

INDICI • CONTENTS
RIASSUNTI • ABSTRACTS

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diretta da

C. Ossola, B. Papàsogli

F. A. Pennacchietti, †M. Rosa, B. Stock



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E. PRINZIVALLI, *Ricordo di Giorgio Otranto* Pag. 203

Articoli

- G. MENÉNDEZ SÁNCHEZ, *Polemica anti-manichea e commento filosofico: 'il manicheo' come avversario del neoplatonismo* » 213
- M. LEONARDI, *Da Bernardo di Chiaravalle allo Iacopone 'bolognese': rimodulazioni mistiche della transformatio* » 239
- S. DI BENEDETTO, *Dalla città dell'uomo alla città di Dio: Il Compendio di rivelazioni di Girolamo Savonarola tra profezia, letteratura, tradizione artistica* » 257
- A. GUIDI, *Philone e il suo doppio: la Tragedia della beata Caterina di Cinzio Laureli e i Dialoghi d'amore di Leone Ebreo* » 287
- L. CERIOTTI, *Memoria religiosa, amnesia storica. Arminio, Arcelli, Tornamira nella congregazione cassinese* » 317
- G. BONOMELLI, *Due redazioni di una lettera del Diavolo per Elisabetta I d'Inghilterra? Strategie di espressione del dissenso tra escatologia e demonismo (1587-1603). Appendice. Edizione sinottica della Lettera del diavolo per Elisabetta I* » 351

Note e testi

E. PIAZZA, *Una nota sulle emozioni nei Dialoghi di Gregorio Magno* » 393

Recensioni

- L. PELLEGRINI, *Intus ed extra. Un formulario epistolare delle Clarisse bolognesi (1436-1467), con una presentazione di G. Zarri, Roma, Edizioni di Storia e Letteratura, 2022 (S. Serventi)* » 405
- B. VARCHI, *De' Salmi di Davitte profeta tradotti in versi toscani, edizione critica commentata a cura di E. Pietrobon, Milano, BIT&S, 2021 (J. Malenotti)* » 407
- A. ZUCCARI, *Cantiere Caravaggio. Questioni aperte, indagini, interpretazioni, Roma, De Luca Editori d'Arte, 2022 (C. Ossola)* » 411

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GUILLERMO MENÉNDEZ SÁNCHEZ

POLEMICA ANTI-MANICHEA E COMMENTO FILOSOFICO: 'IL MANICHEO' COME AVVERSARIO DEL NEOPLATONISMO

This article proposes an analysis of the main exercises of counter-argumentation to the Manichaean doctrine found in the polemical works of the 6th century. The analysis of the reasonings present in these works demonstrates the influence of the philosophical literature on them: virtually all the anti-Manichean texts of the period have strong connections with Neoplatonic thought and it seems that the texts of the 6th century have developed a literary standard, according to which “the Manichaean” is portrayed as the perfect rhetorical enemy of the Neoplatonic philosophy prevalent in the academies of the 6th century. In this way, the confrontation with the Manichaean doctrine is useful for defending (and explaining) various basic notions of the philosophical thought of the time and, consequently, the anti-Manichean polemic of the 6th century combines theological and doctrinal objectives with others of pedagogical and philosophical type.

MATTEO LEONARDI

DA BERNARDO DI CHIARAVALLE ALLO IACOPONE 'BOLOGNESE': RIMODULAZIONI MISTICHE DELLA *TRANSFORMATIO*

In the rhymes of the *Devotissime compositioni rhythmice*, a Bolognese laudistic sylloge of the 15th-16th century, we can perceive the lively echo of the centuries-old meditation on transforming love as a theandric paradox, *théosis* realized in the inclusive dialectic of the irreducible. Twelfth-century theology, through the voice of the masters of Saint Victor and of the Cistercian monks, such as Bernard of Clairvaux, had celebrated in love the configuration of human matter to the divine form and in this the assimilation to the way of being of the God-Trinity. Franciscan spirituality had exalted, reworking monastic theology, the contextuality of divine fullness and nullity in man: the laude of Iacopone da Todi, for example, celebrate in the nullity of man informed by Being the nature of Love as transcendence perennial in the Other. Through the medium of the Iacoponic and paraiacoponic tradition, the theme of the *transformatio* is accepted and re-elaborated in the *Devotissime compositioni rhythmice*. In the Bolognese laude, the union with the Beloved in the wine cellar of the *Canticle of Canticles* is made possible by the courage to believe it possible for one's own fragile creaturehood, which in love is transfigured without being erased.

SERGIO DI BENEDETTO

DALLA CITTÀ DELL'UOMO ALLA CITTÀ DI DIO:
IL COMPENDIO DI RIVELAZIONI DI GIROLAMO SAVONAROLA
TRA PROFEZIA, LETTERATURA, TRADIZIONE ARTISTICA

In 1495, Girolamo Savonarola published the *Compendio di rivelazioni*, a summary of his prophecies addressed both to the world of his supporters, in order to strengthen them in their loyalty, and to the varied universe of his enemies. The work's primary purpose is to affirm his prophetic charisma once again, not by means of a treatise, but by recounting a vision he claims to have had, as he journeyed to Paradise to meet the Virgin Mary, who reaffirms all the prophecies about Florence delivered to the friar over time. The aim of the essay is to analyse the literary and rhetorical features of the text: the various literary (first of all Dante), theological and biblical sources, Savonarola's original contribution, and the iconography he uses in the mystic tale, demonstrating how it is possible to detect the influence of the art of another famous Dominican, namely, Beato Angelico.

ANGELA GUIDI

PHILONE E IL SUO DOPPIO:
LA TRAGEDIA DELLA BEATA CATERINA DI CINZIO LAURELI E I
DIALOGHI D'AMORE DI LEONE EBREO

The article examines the impact of Leone Ebreo's *Dialogues of Love* (1535) on some dramatic and doctrinal aspects of the *Tragedia della beata Caterina* by the Florentine scholar and academic Cinzio Laureli (Amelia, 1515 ca. - Florence? post 1589). The *Tragedia*, written in vernacular prose and published in Orvieto in 1588, tells the story of the Christian martyr Catherine and her triumph over pagan and Jewish wisdom in the city of Alexandria. While its rhetorical and ideological patterns are inspired by the religious program of the Counter-Reformation, the drama adopts the perspective of a *prisca theologia* first elaborated by Marsilio Ficino around 1470 and later developed by his epigones in the first half of the 16th century. The portrayal of the Jew Philone, one of the characters of the play, and the discussion between Catherine and the Greek scholars about the nature of the original sin reveal the influence of the *Dialogues of Love*, whose popularity in Tuscan academic circles is well documented.

LUCA CERIOTTI

MEMORIA RELIGIOSA, AMNESIA STORICA. ARMINIO, ARCELLI,
TORNAMIRA
NELLA CONGREGAZIONE CASSINESE

The article recalls the human and spiritual story of three Benedictine monks of the Congregazione Cassinese who lived in different places and times between the second half of the sixteenth century and the end of the seventeenth century. They are: the Neapolitan Girolamo Arminio (1559-1626), a notable figure of ascetic and exorcist surrounded, but only briefly, by a strong reputation for sanctity; the Emilian Clemente Arcelli, friend and contemporary of Arminio, of whom he was confessor for many years and who was the first to take care to pass on his memory; finally the Sicilian scholar Pietro Antonio Tornamira (1618-1681), author half a century later of a hagiographic narrative printed in Palermo in 1674, but soon withdrawn from the market due to subsequent censorship measures. The set of sensitivities that shines through not only from the biographical data relating to these characters, but even more from its representation on a literary level, highlights some characteristics of Cassinese monastic religiosity which – beyond the more usual historiographical insistence on a certain ‘modern’ attitude and rational in approaching the themes of faith which is said to have been peculiar to black monks – reveals the co-presence of elements of a warmer and more emotional spirituality, which is intertwined with a devotion that is sometimes even material and exhibited.

GABRIELE BONOMELLI

DUE RADAZIONI DI UNA LETTERA DEL DIAVOLO PER
ELISABETTA I D'INGHILTERRA? STRATEGIE
DI ESPRESSIONE DEL DISSENSO TRA ESCATOLOGIA E
DEMONISMO (1587-1603).

Appendice. Edizione sinottica della
Lettera del diavolo per Elisabetta I

In the last decades of Elizabeth I's reign (1558-1603), the tension between Catholics and members of the newly founded Church of England escalated. This fostered the development of distinctive strategies for the expression of dissent which stemmed from a political climate dominated by eschatological and demonic references. The present article takes its cue from a recent essay by Rita Maria Comanducci on a Devil's letter addressed to the English sovereign and analyses an inedited copy of this epistle that the author found in a German manuscript. Through the comparison of several passages and the edition of both texts in the appendix, the paper intends to demonstrate that the two letters are separate versions of the same text, drafted twenty years apart in a profoundly different political climate. The version in the German manuscript is more extensive and is harsher on Elizabeth I, whose religious policy the anonymous author openly criticises with a possible reference to the execution of Mary Stuart in 1587. The present contribution also intends to contextualise this Devil's letter within the literary climate of the time and addresses the reasons for the choice of this medium by means of a diachronic analysis which recalls the medieval antecedents of politically-engaged fictitious epistolography.

EMANUELE PIAZZA

UNA NOTA SULLE EMOZIONI
NEI *DIALOGHI* DI GREGORIO MAGNO

Gregory the Great's ambivalent attitude towards the emotions, oscillating between a purely spiritual dimension and the concrete pastoral action of the clergy, finds eloquent testimony in the Dialogues. The present work aims to focus on the significant role of the emotions in this work, in which the pope tells stories of saints to illustrate to his flock of faithful the highest form of Christian life. This research, in particular, examines the extent to which in the Dialogues the saints are portrayed as personally experiencing emotions, including joy in particular. Three figures of saints are analysed, Constantius, Severus and Isaac. Their miracles were intended by Gregory to make understandable theological concepts otherwise completely inaccessible to simple people. As it is made clear, emotions play a not at all secondary role in the events concerning the three uiri Dei, from whose conduct of life as well as from whose miracula an example of great virtues can be drawn. Then, the emotions aroused by the exempla set by the saints represent an effective means to reach the soul and heart of God's people. The Church, as Gregory states, is shaken by a fierce battle between good and evil, the heavenly and the worldly, a battle in which the work of the saints is crucial in order to rightly direct the emotions of the faithful towards God.

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