

ABSTRACTS

VINCENZA PERDICHIZZI, *Alfieri e l'«idioma gentil»: le postille al Vocabolario della Crusca.*

As mentioned in the *Vita*, after Vittorio Alfieri made the decision to become a tragic playwright, he committed himself to acquiring the tools of the literary trade. First of all, he sought to hone his own linguistic skills by paging through the classics and consulting grammars and dictionaries, a practice that he would keep up throughout his career. Evidence of this can be found in the annotations that Alfieri made after 1790 to a copy of the *Vocabolario della Crusca*, in which he draws from the added entries and critical works connected with the fourth edition of the dictionary (1738), as well as from the Tuscan vernacular that he practised during his stays in Florence.

PIER VINCENZO MENGALDO, *Una lettura di «A Silvia».*

With *A Silvia*, Leopardi introduced the *canzone libera*, a form which was typical of his later and more mature work. It is characterized by stanzas of varying size and structure – though with a distinct predominance of *settenari* (heptasyllables) over *endecasillabi* (hendecasyllables) – and by a lack of fixed rhythmic patterns, though marked by an abundant use of assonance, consonance and internal rhyme. Another fundamental aspect of the poem – one of Leopardi's first allegorical works – is his choice of a precise lexicon, obtained through *correctio* or the selection of words that are only to be found in this Canto. Such lexical precision is constantly supported by the kind of familiar and intimate language previously experimented in the *Idilli*, which here presents itself in a moving, pathetic tone created by allusion and invocation.

CARLO CARUSO, *L'«Hypnerotomachia Poliphili» tra esoterismo e storia linguistica.*

The author of this article tackles the problem of language in the *Hypnerotomachia Poliphili* (Venice 1499) and of the possible reasons why the work's first publisher Aldo Manuzio should take a special interest in it. After a rapid survey of the scholarly work available on the subject, a suggestion is made that the language of the *Polifilo* could indeed appeal to Manuzio during the period (1495-1499) in which he was editing the works of Greek authors and grammarians, and his study of the Greek dialects was raising in him a parallel interest for the Italian vernaculars. In the second part of the article it is suggested, on the basis of observations made by sixteenth- and seventeenth-century scholars, that the language of the *Polifilo* could be interpreted as a deliberate attempt to reconstruct the first Italian vernacular as emerging from the end of classical civilization, thereby justifying its peculiar nature in the context of the fifteenth-century debate on the origin of the vernacular.

ANGÉLICA VALENTINETTI MENDI, *A proposito di alcune postille foscoliane ai« Sepolcri».*

This paper aims to demonstrate how some of Foscolo's annotations to the *Sepolcri* – in particular, those in reference to Virgil, Apuleius and Persius – come from the *excerptum* by Pancratius van Maaswyck, the publisher of Virgil's work, regarding Servius' comment on line 63 of the *Aeneid*.

ADOLFO FORLINI, *Il libro di Isabella. Il tema della poesia mezzana nel «Mastro-don Gesualdo»*.

In *Mastro-don Gesualdo*, Verga introduces pieces of poetic language or depicts situations in which art and literature (in particular, theatre and poetry) are employed as a means of seduction yet are debased by the vulgar context in which they are set. The desecration of this poetic language – whose origins spring from Romanticism – nearly always occurs when there is a juxtaposition of dialogues between characters holding different viewpoints. In the move from the first to the second phase of editing of the novel, this practice becomes more evident and consistent, demonstrating how Verga assimilated themes and techniques used by Zola, in particular in *Pot-Bouille* and *Nana*.