

## ABSTRACTS

**TOBIAS LEUKER**, «*Non sine Musis*»: raffinatezze ellenizzanti del cardinale Miguel da Silva (con due appendici su Filippo Gheri e Mario Favonio)

The article presents three hitherto unknown Latin poems that Miguel da Silva († 1556), the dedicatee of Castiglione's *Book of the Courtier*, composed during his cardinalate: a hymn on Sanitas addressed to pope Julius III, an epigram to Filippo Gheri accompanying the composition, and an epitaph for Mario Favonio, a straight collaborator of cardinal Rodolfo Pio. In the course of a detailed analysis, the hymn reveals to be a Marian remake of a Greek composition in praise of Hygieia, the ancient goddess of health. The epigram in memory of Favonio is another impressive document of Da Silva's qualities as a poet. Thanks to its convincing *fabula* and its fine elaboration, it bears comparison with the most sophisticated texts of the same kind in the *Greek Anthology* and in Humanist Latin poetry.

**ARNALDO DI BENEDETTO**, «*Sentire*» e «*intendere*». Su Alfieri traduttore

Vittorio Alfieri was an assiduous translator from ancient Greek, Latin and English. Initially there were two objectives of such exercises: to deepen the knowledge of the languages from which he was translating, and to improve his literary use of Italian, by absorbing the formal tendencies of the classics. Typical in that sense are the translations of selections of the seven tragedies of Seneca (in addition to the spurious *Octavia*), a lesson in *brevitas*. He often translated to gain practice in the use of languages that would be useful for new compositions. Fundamentally in Alfieri there emerges the distinction between *intendere/ understand* (that is an understanding as a result of good knowledge of the language from which one translates) and *sentire/bear* (that is to engagingly sense that which the author being translated wished to express). Literal translation is what should be avoided. A true translation is an artistic one, one that which conveys the character of the original text, while at the same time allowing the intuitive translator the freedom to convey its true character.

**MARIO POZZI**, *Una lettura dei carteggi di Vincenzo Bellini*.

Though Bellini's letters can be interpreted in various ways, the focus here is undoubtedly on their literary value. Contrary to what one may expect, a number of the letters were skilfully composed and boasted ideas, concepts

and attitudes which succeeded in winning him the favour and esteem of public authorities, musicians, impresarios, the nobility and the general public. This was his way of gaining success everywhere, yet it demanded a great effort on his part, for he actually detested the aristocracy, and he saw other composers as enemies conspiring against him. Such sentiments emerge in particular in his letters to his close friend Francesco Florimo; here, his words are definitely more sincere, though not completely, as he was constrained by the rules governing their friendship. It was these same rules that forced him to dedicate himself wholeheartedly to his career and to the demands of success, at the expense of a private life and relationships, and for this reason it is not easy to unlock the composer's true feelings. In fact, the closest glimpse can be caught when he is describing his opera rehearsals and his scrupulous attention to the singers' acting, for he wanted them to recite their parts as realistically as possible and thus win over the audience.

**ENRICO MATTIODA**, *Appunti sul concetto di 'dilettante' nel Novecento*

This article traces the various circumstances surrounding the term 'dilettante', starting with the definition provided by Paul Bourget in 1880 to indicate the impossibility to master all experiences. In Italy Enrico Nencioni and Benedetto Croce reclaimed Bourget's definition when they called D'Annunzio a 'dilettante of sensations'. Subsequently, however, passing from Croce to Adorno's *Minima moralia*, there emerged the idea of the dilettante as a sort of counterpoint to the compartmentalization of knowledge and the division of labour. In the late 20<sup>th</sup> century, it was Primo Levi in particular who in *L'altrui mestiere* [Other People's Trades] defined the attitude of the curious dilettante as someone who manages to go beyond the specialization required of the workforce. Similarly, the latest trends in management theory indicate the need for managers who can see past the confines of specialized sectors and use their curiosity and open-mindedness to resolve business issues.

**CLAUDIA VILLA**, *L'epistola a Cangrande, la scomunica dello Scaligero (6 aprile 1318) e la bozza "Ne pretereat"*

This article provides a detailed reconstruction of the events that occurred in Northern Italy between 1317 and April 1318, i.e. from the time when Pope John XXII ordered the inquisitors Bernard Gui and Bertrand de la Tour to undertake a diplomatic mission to when the imperial vicars were actually convicted for bearing such a title. It analyses the political climate in which the epistle to Cangrande della Scala may have been written, bearing in mind that according to the decree, anyone who addressed the vicars in question with that title would be subject to excommunication as well. The article also reconsiders the reception of the draft "Ne pretereat", which was used by Bernardo Gui to prepare public opinion for the dissolution of the empire.

**CRISTINA CAPPELLETTI**, *Intorno alla polemica Maffei-Voltaire: «La naissance de clinquant», racconto allegorico*

The theatrical debut of Voltaire's *Merope* marked the beginning of a dis-

pute with the author of the previous version of *Merope*, Scipione Maffei . From the myriad of polemical writings, this article focuses on Claude Godard D'Aucour's satirical fable, *La Naissance de Clinquant*, which was also translated into Italian. The analysis aims to frame the French fable within the specific context of the dispute between Maffei and Voltaire regarding *Merope* and within the much broader perspective of 'ancient vs modern', within which the French text seems easily to fit. Lastly, attention is paid to the limited reception in Italy of the French fable, highlighting the different role held by fables in the French and Italian literary traditions of the 18<sup>th</sup> century.