetorical and stylistic models tended to prevail over respect for the genre of a modern foreign text, framing it in an archaic form and even reinterpreting some of its content. This article seeks to offer a detailed overview of the non-conservative renditions and the intertextual caprices to be found in the above-mentioned reworking of Voltaire's masterpiece, published anonymously in Genoa in 1797.