

ABSTRACTS

LORENZO BOCCA, *Qualche osservazione sul problema del concetto nella poetica tassiana*

In Tasso's metaliterary considerations, prevalence is given to *conceit*, an image of perception filtered by the intellect. Influenced by Paduan Aristotelianism and in particular by Speroni's teachings, Tasso refers to it in his lecture on Della Casa as an instrument capable of defining the boundaries of imitation. Moreover, in *Arte poetica*, he affirms the need for concordance between words, things and conceits, moving beyond the scope of a purely stylistic dimension to include *inventio* and *dispositio* as well, and thereby justifying some of the main theoretical innovations at work in *Gerusalemme liberata*. These include the creation of the category of 'meraviglioso verisimile', together with a preference for parataxis and asyndeton, or 'parlar disgiunto', which Tasso analyses in *Lettere poetiche*.

ARNALDO DI BENEDETTO, *Appunti su Carlo Dionisotti*

This essay examines some of the most important aspects and moments that characterised the complex figure of Carlo Dionisotti. Though he graduated from the University of Turin under the supervision of Vittorio Cian, Dionisotti considered his real mentors to be his French literature professor F. Neri and the philologist S. Debenedetti (Dionisotti was never his student but nonetheless was closely associated with him). Dionisotti's departure from Italy after World War II instilled in him a satirical attitude toward his native country, one that occupies a prominent position in his intellectual work. It also led him to show particular enthusiasm and fondness for 18th- and 19th-century Italian writers and scholars who were expatriates like himself. Moreover, the essay focuses on how this literary scholar gradually came to be recognised as an authority in his field (with great merits and obvious limitations), as well as his distrust in historical periodisation.

PAOLO CHERCHI, *Tre note al «De vita solitaria»*

This article makes three points on the different ways of identifying the sources of Petrarch's quotations and allusions in *De vita solitaria*. Firstly, it examines a misogynistic citation, which indeed can be traced back to specific misogynistic works. It then goes on to analyse an allusion connecting hunting and meditation, which, in contrast, could only be considered as such through a fortuitous reading of the *Epistolae* by Pliny the Younger. Lastly, it looks at other cases, in which it would probably be best to abandon the notion that every line and every allusion in Petrarch has to come from a literary source. For example, an allusion to "snake horns" to detect poison in food has prompted much research among literary sources, but Petrarch seems merely to be alluding to a common amulet called "proba", therefore rendering such kinds of research misleading.

RENATO RAFFAELLI, *«Ei c'è senza sputare». Per l'esegesi di Pietro Aretino, 'Sonetti sopra i XVI modi', 10, 13*

This article offers a linguistic interpretation of Italian erotic lexis, by examining a controversial passage in Pietro Aretino's *Sonetti Lussuriosi*, whose well-known illustrations were done by Giulio Romano. In Sonnet X, a woman invites a man to have anal intercourse; however, the exclamation "ei c'è senza sputare" does not refer to the lack of ejaculation, as previous scholars have interpreted it to mean, but rather to the fact that the penis penetrates without needing saliva as a lubricant.

PAOLO ZAJA, *Nuove schede su Giulio Camillo commentatore del Petrarca*

Within the context of Petrarchan critical studies of the early 16th century, Giulio Camillo's annotations to the *Canzoniere* constitute an original and highly stimulating contribution. This article provides new evidence showing that the handwritten annotations in the margins of six Aldein editions of Petrarch's *Canzoniere* were the work of the Friulian scholar. An analysis of these margin notes sheds light on Camillo's line of interpretation of Petrarch, in particular, the great attention to the rhetorical and philosophical aspects of the poet's work. Camillo emerges as a foremost scholar, for unlike other commentators of his time, he was capable of recognizing in Petrarch's poetry a dialogue between the classical and vernacular traditions, in particular with regard to Provençal.

DAVIDE ARECCO, *Scienziati dimenticati del primo Seicento italiano: Marino Ghetaldi e Cornelio Malvasia*

Marino Ghetaldi and Cornelio Malvasia are two important, yet forgotten, Italian scientists from the 17th century. Ghetaldi dedicated himself to mathematics (especially to algebra and analytic geometry), while Malvasia focused his studies on astronomy (with particular attention to its technical implications, as opposed to the older astrological tradition). The two men lived in Italy during the difficult period following the Counter-Reformation, which was characterized by what were at times severe restrictions on free-thinking. Ghetaldi, who corresponded with Galileo Galilei, was active at the very dawn of the so-called Scientific Revolution and was still bound to the central ideas of Renaissance natural philosophy. Malvasia, on the other hand, lived at a time that witnessed and followed the spread of Galileo's theories in post-Tridentine Italy. Both Ghetaldi and Malvasia made a significant contribution to scientific advancements in mathematics and astronomy during the 17th century.

MICHELA FANTATO – CLAUDIO CHIANCONE, *«All'arrivo d'una mia lettera tutti sono avidi di sentirla»: passato e futuro dell'epistolario di Cesarotti*

The first collection of Melchiorre Cesarotti's letters was published exactly two centuries ago by Giuseppe Barbieri. This collection served as an important tool for generations of scholars but is now considered insufficient for various reasons. First of all, it lacks hundreds of Cesarotti's letters (some of which were published at a later date, starting in the mid-19th century) and secondly, the published letters were often purged by the editor of every compromising historical, political or literary remark. This article reconstructs the history behind this editorial undertaking, revealing its limitations through the analysis of some specific cases. Moreover, it presents an outline of the new and complete edition of Cesarotti's correspondence, edited by the authors of this article and now in its final stages of completion.

UGO DOTTI, *Il 'conte philosophique' di Leonardo Sciascia*

This article retraces the evolution of Sciascia's prose, from the *Parrocchie di Regalpetra* to his socially-engaged works of the Eighties. According to the author, the driving force behind Sciascia's fiction was not contempt for the Mafia, but rather the need to denounce a much deeper corruption stemming from the Counter-Reformation and the absence of a national ethic in Italy. In order to make this statement, which in itself represents an historical interpretation of the national character, Sciascia looked not so much to the *romanzo-saggio*, or essay-novel, as to the *conte philosophique* of the 18th century.