

ABSTRACTS

SIMONE ALBONICO, *Lettura del canto X dell'«Orlando furioso»*

Despite the difficulty of examining isolated cantos in *Orlando Furioso* and thus separating the text from the overall narrative structure, there are features present in Canto X which would encourage just such an approach. In addition to the borrowings from the Latin tradition to be found in the episode of Olimpia and the allegorical machine at work in the story of Ruggiero and Alcina, the canto evinces a consonance with the courtier spirit which was particularly active in the courts of Northern Italy and which went beyond a mere attention to heraldry and emblems. There is indeed a continuity with the figurative arts flourishing in Ferrara at the time, which saw Mantegna's antiquarian and sculpturesque works triumphed over by Titian's mythological paintings. So too with Ariosto, who after his initial "classicist" phase came to be inspired by Titian's work in a move that openly affirmed the originality and strength of his poetry.

VALENTINA MARTINO, *La «Difesa della lingua fiorentina e di Dante, con le regole da far bella e numerosa la prosa» (1557) di Carlo Lenzoni*

The aim of this article is to demonstrate the importance of Lenzoni's *Difesa*. Since there exists no edition after the *editio princeps* and specific studies are lacking, the work is presented in its separate parts: the "Ragionamento primo de la lingua fiorentina, e del modo e uso di quella", the "Ragionamento secondo a difesa universale e particolare del divinissimo nostro poeta, Dante Alighieri" and the "Ragionamento III de' numeri e de' piedi toscani, con le regole da far bella e sonora la prosa". This critical study underlines how the *Difesa* is the most comprehensive 16th-century treatise concerned with the formal analysis of vernacular texts and how Lenzoni uses solid arguments to demonstrate Dante's extraordinary mastery of language, metre and rhetoric, a position in striking contrast to that held by Bembo and many other literary scholars.

FRANCESCA FAVARO, *Spazi bucolici nelle «Rime boscherecce» di Marino: fra dialoghi e silenzi di pastori*

This article discusses the ways in which Marino creates typically bucolic settings in some of his *Rime boscherecce* by adapting the dialogic structure of the pastoral eclogue to the constraints and 'confines' of the sonnet. By interweaving the narrative voices to evoke landscapes modelled after a highly-codified literary 'topography' yet at the same time presented from an unusual and highly foreshortened angle, the poet implements a narrative and dialogic strategy among the shepherds which is truly theatrical. The reader is thus met with a multitude of characters and viewpoints as well as a broadening of scenes and settings.

RACHEL A. WALSH, *Difetti di disegno: «Sul nuovo teatro di Como» di Ugo Foscolo*

This essay explores possible reasons for why Ugo Foscolo would have written the 1813 architectural article *Sul nuovo teatro di Como*. The author offers a literary-

biographical explanation for his until-now inexplicable personal interest in Como's new theatre. The essay brings to light the direct linguistic connection between *Sul nuovo teatro di Como* and Urbano Lampredi's criticisms of Foscolo's second tragedy *Ajace*, in which the notorious critic repeatedly and specifically attacked Foscolo's "disegno" of the tragedy. Foscolo's emphasis on this very same term in *Sul nuovo teatro di Como* therefore, should be interpreted as a blatant echo of and a direct response to Lampredi's criticism of *Ajace*.

ELISABETTA TONELLO, *Guido Gozzano: dalla poesia alla fiaba, dalla fiaba alla poesia*

This article focuses on a little known and often overlooked piece in the Gozzano corpus: his fairy tales. Even though they have suffered negative criticism and consequently been diminished in importance, the tales nonetheless comprise an interesting piece of work and fertile ground for research, as they represent an integral part of the author's poetic thinking. As the foremost proponent of *crepuscolarismo*, Gozzano was in constant search of a "means of escape" from himself and from reality, and in this genre he finds a literary haven in which he can voice his own internal conflicts and seek to resolve them. While there are a number of lexical choices and images that bounce freely from his poetry to the tales, the main interconnections between the two genres are to be found in their themes, including the importance of dreams and imagination in the construction of a poetic universe, the problematical sense of self and the antithetical variables of time and space.