

ABSTRACTS

ROBERTO GIGLIUCCI, *Per il Basile italiano: La Venere addolorata*

This article examines a little known text in the vernacular by Basile entitled *Venere addolorata*, a 'musical drama', i.e. libretto, which was probably never set to music. The theme of Venus and Adonis naturally makes for comparisons with Marino's *Adone*, albeit not with the final version, which was published at a later date, in 1623. The discussion then branches out to consider hypertextual and polygenetic perspectives. The article concludes with an analysis of *Venere* in terms of the 'new' genre that it represents, comparing it with the trailblazing efforts of Rinuccini and Striggio Jr. and seeking to identify any possible 'music-related' proposals (or lack thereof) made by Basile to the potential composer.

ÉMILIE PASSIGNAT, *Nello specchio della traduzione: l'eccfrasi longhiana alla prova della lingua francese*

Many contributions have already underlined the richness and complexity of Roberto Longhi's language and the literary dimension typical of his writings, in which the author stands out for having continuously experimented with the challenge of intersemiotic translation. However, the attention given to this peculiarity has not so far led to any study on the problem of the translation of these texts. The purpose of this essay is to investigate this issue, namely to give consideration to Roberto Longhi's reception in France, by focusing on two of the first translations of his texts into french: his famous *Piero della Francesca*, immediately translated by Jean Chuzeville in 1927, with the assistance of Giuseppe Ungaretti, and the paradigmatic case of *Proposte per una critica d'arte* translated by André Chastel and published in 1960. The results of a close reading combined with the analysis of the editorial context therefore highlight not only the linguistic and terminological difficulties encountered by the translators, but also the essential role of translation in the methodological reflections during this particularly important period in the international evolution of art history as a discipline.

MARCO LANDI, *Un ignoto testimone dresdense della prima redazione dell'Arcadia*

This article focuses on the recent discovery of a new complete witness of the first edition of Sannazaro's prosimetrum *Arcadia* (shelf mark Ob. 28)

at the Sächsische Landesbibliothek in Dresden. It begins with a detailed description of the codex itself, which though previously noted in bibliographical references was not known to contain an *Arcadia* witness. The article then examines the errors present in the text and its *variae lectiones* in order to shed light on its relationship with other first edition witnesses and attempt to collocate it within the manuscript tradition.

CHIARA TOGNARELLI, *Tradurre in esilio. Le Vecchie romanze spagnuole di Giovanni Berchet*

This article examines the story behind Giovanni Berchet's interest in popular Spanish poetry, identifying such key stages as his period in Milan with the *Conciliatore* and the years spent abroad working on *Vecchie romanze spagnuole*. An analysis of the essay entitled *Quadro storico della poesia castigliana* [A History of Castilian poetry] (1819) sheds light on Berchet's early days as a militant and polemist. It was this same verve, albeit somewhat modified, that fomented his research into the *romances* and his work as a translator, which occupied Berchet for almost a decade at the height of his maturity as a poet and intellectual. After retracing the long gestation period behind *Vecchie romanze spagnuole* and the publishing woes associated with it, the article offers a detailed analysis of the work, highlighting its autobiographical features as well as its social engagement. The themes that were close to him include the utility and significance of translation, the origins and future of literature, the possible links between poetry and civil progress and the poet and society, and the search for an art form with a didactic and moral component.

MARIA CHIARA MORIGHI, «Una continuazione di Zeno»: il Vecchione o il Vegliardo? *Con due lettere inedite del carteggio Svevo-Crémieux*

Some interesting letters by Italo Svevo have come to light in the Bibliothèque Historique de la Ville of Paris. In addition to two previously unpublished letters addressed to the French critic Benjamin Crémieux dated 8 March and 31 May 1926, there is a letter dated 16 May 1928 which has already been published but requires further attention. In this letter, Svevo states that he has begun a “continuazione di Zeno” [a sequel to *Zeno*]. In the version of the document contained in Bruno Maier's edition, the name that appears as the title of the “fourth novel” is *Vecchione*. However, an examination of the autograph copy of the letter in the Parisian library reveals that Svevo spoke of his latest artistic enterprise using the term *Vegliardo*, in line with the indications contained in other correspondence. This would thus seem to exclude the existence of an alternative title – a topic that has been the subject of various reflections and interpretations over time – as suggested by Maier in his edition.