

FRANCO DE VIVO *Trame di letteratura comparata 2* (2018), pp. 59-73

IL PUBBLICO DELLE TRADUZIONI ANGLOSASSONI

What we know and think of the audiences of Medieval translations is entirely dependent on the texts in which we see them constructed for us. This is especially true for the audiences of Old English prose translations: the difficulty we have in getting a sense of them depends on the fact that the works were ideally intended for the English Christian community as a whole. This lack of historical specificity is especially true for Ælfric, whose translations were addressed to a mixed audience of monks, clerics and laity. His effort to restore monasticism to its pristine condition demanded a redrawing of boundaries among those groups and a new approach to the language and style of translation.

ROSELLA TINABURRI *Trame di letteratura comparata 2* (2018), pp.75-85

UN'ANALISI DEL TERMINE *DYSIG* ALLA LUCE DELLE TESTIMONIANZE NELLA PROSA ANGLOSASSONE IN TRADUZIONE

The concept of folly, considered in the Middle Ages as an ethical, religious and social issue, was interpreted by Anglo-Saxon translators according to a Christian vision: fools were not able to acquire divine wisdom, i.e. the laws of God controlling human beings and their lives. This paper offers a first outline of the concept of folly, intended as opposite to wisdom, with special regard to Old English prose translation, from this point of view less investigated than the Middle German tradition. The Old English word *dysig* 'ignorant, stupid' is examined from an etymological perspective, considering relevant passages in Old English translations as well as their connections with related Latin sources. 'Fools' had the opportunity to be redeemed through the discovery and comprehension of God, True Wisdom. This is a key point of the whole project of vernacular translations: only through wisdom and knowledge folly can be definitively defeated and destroyed.

VINCENZO SALERNO *Trame di letteratura comparata 2* (2018), pp. 87-102

DELIGHT OF HUMAN KIND AND GODS ABOVE. L'INNO A VENERE DI LUCREZIO TRADOTTO DA JOHN DRYDEN

In 1685 John Dryden published *Sylvae*, the third volume containing his translations: three passages rendered from the *Aeneid*, five versions from *De Rerum Natura*, three odes and an epic of Horace and, from Greek, three idyls of Theocritus. The poems collected in *Sylvae* – verses in English by Dryden and poetic passages of the Greek- Latin classicism translated by Dryden himself – continue the new “literary period” of the poet-translator, already begun in 1680 with the participation in the collective volume *Ovid's Epistles Translated by Several Hands*, in which the famous Drydenian theoretical premise on the Art of Translating was contained. According to James Kingsley Dryden's English version of the so called *Hymn to Venus* (the beginning of *De Rerum Natura*) demonstrates how the work of the poet-translator contributed to revive «the old of the past ages to the present, by giving it a comparable modern language and style – by reducing the gap between the ancient and the modern to insignificance». Furthermore, the “new” Lucretius witnesses how «The ancient author becomes again culturally effective, and the translator becomes (in Edward Young's words) a “noble collateral” with him».

RALPH PITE *Trame di letteratura comparata 2* (2018), pp.103-122

PERCY SHELLEY, BRUNETTO LATINI AND DANTE'S ANGELS OF THE THIRD HEAVEN:
"ONE SUSPENDED"

Sebbene Shelley durante la sua carriera avesse letto Dante e altra poesia italiana medievale, nel periodo tra il 1820 e il 1821 il suo interesse per questo tipo di letteratura fu ancora più evidente. Tradusse il Canto 28 del *Purgatorio* tra la primavera e l'estate del 1820, mentre i suoi commenti al *Convivio* risalgono all'inverno 1820-21. Nello stesso periodo tradusse la canzone di Dante, "Voi che 'ntendendo il terzo ciel movete" (da *Il Convivio*) e una sezione de *Il Tesoretto* di Brunetto Latini. Questi testi non hanno ricevuto molta attenzione da parte della critica che solitamente li collega a *Epipsychidion*, scritto nella primavera del 1821. Il recente riesame del manoscritto ha dimostrato, tuttavia, che la traduzione da Brunetto Latini può essere datata alla fine del 1821 – poco prima che Shelley iniziasse a comporre *The Triumph of Life*.

Questo articolo prende in considerazione la qualità e l'importanza delle traduzioni di Shelley da Brunetto Latini e da *Il Convivio* e sulla base di tale esame analizza i possibili collegamenti tra queste traduzioni e l'ultimo poema di Shelley – con particolare riferimento alla comprensione dell'amore e alla condizione di essere sospeso – con le sue contraddittorie implicazioni.

ROBERTO BARONTI MARCHIÒ *Trame di letteratura comparata 2* (2018), pp.123-143

THE GIFT OF BEAUTY: ITALY DI SAMUEL ROGERS

The article reconstructs the vicissitudes of Samuel Rogers, romantic writer and refined art collector who in his life was well-known both as a patron and as a poet, so much so that in 1811 Byron placed him at the top of his very personal Gradus ad Parnassum. The editorial success of his collection *Italy* and the reasons behind this success are retraced, because Italy thanks to a combination of poetry, narrative texts and beautiful illustrations by some established artists of the time, including J.M.W. Turner, became one of the most famous travel book of the time contributing to the construction of the romantic discourse on Italy by the hands – paradoxically enough – of one of the last off-springs of the neoclassical aesthetics.

SAVERIO TOMAIUOLO *Trame di letteratura comparata 2* (2018), pp.145-164

ADATTARE I CLASSICI: DAVID COPPERFIELD NELLA TELEVISIONE ITALIANA

Charles Dickens's *David Copperfield* (1850-51) is a novel about memory, and about its power not only to evoke and stimulate a reflection on the past, but also to meditate upon it through the ability that memory has to construct a series of strikingly visual images of bygone times. Despite the obvious cultural, linguistic and historical differences, the Italian black and white TV version of *David Copperfield*, directed by Anton Giulio Majano and broadcast on the Italian Public Italian Broadcasting Company RAI in 1966, stimulates reflections on the issue of (national) memory. Many Italian television historians have remarked that the "Reithian" style of the BBC (from the name of its first Director-General, Sir John Reith) had an enormous impact on the television schedule of post-war European televisions, which alternated educational pieces (on history, art, culture etc.) and television adaptations from the classics. Majano's version of *David Copperfield* thus offered its Italian viewers an idealised image of the (Victorian, and implicitly Italian) past based on memory, adapted and adopted to face the challenges of the present.

ANATOLE PIERRE FUKSAS *Trame di letteratura comparata 2* (2018), pp.165-176

DEMOCRAZIA E COMPARATISTICA NELLA SOCIETÀ POST-FATTUALE

The debate on democracy is essentially supported by ideas which are typically developed in the field of social sciences, statistics, or, even worse, in the field of corporate engineering (if these can be actually considered proper “ideas”). The exclusion of humanistic knowledge from the debate on democracy is justified by a perpetual series of emergencies, which leads to an oversimplification of the issues at stake and confusion between truth and propaganda. The dismissal of all critical approaches to facts and truths, now addressed as a waste of time or a form of betrayal of the values on which the “Western Civilization” has established and preserved freedom, has been likely facilitated by the withdrawal of philological investigation and the dramatic surge of deconstructionist approaches which proclaim that facts and truths are nothing but cultural constructs.