

MARGINI

GIORNALE DELLA DEDICA E ALTRO

Diretto da Maria Antonietta Terzoli

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NICOLA RIBATTI

Una «vibrazione archiviante».

Sulle recensioni d'arte di Carlo Emilio Gadda

PIETRO DELPERO

Il Salone dell'Orlando furioso nel Palazzo Betta-Grillo a Rovereto.

Un incontro tra pittura e letteratura.

MIRCO TAVONI

Lettura e interpretazione di Purgatorio xv

Abstracts

Biblioteca

HANS EHRENZELLER

Studien zur Romanvorrede von Grimmelshausen bis Jean Paul

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Wunderkammer

Tre dediche di Friedrich Gottlieb Klopstock

a cura di NICOLA RIBATTI



I margini del libro

ABSTRACTS

NICOLA RIBATTI

Una «vibrazione archiviante».

Sulle recensioni d'arte di Carlo Emilio Gadda

Carlo Emilio Gadda's interest in the visual arts is evidenced not only by the numerous references to works of art or artists present in his narrative and essayistic works but also by the many art exhibition reviews he wrote between 1934 and 1954. These reviews, which are the subject of analysis in this contribution, testify not only to the writer's great artistic sensitivity but often also contain important statements of poetics concerning his own writing: for Gadda, speaking and reflecting on an artist or another writer always means reflecting on his own work as well.

PIETRO DELPERO

Il Salone dell'Orlando furioso nel Palazzo Betta-Grillo a Rovereto.

Un incontro tra pittura e letteratura.

The Hall of Orlando Furioso on the first floor of Betta-Grillo Palace in Rovereto, Trentino, takes its name from the four tempera paintings that adorn its walls, which depict four scenes described in Ludovico Ariosto's chivalric poem, each accompanied by an inscription that states the verses to which the iconography refers. An explicit reference of the pictorial piece to the literary text, from which it was inspired.

The paintings are attributed to Giovanni di Dio Galvagni, a multifaceted personality of the cultural environment in Rovereto between the late 18th and early 19th century. In fact, in addition to being a painter, Galvagni was also a poet, and his friendship with Clementino Vannetti, a poet and man of letters in correspondence with important personalities of late 18th-century Italian culture, such as Ippolito Pindemonte and Vincenzo Monti, played a fundamental role in his education. This cultural environment influenced not only Galvagni's poetic activity, but also his artistic one, which translated literary themes into painting, setting the characters in an Arcadian landscape softened by neoclassical architecture.

The present study begins with an overview of the lively cultural environment in Rovereto at the end of the 18th century, influenced by the "Accademia Roveretana degli Agiati",

and then goes on to outline the personal traits, stylistic preferences and artistic and literary frequentations of Giovanni di Dio Galvagni, in order to analyze the relationship between pictorial piece and literary text in the cycle of paintings in the Hall of Orlando Furioso in the Betta-Grillo Palace.

MIRKO TAVONI

Lettura e interpretazione di Purgatorio xv

The essay proposes the reading and interpretation of *Purgatorio* xv. In the first part it provides a continued paraphrase of the text, in the form of a version in modern Italian, accompanied where necessary by the information necessary to justify the chosen literal interpretation. In the second part it concentrates on a salient theme of the text, the «ecstatic vision» (vv. 85-86), or the triple vision of episodes of meekness, which Dante as a pilgrim experiences (vv. 85-114), walking in trance along the third frame. The author gives revealing information on the nature of this vision through the exchange of words between the pilgrim and Virgil (vv. 115-38), not only on the phenomenon of ecstatic vision in Dante's culture, but also on the role he assigns to this cognitive phenomenon in the construction of the poem. Reference is therefore made, in essential terms, to how the dream-visionary dimension is expressed in *Purgatory* and in the other *cantiche*, also evoking two other exemplary works for this theme, the *Vita nova* and the *Convivio*.



I margini del libro