

## ABSTRACTS

**ANTONINO SOLE**, *L'“onesta brigata” e la corte (Lettura del Galateo)*

This article aims to identify two focal points in the *Galateo*. One is that of the “onesta brigata” (honest company of people), a term rooted in the ‘bourgeois’ communal context yet at the same time closely linked to the Tuscan literary tradition (in particular to Boccaccio); the other is represented by the court, namely the Roman court. These two spheres – or better yet, places of the mind – materialize rather conspicuously as the treatise unfolds thanks to the presence of certain concepts and terms. The *forma mentis* of the merchant commune emerges in a wide array of terms and concepts (e.g. number, sum, measure [i.e. ‘units of measure’], sale, capital, gain and loss), which make up the category ‘*utile*’ (profit), the primary ideological axis of the treatise. The courtly attitude is underlined by an entirely different series of key terms and concepts (e.g. loveliness, grace, light-heartedness and sweetness), which belong to the category ‘*bello*’ (beauty), the second and weaker ideological axis of the *Galateo*. Though Casa seeks a kind of synthesis between these two ideal worlds, he is not completely successful; in the end, the merchant communal *animus* and its distinctive realism prevail over the courtly one and its more humanistic and moderately idealized tone.

**PAOLA MORENO**, *Il discorso di Francesco Guicciardini a Leone X e Francesco I, in vista dell'incontro di Bologna (11 dicembre 1515). Edizione e commento*

Guicciardini’s Discourse to Pope Leo X and Francis I, which was originally brought to light and partially edited by Roberto Ridolfi, is here published for the first time in its entirety, including a portion in Latin accompanied by a non-literal translation. This is one of the many “secret” texts written by the Florentine historian, and it reveals aspects of his early period which are still rather obscure, including the strong tie he established between rhetoric and legal knowledge, his relations with the Pope even before actually entering in the latter’s service and his political observations on the European alliance system at the outbreak of the Italian conflict. Moreover, with this complete edition and its codicological and historical analysis of the text, an ongoing misunderstanding has finally been clarified: the verses situated at the end of the text are not to be attributed to the author of *Storia d’Italia*, but rather to Petrarch.

**IOLE SCAMUZZI**, *Lope e Marino: un nuovo punto della situazione sui rapporti fra i due poeti, sulle tracce di un ritratto di Lope*

This article analyzes the personal relationship between Lope de Vega and Giovan Battista Marino, both great writers of the golden age, who never met in person but kept in touch through their literary works and some common friends. Although Marino never quoted Lope de Vega's name when he was translating some of his lyrical works into Italian, this does not mean he was culpable of plagiarism: he read Lope's works to re-create them in his writings. He made his esteem clearly known to the Spanish playwright from the beginning, first with the help of the secretary of the Duke of Monteleone, in 1619, and then through Giangiacomo Panciroli, assistant to the Papal ambassador in Madrid Giulio Sacchetti. Marino spent his short life dreaming of a perfect edition of his work *La Galeria*, and in such edition, Lope would stand apart as one of his models.

**EDOARDO RIPARI**, *Rodolfo Renier a Tommaso Casini. Lettere inedite*

The 31 letters that Rodolfo Renier wrote to Tommaso Casini between 1881 and 1884 evoke the lively atmosphere of a turning point in Italian philology, a period in which the historical method came to dominate the cultural scene and one that witnessed the birth of the «Giornale Storico della Letteratura Italiana», the opposition between two divergent schools of thought headed by Giosue Carducci and Alessandro D'Ancona, and the fits of generosity and bitter discord of a generation of scholars. Moreover, the letters bear witness to the passion, the rigour and the honest labours of two intellectuals who conducted their lives with profound and unmatched consistency in the name of philology, inevitably pushing their deep friendship to the breaking point.