

ABSTRACTS

MARIA CRISTINA FIGORILLI, *Orientarsi nelle «cose del mondo»: il Machiavelli “sentenzioso” di Anton Francesco Doni e Francesco Sansovino*

This article analyses how two authors from the mid-16th century – Anton Francesco Doni and Francesco Sansovino – responded to Machiavelli’s work. In their writings, they present an image of Machiavelli as a moralist with a deep understanding of the ways of the world. Both share the Florentine Secretary’s idea of the cyclical nature of history, purging it, however, of any political reflection on the course of events and linking it instead to a more theoretical perspective suitable for a repertory book. Doni expertly mixes literature and imagery, turning Machiavelli into an icon, a moral authority and a symbol of *gravitas*. Sansovino makes full use of Machiavelli’s typically sententious style, while at the same time breaking the Secretary’s work down into a marketable ‘time-saving book’ of practical maxims for daily life, the perfect instrument for reaching a widespread audience.

STEFANO CARRAI, *Parini e la tempesta (in margine a una recente edizione delle «Odi»)*

Prompted by the recently published annotated edition of Parini’s *Odi* by Nadia Ebani, this article acknowledges the merits of the commentary and its innovative insights, while expressing at the same time some reservations regarding the editor’s note. After suggesting some specific revisions, the article goes on to provide a new and original interpretation of the ode “La Tempesta” [The Storm]. Various structural and stylistic features of this poem are typical of the piscatory eclogue, and Parini embraces the kind of political allegory traditionally associated with this genre when alluding to the tempestuous period that saw the Milanese stripped of their political appointments following Joseph II’s rise to power.

LUCIA CUOMO, *Il motivo dei doni in «Provedi, saggio, ad esta visione» di Dante da Maiano*

This article focuses on the second quatrain of Dante da Maiano’s sonnet “Provedi, saggio, ad esta visione”, exploring the cultural background of the lines in which the poet imagines his beloved offering him a wreath and shirt. The custom of giving such gifts to one’s beloved was typical of the French pastourelle, and the protagonist often did so in order to win favour with his object of desire. The article presents various examples to demon-

strate that these gifts did in fact traditionally represent love-tokens. Lastly, a comparison between this sonnet and a text by Guiot de Dijon sheds further light on the meaning of line 8 in Dante da Maiano's work.

MARCO FAINI, *Notizie dalla biblioteca Queriniana: Sannazaro, Giovanni Francesco Caracciolo, il Pistoia, Pietro Aretino*

This article presents two rare texts housed at the Queriniana Library in Brescia. The first part of the article examines a manuscript fragment bound together with a rare copy of the first reprint of *Arcadia*. In addition to texts by Sannazaro, it includes two sonnets – one by Pistoia and one by Giovan Francesco Caracciolo – containing interesting variants. The second part of the article focuses on an unknown copy of Pietro Aretino's *Stanze* in the original Marcolini edition. This copy may have belonged to Mazzuchelli, or in any event was one that he consulted, and it is marked by numerous state variants. Lastly, an examination is made of other documents associated with Aretino.

JOHNNY L. BERTOLIO, *«La Torta» ovvero il primo idillio: Leopardi traduttore del «Moretum»*

This article seeks to provide a well-rounded analysis of Leopardi's translation of *Moretum*, a minor poem in Latin once attributed to Virgil. The translation into the vernacular is to be viewed within the tightly-woven context of young Leopardi's scattered and not fully formed theoretical reflections on translation, and in this particular case, great liberties are taken with the translation. The text is also examined in terms of its literary models and in particular of the genre to which it was assigned in the *Antiquities* – the idyll – a form of utmost importance to Leopardi the poet. It is in this very perspective, then, that the translation is analyzed, i.e. in light of the influence that it undoubtedly had on those *Canti* which more closely evoke a rural atmosphere.