

Doctorate's research

Nicolò Degli Agostini translator "to vulgar" Ovid's *Metamorphoses*:

a diachronic between rewrites the myths and allegorical inventions

Abstract

The doctorate's research primarily focuses on the vernacular translation of Ovid's *Metamorphoses*, designed by Nicolò degli Agostini and published in 1522 in Venice: *Tutti li libri de Ovidio Metamorphoseos tradutti dal litteral in verso vulgar con le sue Allegorie in prosa*. Probably the work of Agostini is a rewrite of Giovanni Bonsignori's *Ovidio Metamorphoseos vulgare*, wrote between 1375 and 1377: i due to his knowledge of Latin, Agostini would have made a vulgar paraphrase of the previous text, departing and / or by manipulating the verses Ovidian. From a detailed comparison with the critical edition of Bonsignori's translation it was possible to identify not only what and how of the Agostini has kept in mind, but also how and in what manner the same Bonsignori has approached the comment of *Metamorphosis* made by Giovanni del Virgilio, which in turn was remade to Arnolfo d'Orléans, precursor, since 1175, the history and fortune of the comments and vernacular translations of Ovid's works. Based on these findings philological and favoring the most significant steps of the *Metamorphoses*, research has brought to light the mode of translation of the Latin text and the literary quality of the vernacular of the Agostini, comparing it with that of Bonsignori on time and taking into account the work of of Virgil and Arnolfo. This choice has allowed us to conduct a diachronic study of some myths related to thematic affinity, taking into consideration both the classical sources, both variants medieval identified and available. Decisive even decoding allegories, compared, within each context mythical parallel with the exegesis of Arnulf of Orleans, of Virgil and Bonsignori. The result, therefore, five chapters: *Origins* (Gigantomachia, African Wild Dog, Deucalion and Pyrrha); *Apollo* (Apollo and Daphne, Phaeton, Apollo and Coronis); *Women victims of uncontrollable passions of love* (Io, Callisto and Syringe); *The Double* (Narcissus, Hermaphroditus); *Tragic loves* (Pyramus and Thisbe, Orpheus and Eurydice). The indisputable merit of the Agostini consists in having created the first Italian translation, full octave rhyme; only allegories, modeled on those of the Bonsignori, are written in prose with brief excerpts from the myths. Most *fabulae* are introduced by proems through which the author provides the reader with summary, but comprehensive information on the protagonists of the story that is about to tell: the recall is evident at the beginning of cantari. Another feature revealed by intertextual is the elimination of Ovid's similes: there is almost never a translation of them, even if superficial. The metamorphic process it is not even translated so that the Agostini prefer to focus attention on particular inessential, with *amplificatio* adjectival especially in the verses and incipits neglecting significant aspects and relevant. The male protagonists of myths become brave knights and hale, dealing with fights and adventures arising from love affairs, and the female characters take on the appearance of ladies «ornate» poems of chivalry. Drawing on a considerable repertoire of epithets, in an original way than its predecessor Bonsignori, transforms the divinity in human beings and subtract their size to anchor them in the roles typical of the tradition of chivalry.