ABSTRACTS

VINCENZO VITALE, «Poca favilla gran fiamma seconda»: appunti sugli Argo-
nauti di Dante

This article seeks to address the question of why Dante likens Paradise to the quest of the Argonauts, even though Jason is the hero who deceives Hypsipyle and Medea with false, underhanded rhetoric. After analysing the role played by the figure of Jason in Fiore and in Inferno, the article goes on to consider the relationship between Dante’s Argonauts and the version that emerged in the Trojan cycle of the late Antiquities, in which Jason’s expedition was viewed as an antecedent to the Trojan War. The influence of this tradition on Dante seems to be supported by a passage from the fifth epistle, in which Dante considers the Argonauts’ quest as representing the historical premise for universal monarchy. Some textual clues seem to support the theory that Dante’s vision of the Argonauts was taken at least to some extent from Guido delle Colonne’s Historia destructions Troiae. One possible solution to the question at hand is then proposed, based on the view that Dante’s Paradise represented a means through which the author could promote an ideal Christian monarchy, just as the quest of the Argonauts had favoured the advent of Augustus’ universal Empire.

MARCELLO SIMONETTA, Le Satire di Ariosto, i Medici e Machiavelli

Ariosto’s Satire were inspired by a specific historical context and by the author’s own personal experiences. They were written over a period spanning approximately eight years (1517-1525), though with a significant break between 1518 and 1523, and they all look back on the 20-year period during which Ariosto held diplomatic and courtly roles, as ambassador to Julius II in Rome, as attendant to Leo X and as a would-be envoy to Clement VII. Entering the ‘selva oscura’ of these papacies, the texts look back chronologically on the activities and events of the period, reconstructing the context aspired to by the poet. From this study, it emerges that the main target of Ariosto’s criticism was the Medici family, and that possible echoes of Machiavelli’s works, from the Decennali to The Prince, are to be found in Ariosto’s writings. The cornerstone of this reinterpretation is the identification of Cardinal Giulio de’ Medici in the figure of ‘Laurin’ (Sat. IV).

ANDREA CAMPANA, Intorno al Diamerone di Valerio Marcellino: un mistero editoriale del secondo Cinquecento

Valerio Marcellino’s Diamerone (1564) is a work that incorporates both philosophical and theological reflections to demonstrate that in the Christian
perspective death is an exceedingly positive event. Such a position is wholly
in sync with the tenets of the Counter-reformation, though at the same time
the text reveals clearly Neoplatonic features. The dialogue is of great im-
portance for literary historiography concerning Venice in the second half of
the 16th century primarily because it provides a description of Domenico
Venier’s literary salon and of his guests, including Girolamo Molin, Giorgio
Gradenigo, Bernardo Tasso, Dionigi Atanagi, Sperone Speroni, Girolamo
Fenarolo and Celio Magno. Nevertheless, the deeper reasons which led to
the creation and publication of the work still remain enigmatic. Alessandro
Citolini, a pro-Lutheran who oversaw the work’s publication and was about
to flee Venice to avoid charges of heresy, writes in the preface that his reason
for publishing the dialogue was to rescue it from oblivion. His explanation,
however, is not convincing; instead, it is highly likely that the composition
and publication of the Diamerone was a collaborative effort on the part of
the members of the Venier salon, bent on affirming their intellectual freedom
and publicly protecting their old friend Citolini, who was under fire from the
Inquisition.

FRANCESCO GALATÀ, Fermenti d’irredentismo nel milieu carducciano: Pascoli
e Guglielmo Oberdank

This article offers a critical edition of a prose draft written by Giovanni
Pascoli following the announcement of the death of a young irredentist from
Trieste named Guglielmo Oberdan in 1882. Wrought with bitter anti-Austri-
an remarks mixed with harsh opinions of the Savoy monarchy and the Italian
government, this plan for a newspaper article in its final form echoed Giosuè
Carducci’s comments on the same topic. However, only a portion of the text
was published in the 1920s, and for the most part the work has remained on
the sidelines of critical debate. The critical edition is based on the autograph
copy housed at the Casa Pascoli Archive and includes a reconstruction of
the historical and cultural context surrounding the work, together with a
detailed commentary. It also traces the place occupied by Oberdan in Pas-
coli’s own cultural biography and reconstructs a particular case regarding the
reception of Pascoli’s early prose during the Fascist period.