

Abstracts

Paolo Pastres, *Augustus and Maecenas in Dresden. Artists, Acquisitions and Pictorial Intent in Algarotti's 1743-1744 Poem to Augustus III*

Towards the middle of the eighteenth century, Francesco Algarotti was on a mission to Venice on behalf of Augustus III of Saxony to acquire new and ancient artworks. It was here that he also published the works of Stefano Benedetto Pallavicino, a poet who had recently died and who was much admired by the sovereign. The books were published in 1744, and they included a letter in verse addressed to Augustus written by Algarotti himself. In this he extolled Dresden as a cultural centre, listing its leading figures and announcing the major acquisitions he had made on the Venetian art market. Referencing Pallavicino's Italian translations of Horace, the poem is marked by a constant comparison between the king and his minister, von Brühl, and their ancient counterparts, the emperor Augustus and Maecenas, who were equally keen patrons of the arts. This analogy also inspired a famous painting by Giovanni Battista Tiepolo. The present paper provides an analysis of Algarotti's poem, and thus also offers extensive information regarding the writer, his artistic interests, and his relations with the Saxon court, where he became established as an art expert.

Arianna Di Bella, *Christoph Martin Wieland and Christianity*

The eighteenth century witnessed a heated religious debate in which various positions were taken. At times there was a tendency towards Deism and Hermeticism, at others to Rosicrucianism and Freemasonry. In this climate of a constantly changing opinions, Christoph Martin Wieland was one of many writers who reflected on religious issues. The present essay focuses on two novels by Wieland that are now seldom the object of academic interest: *Peregrinus Proteus* (1791) and *Agathodämon* (1799), two texts that share a close interest in examining various aspects of Chris-



tianity. The present paper evidences how *Peregrinus Proteus* is critical of early Christianity and how the ideas in this earlier novel are elaborated in *Agathodämon*: Wieland attributes an important civilizing function to Christianity, while highlighting that Man is part of the divine principle.

Federico Andrioli, *The Manuscripts of the Sonetti lussuriosi in the Possession of Johann Wolfgang von Goethe*

This paper discusses the present author's finding of two manuscripts of Pietro Aretino's *Sonetti lussuriosi* in the Goethe collection at the Goethe and Schiller Archive in Weimar. The essay thus fills a gap in our knowledge of what Goethe read, examining his interest in the work of this protean sixteenth-century writer, and, above all, in the *Sonetti lussuriosi*. Apart from providing a philological analysis of the two manuscripts – datable to the turn of the eighteenth and nineteenth centuries – an argument is made for the existence of an antigraph, perhaps a printed transcript, which probably circulated among admirers of Italian culture in eighteenth century Germany. Although this cannot be materially ascertained as regards our knowledge of the history and reception of the work, it was mentioned by Christian Gottlieb von Murr in his 1787 essay, *Von den berühmten sechszehn nackenden Vorstellungen, welche Giulio Romano zeichnete, Marcantonio in Kupfer stach, und Pietro Aretino im Jahr 1524 mit Sonetten verfaß*, a source which has so far been overlooked in studies on Aretino.

Alessandra D'Atena, *'Galbo fulgor' / 'gelber glanz': Stefan George and the Self-Translation of Poetry*

The paper opens with an overview of the poems that Stefan George translated into his mother tongue (German) which he had originally written in other languages. It then discusses the reasons that led George to translate his own poems, as well as his decision to render the literary works of other authors into German. Finally, it focuses on the period (1889) when George wrote in 'lingua romana', an artificial literary language of his own creation. In order to explore the role that writing in lingua romana had on the development of George's literary style, the article analyses George's poem *Rosa galba / Gelbe Rose*. It argues that by using lingua romana, George was able to sharpen his sensitivities to the sound of language, experimenting with reiterative sound structures, which he later exploited in his German self-translations.



Stefano Apostolo, *Emilio Teza as a Translator of Goethe. A Reevaluation of Teza's Translations from German*

Emilio Teza (1831-1912) was a literary polymath who is now all but forgotten. Professor in Comparative Literature, classicist, linguist, polyglot and poet, he was also a translator who was admired by academics throughout Europe, although he is now largely known for his friendship with his colleague Giosue Carducci at Bologna University. It was Teza who first instilled in Carducci a passion for German literature, which was to lead to Carducci's versions of German poems in *Rime nuove* and *Odi barbare*. The present essay discusses Teza's translations of Goethe's poetry and, for the first time, examines them alongside the originals. These initially appeared in a limited edition, intended to be shared among close friends; only later were some published on a larger scale. This fact also reflects the reserved nature of a man whose output was notable. Indeed, unpublished translations of German texts and extensive correspondence with a number of important figures in German Studies can be found in the Marciana library in Venice. Not only does the Marciana collection demonstrate Teza's important role as a cultural mediator, but also offers interesting potential for future research in Italian German studies.

Andreina Lavagetto, *Rilke's Venice. A City not in Decline*

Rilke's Venetian poems are characterized by a move from the impressionistic, neo-romantic lyrics of his early works to the *Dinggedicht*, the «poetry of things», typical of the two volumes of *Neue Gedichte* (*New Poems*, 1907-1908). This essay discusses how the evolution in Rilke's poetry was affected by crises, which motivated a series of profound changes, both stylistically and philosophically. Indeed, the Venetian poems constitute a small corpus that provides us with a solid basis for observing the transition from one poetic approach to another. If, in the early poems, Venice is the ideal subject of an aestheticizing approach (seeing beauty in decay), it later became, surprisingly, the perfect «thing» (*Ding*) of his «objective» poetry. In these poems Venice is no longer a foggy labyrinth conjuring up images of decaying palaces reflected in sluggish waters where ancient noble families suffer, and relish, their slow decline. Indeed, the Venice of the *Neue Gedichte* is a warlike city, built from the wood of entire Italian forests, its shipyards and warehouses demonstrating the city's dominance and will-to-power. The *sachliches Sagen*, the «objective saying» that informs this new approach, allows Rilke to overturn the stereotypical, albeit fascinating, idea of Venice as a place that lives on bygone glory, and present it as the strong, stern all-powerful republic of the doges.



Roberta Malagoli, *The Flying Manuscript. A Comment on Tommaso Landolfi, Translator of the Brothers Grimm*

The first part of the present paper explores the circumstances in which Tommaso Landolfi translated seven of Grimms' fairy tales for *Germanica*, the anthology of German prose edited for Bompiani by Leone Traverso in 1942. The focus here is on the stylistic choices and themes that link the tales to Landolfi's own work, both as a writer and translator. The second part explores the links between the *Germanica* versions of the Brothers Grimm and the development of Landolfi's style in the years that followed, particularly with regard to his science-fiction story *Cancroregina*. It is argued that his translation of Grimms' fairy tales, both stylistically and thematically, foregrounds the changes found in *Cancroregina*. In this immediate post-war period, Landolfi's work, like much contemporary German literature, was deeply influenced by the work of Franz Kafka.

Cristina Fossaluzza, *Tearing the Heart from the Breast. Body and Text in Baliani's Kohlhaas*

Marco Baliani's monologue *Kohlhaas* launched the Italian narrative theatre movement in 1989, and the present paper discusses its relation to its source text, *Michael Kohlhaas* by Heinrich von Kleist. Through innovative developments in the language of theatre, Baliani responds to the desire to renew language radically, a desire that is also present in Kleist's novella. The essay focuses on how an experience of loss, the essence of *Michael Kohlhaas*, can be rendered in real terms. The affinity between the two works, which in many respects are very different, can be found in the idea of things ending, that is, in the tragic substance of their narration. In a world in which reason has become a useless destructive weapon, a meaningless, but perfectly working mechanism, both versions of *Kohlhaas* show that it is the body and physical movement that remain our only means of expression notwithstanding their inconsistencies and contradictions.

Isabella Ferron, «Believe, there are no limits but the sky». *Cervantes and the Work of Heinrich Heine*

This essay analyzes the role of Cervantes in the works of Heinrich Heine with particular reference to the issue of madness. Heine's poetics were inspired by *Don Quixote*, a fact he acknowledged explicitly in the *Einleitung* (Introduction) written for an 1837 German translation of the novel, as well as in *Reisebilder* (1830-31). In his *Einleitung*, Heine



describes the importance of Cervantes' work, focusing on madness as a means of facing and understanding the world. Indeed, in the section of *Reisenbilder* that regards his Italian journey and his visit to the city of Lucca (*Die Stadt Lukka* and *Die Bäder von Lukka*), Heine uses madness to interpret the world that surrounds us. As with Cervantes, madness for Heine is an alternative to the rational; it too is a way to perceive the external world and to allow the individual's sense of destiny to develop.

Heiko Ullrich, «*Legenda negra*» and «*hidalgo ingenioso*». *The rT-presentation of Early Modern Spain in C.F. Meyers Jürg Jenatsch*

The representation of Spain in Conrad Ferdinand Meyer's historical novel Jürg Jenatsch is influenced on the one hand by the so-called «*leyenda negra*» and on the other by the enlightenment and romantic reception of Cervantes's famous novel *Don Quijote*. While the «*leyenda negra*» demonizes Spain as a military threat, despises the intrigues of its diplomats, commiserates the religious fanaticism of its king, and rejects the arrogance of its inhabitants, the ideal of the «*hidalgo ingenioso*», embodied in a nameless old captain, highlights personal bravery, unperturbable persistence, honest idealism, and melancholy as characteristics of the Spaniard. By offering these two perspectives Meyer follows the model set by Sir Walter Scott's *Waverley*, which presents those who will be left behind by historic progress in a demonic, yet romanticised light and shows the reader not only why these men are doomed, but also what is lost forever, when they leave the stage.

Lorella Bosco, «*Like the noble man of La Mancha*». *The Interpretation of Don Quixote in the Work of Hugo Ball and Emmy Hennings*

This paper discusses the relationship between (auto)biography, and the political-aesthetic approach to Hugo Ball's and Emmy Hennings' interpretation of the character of Don Quixote and the poetical implications that this entails. The two writers often returned to explore the ambivalence of Cervantes' hero both by examining our perception and construction of the world through the medium of literature (which leads to failure when it is faced with reality), and by questioning any dimension of objectivity, where coherence and solidity seem to falter with respect to the actions of Don Quixote, a character motivated by noble literary ideals. Like the gallant *hidalgo*, Ball's saints and ascetics and Hennings' picaresque heroines embody a quasi-utopian anti-heroism which is in stark contrast to the values of the German society and culture of that time, where Prussian-style nationalism held sway.



Valentina Serra, *Cervantes by Bruno Frank. Games of Destiny and the Varied Fortunes of a Fictional Biography*

The aim of the present paper is to explore the specific context of exile in which Bruno Frank's fictional biography of Cervantes was written, and to highlight its (perhaps still relevant) message for the modern-day reader. Frank published *Cervantes. Ein Roman* in 1934, but it is now an almost totally forgotten work. Although it was just one of many historical novels published in the 1930s and 40s, it is distinguished by some extremely interesting considerations on the varied fortunes that characterized the life of Miguel de Cervantes. Indeed, Frank's work differs from many others written at that time. Here there is a total absence of any utopian belief in the revolutionary possibilities of literature, and any idea of improving the world through the 'power of the word' is seen as pure illusion. In contrast, the «humane gentleman» Frank, who, being Jewish, was forced into exile shortly after the rise of Hitler, depicts that mysterious link between life and art, between goodness and human dignity: the values upon which a disenchanted European humanism is based.

Roberto Zapperi, *Thomas Mann and Don Quixote*

Hitler came to power on 30th January 1933 and the victory of the National Socialist party in the elections two months later convinced Thomas Mann to settle in Küsnacht, Switzerland rather than return to Germany. On the advice of his American publisher Mann left for the United States in May the following year. The long sea journey, and, above all, reading the copy of *Don Quixote* he had with him, provided the inspiration for *Meerfahrt mit Don Quijote*, the work that concludes his collection of essays *Leiden und Größe der Meister. Neue Aufsätze* (1935). The present paper examines some of the considerations that Mann makes in this essay. In particular, it highlights how Mann decides to focus on those episodes in Cervantes that encapsulate his own personal situation. This is the case regarding the meeting between Sancho Panza and Ricote; after Philip III's edict expelling all moriscos, Ricote is forced to flee Spain and finds himself in Germany. There he joins a company of pilgrims en route to the holy sites of Spain, and thus returns in an attempt to claim his possessions. Starting from this episode, the paper discusses the analogies and the differences between the Spain of Cervantes and the Germany of Thomas Mann at the beginning of the 1930s.



Tommaso Gennaro, *The Ever-Warm ashes of Don Quixote. The Relationship between Cervantes and Canetti (via Joyce and Freud)*

The twentieth century saw *Don Quixote* reevaluated and rewritten in many different ways, and in the mid-1930s Elias Canetti adapted Cervantes' model for the modern age in *Die Blendung* (Auto da Fé). Indeed, the core of Canetti's novel derives from *Don Quixote* with its constant questioning of our sense of reality. This is melded in *Die Blendung* with one of the most revolutionary stylistic devices of the twentieth century: James Joyce's stream of consciousness technique. The Bulgarian-born Canetti borrowed this from *Ulysses*, employing it to inform the individual processes of auto-narration that distinguish his characters and their ideas of the world. The present essay examines the connections between *Don Quixote* and *Die Blendung*, focusing on a line in modern thought which links Erasmus and Cervantes with Freud, Joyce and Canetti, reexamining the perspective of modern man (and the madman) with reference to the narrative mode of the stream of consciousness.

Gianluca Paolucci, *Just Local Colour or Politically Motivated? Emilia Galotti at Guastalla*

In reconstructing the most important landmarks of the history of the Duchy of Guastalla between the sixteenth and eighteenth centuries this article explores the reasons behind Lessing's decision to choose an Italian setting – Guastalla – for *Emilia Galotti*, and reconsiders the tragedy in the context of the eighteenth-century debate regarding the prerogatives of the Holy Roman Empire and the question of Italian and German particularism. It argues that in depicting in his tragedy the negative effects of particularism at the Gonzaga court in Guastalla, Lessing appears to be implicitly positioning himself in a controversy that from Berlin to Vienna agitated both the press and the intellectual elite. Significantly, this occurred (perhaps also for opportunistic personal reasons) at the same time that Lessing, disillusioned with the political and cultural situation in Prussia, was planning to leave Berlin for the Austrian capital. Through this hermeneutical perspective the article aims to contribute to a better understanding of the context in which *Emilia Galotti* was created and received by the public, and to verify to what point Lessing's position in the above-mentioned debate had an impact on the choices regarding form and contents which were adopted by the author in the tragedy.

